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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 1. Lenders who should be written. In some few cases a lender has been asked in a preliminary way for one painting and would now be asked for others. In a few cases the list of paintings is not complete - Chrysler, for instance.

- x ✓ *1a*  
 Brewster, Mr. and Mrs. <sup>?</sup>Walter S., Chicago *Have photo and size*  
 HEAD (with a helmet of hair), oil, 1904
- 
- x ✓ *2a*  
 Mrs. Ralph Harmon Booth, Washington Rd., Grosse Pointe, Mich. *? photo from French Art gallery have size*  
 CHILDREN PLAYING IN A PARK, oil, 1901
- 
- x ✓ *2a*  
 Brown, John Nicholas, 50 South Main St., Providence R.I.  
 FLUTE DE PAN (2 figures), drawing  
 (Dear John, - ask for date and whether a photo or reproduction is available *possibly in George's book on Picasso's drawings*)
- 
- x ✓ *1a*  
 Cleveland Museum - write Milliken, send copy to ~~Harry~~ Francis *(Dear Harry)*  
 STANDING NUDE, study 1905, gouache?  
*2 photos*  
 (ask for photo and size)
- 
- x  
 Frank Crowninshield (dear Frank)  
 STANDING NUDE? drawing, 1925?  
*2 photos*  
 (ask for photo and size)
- 
- Dudensing (dear Val)  
 WOMEN BY THE SEA 1923  
 FEMME ACCOUDEE 1932 (Pulitzer)  
 TWO GIRLS READING 1934 (sold?)
- 
- x ✓ *1a 2a 5a*  
 Fogg Art Museum - write Sachs (dear Paul) copy to Miss Agnes Mongan (dear Agnes)  
 MOTHER AND CHILD 1904 (drawing)  
 WOMAN BATHING, 1916? (drawing)  
 OLD MAN, 1916? (drawing)
- all dates correct need photo*

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## LIST 1, cont. p. 2

- ✓<sup>x</sup>  
 1a Goodspeed, Mrs. Charles B. 2430 Lake View Ave., Chi  
 1 PORTRAIT OF KAHNWEILER, 1910 in 2 "personally recommended  
 2 PAQUET DE CIGARETTES, 1914 ( papier collé - Miss Stein, Miss Toklas) - see in borrow 234 We should do  
 3 PIERROT ET ARLEQUIN ( Polichinelle), 1918, drawing  
 4 PIERROT ET ARLEQUIN, 1919 ( cubist gouache) need signs  
 \*\*----- and photos of 2, 3, 4.

- ✓<sup>s</sup>  
 letter II Goodwin, Philip  
 THE RAPE, 1920 (tempera on wood)

Goodyear, A. Conger  
 GUITARE, papier épingle, 1915-16  
 SILENUS, ~~1928~~ 1933, gouache

do not write now

- ✓<sup>s</sup>  
 Guggenheim, S.R. Collection large and  
 Figure "you're a important artist" "Figure"  
~~SEATED MAN~~ of 1911 (Tiffani calls it "Seated Man" - I think  
 from Guillaume and is called Paquize Ceret)  
 (write addressing Baroness H. von Rebay, Director.)

- ✓<sup>s</sup>  
 adapt letter II Harriman, Mr. + Mrs. write Mrs Harriman at the gallery  
 WOMAN WITH A FAN, 1905 - (mention previous letter)  
 NATURE MORTE, 1910 or 11.

- letter II ✓  
 Mrs. Hill ( Miss Carpenter) ( dear Ginny) don't write if you've  
 STILL LIFE WITH A GUITAR, c. 1924 had an answer already

- letter II ✓<sup>s</sup>  
 Janis (don't know)  
 NATURE MORTE À LA GUITARE, 1913  
 "VIVE LA", 1914  
 PAINTER AND HIS MODEL, 1928  
 SEATED WOMAN, 1927 ad

believe on how data  
 need certain photos?

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LIST 1 (Cont. p. 3)

xr  
1a ✓  
2a

-----  
Jones, Mr. T. Catesby  
HEAD, 1905, gouache  
TOY DOLL, c. 1925, pastel or crayon.

adapt 5?

Request  
regards to Mrs Jones  
need photos and size  
and date of doll

11 ✓  
s

-----  
Lewisohn  
PIERROT, 1902 1918  
HARLEQUIN'S FAMILY, 1905, gouache

Dear Sam

with regards to Margaret  
(Picasso mentioned this  
with particular approval)

11 ✓  
s

-----  
Liebman, Mrs. Charles J.  
BATHERS, pencil, 1921

mention that I want to come  
to see her prints, also like  
this fully recovered. sent  
to Mrs. L. Need photos + size

11a ✓  
omit 5?

-----  
McCormick, Mr. and Mrs. Chauncey  
ELEGIE, oil, 1901

How much we  
appreciate the cooperation of  
the artist and dealer. have size  
but need 2 photos

11 ✓  
s

-----  
McIlhenny  
BULLFIGHT, 1934 a.p.  
MINOTAUROMACHIA, etching, 1934

Dear Henry

Have photos, signs, etc.

(now at Museum)

11a ✓

-----  
Morris  
THE POET, 1911

to New York  
When I come back, may I come up to  
see your papers collis again?  
have data base.

1a s  
2a  
2a

-----  
N.Y. Museum of Living Art  
PAPIER COLLÉ AUX FRUITS (1913),  
SELF (1906),  
NATURE MORTE AU COMPOTIER (1907),  
THREE MUSICIANS (1921)  
STUDY FOR DEMOISELLES D'AVIGNON (1907), watercolor  
"SUZE" (papier collé)

no blank

address write to Gallatin  
Not entirely sure  
Chicago will want  
or that you would send all  
about you will hear  
from Dan Rich

can get date  
from this catalog

-----  
cont'd p. 4

can these photos later  
have a good many

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LIST 1 cont. p. 4

✓ N.Y. Museum of Living Art cont.  
 VERRE D'ABSINTHE, painted bronze, 1914

✓  
 1a ✓ Smith College Museum of Art, Northampton Mass.

2a THE TABLE, 1919?  
 (write Jere Abbott, Director)

? p. 5g.

Dear Jere:

1a ✓  
 2a Philadelphia Museum

WOMAN WITH A LOAF OF BREAD, 1905  
 (write Marceau) *Dear Jere*

p. 5g?

✓  
 1a Phillips Memorial Gallery

2a INTERIOR WITH A BATHER, 1901  
 BULLFIGHT, 1934  
 JESTER, bronze head, 1905

1a ✓ Providence, Rhode Island School of Design  
 LA VIE, 1903

+ don't write again  
 let me dictate this till I

Pulitzer, Joseph  
 CORSAGE JAUNE, 1907  
 NATURE MORTE, 1933

let me dictate +  
 just to confirm  
 what kind of material  
 material insurance?

✓  
 5a Ross, Dr. and Mrs. Allan, N.Y.C.

ON THE BEACH, ink, 1933

address? ?

✓  
 5a Seldes, Gilbert, N.Y.C.

CENTAUR AND WOMAN, 1920, drawing

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LIST 1 cont. p. 5

- 
- 1a ✓<sup>5</sup> Soby, James Thrall ( dear Jim)  
 SEATED WOMAN, 1927 *red data* *confirm how glad we are we may have Seated Woman and would like to see for send to Nellie 2 more things need photos of 2+3 also sizes*
- 2a BAIGNEUSE, 1921 (miniature)  
 LE SOUPIR, 1923 ( drawing)
- 
- 4 ✓<sup>5</sup> Stieglitz, Alfred  
 FIGURE, 1910, charcoal  
 2a STILL LIFE, 1913, papier collé  
 5a *Hope you and Georgia O'Keefe have had a useful summer have sizes need ? photos*
- 1a<sup>r</sup> Sweeney, James J.  
 HEAD, 1928  
 2a WOMAN IN AN ARMCHAIR, 1929 *getting to Laura. Is she in Ireland ? need have photos need size of head*
- 
- N <sup>Mr.</sup> Mrs. John W. Warrington, Cambridge, Mass.  
 YOUTH ON HORSEBACK, drawing, 1905 *need photos have sizes*
- 2a HEAD OF PIERROT, 1917 *drawing*  
 5a
- 
- <sup>r</sup> Wertheim, Maurice N.Y.C.  
~~PILLE AU CHIGNON, 1901, oil (ex-Bakwin)~~  
 MOTHER AND CHILD, 1901, oil *have size and photo*
- 
- II  
 Weyhe  
 CUBIST HEAD, bronze, 1909 - *study in Museum ? +*  
 omit 2

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LIST 1, Cont. p.6

2

1a

Willert, Paul - Oxford University Press, New York

2a

LA GUITARE, 1922 *ptg?* *need size, have photo*

5a

2

Lee A. Ault - 50 E. 77 St. New York

PORTRAIT, 1938 - *need photo*

WOMAN (~~ex-Pulitzer~~), 1932

*Picasso spoke especially of this  
believing it to be in Pulitzer's collection,  
have photo, need size*

~~Whitman, Mrs. Charles S., 1891, New York~~

~~PORTRAIT, 1898 (Kuschn)~~

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LIST 2. American lenders who have already consented to lend to both Chicago and New York.

-----  
Buchholz Gallery, NYC. (Curt Valentin)

COIFFURE, bronze, 1905

*Kneeling figure*

-----  
Buffalo Museum

LA TOILETTE, 1905

-----  
Fleischmann

MA JOLIE OR WOMAN WITH GUITAR , 1911 ( now in Museum)

-----  
Paley

BOY LEADING HORSE, 1905 (now in Museum)

-----  
Toledo Museum

WOMAN WITH A CROW , 1904

-----  
Whitman, Mrs. Charles S. - Hotel Delmonico - New York

-----  
PORTRAIT 1938 ( Musch)

*Must write about  
with drawings from Prisco  
will dictate*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 3. Works from the two museums. Barr would propose to catalogue,  
but not hang <sup>all,</sup> those of the Museum of Modern Art.

-----  
Chicago, Art Institute of  
PEASANTS FROM ANDORRA, 1906, drawing  
OLD GUITARRIST, 1903, oil

-----  
Museum of Modern Art  
LES DEMOISELLES D'AVIGNON, 1906-7  
GREEN STILL LIFE, 1914  
WOMAN IN WHITE, 1923  
SEATED WOMAN, 1927  
ATELIER, 1928  
GUITARE ET FRUITS, 1923 (Clark)  
GIRL BEFORE A MIRROR  
HEAD, 1913, papier collé  
~~Head, 1909~~  
HEAD, 1909, gouache  
GROUP OF DANCERS, drawing

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LIST 4. Lenders who would not be written until further consideration.

-----  
White S.S.

FIGURES - watercolor, 1908  
-----

Bonner, Paul H., Rye Center, New Hampshire.

LA TOILETTE , 1921  
-----

Chicago Arts Club

CLASSIC HEAD, crayon

*can we find a better?*

-----  
Cone, Miss Etta

APE, pen and wash ~~drawing~~ study, 1905

HEAD~~2~~ , ink, 1907 (?)

DANCER (negro), 1908, watercolor

DR. CLARIBEL CONE, 1922, drawing ~~2x~~ ??  
-----

Hartford, Wadsworth Athenaeum

TWO DANCERS~~m~~, 1925, drawing

QUATRE PERSONNAGES 1926  
-----

Massine

HARLEQUIN (Massine dancing), 1917, 14 $\frac{3}{4}$  x 10 cm.

PORTRAIT OF MASSINE, seated, 1917  
-----

Mrs. Rockefeller

DRAWING?  
-----

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LIST 4 Cont. p. 2

-----  
Russell, Mrs. C.H.

NATURE MORTE AVEC QUITARE, 1913-14 , watercolor and pencil  
? "VIEUX MARC" , oil, 1912

-----  
Russell, Mrs. Sue P. (Mrs. C. N. ???)

NATURE MORTE AVEC QUITARE, watercolor, 1920

-----  
Tannahill

LA MELANCHOLIE, 1902-03

(hold for McCormick)

-----  
Wildenstein

CLASSIC HEAD in "Sources" exhibition?

*rather than art club?*

-----  
Winterste<sup>e</sup>n Mrs.

GUERIDON BLANC, 1920, gouache \*

-----  
Worcester Art Museum

CHEVAUX AU BAIN, 1905, gouache \*

TWO WOMEN ON BEACH, 1920, drawing ( reproduced in Dial portfolio) \*

-----  
Bullard, Mrs. Power (Mrs. Dale's Secretary)

WOMAN STANDING HOLDING A FAN, 1905, drawing \*

-----  
Parker, Dorothy and Alan Campbell

PIERROT AND HARLEQUIN, gouache, 1919 \*

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~~LIST 4~~

LIST 4 cont. p. 3

-----  
Barnett, Dr. Avrom

DANCERS, 1908, watercolor

\*\*-----

Whitman, Mrs. Charles S. - Hotel Delmonico - New York

PORTRAIT 1938 ( Nusch)

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*dup*

- Abbott, Jere Smith College  
 { Les Miserables, 1903 (Hartford No. 10)  
 { Au Bord de la Mer 24 X 20" 1905
- Adler, Mrs. Max, 4939 Greenwood Avenue, Chicago, Ill.  
 "Salome" etching
- Albright Art Gallery, Buffalo, New York  
 "La Toilette" pink period (two women standing) Ill'd. Quimcat p.93  
 (see loaned)
- Allen, William G. Russell, 112 Pinckney Street, Boston, Mass.  
 Abstract compositions, 5 stencils
- Anderson, Mrs. Julia Q. (died Sept. 1934), 420 West End Avenue, N.Y. *get name / daughter from Mrs Sullivan*  
 Harlequin, 36 x 24", ill'd. Quinn coll. P.86 A- (see loaned)
- Arensberg, Mr. and Mrs. Walter C., 7065 Hillside Avenue, Hollywood, California  
 "Old woman"  
 "Man with Mandolin"  
 Oval Abstraction with areas of concrete texture, oil  
 Abstract Portrait, black and white, oil  
 Violin Motif with collage, black crayon  
 Earlier than 1916; erect oblongs, grey and lightish blue, violin brown  
~~Toulouse-Lautrec period, haggish woman grinning.~~
- Arts Club of Chicago, Wrigley Building, Chicago, Ill.  
 "Head of Woman", 1923 sanguine (we have photo)
- Avery Memorial, Hartford, Conn.  
 Soby says they have some
- Badger, Shreve C., 428 W. Arlington Street, Chicago, Ill.  
 "Le Cavalier" pencil
- Bakwin, Dr. and Mrs. Harry, 132 E. 71st Street, New York City  
 "Woman Leaning on Table" (Rosenberg) (Ill'd Quim Cat. p.100 - see loaned)  
 ("Woman with Chignon") *Worthen* ←  
 Fillette au Chapeau, 1901 (on reverse side of above)
- Baltimore Museum  
 "The Monkey", pen against blue wash background, 19 $\frac{1}{4}$  x 12 $\frac{1}{4}$  - ill'd. Cone cat. pl. 60)  
 L'Hommage au Musicien, drypoint, 131 x 110 mm.
- Barnett, Dr. Avrom, 634 Bedford Av., Bklyn. (Ev. 7-1679)  
 "Dancer" 1908, study for Tchonkine Dancer, 24 x 14 (offered as extended loan)
- Barr, Alfred H.  
 Papier colle drawing 1912 - Head
- Bartlett, Frederic Clay, 211 E. North Water St., Chicago, Ill.  
 "The Guitarist" (Wildenstein) *Blind man - el queco yfu*  
*see Chicago and Smith Coll*

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Bennett, Edward, 89 E. Deerpath Rd., Lake Forest, Ill.  
 Woman Reclining on a Divan 1933

Bignou Gallery  
 (Sent information to Paris)

Bonner, Paul H., Rye Center, N.Y.  
 Classical figure, oil, c. 6 x 9 (bought from Wildenstein 1938)

Booth, Ralph - Estate, care of Detroit Institute of Arts  
 "Child with Flowers" ? c/1900-02  
 "Athlete and Women" c/1905-06 (Quinn: Les Baigneuses) Ill'd. p. 89)

Booth, Mrs. Ruth, Washington Pk., Grosse Pointe, Mich.  
 (Newberry, Detroit, says to write)

Brewster, Walter S., 135 S. LaSalle St., Chicago, Ill.  
 "Woman's Head in Blue" 1905  
 "Nude Standing" pencil  
 "Head" 1920 gonache  
 Head of a Woman 1921 oil, 9-1/4 x 8-1/8  
 Head of an Acrobat 1904 gonache 16 1/2 x 12"  
 View of Barcelona o/c 28-7/8 x 19-3/4"

Brown, John Nicholas, 50 S. Main St., Providence  
 Standing Nude, ink  
 Nude Boy and Girl on Beach, Boy Playing on Pipes, Girl Stretched Out at  
 his side, ink

Callery, Mrs. Meric, 21 rue de Belvedere, Boulogne, Seine  
 Figure - oil c. 1908 (1m 30 x 97 cms) (we have photo)  
 c. 30 others and drawings

Hill, Mrs. Patrick C. (formerly Mrs. John Alden Carpenter, 942 Lake Shore Dr., Chicago  
 "Still Life, Musical Instruments" 1923 oil (Cubism show) (Pecos, Texas)

Chicago, The Art Institute of  
 "The Guitarist" c. 1905 (Birch-Bartlett Collection) ill'd Quiñcat p.96  
 "Guitar Player" watercolor (R. Allerton gift)  
 "L'Artiste et son Modèle" drypoint (Roullier Memorial Collection)  
 "Two Montebanks" etching (Poullier Memorial Collection)  
 "Repast" etching (Roullier Memorial Collection)  
 "Girl and Man" drawing (Robert Allerton gift)  
 "Nude Man" drawing (R. Allerton gift)  
 "Andorran Peasant Girls" drawing (R. Allerton gift)  
 "On the Upper Deck" 1901, oil 15 1/2 x 24 1/4, signed L.r. (Coburn bequest)

Chrysler, Walter P. Jr., 856 Fifth Avenue N.Y.  
 Still Life? Ink? Watercolor? 1921 (see photo)  
 (Has 18 - titles not checked)  
 Two Women - large oil - heroic period (c.1921) bought from Seligmann  
 Dancer - ~~1910~~ - 39-1/4 x 59" (formerly Coll. M. Paul Guillaume) 1908  
 Still Life - 72 1/2 x 29 1/2" (says blanc on one side)

*Magno D.*  
 — Two Large Women 1920-22

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Chrysler, Walter P. Jr. (Cont'd)

- Head of Man - 1907-08 - 24-3/4 x 17"
- Girl - half length - 1906 - 31 1/2 x 25 1/4"
- 2 Heads of Women - 1910 - 14 1/2 x 14-3/4"
- Head of Woman - 1910 - 13-1/8 x 14-5/8" oil
- Head of Woman - ~~1908~~ - 36 x 28 - 3/4" oil ~ man
- Woman - 1908-09 28-3/4 x 36" oil
- Abstraction 1911-12 - 8 1/4 x 15", oil?
- Abstraction - 1910 - 18 1/4 x 10 1/4" oil?
- Abstraction - 1921 - 8 1/4 x 10 1/2" wash?
- Still Life, 1916 12 1/4 x 9 1/2" ink, wash, pencil?
- Still Life, 8/1/21 10 1/4 x 8 1/4" ink and wash
- Man leaning on Table 1914 13 x 10" pencil?
- Abstraction, 1914, 13 x 9-3/4" watercolor?
- Dancer, 1907 - 7 x 11-3/4" ink?
- Dancer, 1907 8-3/8 x 6 1/2" charcoal?

Clark, Stephen C. 46 East 70th Street, New York City

- "Two Harlequins" pastel - Blue period
- "Nature Morte" 1925 - (abstraction) (see loaned)
- "La Statuaire" 1925
- "Formes Abstractes" 1930 fond gris
- "Formes Abstractes" 1930 fond bleu

Cleveland Museum,

- Nude (pink) 1905-06 study for central figure of oil in collection of Leonard C. Hanna, Jr.

Coburn, Mrs. L. L. Hotel Blackstone, Chicago

- "On the Upper Deck" 15 1/2 x 24 1/4" (Century of Progress)
- "Bow of a Boat on River" 1901 c.18x36
- "Head" charcoal
- People on a bus - title not known - oil bequeathed to Art Institute

Cone, Miss Etta, 1701 Eutaw Pl., Baltimore

- "The Circus Family", 1906 pencil and gouache; signed 9 1/2 x 12 ill'd pl.61
- "Boy and Horse", pencil and wash; signed 9x6 1/4
- "First Cubist drawing", abstract figure (dated 1906 or 7), wc, 11 1/2 x 9 1/4
- Profile", pen and brush, 7x5 1/4
- "Portrait of Dr. Claribel Cone", ill'd Cone cat. frontispiece, pencil; signed and dated 14-7-22 - 25x19 1/4
- "Head of a Boy" - gouache 1905 - 20 x 16-1/8" ill'd pl. 59 Cone cat.
- "Portrait, Head"
- Reclining Nude, pencil
- Two Roosters, pen and wc
- The Strong Man, ink
- Seated Nude Woman, wash
- "Femme aux Cheveux Franjes" 1902 oil/can. 23-5/8 x 19-1/4" ill'd Cone Cat. pl.58
- Portrait of L.S. gouache, 1906 10-1/4 x 7-1/8 ill'd pl. 62 Cone cat.
- Two Nudes, gouache and charcoal, 1906 - ill'd Cone cat. pl. 63
- Nuan Orasleve - gouache 1907 - ill'd Cone cat. pl. 64
- See Cone cat. for additional list
- Dancer 1907 - 31 x 24 cm
- Head of Man 1907 drawing 31 x 24 cm

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Coudert, Miss Caroline (daughter of Mme. Gallery)  
Figure, pencil and collage 16 $\frac{1}{4}$  x 10- $\frac{3}{4}$ "

Crowninshield, Frank, 333 East 68th St., New York City  
"Portrait of Georges Braque" 1909, oil (see loaned (in umbers and breadcrust browns)  
good Greek figure drawing  
another very good drawing  
2-3 drawings, not quite so good

Dale, Mr. and Mrs. Chester, 35 E. 76 St., N.Y.

"Le Bateleur" - many others  
The Lovers - 51 x 30 oil - (Paul Rosenberg)  
1923 neo-classic period (acquired 1938)  
Portrait of Mme. Picasso, 1923, 39 $\frac{1}{2}$  x 23" oil on canvas  
Still Life, Table, Chair, Mandolin, 1918, 38 x 51-1/4" canvas  
Classical Head, 1922, 24 x 19-3/4" canvas  
Harlequin oil

Davis, Bernard, formerly of LaFrance Industries, Adams Av. above Orthodox, Phila.  
(Marceau, Philadelphia says to ask)

deForest, Mrs. S. K., 210 Madison Avenue, New York City  
four etchings, 1905 period

Donaldson, Fulton, Stony Creek, Conn.  
"Mother and Child" etching

Dreier, Miss Katherine S., The Haven, West Redding, Ct.  
Head, red and black chalk, c.1906; fine; 2x1 $\frac{1}{2}$ "  
Cubist composition, c.1914  
Music; from collection Arthur B. Davies

Eddy, Mrs. Arthur Jerome - ask Jerome Eddy, Skull Valley, Ariz.  
X "Old Woman", painting

Edwards, Hugh, 2001 Home Avenue? Chicago  
"Head of Boy", 1905 etching

Gallatin, A.E.

Glass of Absinthe, 1914, bronze painted  
Still Life, 1914, oil 12 x 16 $\frac{1}{4}$ "  
Open Window, 1919, watercolor, 13 $\frac{1}{4}$  x 8- $\frac{3}{4}$ "  
Study for Demoiselles d'Avignon, 1907, watercolor, 6- $\frac{3}{4}$  x 8- $\frac{3}{4}$ "  
Pipe and Violin, 1911, oil 22 $\frac{1}{2}$  x 18  
Composition, 1914, watercolor and pencil, 7 $\frac{1}{2}$  x 11 $\frac{1}{4}$ "  
Bowls and Jugs, 1907, oil 32 x 25 $\frac{1}{2}$ "  
Composition, 1913, papier colle, 25 $\frac{1}{2}$  x 19 $\frac{1}{2}$ "

Gallery of Living Art, New York University  
See 1937 catalog of the gallery for list.

Gershwin, George (dead) Mrs. Rose Gershwin, 25 Central Pk.W.,N.Y.  
Absinthe Drinker (S) oil ((we borrowed 1933, 1936)

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Goodspeed, Mrs. Charles B., 2430 Lake View Avenue, Chicago

Abstract painting, oil

Harlequin, 1912, gouache

Harlequin, 1913, gouache

Peonies

Tricorne, gouache

~~Kahnweiler~~

Goodwin, Philip L., 11 West 54th St., N.Y.

The Rape, 1920, gouache, 9 x 13 (A) (see loaned)

Goodyear, A. Conger, 116 E. 66th St., N.Y.

drawings

Vieille Femme 1903 - gouache (Hartford 12)

Peinture avec papier epingle, 1915 - 16 canvas (2.15 x 0.80 cm)

de Groot, Adelaide

Cubist Still Life 1923 oil, etc., on canvas 6 x 10-5/8" (on loan here)

Haass, Mrs., Cloverley Rd., Grosse Pointe, Mich.

(Newberry, Detroit, says to write)

Hanna, Leonard C., Jr., The Leader Building, Cleveland

"Figures" pink

Harriman Gallery, Marie, 63 E. 57th St., N.Y.

~~"Woman Combing her Hair" 1905~~

Cubist Composition - oil - 29 x 39 1/2 (see loaned)

Freuit Dish with Eggs - oil - 37 1/2 x 50 1/2 (see loan cd)

Mother & Child 1922 - oil - ( see loan cd.)

Composition, 1911 o/c (Hartford #23)

Nature Morte a la Guitare 1913 o/c (Hartford #24)

LaPalette du Peintre 1927 - 29 (Hartford #64) o/c

Terrace Window, 1919, gouache, 18 x 11 1/2"

Harriman Gallery, Picassos sold. Don't know present owners:

Portrait of Massine, ink, 26 1/2 x 18 1/2 (owned by Massine?)

Two Harlequins with Instruments 1918 drawing, 10 1/2 x 7-3/4 (Massine?)

Nature Morte, 1915, oil 29 x 25 1/2 (owned by Miriam Hopkins?)

Still Life, 1915? oil 32 x 25

Two Harlequins, 10 1/2 x 8 1/2

Harlequin 1917 oil? 11 1/2 x 8 1/2

Harlequin 1917 pencil 5-3/4 x 4

Cubist oil 1911 28-3/4 x 39-1/2

LePanier 1920 gouache 8 1/2 x 12 1/2

Harriman, Mr. and Mrs. William Averell, 4 East 66th St., NY

Still Life, 1927-29

— LaFemme a l Eventail 1905 (Hartford #17)

Hartford-Wadsworth Atheneum

Femme Nue 1922 - o/panel (Hartford #41)

Diaghileff Ballet pictures 1917

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Hill, Mrs. Patrick C., Pecos, Texas  
 Still Life - Musical Instruments 1923 (formerly Carpenter)  
 (Cubism Show)

Hillquit, Morris, 70 West End Avenue, N.Y.C.  
 "Cards, Dice" 21 x 14½  
 2 watercolors, one early, one 1920

Hogg, Miss Ima, 2940 Lazy Lane, Houston, Texas  
 (Houston Museum says may have some)

Horter, Mr. and Mrs. Earl, 2219 Delancey St., Philadelphia  
 4 at Philadelphia Museum (small semi-cubist, effect of wood  
 (cubist watercolor, rare, important  
 (cubist  
 (large cubist

Green Nude  
 Seated Nude  
 Figure  
 Bottle of Port, 1919-20 (at Philadelphia Museum)  
 Abstraction, crayon with collage  
 1 small still life  
 2 drawings of musical instruments  
 for others see Cahiers d'Art

Ingersoll, R. Sturgis, Penlyn Post Office, Pa. (we have another address)  
 Dinard period, 1928, Bathers (repr. in Cahiers d'Art)

Janis, Sidney, 1 West 85th St., NY  
 Seated Woman, oil 1927 (see loan cd.)  
 Still Life, oil 1914 - (see loan cd.)  
 Still Life with Guitar, oil 1913 (see loan cd.)  
 — Vive la France - oil, 1914-15 (see loan cd.)  
 — The Artist and His Model - oil 1928 (see loan cd.)

Johnson Galleries, Chester H., 410 South Michigan Av., Chicago  
 "Head" Blue period - *Walter Brewster*  
 x "Vase of Flowers" Blue period - *Mrs Goodspeed*  
 drawing - Blue Period  
 — "Abstraction" oil (*Walter Brewster*)  
 x "Supper Party" 1903 oil

Jones, T. Catesby, 53 E. 92nd St., NYC.  
 Oval Cubist, dy. c.1912 (vertical oval) B  
 Oval Cubist, c.1914, fine linen on coarse canvas stretcher, light, sketchy  
 but fine (horizontal oval) (see loan cd.)  
 The Window, pencil and wc. c.1919  
 The Toy Doll, c.1925, color crayon or pastel  
 Bust, c.1905 B S gouache (see loan cd. Head of Peasant)  
 Many etchings and lithos, early and late  
 Drawing of Athlete (sold by Kahnweiler 1927)  
 Watercolor (Jean Bucher, No. 476 bis)  
 Guitar Player (Jean Bucher No. 472)  
 Pastel 15 x 11 (Kahnweiler, No. 585)

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Kanzler, Mrs. Ernest (relative of Edsel Ford) 111 Tulane Rd., Grosse Pointe, Mich.  
 ("ewberry, Detroit, says to write)

Knoedler and Co., 14 E. 57th St., N.Y.C.  
 "Woman with Big Hat" (right arm over chair)  
 "Classical Figure"  
 Abstraction, canvas, green and black background  
 La Portee de Musique, 1923?

Knoedler and Co., 622 S. Michigan Av., Chicago  
 "Landscape" pastel  
 "Two Dancers" drawing

Kuntz Mrs. Charles, c/o Mrs. Baldwin Maull, 434 E. 52nd St., NYC  
 oils

LaFrance Art Institute, Philadelphia, Pa.  
 On a Table, tempera

Lee Mrs. George C., Boston  
 Bust of a Woman (information from photograph)  
 (Woman with a Plumed Hat)

Levy, Miss Harriet, 1075 California Street, San Francisco  
 "Head" gouache  
 watercolor  
 "Three Figures" drawing  
 "Figure Seated" drawing  
 drawing (Dance)  
 "Circus People" etching  
 "Street Scene" oil very early  
 " " " " "

Levy, Julien Gallery  
 Small gouache between 1907-1920

Lewisohn, Adolph (deceased 1938), 881 Fifth Avenue, NYC.  
 "Head of a Woman" 1921-22 oil  
 "The Dancer (La Parisienne)" 1901 (Hartford No. 4) oil (we have ph.) (see loan cd.)  
 The Clown (Pierrot) 1918 oil ill'd Lewisohn cat. p. 216  
 "Woman in Blue (Femme Accoudee)" 1901 oil ill'd Lewisohn cat. p. 215 see loan cd.)  
 "LeJohngleur" 1905 drawing  
 "The Harlequin" 1918

Lewisohn, Mr. and Mrs. Samuel A., 881 Fifth Avenue, NY.  
 "La Famille d'Arlequin" 1905 oil (we have ph.)  
 Several persons on horses 1905 drawing  
 "Harlequin Family" 1905 drawing

Lloyd, Mrs. Helen (ex-wife of Earl Horter), 3505 Bering St., Philadelphia  
~~350~~ 2 fine water colors (1 of 2 figures - normal, 1 vertical pen and ink cubist)

Liebman, Mrs. Charles J., 907 Fifth Avenue, NY  
 "Man on Horse" drawing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-8-

Linn, Mrs. Winfield Scott, 511 Illinois Av., St. Charles, Ill.  
Picasso and a Friend, watercolor.

Massine, Leonide

Still Life  
Watercolor  
Newspaper  
Harlequin  
Still Life, wc, 1918  
Drawing on blotting paper  
Harlequin drawing  
The Door (butcher shop), 1918  
Portraits (picasso and wife, Massine and Diaghlieff)

Matisse, Pierre, N.Y.

Legende de la Source - 1921 o/c (Hartford #39)  
Femme et Enfant 1923 o/c (Hartford #45)

Mauny, Jacques, 29 Blvd. d'Ormesson, Enghien (S & O), Paris  
Three

McCormick, Chauncey, 2450 Lake View Avenue, Chicago  
Woman in White (Elegie) 1901 Blue period o/c

McCormick, Mrs. R. R., 1519 Astor St., Chicago  
Woman with Cats, oil on panel

McIlhenny, Henry P., Lincoln Drive & Johnson St., Germantown, Philadelphia  
LeBouquet (young man holding posy), pink, 1905, oil - on loan to Fogg Museum  
for one year.  
Sending information to Paris

McKean, Quincy A. Shaw, 205 Commonwealth Av., Boston.  
Jeune Femme 1901 (see Hartford No. 3)  
others? - Woman with a large white hat

Metcalf, Thomas N. 21 Beaver Pl., Boston  
Abstraction, oil (formerly owned by Miss Weinburger)

Morris, George L. K., 1081 Fifth Avenue, NY.  
oil, 1929, Dinard period (we have ph.)  
papier colle and wash, c.1912 (ph. in Misc. loan book)  
Abstraction - pencil (see loan cd.)  
The Poet, 1911 oil (see loan cd.)  
Verr et Pipe 1914 o/c (Hartford #28)  
Composition 1917

Neff, Mr. and Mrs. John V. 5650 Dorchester Av., Chicago  
"Woman Seated" gouache, sepia on grey ground

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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7.

- Newberry, John S., Grosse Pointe Farms, Mich.  
 Profile of a Woman, charcoal  $4\frac{1}{2}$  x  $6\frac{3}{8}$   
 Head of a Man, 1907, wc  
 watercolor of Avignon period  
 charcoal of blue period
- Oppenheimer, Frank  
 X Mother and Child, oil (on loan here)
- Ott, Miss Dorothy, Winnetka, Ill.  
 Harlequin, etching
- Paley, William S.  
 Boy with Horse, oil (on loan here)
- Palmer, Mrs. Potter, 1301 Astor Street, Chicago, Ill.  
 Femmes et Enfant à la Fontaine, oil, 1903,  $36\frac{1}{2}$  x 29"
- Perlman Collection, Baltimore  
 Hamlet, pen
- Philadelphia Museum  
 The Woman with the Loaves, 39 x  $27\frac{1}{2}$   
 (see Ingersoll)
- Phillips Memorial Gallery - Duncan Phillips  
 - La Toilette - The Blue Room  
~~Interior with figure blue period?~~  
 2 abstractions, small but excellent, late period (see below)  
 1 watercolor  
 Abstract still Life, oil 1918 (see loan card)  
 The Jester, bronze head, 1906  
 Bull Fight, 1934  
 Studio Corner, 1921, watercolor, 8 x  $10\frac{1}{4}$
- Pulitzer, Joseph, Jr.  
 Le Corsage Jaune, oil (formerly Coll. Guillaume)  
 Harlequin, 1918, oil 58 x  $26\frac{1}{2}$  (see loan card)
- Rhode Island School of Design  
 La Vie,  $77\frac{3}{8}$  x  $50\frac{7}{8}$ "
- Rice, Mr. and Mrs. Elmer  
 cubist watercolor 1928 5 x 4" A-  
 Table, 1920, cubist gouache B  
 Seated Fat Clown, print  
 Danseuse Espagnol, pastel, 1906-07 period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rockefeller, Mrs. John D.

- Une Assise litho
- Masque de Femme, litho
- Trois Graces, litho
- Abstraction, 5½ x 4½" etching
- Head of a Woman in Profile, etching
- The Frugal Repast "
- Dance of Salome "
- Circus Encampment "
- The Circus Bath "
- Clown Resting "
- The Circus Riders "
- Bareback Riders "
- The Circus Family "
- Salome Caricature "
- Gipsy Family Resting "
- Figures of 2 Boys "
- Head of a Woman "
- Self Portrait "
- La Source "
- Abstraction "

Rogers, Mrs. Rainey, 58 Park Avenue  
1 drawing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rothbart, Albert, Topstone Farm, Ridgefield, Conn.

Nude, pen and ink, 7 x 4 $\frac{1}{2}$ ", part of letter to M. Jacob, c. 1905?

Russell, Mrs. Charles H., Jr., 20 East 84th Street, nyc

Colossal Head A-

Drawing A

Cubist, 1912 B

Child's Head, wc, 14 x 9 $\frac{1}{2}$ "

Abstraction, wc and pencil, 19 x 23 $\frac{1}{2}$ "

Abstraction, gouache, 8 x 10 $\frac{1}{4}$ "

Vieux Marc, o/c, 18 $\frac{1}{4}$  x 13 $\frac{1}{4}$ "

Abstraction, oil, 17  $\frac{3}{4}$  x 12 $\frac{1}{2}$ " (see loan card)

one: 1917-1918 (formerly in Arthur B. Davies Collection)

Sadler, Sir Michael, The Rookery, Old Headington<sup>gton</sup>, Oxford, England  
Poverty

St. Louis Museum

Nude 1907 Rose period study, oil/panel, 13  $\frac{7}{8}$  x 8 $\frac{1}{2}$

Schroeder, Eric, 9 Follen Street, Cambridge, Mass.

View of Granada, oil, c. 14 x 10

(Formerly owned a still life - Flowers in a Vase- now owned by  
Lyonel Feininger ??)

Schwepe, Mrs. Charles H. Estate

X Flowers 1903 oil (from Chester Johnson)

Sloden, Lewis, 43 Faubourg St. Honoré, Paris

4 portraits

1 portrait in pastel

Smith College Museum of Art

La Table 1920 50 x 29 $\frac{1}{2}$ "

Soby, James Thrall, Farmington, Conn.

Seated Woman 1927, panel, 52 x 39 (formerly owned by Mary Hoyt Wiborg)

Mother and Child 1923 o/c 8 $\frac{1}{2}$  x 10 $\frac{1}{2}$  (Hartford Cat. #42)

Le Soupir, 1923 o/c 24 x 19  $\frac{3}{4}$  (Hartford cat. #47)

Baigneuse, c. 1921 panel 5 $\frac{1}{2}$  x 3  $\frac{5}{8}$

Speiser, Maurice, 630 Fifth Avenue, nyc

The Old Arab, blue period (Zervos, vol. I, #101)

large wc after 1920

tempera before 1920

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Stein, Miss Gertrude, 27 rue de Fleurus, Paris  
Portrait of Gertrude Stein

Sullivan, Mr. and Mrs. Cornelius J.  
6 drawings  
La Toilette, watercolor

Sutro, Mrs. Alfred, 31 Chester Terrace, Regents Park, London  
one ?

Sweeney, James J.  
Woman in an Armchair, 1929, oil (see loan card)  
Portrait, 1907 o/c (Hartford # 74)

Swope, Horace M., 922 Olive Street, St. Louis  
Three Women, etching and aquatint  
Artist and Model, etching  
Two Circus Boys, etching  
Abstraction, lithograph  
Woman's Head, etching

Tannahill 2071 Iroquois Avenue, Detroit  
(Newberry, Detroit, says to write)

Toledo Museum

The Blind Man  
? Bust of Woman with Hair falling down back, 1905, gouache, 24 3/8 x 18 1/2"  
Woman + Cow

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- Valentine Gallery, 69 East 57th Street  
 Le Saltimbanque, small oil (sold, who bought it?)  
 Glass and Apples  
 Guitar  
 Still Life, 1927-28  
 Composition 1923 o/c (Hartford cat. #49)
- Warburg, Edward M. M.  
 Blue Boy, pastel
- Warren, Mrs. George Henry  
 Still Life, 1915, oil, 6 $\frac{1}{4}$  x 5 $\frac{1}{4}$
- Warrington, Mrs. George, 16 Elmhurst Place, Cincinnati  
 prints
- Warrington, John, 79 Martin Street, Cambridge, Mass.  
 Youth on Horseback, drawing
- Watkins, Franklin Chenault, 2302 DeLancey Place, Philadelphia  
 Antibes drawing  
 Women in Color A
- Weyhe Gallery, 794 Lexington Avenue, nyc  
 Femme Assise, print  
 color stencil  
 Head, bronze
- White, S. S. 3rd, 114 Llanfair Street, Ardmore, Penna.  
 Figures, 1908-09, wc, 23 x 19  
 Still Life, 1919, oil, 24 x 21  
 small gouache  
 others?
- Wiborg, Miss Mary Hoyt, 754 Park Avenue, nyc  
~~Two Lovers, 1923, oil~~  
 Still Life, 1924, oil
- Wildenstein and Company, 19 East 64th Street, nyc.  
 L'Italienne, 1917 (Illus. Hartford cat. #31)  
 Harlequin, 1927  
 Drawing to explain Tube of Paint  
 The Tube of Paint 1909 oil  
 La Cheminée 1915 o/c (Hartford #29)  
 Personnages sur la Plage 1923 oil on panel (Hartford #48)  
 Les Deux Oeufs 1924 o/c (Hartford #53)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Wildenstein and Company, 57 rue de la Boétie, Paris  
Madame Picasso  
Mother and Child, half completed portrait (sold to Winterbotham???)

Winterbotham, Joseph, Willard and Main Streets, Burlington, Vermont  
Girl 1901, c. 15 x 12"

Wintersteen, Mrs. John, 8313 Seminole Ave., Chestnut Hill, Philadelphia  
Abstraction: Le Gueridon Blanc, 1920, gouache

n.b. Catalog of sale of Freeman ~~Collection~~<sup>Sale</sup> Galleries (Marceau, Philadelphia)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.1.3

Notes on List 1. *by Rich*

Lenders who should be written as soon as possible:

Please wire Miss Browning the names of the lenders on this list whose letters you wish held up until you write comments. Then, if you can, send the comments as soon as possible. I am trying desperately to clear up my work in New York before August 5th. I have been held up in Europe so much longer than I expected. I am sorry to ask you to hurry but you probably want to get away too.

- Brewster: Picasso wanted this.
- Booth: Picasso wanted this
- Cleveland: Following your suggestion am omitting Hanna picture but including this study
- Goodspeed: We are having a small special theatre action and are therefore borrowing a few more ballet drawings than we would otherwise want. Not borrowing her other big cubist picture since we have enough.
- Harriman: Written in May. No answer.
- Hill: Written in May. No answer.
- McCormick: Elégie (Blue Woman) possibly not so good as Tannahill's but am not sure and propose to borrow McCormick's.
- Museum of Living Art: You may not want the Three Musicians since Rosenber is lending his. We are glad to have both since there is so much controversy as to which is better. (Dear is available) possibly in Waldemar George's book on Cézanne's drawings

Cleveland Museum - write Milliken, send copy to Harry Francis) *Dear Harry*

STANDING NUDE, study 1905, gouache?

2 photos  
(ask for photo and size)

Frank Crossinshield (Dear Frank)

STANDING NUDE? drawing, 1907

2 photos  
(ask for photo and size)

Budensing (Dear Val)

WORKS BY THE SEA 1908

FRANK ACCORDON 1908 (Pulitzer)

TWO GIRLS READING 1904 (sold?)

Fogg Art Museum - write Sachs (Dear Paul) copy to Miss Agnes Younger (Dear Agnes)

MOTHER AND CHILD 1904 (drawing) - one date correct, need size

WOMAN BATHING, 1916? (drawing)

OLD MAN, 1917 (drawing)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 1. Lenders who should be written. In some few cases a lender has been asked in a preliminary way for one painting and would now be asked for others. In a few cases the list of paintings is not complete - Chrysler, for instance.

1A Brewster, Mr. and Mrs. Walter S. Chicago (have photo and size)

1 HEAD (with a helmet of hair), oil, 1904

----- 1919 (cubist gouache) need sizes and photos of B.S.G.

xx Mrs. Ralph Harmon Booth, Washington Rd., Grosse Pointe, Mich.

Letter II CHILDREN PLAYING IN A PARK, oil, 1901

----- 1900 (tempera on wood)

2A Brown, John Nicholas, 50 South Main St., Providence R.I.

FLUTE DE PAN (2 figures), drawing

(Dear John, - ask for date and whether a photo or reproduction is available) possibly in Waldemar George's book on Picasso's drawings

Cleveland Museum - write Milliken, send copy to Harry Francis (Dear Harry)

1A 5A 2A STANDING NUDE, study 1905, gouache?

(ask for 2 photos and size)

Frank Crowninshield (dear Frank)

STANDING NUDE? drawing, 1925?

adapt Letter II (ask for 2 photos and size)

Dudensing (dear Val)

WOMEN BY THE SEA 1923 (dear Cindy)

FEMME ACCOUEE 1932 (Pulitzer)

TWO GIRLS READING 1934 (sold?)

1A 2A Fogg Art Museum - write Sachs (dear Paul) copy to Miss Agnes Mongan (dear Agnes)

5A MOTHER AND CHILD 1904 (drawing) are dates correct, need sizes

WOMAN BATHING, 1916? (drawing)

OLD MAN, 1916? (drawing)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Chis*

LIST 1, cont. 5)

- LA Goodspeed, Mrs. Charles B. in 2<sup>d</sup> "personally recommended .....  
 E1A PORTRAIT OF KAHNWEILER, 1910 Kahnweiler. We should also like to borrow 2,3, 4.
- PAQUET DE CIGARETTES, 1914 (papier collé - Miss Stein, Miss Toklas)
- PIERROT ET ARLEQUIN (Polichinelle), 1918, drawing
- Letter II PIERROT ET ARLEQUIN, 1919 (cubist gouache) need sizes and photos of 2,3,4.
- Goodwin, Philip, 1903, gouache Picasso mentioned this with particular approval.
- Letter II THE RAPE, 1920 (tempera on wood)
- Letter II Lickner, Mrs. Charles J. Mention that I want to come to see her print. Also hope she's fully recovered. Best do not write now
- Goodyear, A. Conger
- GUITARE, papier épinglé, 1915-16
- LA SILENUS, 1923 1933, gouache How much we appreciate the cooperation of the Art Institute. Have size but need two photos
- omit 5 ELADIE, oil, 1901
- Guggenheim, S.R. Collection your large and important cubist "Figure" of 1911 (Picasso calls it "Seated Man". I think Mme. Guillaume used to call it "Paysage Ceret"
- Letter II ~~xxxxxxx~~ FIGURE (write addressing Baroness H. von Rebay), Director
- Harriman write Mrs. Harman at the gallery
- adapt Letter II WOMAN WITH A FAN, 1905 (mention previous letter)
- LA NATURE MORTE, 1910 or 11. say I come up to see your papers collect again?
- Mrs. Hill (Miss Carpenter) (dear Ginny) don't write if you've had an answer already
- Letter II STILL LIFE WITH A GUITAR, c. 1924
- Letter II Janis believe we have data. Need certain photos?
- NATURE MORTE A LA GUITARE, 1913 can get data from his catalog. Can check photos later. Have a good many.
- "VIVE LA", 1914
- PAINTER AND HIS MODEL, 1926
- SEATED WOMAN, 1927

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*Chic*

LIST 1 (Cont. p. 3)

1A Jones, Mr. T. Catesby adapt 5 kindest regards to Mrs. Jones

2A HEAD, 1905, gouache need photo, size and data on Doll

1A TOY DOLL, c. 1925, pastel or crayon.

Letter II Lewisohn Dear Sam, regards to Margaret

PIERROT, 1922 1918

HARLEQUIN'S FAMILY, 1905, gouache Picasso mentioned this with particular approval.

Letter II Liebman, Mrs. Charles J.

Mention that I want to come to see her prints. Also hope she's fully recovered. Best to Mr. Liebman. Need photos and size

BATHERS, pencil, 1921

1A McCormick, Mr. and Mrs. Chauncey

How much we appreciate the cooperation of the Art Institute. Have size but need two photos

omit 5 ELEGIE, oil, 1901

Letter II McIlhenny Dear Henry have photos, sizes etc.

BULLFIGHT, 1934

MINOTAUROMACHIA, etching, 1934 (now at Museum)

1A Morris *George L.K. Morris* When I come back to New York may I come up to see your papiers collés again?

THE POET, 1911

1 A N.Y. MUSEUM of Living Art write to Gallatin

2A PAPIER COLLE AUX FRUITS, 1913

Not entirely sure that Chicago will want all or that you ~~would~~ would lend all but you will hear from Dan Rich..

SELF, 1906

NATURE MORTE AU COMPOTIER, 1907

THREE MUSICIANS, 1921

can get data from his catalog. Can check photos later. Have a

STUDY FOR DEMOISELLES D'AVIGNON, 1907, watercolor good many.

"SUZE" - papier collé

~~-----~~ *with 2.4*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 1 cont. p. 4

N.Y. Museum of Living Art cont.

VERRE D'ABSINTHE, painted bronze, 1914

1A

Smith College Museum of Art, Northampton Mass.

1A

2A

THE TABLE, 1919? (miniature)

Dear Jere

(write Jere Abbott, Director)

Philadelphia Museum

2A

21A

2A

WOMAN WITH A LOAF OF BREAD, 1905

(write Marceau) dear Henri

1A

21A

2A

Phillips Memorial Gallery

INTERIOR WITH A BATHER, 1901

BULLFIGHT, 1934 CHAIR, 1929

JESTER, bronze head, 1905

2A

5A

1A

Mass. John W. Harrington, Cambridge, Mass.

Providence, Rhode Island School of Design

LA VIE, 1903

let me dic tate this

Pulitzer, Joseph

Let me dictate

have size and photo

CORSAGE JAUNE, 1907

NATURE MORTE, 1933 1901, oil

5A

letter II

omit B

Ross, Dr. and Mrs. Allan, N.Y.C.

drawing

address?

ON THE BEACH, ink, 1933

5A

SELDES Seldes, Gilbert, N.Y.C.

5A

CENTAUR AND WOMAN, 1920, drawing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 1 cont. p. 5

- 
- 1 A Soby, James Thrall (dear Jim) confirm how glad we are we may  
2A SEATED WOMAN, 1927 have Seated Woman and would like  
3A to ask for 2 more things.  
Best to Nellie  
Need photos of 2 and 3 also sizes.
- BAIGNEUSE, 1921 (miniature)
- LE SOUPIR, 1923 (drawing) York
- 
- 2A Stieglitz, Alfred, 1922 *Picasso* Hope you and Georgia O'Keeffe have it  
5A FIGURE, 1910, charcoal to had a restful summer. Have sizes  
Need? photos. size
- STILL LIFE, 1913, papier collé
- 
- 1A Sweeney, James J. Greetings to Laura. Is she in Ireland??  
2A HEAD, 1928 Have photos. Need size of Head
- WOMAN IN AN ARMCHAIR, 1929
- 
- 2A Mrs. John W. Warrington, Cambridge, Mass. need photos  
5A YOUTH ON HORSEBACK, drawing, 1905 have size s
- HEAD OF PIERROT, 1917 *drawing*
- 
- Wertheim, Maurice N.Y.C. have size and photo
- ~~FILLE AU CHIGNON, 1901, oil (ex-Bakwin)~~
- MOTHER AND CHILD, 1901, oil
- 
- Weyhe  
Letter II already in Museum  
omit 2 CUBIST HEAD, bronze, 1909

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST 3. American lands LIST 1, Cont. p.6 consented to lend to  
----- and New York.

1A  
2A  
5A

Willert, Paul -- Oxford University Press, New York

LA GUITARE, 1922, NYC. (need size, have photo)

Lee A. Ault -- 50 E. 77 St. New York

PORTRAIT, 1938 need photo

WOMAN (ex Pulitzer) , 1932 Picasso spoke especially of this believing it  
to be in Pulitzer's collection.  
Have photo, need size

~~Whitman, Mrs. Charles S. - Hotel Belmont, New York~~

~~PORTRAIT, 1888 (Kasch) GUITAR, 1911 (now in Museum)~~

Paley, 1908

BOY LEADING HORSE, 1908 (now in Museum)

Toledo Museum

WOMAN WITH A CROW, 1904

Whitman, Mrs. Charles S. - Hotel Belmont - New York

PORTRAIT 1888 (Kasch)

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LIST 2. Works from the two museums, Barr would propose to catalogue,  
LIST 2. American lenders who have already consented to lend to  
but not have those of the Museum of Modern Art,  
both Chicago and New York.

-----  
Buchholz Gallery, NYC. (Curt Valentin)

COIFFURE, bronze, 1905

-----  
DIE SCHWÄRMER, 1903, oil

Buffalo Museum

LA TOILETTE, 1905

-----  
LES BAMBINES D'AVIGNON, 1906-7

Fleischmann

MA JOLIE OR WOMAN WITH GUITAR, 1911 (now in Museum)

-----  
BEATED NERVEN, 1917

Paley

BOY LEADING HORSE, 1905 (now in Museum)

-----  
GIRL BEFORE A WINDOW

Toledo Museum

WOMAN WITH A CROW, 1904

-----  
HEAD, 1908, gouache

Whitman, Mrs. Charles S. - Hotel Delmonico - New York

-----  
PORTRAIT 1938 (Nusch)

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LIST 3. Works from the two museums. Barr would propose to catalogue,  
<sup>all,</sup>  
but not hang those of the Museum of Modern Art.

-----  
Chicago, Art Institute of  
PEASANTS FROM ANDORRA, 1906, drawing  
OLD GUITARRIST, 1903, oil

-----  
Museum of Modern Art  
LES DEMOISELLES D'AVIGNON, 1906-7  
GREEN STILL LIFE, 1914  
WOMAN IN WHITE, 1923

SEATED WOMAN, 1927  
ATELIER, 1928  
GUITARE ET FRUITS, 1928 (Clark) 1908  
GIRL BEFORE A MIRROR  
HEAD, 1913, papier collé  
CLARIBEL COSE, 1922, drawing - Ex ? 1  
Handy, 1929

HEAD, 1909, gouache  
GROUP OF DANCERS, drawing

-----  
Mackie

MAKING (Mackie Mackie), 1914, 1915 & 20 ca.

PORTRAIT OF MACKIE, 1927

-----  
Mrs. Macrefeller

DRAWING?

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LIST 4. Lenders who would not be written until further consideration.

-----  
 Russell, Mrs. C.H.  
 White S.S.

NATURE MORTE AVEC GUITARE, 1913-14, watercolor and pencil  
 FIGURES - watercolor, 1908  
 ? "VIEUX MARC", oil, 1918  
 -----

Bonner, Paul H., Hye Center, New Hampshire.

Russell, Mrs. C.H. (Mrs. C.H. ???)  
 LA TOILETTE, 1921  
 NATURE MORTE AVEC GUITARE, watercolor, 1920  
 -----

Chicago Arts Club

CLASSIC HEAD, crayon  
 LA MELANCHOLIE, 1905-08  
 -----

(held for McCormick)  
 Cone, Miss Etta

APE, pen and wash drawing study, 1905

Wildestein  
 HEAD, ink, 1907 (?)

CLASSIC HEAD in "Sources" exhibition?  
 DANCER (negro), 1908, watercolor

DR. CLARIBEL CONE, 1922, drawing - 2x ?  
 Winterstein Mrs.

QUERIDON BLANC, 1920, gouache  
 Hartford, Wadsworth Athenaeum

TWO DANCERS, 1925, drawing

Worcester Art Museum  
 QUATRE PERSONNAGES 1926

CREVAUX AU BAIN, 1905, gouache  
 -----

TWO WOMEN ON BEACH, 1920, drawing (reproduced in Dial portfolio)  
 Massine

HARLEQUIN (Massine dancing), 1917, 14 1/2 x 10 cm.

Ballard, Mrs. Doris (Mrs. Dale's Secretary)  
 PORTRAIT OF MASSINE, seated, 1917

WOMAN STANDING HOLDING A FAN, 1905, drawing  
 -----

Mrs. Rockefeller

Parker, Dorothy and Alan Campbell  
 DRAWING?

PIERROT AND HARLEQUIN, gouache, 1915  
 -----

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LIST 4 Cont. p. 2

LIST 4 cont. p. 3

-----  
Russell, Mrs. C.H.

NATURE MORTE AVEC GUITARE, 1913-14 , watercolor and pencil  
? "VIEUX MARC" , oil, 1912

-----  
Russell, Mrs. Sue P. (Mrs. C. N. ???) - New York

NATURE MORTE AVEC GUITARE, watercolor, 1920

-----  
Tannahill

LA MELANCHOLIE, 1902-03  
(hold for McCormick)

-----  
Wildenstein

CLASSIC HEAD in "Sources" exhibition?

-----  
Winterstein Mrs.

GUERIDON BLANC, 1920, gouache \*

-----  
Worcester Art Museum

CHEVAUX AU BAIN, 1905, gouache \*

TWO WOMEN ON BEACH, 1920, drawing ( reproduced in Dial portfolio) \*

-----  
Bullard, Mrs. Power (Mrs. Dale's Secretary)

WOMAN STANDING HOLDING A FAN, 1905, drawing \*

-----  
Parker, Dorothy and Alan Campbell

PIERROT AND HARLEQUIN, gouache, 1919 \*

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~~LIST 4~~

LIST 4 cont. p. 3

-----  
Barnett, Dr. Avrom  
DANCERS, 1908, watercolor

-----  
Whitman, Mrs. Charles S. - Hotel Delmonico - New York  
PORTRAIT 1938 ( Nusch)

-----  
DIXIE FARMER, 1938

STILL LIFE, 1938

PORTRAIT, 1938 ( J.M.)

MI AUX HAINE JOINTES (pencil) 1938

STANDING NURSE ( Negro ) 1937 - 16 x 20 cm. (cover of Reynal's book)

STILL LIFE, 1931 (charcoal) ( heavy black lines over three colored rectangles)

HAND ( pencil) 1931

THREE FIELDS IN CANTON JARVIS ( pencil) 1931

LANDSCAPE (pencil) 1931

FRAGILE HEAD, 1930 ( charcoal)

WOMAN BY THE SEA, 1938

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LIST 5.

- Loans from Chrysler, perhaps to be increased.
- DANCER ( negro period) 1007?
- HEAD (negro period) 1907?
- WOMAN WITH PEARS 1909
- ? ANIS DE MONO 1909
- LA COUSEUSE 1910?
- L'ARLESIENNE 1912
- ? GUITARE 1922 (does he own it?)
- DEUX FEMMES 1920
- GIRL SLEEPING, 1935
- PORTRAIT, 1938 ( d.m.)
- NU AUX MAINS JOINTES (pencil) 1908
- STANDING NUDE ( negro ) 1907 - 18 x 30 cm. (cover of Raynal's book)
- STILL LIFE, 1921 (gouache) ( heavy black lines over three colored rectangles)
- HAND ( pastel) 1921
- JEUNE FILLE AU CHAPEAU JAUNE ( pastel) 1921
- LANDSCAPE (pastel) 1921
- PEASANT HEAD, 1938 ( charcoal)
- WOMEN BY THE SEA, 1923

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Letter II. ( more familiar)

Dear Philip,

May we count on your fine Picasso The Rape of 1920 for the exhibition both in New York and in Chicago? We realize we are asking a great favor for the New York show opens in mid-November and the Chicago shows closes the end of February. But the exhibition is so important and your painting so fine that we feel we must ask you to let us have it.

If you can lend can you ~~conveniently~~ conveniently maintain your own insurance? Our expenses for this exhibit are naturally very heavy so that we would appreciate this favor - but naturally would not want you to be put to any inconvenience.

We would need to have your loan ( or loans) shortly after November 1st.

THE RAPE 1920

WOMEN BY THE SEA 1922

GIRL SLEEPING 1925

PORTRAIT 1926 (d.s.)

HU AUX HAIRS POINTES (pastel) 1926

STANDING NUDE (several) 1927 - 18 x 26 cm. (copy of Raynal's book)

STILL LIFE 1921 (pastel) Heavy black lines over three colored rectangles)

HEAD (pastel) 1921

SEVERAL FIGURES BY SHAPING FORMS (pastel) 1921

SHAPING FORMS (pastel) 1921

PLACENT HEAD 1923 (charcoal) 22/7/23

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LIST 5.

- Loans from Chrysler, perhaps to be increased. *Chrysler collection*
- DANCER ( negro period) 1907?
- HEAD ( negro period) 1907?
- WOMAN WITH PEARS 1909
- DANCER ( negro period) 1907? *when is drawing?*
- HEAD ( negro period) 1907?
- WOMAN WITH PEARS 1909
- ? ANIS DE MONO 1909 *where is drawing?*
- LA COUSEUSE 1910?
- L'ARLESIENNE 1912
- DEUX FEMMES 1920 ( d.m.)
- WOMEN BY THE SEA 1923
- GIRL SLEEPING 1935 ( negro ) 1907 - 18 x 30 cm. ( cover of Raynal's book)
- PORTRAIT 1938 ( d.m.) ( gouache ) ( heavy black lines over three colored rectangles)
- NU AUX MAINS JOINTES ( pencil ) 1906
- STANDING NUDE ( negro ) 1907 - 18 x 30 cm. ( cover of Raynal's book)
- STILL LIFE 1921 ( gouache ) ( heavy black lines over three colored rectangles)
- HAND ( pastel ) 1921 *23-7-38*
- JEUNE FILLE AU CHAPEAU JAUNE ( pastel ) 1921
- LANDSCAPE ( pastel ) 1921
- PEASANT HEAD 1938 ( charcoal ) 23/7/38

August 4, 1939

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LIST 5.

Loans from Chrysler, perhaps to be increased.

DANCER ( negro period) 1007?

HEAD ( negro period) 1907?

WOMAN WITH PEARS 1909

? ANIS DE MONO 1909

*when is primary?*

LA COUSEUSE 1910?

L'ARLESIENNE 1912

~~? GUITARE 1922 (does he own it?)~~

DEUX FEMMES 1920

GIRL SLEEPING, 1935

PORTRAIT, 1938 ( d.m.)

NU AUX MAINS JOINTES (pencil) 1906

STANDING NUDE ( negro ) 1907 - 18 x 30 cm. (cover of Raynal's book)

STILL LIFE, 1921 (gouache) ( heavy black lines over three colored rectangles)

HAND ( pastel) 1921

JEUNE FILLE AU CHAPEAU JAUNE ( pastel) 1921

LANDSCAPE (pastel) 1921

PEASANT HEAD, 1938 ( charcoal) 23-7-38

WOMEN BY THE SEA, 1923

*to submit  
about this*

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PICASSO

- Abbott, Jere Smith College Lake Forest, Ill.  
 Les Miserables, 1905 (Hartford No. 10)  
 Au Bord de la Mer 24 X 20" 1905
- Adler, Mrs. Max, 4939 Greenwood Avenue, Chicago, Ill.  
 "Salome" etching
- Albright Art Gallery, Buffalo, New York  
 "La Toilette" pink period (two women standing) Ill'd. Quimcat p.95  
 (see loaned)
- Allen, William G. Russell, 112 Pinckney Street, Boston, Mass.  
 Abstract compositions, 5 stencils
- Anderson, Mrs. Julia Q. (died Sept. 1934), 420 West End Avenue, N.Y.  
 Harlequin, 36 x 24", ill'd. Quinn coll. P.86 A- (see loaned)
- Arensberg, Mr. and Mrs. Walter C., 7065 Hillside Avenue, Hollywood, California  
 "Old Woman"  
 "Man with Mandolin"  
 Oval Abstraction with areas of concrete texture, oil  
 Abstract Portrait, black and white, oil  
 Violin Motif with collage, black crayon  
 Earlier than 1916; erect oblongs, grey and lightish blue, violin brown  
 Toulouse-Lautrec period, haggish woman grinning
- Arts Club of Chicago, Wrigley Building, Chicago, Ill.  
 "Head of Woman", 1923 sanguine (we have photo)
- Avery Memorial, Hartford, Conn.  
 Soby says they have some (we have photo)
- Badger, Shreve C., 428 W. Arlington Street, Chicago, Ill.  
 "Le Cavalier" pencil
- Bakwin, Dr. and Mrs. Harry, 132 E. 71st Street, New York City  
 "Woman Leaning on Table" (Rosenberg) (Ill'd Quinn Cat. p.100 - see loaned)  
 ("Woman with Chignon")  
 Fillette au Chapeau, 1901 (on reverse side of above)
- Baltimore Museum  
 "The Monkey", pen against blue wash background, 19 1/2 x 12 1/2 - ill'd. Cone cat. pl. 60  
 L'Hommage au Musicien, drypoint, 131 x 110 mm.
- Barnett, Dr. Abram, 634 Bedford Av., Eklyn. (Ev. 7-1679)  
 "Dancer" 1908, study for Tchonkine Dancer, 24 x 14 (offered as extended loan)
- Barr, Alfred H.  
 Papier colle
- Bartlett, Frederic Clay, 211 E. North Water St., Chicago, Ill.  
 "The Guitarist" (Wildenstin)

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- Bennett, Edward, 89 E. Deerpath Rd., Lake Forest, Ill.  
 Woman Reclining on a Divan 1933  
 Girl - half length - 1936 - 31 1/2 x 25 1/2"
- Birnou Gallery Woman - 1910 - 14 1/2 x 14-3/4"  
 (Sent information to Paris) 1/3 x 14-5/8" oil  
 Head of Woman - 1905 - 36 x 28 - 3/4" oil
- Bonner, Paul H., Rye Center, N.Y. oil  
 Classical figure, oil, c. 6 x 9 (bought from Wildenstein 1938)  
 Abstraction - 1910 - 18 1/2 x 10 1/2" oil
- Booth, Ralph - Estate, care of Detroit Institute of Arts  
 "Child with Flowers" ? c/1900-02 wash, pencil?  
 "Athlete and Women" c/1905-06 (Quinn: Les Baigneuses) Ill'd. p. 89  
 Man leaning on table 1914 15 x 10" pencil?
- Booth, Mrs. Ruth, Washington Rd., Grosse Pointe, Mich.  
 (Newberry, Detroit says to write)  
 Dancer, 1907 8-5/8 x 6 1/2" charcoal?
- Brewster, Walter S., 135 S. LaSalle St., Chicago, Ill.  
 "Woman's Head in Blue" 1905  
 "Nude Standing" pencil  
 "Head" 1920 gouache - (abstraction) (see loaned)  
 Head of a Woman 1921 oil, 9-1/4 x 8-1/8  
 Head of an Acrobat 1904 gouache 16 1/2 x 12"  
 View of Barcelona o/c 28-7/8 x 19-3/4"
- Brown, John Nicholas, 50 S. Main St., Providence  
 Standing Nude, ink  
 Nude Boy and Girl on Beach, Boy Playing on Pipes, Girl Stretched Out at his side, ink
- Callery, Mrs. Meric, 21 rue de Belvedere, Boulogne, Seine  
 Figure - oil c. 1908 (1m 3 x 97 cms) (we have photo)  
 c. 50 others and drawings  
 People on a bus title not known - oil bequeathed to Art Institute
- Hill, Mrs. Patrick C. (formerly Mrs. John Alden Carpenter, 942 Lake Shore Dr., Chicago  
 "Still Life, Musical Instruments" 1923 oil 'Cubism show' (Pecos, Texas)  
 "The Circus Family", 1900 pencil and gouache; signed 9 1/2 x 12 ill'd pl. 61  
 and wash; signed 8x8 1/2
- Chicago, The Art Institute of  
 "The Guitarist" c. 1905 (Birch-Bartlett Collection) ill'd Quimcat p.96  
 "Guitar Player" watercolor (R. Allerton gift)  
 "L'Artiste et son Modele" drypoint (Roullier Memorial Collection) pencil; signed  
 "Two Montebanks" etching (Roullier Memorial Collection)  
 "Repast" etching (Roullier Memorial Collection) ill'd pl. 59 Cone cat.  
 "Girl and Man" drawing (Robert Allerton gift)  
 "Nude Man" drawing (R. Allerton gift)  
 "Andorran Peasant Girls" drawing (R. Allerton gift)  
 "On the Upper Deck" 1901, oil 15 1/2 x 24 1/2, signed l.r. (Coburn bequest)
- Chrysler, Walter P. Jr., 856 Fifth Avenue N.Y. 22-5/8 x 19-1/4" ill'd Cone Cat. pl. 56  
 Still Life? Ink? Watercolor? 1921 (see photo) ill'd pl. 52 Cone cat.  
 (Has 18 - titled not checked:)  
 Two Women - large oil - heroic period (c.1921) bought from Seligmann  
 Dancer - 1910 - 39-1/4 x 59" (formerly Coll. M. Paul Guillaume)  
 Still Life - 72 1/2 x 29 1/2" (says blanc on one side)  
 Head of Man 1907 drawing 31 x 24 cm

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Chrysler, Walter P. Jr. (Cont'd)

- Head of Man - 1907-08 - 24-3/4 x 17"  
 Girl - half length - 1906 - 31 1/2 x 25 1/4"  
 2 Heads of Women - 1910 - 14 1/2 x 14-3/4"  
 Head of Woman - 1910 - 13-1/8 x 14-5/8" oil (in washers and breadcrust brown)  
 Head of Woman - 1908 - 36 x 28 - 3/4" oil  
 Woman - 1908-09 28-3/4 x 36" oil  
 Abstraction 1911-12 - 8 1/2 x 15", oil?  
 Abstraction - 1910 - 18 1/2 x 10 1/2" oil?  
 Abstraction - 1921 - 8 1/2 x 10 1/2" wash?  
 Still Life, 1916 12 1/2 x 9 1/2" ink, wash, pencil?  
 Still Life, 8/1/21 10 1/2 x 8 1/2" ink and wash  
 Man leaning on Table 1914 15 x 10" pencil?  
 Abstraction, 1914, 13 x 9-3/4" watercolor?  
 Dancer, 1907 - 7 x 11-3/4" ink?  
 Dancer, 1907 8-3/8 x 6 1/2" charcoal?

Clark, Stephen C. 46 East 70th Street, New York City

- "Two Harlequins" pastel - Blue period  
 "Nature Morte" 1925 - (abstraction) (see loaned)  
 "La Statuaire" 1925  
 "Formes Abstraites" 1930 fond gris  
 "Formes Abstraites" 1930 fond bleu

Cleveland Museum,

- Nude (pink) 1905-06 study for central figure of oil in collection of  
 Leonard C. Hanna, Jr.

Coburn, Mrs. L. L. Hotel Blackstone, Chicago

- "On the Upper Deck" 15 1/2 x 24 1/2" (Century of Progress)  
 "Bow of a Boat on River" 1901 c.18x36  
 "Head" charcoal  
 People on a bus title not known - oil bequeathed to Art Institute

Cone, Miss Etta, 1701 Eutaw Pl., Baltimore

- "The Circus Family", 1906 pencil and gouache; signed 9 1/2 x 12 ill'd pl.61  
 "Boy and Horse", pencil and wash; signed 8x6 1/2  
 "First Cubist drawing", abstract figure (dated 1906 or 7), wc, 11 1/2 x 9 1/2  
 "Profile", pen and brush, 7x5 1/2  
 "Portrait of Dr. Claribel Cone", ill'd Cone cat. frontispiece, pencil; signed  
 and dated 14-7-22 - 25x19 1/2  
 "Head of a Boy" - gouache 1905 - 20 x 16-1/8" ill'd pl. 59 Cone cat.  
 "Portrait, Head" 1907, watercolor, 8-3/4 x 8-3/4"  
 Reclining Nude, pencil  
 Two Roosters, pen and wc  
 The Strong Man, ink  
 Seated Nude Woman, wash  
 "Femme aux Cheveux Francaises" 1902 oil/can. 23-5/8 x 19-1/4" ill'd Cone Cat. pl.58  
 Portrait of L.S. gouache, 1906 10-1/4 x 7-1/8 ill'd pl. 62 Cone cat.  
 Two Nudes, gouache and charcoal, 1906 - ill'd Cone cat. pl. 63  
 Nuan Orasleve - gouache 1907 - ill'd Cone cat. pl. 64  
 See Cone cat. for additional list  
 Dancer 1907 - 31 x 24 cm  
 Head of Man 1907 drawing 31 x 24 cm

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- Goodwood, Mrs. Charles E., 2480 Lake View Avenue, Chicago  
Abstract painting, oil
- Coudert, Miss Caroline (daughter of Mme. Callery)  
Figure, pencil and collage 16½ x 10-¾" (formerly Carpenter)  
Figures
- Crowninshield, Frank, 333 East 68th St., New York City  
"Portrait of Georges Braque" 1909, oil (see loaned (in umbers and breadcrust browns)  
good Greek figure drawing St., N.Y.  
another very good drawing 8 x 13 (6) (see loaned)  
2-3 drawings, not quite so good
- Dale, Mr. and Mrs. Chester, 35 E. 76 St., N.Y.  
"Le Bateleur" - many others (Hartford 12)  
The Lovers - 51 x 30 oil - (Paul Rosenberg) (was 2.15 x 0.80 cm)  
1923 neo-classic period (acquired 1936)  
Portrait of Mme. Picasso, 1923, 39½ x 23" oil on canvas  
Still Life, Table, Chair, Mandolin, 1918, 28 x 51-¼" canvas (loan here)  
Classical Head, 1922, 24 x 19-¾" canvas  
Harlequin oil, Rd., Crooze Pointe, Mich.  
(Newberry, Detroit, says to write)
- Davis, Bernard, formerly of LaFrance Industries, Adams Av. above Orthodox, Phila.  
Marceau, Philadelphia says to ask  
"figures" pink
- deForest, Mrs. S. K., 210 Madison Avenue, New York City  
four etchings, 1905 period  
"Woman Combing her Hair" 1906
- Donaldson, Fulton, Stony Creek, Conn.  
"other and Child" etching - 37½ x 50½ (see loan ed) (another address)  
Mother & Child 1912 - oil - (see loan ed.) (see c'art)
- Dreier, Miss Katherine S., The Haven, West Redding, Ct.  
Head, red and black chalk, c.1906; fine; 2x1½" #24  
Cubist composition, c.1914 - 29 (Hartford #64) a/c  
Music; from collection Arthur B. Davies
- Eddy, Mrs. Arthur Jerome - ask Jerome Eddy, Skull Valley, Ariz.  
"Old Woman", painting ink, 20½ x 16½ (owned by Massine?)  
Two Harlequins with instruments 1918 drawing, 10½ x 7-¾ (Massine?)
- Edwards, Hugh, 2001 Home Avenue? Chicago (owned by Miriam Hopkins?)  
"Head of Boy", 1905 etching  
Two Harlequins, 10½ x 8½
- Gallatin, A.E.  
Glass of Absinthe, 1914, bronze painted  
Still Life, 1914, oil 12 x 16½"  
Open Window, 1919, watercolor, 13½ x 8-¾"  
Study for Demoiselles d'Avignon, 1907, watercolor, 6-¾ x 8-¾"  
Pipe and Violin, 1911, oil 22½ x 18 (East 68th St., NY)  
Composition, 1914, watercolor and pencil, 7½ x 11½  
Bowls and Jugs, 1907, oil 32 x 25½  
Composition, 1913, papier colle, 25½ x 19½
- Gallery of Living Art, New York University  
See 1937 catalog of the gallery for list.
- Gershwin, George (dead) Mrs. Rose Gershwin, 25 Central Pk.W., N.Y.  
Absinthe Drinker (S) oil ((we borrowed 1933, 1936)

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Goodspeed, Mrs. Charles B., 2450 Lake View Avenue, Chicago

Abstract painting, oil

Hill, Harlequin, 1912, gouache

Harlequin, 1913, gouache (Instruments 1922 (formerly Carpenter)

Peonies

Tricorne, gouache

Goodwin, Philip L., 11 West 54th St., N.Y.

The Rape, 1920, gouache, 9 x 13 (A) (see loaned)

Goodyear, A. Conger, 116 E. 66th St., N.Y. Texas

drawings

Vieille Femme 1903 - gouache (Hartford 12)

Morte, Peinture avec papier epingle, 1915 - 16 canvas (2.15 x 0.80 cm)

at Philadelphia Museum (small semi-cubist, effect of wood

de Groot, Adelaide

Cubist Still Life 1923 oil, etc., on canvas 6 x 10-5/8" (on loan here)

Haass, Mrs., Cloverley Rd., Grosse Pointe, Mich.

(Newberry, Detroit, says to write)

Hanna, Leonard C., Jr., The Leader Building, Cleveland

"Figures" pink

Harriman Gallery, Marie, 65 E. 57th St., N.Y.

"Woman Combing her Hair" 1905

Cubist Composition - oil - 29 x 39 1/2 (see loaned)

Ink, Fruit Dish with Eggs - oil - 37 1/2 x 50 1/2 (see loan cd) (another address)

Mother & Child 1922 - oil - (see loan cd.) (Ars d'Art)

Composition, 1911 o/c (Hartford #23)

Janis, Nature Morte a la Guitare 1915 o/c (Hartford #24)

LaPalette du Peintre 1927 - 28 (Hartford #64) o/c

Terrace Window, 1919, gouache, 18 x 11 1/2"

Still Life with Guitar, oil 1915 (see loan cd.)

Harriman Gallery, Picassos sold. Don't know present owners:

Portrait of Massine, ink, 26 1/2 x 18 1/2 (owned by Massine?)

Two Harlequins with Instruments 1918 drawing, 10 1/2 x 7-3/4 (Massine?)

John, Nature Morte, 1915, oil 29 x 25 1/2 (owned by Miriam Hopkins?)

Still Life, 1915? oil 32 x 25

Two Harlequins, 10 1/2 x 8 1/2

Harlequin 1917 oil? 11 1/2 x 8 1/2

Harlequin 1917 penc 1 5-5/4 x 4

Cubist oil 1911 28-5/4 x 39-1/2

LePanier 1920 gouache 8 1/2 x 12 1/2

Harriman, Mr. and Mrs. William Averell, 4 East 66th St., NY

Still Life, 1927-28. Fine lines on coarse canvas stretcher, light, sketchy

LaFemme a l'eventail 1905 (Hartford #17) (cd.)

Hartford-Wadsworth Athenaeum

Femme nue 1922 - o/panel ("artford #41) (lead of Peasant)

Diagheloff Ballet pictures 1917

Drawing of Athletes (sold by Kahnweiler 1907)

Watercolor (Jean Boucher, No. 476 bis)

Guitar Player (Jean Boucher No. 478)

Partial 18 x 11 (Kahnweiler, No. 285)

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Kanler, Mrs. Ernest (relative of Abel Ford) 111 Tulane Rd., Grosse Pointe, Mich.  
(contary, Detroit, says to write)

Hill, Mrs. Patrick C., Pecos, Texas  
Still Life - Musical Instruments 1923 (formerly Carpenter)  
(Cubism Show)

Hillquit, Morris, 70 West End Avenue, N.Y.C.  
"Cards, Dice" 21 x 14 1/2  
2 watercolors, one early, one 1920

Hogg, Miss Ima, 2940 Lazy Lane, Houston, Texas  
(Houston Museum says may have some)

Horter, Mr. and Mrs. Earl, 2219 Delancey St., Philadelphia 37C  
4 at Philadelphia Museum (small semi-cubist, effect of wood  
cubist watercolor, rare, important  
cubist  
large cubist

Green Nude

Seated Nude

Fig. 1 (information from photograph)

Bottle of Port, 1919-20 (at Philadelphia Museum)

Abstraction, crayon with collage

1 small still life

2 drawings of musical instruments

for others see Cahiers d'Art

Intersoll, E. Sturgis, Penllyn Post Office, Pa. (we have another address)  
Dinard period, 1928, Bathers (repr. in Cahiers d'Art)

Janis, Sidney, 1 West 85th St., NY  
Seated Woman, oil 1927 (see loan cd.)  
Still Life, oil 1914 - (see loan cd.)  
Still Life with Guitar, oil 1913 (see loan cd.)  
Vive la France - oil, 1914-15 (see loan cd.)  
The Artist and His Model - oil 1928 (see loan cd.)

Johnson Galleries, Chester H., 410 South Michigan Av., Chicago (we have ph.) (see loan cd.)  
"Head" Blue period  
"Vase of Flowers" Blue period  
drawing - Blue Period  
"Abstraction" oil  
"Supper Party" 1913 oil

Jones, T. Catesby, 53 E. 92nd St., NYC.  
Oval Cubist, dy. c.1912 (vertical oval) B  
Oval Cubist, c.1914, fine linen on coarse canvas stretcher, light, sketchy  
but fine (horizontal oval) (see loan cd.)  
The Window, pencil and wc. c.1919  
The Toy Doll, c.1925, color crayon or pastel  
Bust, c.1905 B S gouache (see loan cd. Head of Peasant)  
Many etchings and lithos, early and late  
Drawing of Athlete (sold by Kahnweiler 1927)  
Watercolor (Jean Bucher, No. 476 bis)  
Guitar Player (Jean Bucher No. 472)  
Pastel 15 x 11 (Kahnweiler, No. 585)



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- Newberry, John S., Grosse Pointe Farms, Mich.  
Profile of a Roman, charcoal 4 1/2 x 6 3/8
- Linn, Mrs. Winfield Scott, 511 Illinois Av., St. Charles, Ill.  
Picasso and a Friend, watercolor.
- Massine, Leonide  
Still Life  
Watercolor  
Newspaper  
Harlequin  
Still Life, wc, 1918  
Drawing on blotting paper  
Harlequin drawing  
The Door (butcher shop), 1918  
Portraits (picasso and wife, Massine and Diaghlieff)
- Matisse, Pierre, N.Y.  
Legende de la Source - 1921 o/c (Hartford #39)  
Femme et Enfant 1923 o/c (Hartford #45)
- Mauny, Jacques, 29 Blvd. d'Ormesson, Enghien (S & O), Paris  
Three
- McCormick, Chauncey, 2450 Lake View Avenue, Chicago  
Women in White (Elegie) 1901 Blue period o/c
- McCormick, Mrs. E. R., 1519 Astor St., Chicago  
Women with Cats, oil on panel
- McIlhenny, Henry P., Lincoln Drive & Johnson St., Germantown, Philadelphia  
LeBouquet (young man holding posy), pink, 1905, oil - on loan to Fogg Museum for one year.  
Sending information to Paris
- McKean, Quincy A. Shaw, 205 Commonwealth Av., Boston.  
Jeune Femme 1901 (see Hartford No. 3)  
others? - Woman with a large white hat
- Metcalf, Thomas N. 21 Beaver Pl., Boston  
Abstraction, oil (formerly owned by Miss Weinburger)
- Morris, George L. K., 1081 Fifth Avenue, NY.  
oil, 1929, Dinard period (we have ph.)  
papier colle and wash, c.1912 (ph. in Misc. loan book)  
Abstraction - pencil (see loan cd.)  
The Poet, 1911 oil (see loan cd.)  
Verr at Pipe 1914 o/c (Hartford #28)  
Composition 1917
- Neff, Mr. and Mrs. John V. 5650 Dorchester Av., Chicago  
"Woman Seated" gouache, spia on grey ground
- Mrs. and Mr. Miner  
earliest watercolor 1890 x 4 1/2 x 4  
Table, 1900, oil on gouache  
Seated Fat Woman, 1900  
Danceuse Capucine, pencil, 1906-07 period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.1.3

- 9.
- New berry, John S., Grosse Pointe Farms, Mich.  
 Profile of a Woman, charcoal 4 1/2 x 6 3/8
- Rockefeller, Mrs. John D.  
 Head of a Man, 1907, wc  
 watercolor of Avignon period  
 charcoal of blue period
- Oppenheimer, Frank  
 Mother and Child, oil (on loan here)  
 Abstraction, 5 1/2 x 4 1/2 etching  
 Head of a Woman in Profile, etching
- Ott, Miss Dorothy, Winnetka, Ill.  
 Harlequin, etching  
 Circus Escapement  
 The Circus Bath, 18 1/4 x 17 1/2 (see loan card)
- Paley, William  
 Boy with Horse, oil (on loan here)  
 Bareback Riders  
 The Circus Family
- Palmer, Mrs. Potter, 1301 Astor Street, Chicago, Ill.  
 Femmes et Enfants à la Fontaine, oil, 1903, 36 1/2 x 29"  
 Figures of 2 Boys  
 Head of a Woman
- Perlman Collection, Baltimore  
 Hamlet, pen  
 Abstraction
- Philadelphia Museum  
 The Woman with the Leaves, 39 x 27 1/2  
 (see Ingersoll)
- Phillips Memorial Gallery - Duncan Phillips  
 La Toilette - The Blue Room  
 Interior with figure blue period?  
 2 abstractions, small but excellent, late period (see below)  
 1 watercolor  
 Abstract still life, oil 1918 (see loan card)  
 The Jester, bronze head, 1906  
 Bull Fight, 1934  
 Studio Corner, 1921, watercolor, 8 x 10 1/2
- Pulitzer, Joseph, Jr.  
 Le Corsage Jaune, oil (formerly Coll. Guillaume)  
 Harlequin, 1918, oil 58 x 26 1/2 (see loan card)
- Rhode Island School of Design  
 La Vie, 77 3/8 x 50 7/8"
- Rice, Mr. and Mrs. Elmer  
 cubist watercolor 1928 5 x 4" A-  
 Table, 1920, cubist gouache B  
 Seated Fat Clown, print  
 Danseuse Espagnol, pastel, 1906-07 period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10. 11.

- Rothbart, Albert, Topstone Farm, Ridgefield, Conn.  
Nude, pen and ink, 7 x 4 1/2", part of letter to M. Jacob, c. 1903
- Rockefeller, Mrs. John D.  
Une Assise litho East 84th Street, NYC
- Russell, Mrs. C. Une Assise litho  
Masque de Femme, litho
- Sullivan, Wm. Trois Graces, litho  
Abstraction, 5 1/2 x 4 1/2" etching  
Head of a Woman in Profile, etching  
The Frugal Repast pencil, 19 x 23 1/2"  
Dance of Salome, 8 x 10 1/2" "
- Strode, Arthur  
Circus Encampment 18 1/2 x 13 1/2" " (see loan card)  
The Circus Bath, 17 3/4 x 12 1/2" " (see loan card)  
Clown Resting 18 (formerly in Arthur B. Davies Collection)  
The Circus Riders "  
Bareback Riders "
- Hadler, Sir Mich. The Circus Family, Old Headington, Oxford, England  
Salome Caricature "  
Gipsy Family Resting "  
Figures of 2 Boys "
- St. Louis Museum  
Head of a Woman " (see loan card)  
Self Portraits period study, oil/panel, 13 7/8 x 8 1/2"  
La Source "  
Abstraction "
- Schroeder, Eric, 9 Follen Street, Cambridge, Mass.  
View of Granada, oil, c. 14 x 10
- Rogers, Mrs. Rainey, 58 Park Avenue  
Flowers in a Vase - now owned by  
1 drawing (Feinsinger ??)
- Soupe, Mrs. Charles H. Estate  
Flowers 1903 oil (from Chester Johnson)
- Sloden, Lewis, 43 Faubourg St. Honoré, Paris  
4 portraits  
1 portrait in pastel
- Smith College Museum of Art  
La Table 1920 30 x 29 1/2"
- Soby, James Thrall, Farmington, Conn.  
Seated Woman 1927, panel, 52 x 39 (formerly owned by Mary Hoyt Wiborg)  
Mother and Child 1923 o/c 8 1/2 x 10 1/2 (Hartford Cat. #42)  
Le Soupir, 1923 o/c 24 x 19 3/4 (Hartford cat. #47)  
Baigneuse, c. 1921 panel 5 1/2 x 3 5/8
- Speiser, Maurice, 600 Fifth Avenue, NYC  
The Old Arab, oil, period (Zervas, vol. I, #101)  
large so after 1925  
teachers before 1925

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11.

- Rothbart, Albert, Topstone Farm, Ridgefield, Conn.  
Nude, pen and ink, 7 x 4½", part of letter to M. Jacob, c. 1905?
- Stein, Miss Gertrude, 27 rue du Fleurias, Paris  
Portrait of Gertrude Stein
- Russell, Mrs. Charles H., Jr., 20 East 84th Street, NYC  
Colossal Head A-
- Sullivan, Mr. a Drawing Cornelius A.  
Cubist, 1912 B  
Child's Head, wc, 14 x 9½"  
Abstraction, wc and pencil, 19 x 23½"  
Abstraction, gouache, 8 x 10¼"
- Sutro, Mrs. Alf View Marc, o/c, 18½ x 13½" Santa Park, London  
Abstraction, oil, 17 ¾ x 12½" (see loan card)  
one: 1917-1918 (formerly in Arthur B. Davies Collection)
- Sweeney, James J. 15 Market Place, Cambridge
- Sadler, Sir Michael, The Rookery, Old Headington, Oxford, England  
Poverty, 1907 o/c (Hartford # 74)
- Sarrington, John, 72 North Street, Northboro, Mass.  
St. Louis Museum, 922 Olive Street, St. Louis  
Nude, 1907, Rose period study, oil/panel, 13 7/8 x 8½  
Artist and Model, etching  
Two Circus Boys, etching
- Schroeder, Eric, 9 Follen Street, Cambridge, Mass.  
View of Granada, oil, c. 14 x 10  
(Formerly owned a still life - Flowers in a Vase- now owned by  
Lyonel Feininger ??)
- Tanshill, 2071 Iroquois Avenue, Detroit
- Scweppe, Mrs. Charles H. Estate, says to write)  
Flowers 1903 oil (from Chester Johnson)
- Toledo Museum  
Sloden, Lewis, 43 Faubourg St. Honoré, Paris  
4 portraits with hair falling down back, 1905, gouache, 24 3/8 x 18½"  
1 portrait in pastel
- Smith College Museum of Art  
La Table 1920 50 x 29½"
- Wiborg, Miss Mary 100 Park Avenue, NYC  
Soby, James Thrall, Farmington, Conn.  
Seated Woman 1927, panel, 52 x 39 (formerly owned by Mary Hoyt Wiborg)  
Mother and Child 1923 o/c 8½ x 10½ (Hartford Cat. #42)  
Le Soupir, 1923 o/c 24 x 19 ¾ (Hartford cat. #47)  
Baigneuse, c. 1921 panel 5½ x 3 5/8
- Speiser, Maurice, 630 Fifth Avenue, NYC  
The Old Arab, blue period (Zervos, vol. I, #101)  
large wc after 1920  
tempera before 1920

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1213

- Valentine Gallery, 69 East 57th Street  
 La Saittasquay, small oil (sold, who bought it?)  
 Glass and Apples
- Stein, Miss Gertrude, 27 rue de Fleurus, Paris  
 Portrait of Gertrude Stein  
 Composition 1923 o/c (Hartford cat. #49)
- Sullivan, Mr. and Mrs. Cornelius J.  
 Warburg, Edgar 6 drawings  
 La Toilette, watercolor
- Sutro, Mrs. Alfred, 31 Chester Terrace, Regents Park, London  
 one? Life, 1915, oil, 6 1/2 x 5 1/2
- Sweeney, James J. George, 16 Elsburn Place, Cincinnati  
 Woman in an Armchair, 1929, oil (see loan card)  
 Portrait, 1907 o/c (Hartford # 74)
- Warrington, John, 79 Martin Street, Cambridge, Mass.
- Swope, Horace M., 922 Olive Street, St. Louis  
 Three Women, etching and aquatint  
 Artist and Model, etching
- Watkins, Frank  
 Two Circus Boys, etching  
 Abstraction, lithograph  
 Woman's Head, etching
- Tannahill, 2071 Iroquois Avenue, Detroit  
 (Newberry, Detroit, says to write)  
 color stencil  
 Head, bronze
- Toledo Museum  
 The Blind Man
- White, G. S.  
 Bust of Woman with Hair falling down back, 1905, gouache, 24 3/8 x 18 1/2"  
 Figures, 1908-09, no. 23 x 19  
 Still Life, 1919, oil, 24 x 21  
 small gouache  
 others?
- Wiborg, Miss Mary Hoyt, 754 Park Avenue, NYC  
 Two Lovers, 1923, oil  
 Still Life, 1924, oil
- Wildenstein and Company, 19 East 64th Street, NYC.  
 L'Italianne, 1917 (Hartford cat. #31)  
 Harlequin, 1927  
 Drawing to explain Tube of Paint  
 The Tube of Paint 1908 oil  
 Le Chemise 1915 o/c (Hartford #49)  
 Personnages sur la Plage 1923 oil on panel (Hartford #48)  
 Les Deux Dents 1924 o/c (Hartford #53)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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13.

Valentine Gallery, 69 East 57th Street  
Le Saltimbanque, small oil (sold, who bought it?)  
Glass and Apples  
Guitar  
Still Life, 1927-28  
Composition 1923 O/c (Hartford cat. #49)

Warburg, Edward M. M.  
Blue Boy, pastel

Warren, Mrs. George Henry  
Still Life, 1915, oil, 6 $\frac{1}{2}$  x 5 $\frac{1}{2}$

Warrington, Mrs. George, 16 Elmhurst Place, Cincinnati  
prints

Warrington, John, 79 Martin Street, Cambridge, Mass.  
Youth on Horseback, drawing

Watkins, Franklin Chenault, 2302 Delancey Place, Philadelphia  
Antibes drawing  
Women in Color A

Weyhe Gallery, 794 Lexington Avenue, nyc  
Femme Assise, print  
color stencil  
Head, bronze

White, S. S. 3rd, 114 Llanfair Street, Ardmore, Penna.  
Figures, 1908-09, wc, 23 x 19  
Still Life, 1919, oil, 24 x 21  
small gouache  
others?

Wiborg, Miss Mary Hoyt, 754 Park Avenue, nyc  
Two Lovers, 1923, oil  
Still Life, 1924, oil

Wildenstein and Company, 19 East 64th Street, nyc.  
L'Italienne, 1917 (Illus. Hartford cat. #31)  
Harlequin, 1927  
Drawing to explain Tube of Paint  
The Tube of Paint 1909 oil  
La Cheminee 1915 o/c (Hartford #29)  
Personnages sur la Plage 1923 oil on panel (Hartford #48)  
Les Deux Oeufs 1924 o/c (Hartford #53)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.1.3

PICASSO LENT TO MUSEUM MOD ART

Year	Title	Medium	Date	Dimensions	Location	Accession No.
1900-01	Portrait of a Woman	oil	1900-01	25 x 19 3/4 "	Mr. and Mrs. Samuel A. Lewisohn	III 54
	Wildenstein and Company, 57 rue de la Moette, Paris					
1901	Madame Picasso	oil	1901		Madame Picasso	
	Mother and Child, half completed portrait (sold to Winterbotham???)					
1901	The Sweet Tooth	oil	1901	34 1/8 x 25 5/8 "	Joseph Strassky	III 55
	Winterbotham, Joseph, Willard and Main Streets, Burlington, Vermont					
	Girl 1901, c. 15 x 12"					
1903	Harlequin	oil	1903	22 1/2 x 17 1/2 "	Mr. and Mrs. Samuel A. Lewisohn	VII 75
	Wintersteen, Mrs. John, 8313 Seminole Ave., Chestnut Hill, Philadelphia					
1920	Head of Woman	gouache	1920	34 x 18 "	Abstraction: Le Gueridon Blanc, 1920, gouache	III 66
	(Rose period)					
1920	La Toilette	oil	1920	50 1/2 x 39 1/2 "	Albright Art Gallery	III 67
1914	Green Still Life	oil	(cir. 1914)	33 1/2 x 31 1/2 "	Miss L. P. Bliss	III 68
1918	Abstract Still Life	oil	1918	13 3/4 x 10 1/2 "	Phillips Memorial Gallery, Wash'tn	III 69
	n.b. Catalog of sale of Freeman <del>and</del> Galleries (Marceau, Philadelphia)					
1918	Pierrot	oil	1918	28 x 20 "	Adolph Lewisohn	III 70
	VII 70					
1921	Abstraction	gouache	1921	14 x 9 1/2 "	Reinhardt Galleries	III 70a
1923	Head of Woman	red chalk on paper	1923	23 1/2 x 17 1/2 "	The Arts Club of Chicago	III 71
1923	The Lovers	oil	1923	59 1/2 x 37 1/2 "	Miss Mary Hoyt Wiborg	III 72a
1923	Musical Instruments	oil	1923	38 x 51 "	Mrs. John Alden Carpenter	III 72
1923	Small Abstraction	oil	1923	7 x 9 1/2 "	Valentine Gallery	VII 68
1923	Woman and Child	oil	1923	49 1/2 x 37 "	Stephen G. Clark	III 74
1923	Woman in White	oil	(cir. 1923)	49 1/2 x 42 "	Miss L. P. Bliss	III 73
1924	Small Abstraction	oil	1924	5 5/8 x 5 1/2 "	Valentine Gallery	VII 68
1924	Still Life	oil	1924	29 x 21 1/2 "	Miss Mary Hoyt Wiborg	III 75
1925	Abstract Still Life	oil	1925	31 x 51 "	Stephen G. Clark	VII 70

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PICASSOS LENT TO MUSEUM MOD. ART.

	title		size	lender	Cat.No.
'01 ✓	<u>The Dancer</u>	oil (1900-01)	26 x 19 3/4 "	Mr. and Mrs. Samuel A. Lewisohn	III 64
	<u>Harlequin</u>	oil (1901)	36 x 29 "	Mrs. Julia Q. Anderson, N. Y.	VII 77
'12	<u>The Sweet Tooth</u>	oil (1902)	36 1/8 x 26 5/8 "	Josef Stransky	III 65
'05	<u>Harlequin</u>	oil (1905)	22 1/2 x 17 1/2 "	Mr. and Mrs. Samuel A. Lewisohn	VII 78
	<u>Head of Peasant Woman</u>	gouache (1905) (Rose period)	24 x 18 "	T. Catesby Jones	III 66
	<u>La Toilette</u>	oil (1905)	59 1/2 x 39 1/2 "	Albright Art Gallery	III 67
'14	<u>Green Still Life</u>	oil (cir. 1914)	23 1/2 x 31 1/4 "	Miss L. P. Bliss	III 68
'18	<u>Abstract Still Life</u>	oil (1918)	13 3/4 x 10 1/2 "	Phillips Memorial Gallery, Wash'tn	III 69
	<u>Pierrot</u>	oil (1918)	26 x 20 "	Adolph Lewisohn	III 80 VII 70
'21	<u>Abstraction</u>	gouache (1921)	14 x 9 1/2 "	Reinhardt Galleries	III 70a
'23	<u>Head of Woman</u>	red chalk on paper (1923)	23 1/2 x 17 1/2 "	The Arts Club of Chicago	III 71
	<u>The Lovers</u>	oil (1923)	50 1/2 x 37 1/2 "	Miss Mary Hoyt Wiborg	III 72a
	<u>Musical Instruments</u>	oil (1923)	38 x 51 "	Mrs. John Alden Carpenter	III 72
	<u>Small Abstraction</u>	oil (1923)	7 x 9 1/2 "	Valentine Gallery	VII 83
✓	<u>Woman and Child</u>	oil (1923)	49 1/2 x 37 "	Stephen C. Clark	III 74
	<u>Woman in White</u>	(cir. 1923)	49 1/2 x 42 "	Miss L. P. Bliss	III 73
'24	<u>Small Abstraction</u>	oil (1924)	5 3/4 x 8 1/2 "	Valentine Gallery	VII 82
	<u>Still Life</u>	oil (1924)	39 x 61 1/2 "	Miss Mary Hoyt Wiborg	III 75
'25	<u>Abstract Still Life</u>	oil (1925)	38 x 51 "	Stephen C. Clark	VII 74

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	title		size	lender	2. Cat.No.
'27	<u>Seated Woman</u>	oil (1927)	52 x 39 "	Miss Mary Hoyt Wiborg	VII 81 III 76
	<u>Abstraction</u>	oil	17 3/4 x 12 1/2 "	Mrs. Charles H. Russell	VII 75
	<u>Beggar</u>	crayon	14 x 8 3/4 "	Josef Stransky	VII 76
	<u>Mother and Child</u>	watercolor	17 x 18 1/2 "	Josef Stransky	VII 79
	<u>Woman Combing Hair</u>	oil	49 x 35 "	Mrs. Edward A. Jordan	VII 84

TOTAL 24

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO EXHIBITION  
 LOANS FROM EUROPE NOT HERE

LIST OF PICTURES IN THE COLLECTION  
 OF MISS HARRIET LEVY  
 1075 California St.  
 San Francisco, Calif.

FROM PARIS

<u>Lender</u>	<u>Number of items</u>
Mme. Guillaume Apollinaire (etchings)	2
*A. Bellanger (water color)	1
*Etienne Bignou (two figures (drawing))	2 (1 not yet definite)
Madame Gallery (figure seated (drawing))	? (sculpture)
Bichmann (do not have address) (drawing)	2
Madame Errazuria (people (etching))	1
*Monsieur Maurice Reynal (some (oil) (1) - very early work and completely	1
*Monsieur Paul Rosenberg (2 frames in style from his 1911-12)	2
Monsieur Georges Sales	1
*Miss Gertrude Stein (500,000 fr.)	1
*Monsieur Justin Thannhauser (with the green eyes)	4 (2 others already in U. S. A.)
*Mr. Peter Watson	1
*Monsieur Alphonse Kann (agreed if we hold here in case of war)	1
*Monsieur Pierre Loeb (life, cup and saucer)	5
Madame Dora Maar (landscape, water color)	12 ink drawings in one frame
	? (sculpture)

FROM LONDON

*Mr. Roland Penrose (with drawing, reclining figure)	5 (possibly one other)
*Rosenberg & Helft (drawing (oil) figure in boat)	7
*Mr. Im Obersteg (Marine)	1 (and other paintings which we are to store for him)

MANQUIN

FROM BUENOS AIRES

*Monsieur Paul Rosenberg (scape (water color))	1
--	---

UTRILLO

\* Starred items were all agreed before war broke out. Mr. Barr may have answers to some of the others.

EUROPEAN LOANS ALREADY HERE

Picasso	Etching	35
Paul Rosenberg		31
Madame Gallery	Etching	9

- \* LEGER Drawing (charcoal)
- \* MAX ERCKMANN Water Color
- \* VALERE DE BARI Design in black and white (charcoal)
- \* CEZANNE Lithograph, Bac  
" (smaller)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LIST OF PICTURES IN THE COLLECTION  
OF MISS HARRIET LEVY  
1075 California St.  
San Francisco, Calif.

- ✓ PICASSO
  - ✓ Head (gouache)
  - ✓ (water color)
  - ✓ Three figures (drawing)
  - ✓ Figure seated (drawing)
  - ✓ Drawing (dance)
  - ✓ Circus people (etching)
  - ✓> Street scene (oil) (2) - very early work and completely different in style from his later things.
  
- ✓ MATISSE
  - ✓ Girl with the green eyes
  - ✓ Flowers
  - ✓ Fruit
  - ✓ Fruit
  - ✓ Still life, cup and saucer
  - ✓ Landscape,
  - ✓ Landscape, water color
  - ✓ Portrait (pencil)
  - ✓ Portrait (pencil)
  - ✓ Life drawing, seated figure
  - ✓ Life drawing, reclining figure
  - ✓ Drawing (pen) figure in boat
  
- ✓ TARKOFF Marine
- ✓ MANGUIN Figure lying (oil)
- ✓ VLAMINEK Landscape (water color)
- ✓ UTRILLO Street scene (oil)
- ✓ DEGAS Dancers (pastel)
- ✓ MARIE LAURENCIN Etching
- ✓ WHISTLER Etching
- ✓ RIVERA Drawing (charcoal)
- ✓ MAX BECKER Water Color
- ✓ VALERE DE MARI Design in black and white (charcoal)
- ✓ CEZANNE Lithograph, Bac  
" (smaller)



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# THE ARTS AND ARTISTS

Los Angeles Times

PAGE 8 SUNDAY, JULY 14, 1940 PART III



Arthur Millier

## THE ART THRILL OF THE WEEK

By the Art Critic—

SAN FRANCISCO, July 13.—If this country continues willing to face truthful art, then you may some day have another chance to see such a great exhibit of Pablo Picasso's work as the 40 years' retrospective show now at the San Francisco Museum of Art until July 22. If you have any doubt, better see this one quickly.

Here, in more than 360 paintings, drawings and prints by this one Spaniard, is a pictorial graph of the world period, 1900-1939—a period in which the collective nerves of civilized mankind have been submitted to an increasing strain so unbearable that in country after country truth has been scrapped in favor of lies. Lies being more bearable than the truth about "civilization."

If I remember correctly, Bill Henry, on seeing this show in Chicago, wrote that Picasso "painted like a man who had murdered his mother." If he had said "like a civilization that was murdering its mother," I would heartily agree.

For you can follow these pictures down the years and feel the excitement and apprehension of the modern world growing in tension, until you arrive at the ultimate scream congealed into that 20th century pictorial masterpiece, the mural entitled "Guernica." This expresses the end of a period as surely as Michelangelo's "Last Judgment" expressed the end of the Renaissance. Picasso's whereabouts since the surrender of Paris is not known.

How do you go about understanding Picasso? It seems to me that it's just a matter of understanding the period in which he has lived from his birth in 1881 to the present. But it seems people, lots of them, would rather yell about him "insulting their intelligence" than take the trouble to understand.

Just take this show. It be-  
liant boy in his

Greco and others in the reg-  
ular European tradition, and



PICASSO—"Boy Leading a Horse" was painted in 1901 and calls El Greco. A detail from the anguish-laden mural "Guernica" (1937) is shown below.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ained his painter-father in Spain. He draws and paints chickens, flowers and people with precocious mastery. He goes to Paris and is painting post-impressionist masterpieces when he is 20 that, while derivative from masters ancient and modern whom he admires—El Greco, Velasquez, Renoir, Toulouse, Lautrec, Gauguin and Van Gogh—are signed all over with his own special spirit.

### Paintings Timely

Spain in the early 1900's was ripe for revolution and Picasso in Paris was hungry, painting and living on beans. He painted the lean, half-starved acrobats of his native land, horses and poor families. These pictures were drab-colored and then blue. Then when he made a little money and ate better he got sentimental and painted girls and harlequins in pink. A little of the blue remained in these pictures, and from them came that pink and blue combination which in recent years has swept through furnishings and clothing color schemes. His drawing, his colors, his ways of rendering form, his cubism and his surrealism have all had effect upon everyday advertising, decoration, ballet, the whole field of style for the simple reason that they "belonged" to our time—yet people still say they can't understand him!

During Picasso's early years, typical imaginative people had lost all moorings. Few of them believed in fixed or traditional religion, and the World War, which they felt was coming, shook down their faith in science. At the same time archeologists drenched receptive minds with previously unknown art styles, dug up from the past.

A painter of Renoir's day could be great workin' inside the tradition that began with Titian. But a painter of Picasso's time had to digest everything if he were to be truly of his time. All the restlessness, the unbelief, the craving for strong sensations that characterized the period in society, appear in the variety and boldness of these pictures.

There are occasional nostalgic bows to Greece and El

these pictures are popular.

But the powerful forms and vivid color masses of his cubist pictures and those which are influenced by the planes and expressiveness of Negro sculpture, and also those weird latest pieces in which figures are built up out of mere symbols for their parts and eyes are stuck in, not realistically, but for strange psychological effect — these constitute Picasso's real contribution to art in our time.

### Symbol of Anguish

The proof of all this is, to me, "Guernica." Placed here in a magnificent setting with plenty of distance to view it in whole and in detail, one can see how all the earlier phases, as expressed in the so-varied styles, are here welded into a single instrument to utter a great statement.

There is scarcely a shred of physical realism left in this picture. The greatest living draftsman and space composer here uses his line and space to present only symbols of the anguish and outrage that civilization feels in the presence of the new scientific barbarism.

It took a man whose brain and nerves were sensitive to the life of a period which was steadily going mad to rise to such a task.

The whole show is exciting in so many ways—the most brilliant colors ever painted, thrilling drawing, tender sentiment, brutal and cynical distortion or realism, gorgeous decoration.

But it sums up in "Guernica," which is at once the depiction of a nervous torture mankind cannot endure and a flaming protest against the monsters who seek to govern men by lies and terror.

A. M.

### Summer Art Classes

Nishan Toor, noted sculptor, is conducting summer art classes for children and adults at No. 3 Westmoreland Place, Pasadena. Toor is one of the few Americans ever commissioned to erect a monument in Paris.

Three paintings from "Forty Years of Picasso" exhibit at

# ANTIQUES

## A Brief History of the Teapot

By Alice R. Rollins

History says the origin of the teapot was a wine vessel. When the Chinese began to export tea to the western world they made teapots to be sent with the tea.

The designs were apparently taken from their own wine vessels. But the first examples, instead of being made of fine porcelain as were the wine vessels, were comparatively plain affairs of red unglazed earthenware. These apply only to the export trade. Teapots were made and used in China as early as the second half of the 16th century which were of fine porcelain and these have continued until the present day.

A traveler in China early in the century writes: "When landing from steamer at Shanghai one sees on the wharf a number of peddlers offering for sale teapots and cups of quaint form made of fine fawn-colored or reddish-brown stoneware. This pottery is produced at Yi-hsing-hsien." It is to the potters there that we owe the first attempts to produce teapots in England.

### Industry Started

The brothers Elers are given credit for producing the first teapots in Staffordshire. They opened a factory near Burslem at the end of the 17th century and imitated the Chinese red ware very successfully. It was not long from the time the Elers were marketing their red ware until the various potters in Staffordshire were making experiments of their own. We have what is known as the "Astbury" teapot—a red-bodied earthenware decorated in white reliefs. "Whieldon" is a general name given to the variegated and tortoise-shell designs. Wedgwood made fine tortoise-shell wares and his cauliflower forms are well known. Other potters at Leeds and Liverpool provided teapots of cream-colored and other earthenware.

### Odd Shapes Used

Mention should be made of the peculiar-shaped teapots made at

the Rockingham factory. Their shape is derived from that of Chinese wine vessel, usually dark brown pottery. It is a curious puzzle-pot which is filled from the bottom and is called a "Cadogan."

Other odd examples are the one in the shape of a shell, or house-like form with a swan-neck spout. Usually these are salt-glaze. Salt-glaze is a method that was accidentally discovered about 1680. It consists simply of throwing salt into the kiln when the temperature is at its peak. This action leaves a finish which resembles the peeling of an orange, being pitted with tiny holes. Some very lovely and unusual chinaware was made salt-glaze.

The Mintons, Newhall, Spode and many other firms made hard some tea sets. Some of the earliest examples of Minton and Spode have as decoration the well known willow pattern. This is always a favorite and may be found in blues, pink and lavender.

### Mark Adds Touch

Some collectors seek for marked examples of china. While it is not advisable to place too much dependence upon the mark, yet, other things being right, it adds considerable satisfaction to a piece. A tea set will quite often have only one or two pieces marked. When the pieces making up the set are separated, as they sometimes are in dividing up an estate, it is often difficult for the collector to tell what factory produced the odd pieces. Neither can one always tell by the decoration, for ceramic artists often worked in more than one factory, as in the case of Billingsley and many others. The student will need to study the characteristics of the different kinds of china, the form, paste, glaze and all that enters into the making of a particular kind. It is only by doing this that he becomes familiar with whatever he is collecting.

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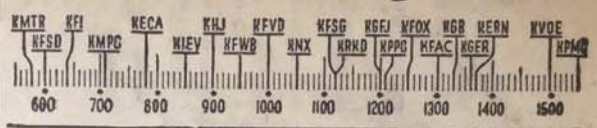


Irene Rich, lovely star of the screen and radio, now past 40, weighs the same as she did at 16. She recommends the easy Welch way to reduce.

When the artist was 24 and re-  
"Guernica," at right, comes from  
his life in from the 1921  
San Francisco Museum of Art.

**ART PARADE REVIEWED**  
RECAPITULATING PARIS—  
For 60 years the now conquered

# YOUR Radio TODAY



[The information contained in the following schedule is furnished by the stations broadcasting the programs.]

CHURCH SERVICES	11 A.M.	5:15 P.M.
7:15 A.M. KRRD—Rev. Squires, 7:30.	KNX—Symphony 1 ¼ hrs. KGER—Pilgrim Hour. KFWB—Music. KHJ—Wood Orch. KMTR—Music. KFOX—Swing. KFI—Music. KECA—Musical. KMPG—Swins. 1 hr.	KMTR—Ethel Hubler. KGFJ—Dreamer.
7:45 A.M. KNX—Voice of Pulpit. KFOX—Rev. Van Derlinde.	11:15 A.M. KFI—From Hollywood Today.	5:30 P.M. KFI—Orsan. KECA—Lifelong Planning. KGFJ—Kingdom Temple.
8 A.M. KFVD—Rev. Salas. KNX—West Coast Church. KGER—Rev. Dowell. KFOX—John Brown. KFAC—Country Church. KECA—Church.	11:30 A.M. KMTR—Peter Potter, ½ hr. KFI—Music. KFWB—Music. KHJ—Swins.	5:45 P.M. KMTR—Music. KECA—Orsan.
8:30 A.M. KNX—Salt Lake Tabernacle KFA—Church. KMTR—E. B. Record. KFVD—Church of Christ.	11:45 A.M. KFI—H. V. Kaltenborn. KHJ—Orchestra. KNX—Symphony.	6 P.M. KFI—Hour of Charm. KMTR—Waltz. KFWB—News. KHJ—News, Symphonic. KMPG—My Prayer Was Answered. KRRD—Requests. KGER—Music. KFAC—News. KECA—Goodwill Hour. KMTR—Newsreel. KNX—Art Baker.
8:45 A.M. KMTR—Bob Shuler.	12 NOON KNX—Symphony. KFI—Donahue Orch. KHJ—Krusa Orch. KFWB—Music. KMPG—McKee Piano. KFA—Sun. Vespers. KFVD—Austin Music, 1 hr. KGER—News.	6:15 P.M. KNX—Songs. KMTR—Newsreel. KMPG—Strollin' Tom.
9 A.M. KFAC—Liberal Catholic Hr. KNX—Church. KHJ—P. E. Gardner. KFVD—Tabernacle. KFWB—Rescue Mission. KPPC—Pass. Presbyterian.	12:15 P.M. KMPG—Music-Graphs.	6:30 P.M. KNX—Democratic Talk. KMTR—Theater Group. KMPG—Cub Theater. KGER—Music. KFVD—Serenade. KFI—Carnival. KFAC—Salvation Army. KFWB—Curtain Calls.
9:30 A.M. KGER—Rev. Kopp. KPPC—Dr. E. F. Woeliner.	12:30 P.M. KMPG—Classics. KFI—"World is Yours." KECA—Garden. KNX—Invitation to Learning, ½ hr. KHJ—Nobody's Children. KGER—Czechoslovak Orch. KRRD—Music. KFWB—Jean Leonard. KFI—Music. KFOX—Music.	6:45 P.M. KGER—Italian Journal. KNX—Public Affairs. KFOX—Dance Rhythms. KRRD—News.
10:15 A.M. KFOX—The Visitor. KGER—Bible Class.	12:45 P.M. KECA—Chamber Music Society. KGFJ—Myers' Orch. KMPG—Music.	7 P.M. KMPG—Sine With Band. KFI—"World is Stage." KHJ—Answer Man. KECA—Rhythm. KGER—Chinaman. KFOX—Orch. KGFJ—Spanish Pros. KFAC—Forum. KFWB—Texas Lewis, ½ hr. KNX—Music Game.
10:30 A.M. KGER—Bible Class. KFSG—Aimee McPherson.	1 P.M. KMTR—G. Allison. KFVB—Symphonia. KFVD—Music. KNX—Music. KFOX—Music. KRRD—"Blitz Quis Matinee," 2 hrs. KFAC—Music. KGFJ—Dawn Ave. KGER—News. KHJ—Reynolds Orch. KMPG—Gen'l Facts. KECA—Nick Harris. KFI—Vespers. KGFJ—Real Life Drama.	7:15 P.M. KHJ—Reisman Orch. KFI—Irene Rich. KECA—Chansonette. KFOX—Music.
10:45 A.M. KFOX—Religious.	1:15 P.M. KECA—Byrnes Orch. KFVD—"Is Your Dog a Gentleman?" KNX—Popular Music. KMPG—News. KGFJ—Music. KGER—Spanish Hour. KFI—Books.	7:30 P.M. KECA—Melody Time. KFWB—Reported Missing. KMPG—News. KGFJ—Spanish Pros. KNX—Jensen Orch. KGER—His. KFI—"When Presses Roar," ½ hr. KFOX—Around the World. KHJ—Ensemble.
11 A.M. KFAC—Church of Open Door. KFVD—First Methodist.	1:30 P.M. KHJ—Teagarden Orch. KFVB—Favorites. KNX—Sweet Rhythm. KMTR—Swins. KECA—Books. KFI—Baseball Game, 4 hours. KFI—Democrat Convention, Preview. KMPG—Betty Phillips. KFWB—Hermosa Talk.	7:45 P.M. KGER—A. Williams. KFOX—Orsan. KMPG—Rogers-Hart Melodies.
12 NOON KFAC—Church of Open Door, ½ hr. KMTR—St. Brendan.	2 P.M. KGER—Rev. Ivie. KECA—Catholic Hour.	8 P.M. KNX—Park Concert. KFOX—Concert. KMPG—London News. KHJ—"Once Over Lightly." KFI—Walter Winchell. KGER—Frank Wells. KECA—Europe News. KGFJ—"Exploring Our Urces."
2 P.M. KGER—Rev. Ivie. KECA—Catholic Hour.	2:15 P.M. KMTR—F. T. Curry. KGFJ—Evangelical Free.	8:15 P.M. KGFJ—Counselor. KFI—Parsons Family. KHJ—Pastor's Study.
2:15 P.M. KMTR—F. T. Curry. KGFJ—Evangelical Free.	3 P.M. KFSG—Howard Bushol.	8:30 P.M. KHJ—Command Performance. KGFJ—Nite Justice. KGER—Preview Theater. KFI—News. KMPG—Major Orch. KNX—"Tag It or Leave It." KECA—Sports Newsreel.
3 P.M. KFSG—Howard Bushol.	4 P.M. KMPG—H. M. S. Richard.	8:45 P.M. KGFJ—Life Dramas. KFI—General Fact. KECA—Bookman. KMPG—Wings Over Jordan, ½ hr. KFI—General Root.
4 P.M. KMPG—H. M. S. Richard.	4:30 P.M. KFOX—Fireside Church.	9 P.M. KGER—Sun. Glee.
4:30 P.M. KFOX—Fireside Church.	5 P.M. KECA—Church Prog. KHJ—Revival Hour.	
5 P.M. KECA—Church Prog. KHJ—Revival Hour.	5:30 P.M. KMTR—Martin L. Thomas. KFOX—Kingdom Temple. KFAC—Young People. KGFJ—Temple Baptist. KGER—Rev. Bennington.	
5:30 P.M. KMTR—Martin L. Thomas. KFOX—Kingdom Temple. KFAC—Young People. KGFJ—Temple Baptist. KGER—Rev. Bennington.	6 P.M. KPPC—Orsan.	
6 P.M. KPPC—Orsan.	6:15 P.M. KFAC—Wilshire Christian.	
6:15 P.M. KFAC—Wilshire Christian.	6:30 P.M. KFOX—John Matthews.	
6:30 P.M. KFOX—John Matthews.	7 P.M. KPPC—Methodist Church. KMTR—E. B. Shuler. KFSG—Aimee McPherson.	
7 P.M. KPPC—Methodist Church. KMTR—E. B. Shuler. KFSG—Aimee McPherson.	8 P.M. KFWB—Dr. MacLennan. KFOX—Christian Science. KMTR—Flord Johnson. KFAC—Open Door Church.	
8 P.M. KFWB—Dr. MacLennan. KFOX—Christian Science. KMTR—Flord Johnson. KFAC—Open Door Church.	8:15 P.M. KHJ—Rabbi Masnin.	
8:15 P.M. KHJ—Rabbi Masnin.	8:30 P.M. KGER—Japanese Church.	
8:30 P.M. KGER—Japanese Church.		

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San Francisco Museum of Art.

## ART PARADE REVIEWED

**RECAPITULATING PARIS.**  
For 60 years the now conquered capital of France was the undisputed art center of the world. During that time thousands of aspirants studied and worked there. A few, belonging to varied races, emerged as masters of the modern era. All were tinged with the style and color of Paris.

At the Stendahl Galleries there is an exhibit of 36 prints assembled by the Museum of Modern Art, New York, which epitomizes the school. Here are represented, often by their finest etchings, engravings, lithographs or process reproductions, the masters of the hectic modern period. Many of these prints are from the Modern Museum's collection, some are loaned by Mrs. John D. Rockefeller Jr. and a few are for sale.

Forain, in an excessively rare first state of his "Prodigal Son" etching; Degas, seen in one of his finest figure lithographs; Daumier's early and superb print of French politicians assembled to run the country (he didn't think much of them) and prints by Toulouse-Lautrec, Cezanne, Gauguin, Bonnard, Vuillard, Laprade, Matisse, Rouault, Derain, Vlaminck, Pascin, Picasso, Braque, Chirico, Miro and Maillol and others make this a fascinating show. And for good measure there is Hans Arp's piece of white paper with a solitary small black ring on it. If he had just left the ring off he would have made the perfect print. (To July 27, hours 10 a.m. to 7 p.m.)

## EXHIBITS

Los Angeles County Museum: Old Master paintings from European museums and collections, opens with reception Monday, 8:30 p.m. Continues to Sept. 15 . . . U.C.L.A. art department: Exhibition of watercolor paintings by John Haley, Fine Arts Gallery, to July 19 . . . Perls Galleries: Paintings and Lithographs by George Rouault, 10 a.m. to 6 p.m., July 18 to Sept. 15 . . . Claremont Colleges: Exhibition and open house in Florence Rand Lang Art Building, 7:30 to 9 p.m., today only . . . Frances Webb Galleries: Exhibition of Chinese block prints by Bertha Lumm, opening Tuesday.

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8 P.M.  
KFWS—Dr. MacLennan.  
KFOX—Christian Science.  
KMTR—Flord Johnson.  
KFAC—Open Door Church.  
8:15 P.M.  
KHJ—Rabbi Masnin.  
8:30 P.M.  
KGER—Japanese Church.  
9 P.M.  
KGER—Rev. Ivie.  
9:30 P.M.  
KFAC—Hope Hr.  
KFSG—Voice 1st Nighters.  
9:45 P.M.  
KMTR—Music.

**OTHER PROGRAMS**  
7 A.M.  
KFAC—Funny Paper, 7:30.  
KMTR—Calif. Theater.  
KNX—Classics.  
KHJ—Relig. Drama, 7:30.  
KMPC—Varieties, 2 hrs.  
KGER—Mission, Mt. Missionaries, 7:45.  
KFVD—Spanish, 2 hours.  
KFOX—El Desperador.  
KRKD—Don Pablo, 6: music 7; news, 7:15.  
8 A.M.  
KFWS—News.  
KFI—Music.  
KFIJ—Concert.  
KHJ—Comics.  
KMTR—Swedish Hour.  
KECA—1 Am American."  
KGFJ—Orchestra.  
KRKD—Music.

8:15 A.M.  
KFI—Books.  
KMPC—Violin.  
KFWS—Music.  
8:30 A.M.  
KFAC—Music.  
KMPC—Oran.  
KFOX—Musical.  
KFI—Choir.  
KFWS—Rescue Mission.  
KGER—Pacific College.  
KFI—Wines Over America.

8:45 A.M.  
KHJ—Canary Chorus.  
KGFJ—Garden Tips.  
9 A.M.  
KFWS—Swing, 3 1/2 hrs.  
KMTR—Spain Tunes, 1 hr.  
KFVD—Tobacco, 1/2 hr.  
KGER—News.  
KMPC—Young Orch.  
KFOX—Musical, 1 hr.  
KGFJ—Jesters.  
KRKD—Music.  
KECA—Musical, 3 hrs.  
KFI—Gordon Orch.

9:15 A.M.  
KGER—March Ahead Time.  
KHJ—Don Arrez.  
KFI—Dr. Casselberry.  
KMPC—News.  
KGFJ—Orchestra.  
KFAC—Medical.

9:30 A.M.  
KGER—Radio Revival.  
KFAC—Music.  
KFWS—Pete Potter, 3 hrs.  
KHJ—Wildlife.  
KNX—March Games.  
KMPC—Swims, 1 hr.  
KFI—College Choir.  
KFVD—Serenade.

9:45 A.M.  
KGER—Bro. Pearson.  
KFI—Strings.  
KHJ—Parade Food.

10 A.M.  
KMTR—F Rinehart, 1 hr.  
KHJ—Piano.  
KNX—Architect Prog.  
KFI—Serenade.  
KFVD—Music.  
KFWS—Music.  
KECA—Musical.  
KFOX—News.  
KGFJ—Harmony Hall.  
KECA—Garden.

10:15 A.M.  
KHJ—Romance Highway.  
KFVD—Music.  
KGFJ—Orchestra.

10:30 A.M.  
KMPC—Orch.  
KFI—Chicago Round Table.  
KFI—Concert.  
KNX—News.

2:15 P.M.  
KFOX—H. Rodheaver.  
KGER—Rev. Ivie.  
KFI—Democrat Convention Preview.  
KHJ—Sen. Ed Johnson.  
2:30 P.M.  
KFWS—Music Comedy.  
KFOX—Orch.  
KRKD—Music.  
KHJ—Western Tennis Finals.  
KNX—Gene Autry, 1/2 hr.  
KGER—Long Beach Band.  
KFI—Beat the Band.  
KFOX—Music Hour.  
KECA—Hits.

2:45 P.M.  
KFOX—Chapel Singers.  
KECA—"You Are Jury."  
KGFJ—"Faith."  
3 P.M.  
KECA—Europe News.  
KFOX—Music, 1/2 hr.  
KFAC—Baseball.  
KMTR—Music.  
KHJ—Serenade, 1/2 hr.  
KNX—World News.  
KFI—"Helping Hand."  
KFWS—Help Thy Neighbor, 1/2 hr.  
KFI—Melody.  
KGER—Talk.  
KFI—Prof. Puzlewit.

3:15 P.M.  
KMPC—"Stage One."  
KFWS—Interlude.  
3:30 P.M.  
KHJ—Music News.  
KECA—World Fair Band.  
KMTR—French Prog.  
KFWS—Hamblen.  
KFOX—Ensemble.  
KFVD—Music.  
KMPC—Elery Queen.  
KFI—Bandwagon, 1/2 hr.  
KGER—Long Beach Band.  
KGFJ—W.C.T.U.  
KNX—Canadian Band.

3:45 P.M.  
KECA—Choir.  
KFOX—Quartet.  
KFWS—Fiesta.  
KHJ—Fields Orch.

4 P.M.  
KFVD—Jack. Bellboy.  
KFI—Bishop and Gargyle, 1/2 hr.  
KGFJ—Board Education.  
KECA—Sunday Concert, 1 hr.  
KFI—Baseball.  
KMTR—Special Events.  
KFOX—Continental.  
KGER—Story Teller.  
KFWS—Selvin Orch.  
KNX—Music.  
KRKD—Music.  
KHJ—Air Forum, 1 hr.

4:15 P.M.  
KGFJ—Studio Party.  
KMTR—Dance.  
4:30 P.M.  
KGFJ—Board Education.  
KFI—One Man's Family, 1/2 hr.  
KMPC—London News.  
KFVD—Tea Time.  
KFWS—Marimba.  
KMTR—Newswal.  
KNX—Foster Orch.  
KGER—Fiesta.

4:45 P.M.  
KFWS—Stuart Hamblen, 1/2 hr.  
KMPC—News.  
KFVD—Tea.  
KMTR—Eventide Melody.  
KGFJ—"Are You Afraid?"

5 P.M.  
KMPC—Stairway Stardom, 1 hr.  
KHJ—Revival Hour.  
KFI—Manhattan Merry-Go-Round.  
KFOX—Mother, Dad.  
KFVD—Serenade.  
KMTR—American Legion.  
KNX—Summer Hour.

8:45 P.M.  
KGFJ—Life Dramas.  
KFI—General Fact.  
KFA—Bookman.  
KMPC—Wings Over Jordan, 1/2 hr.  
KFI—General Fact.  
9 P.M.  
KGFJ—Sun. Obit.  
KFI—Night Editor.  
KFOX—News.  
KHJ—News.  
KNX—Gather Orch.  
KGER—Holden Orch.  
KFWS—L.A. Civic Council.  
KFAC—E. Fisher.  
KMTR—Travelogue, 1/2 hr.

9:15 P.M.  
KECA—Univ. Explorer.  
KFI—Voice of Prophecy.  
KFOX—Governor Olson.  
KGFJ—"Leak We Forget."  
KFWS—Governor Olson.  
KMPC—Quartet.  
KMTR—Special Events.  
KFI—Orch.  
9:30 P.M.  
KMTR—Hawaiians.  
KNX—Orch.  
KFOX—Swing.  
KFWS—News.  
KMPC—Old Vienna Orch.  
KGER—Tuck 'n Hr.  
KECA—Sanctuary.  
KGFJ—Music.  
KFI—Ravazza Orch.

9:45 P.M.  
KNX—News.  
KFWS—Ballads.  
KECA—News.  
KHJ—Music.  
KGFJ—"Nite Justice."  
KMPC—News.  
KFOX—Christy Orch.  
KMTR—Special Events.

10 P.M.  
KFOX—Music.  
KHJ—Arnheim Orch., 1/2 hr.  
KFVD—Jack. Bellboy, to 5 a.m.  
KGFJ—News.  
KMTR—Special Events.  
KNX—Jurens Orch.  
KMPC—Gordon Singers.  
KFAC—Melody Hour.  
KGER—News.  
KECA—Phil Harmonia.  
KFSG—Oran.  
KFWS—Art Tatum.  
KFI—News.

10:15 P.M.  
KMTR—Lopez Orch.  
KGER—Gauchos.  
KGFJ—Chorlet Wright.  
KMPC—Hawaiians.  
KFWS—Bowling.  
KFI—Oberland.  
KFOX—Roberts Orch.  
10:30 P.M.  
KMTR—Orchestra.  
KHJ—Howard Orch.  
KGER—Hawaiian.  
KMPC—Raul Nieto.  
KNX—Busse Orch.  
KFI—Dance.  
KGFJ—Dreamer.  
KFOX—Music.

10:45 P.M.  
KGER—Dance.  
KFOX—Hamilton Orch.  
KMPC—3 Kings, Queen.  
KMTR—Special Events.  
11 P.M.  
KECA—Oran.  
KMPC—Swing, Jazz, 1 hr.  
KFSG—Orchestra.  
KNX—News.  
KMTR—Melody Lane, 1 hr.  
KFI—News.  
KHJ—Melica Orch.  
KFVD—Jack. Bellboy.  
KGFJ—News.  
KFAC—Music, 1 hr.  
KFOX—Orch., 1/2 hr.

11:15 P.M.  
KFI—Notttingham Orch.  
KNX—Fitzpatrick Orch.  
KFWS—"Music You Want."  
KFOX—Orch., 1/2 hr.

11:30 P.M.  
KHJ—Nichols Hawaiians.  
KFI—Kentucky Sandman.  
KNX—Strand Orch.  
Prelude.

**12 MIDNIGHT**  
KFAC—Insomnia Club to 5 a.m.  
KFSG—Jubilee.  
KGFJ—Nite Owl to 5 a.m.  
KNX—Classics.

# Exhibitions Current and Coming - MUSIC AND ART - 'The Blues' and a 'Musical Box'

## Picasso Exhibition At Modern Museum

### The Meaning for Present-Day Art of the Work of 'The World's Most Noted Artist' - Characteristics and Significance of His Various Periods - The Great 'Guernica' Mural

By ELIZABETH McCAUSLAND

NEW YORK, July 19.—For the first time in the history of the Museum of Modern Art, a Picasso exhibition is being held in New York. It is the first exhibition of the work of the world's most noted artist to be held in this city. The exhibition is being held in the main gallery of the Museum of Modern Art, 11 West 53rd Street, from July 19 to August 11. The exhibition is being held in the main gallery of the Museum of Modern Art, 11 West 53rd Street, from July 19 to August 11. The exhibition is being held in the main gallery of the Museum of Modern Art, 11 West 53rd Street, from July 19 to August 11.

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## Picasso—National Defense Posters



Upper: The 'Guernica' mural, illustrated in exhibition of paintings by Picasso, at the Museum of Modern Art (through September 7). Lower: A New York City 'War Relocation Authority' poster, designed by Joseph C. Anderson of the War Relocation Authority, showing a man and a woman in a boat, with the text 'SHARE THE LOAD' and 'UNITED STATES DEFENSE SAVINGS BONDS & STAMPS'.



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## 'Blues' Composer Writes of His Life

### W. C. Handy, Who Wrote 'Memphis' and 'St. Louis Blues' Has Titled His Autobiography 'Father of the Blues' - Sidney Harrison's 'Musical Box' Highly Original



W. C. Handy

THE story back of the author of "Memphis" and "St. Louis Blues" is told in a new autobiography, "Father of the Blues," by W. C. Handy. The book is a highly original and interesting account of the life of the man who is known as the "Father of the Blues." Handy's life is a story of struggle and success, of a man who created a new form of music that has become an integral part of American culture.

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## Tells of His Life in 'Father of the Blues'

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## Walls of the Road

The walls of the road are a metaphor for the challenges and obstacles that we face in life. They represent the barriers that we must overcome in order to reach our goals and achieve our dreams.

## Modern Ideas

Modern ideas are those that challenge traditional beliefs and ways of thinking. They are ideas that push the boundaries of what is possible and inspire us to think differently about the world around us.

## Fire of London at National Gallery

The National Gallery in London is currently displaying a collection of paintings and drawings that depict the city of London during the Blitz. The exhibition is a powerful reminder of the destruction and suffering that the city endured during the war.

## Outstanding Artists to Play at Pittsfield

A group of outstanding artists will be performing at the Pittsfield Music Festival. The festival is a celebration of the arts and a chance for the community to enjoy the talents of these exceptional performers.

## Vermont Artists' Guild's Monthly Exhibitions

The Vermont Artists' Guild is holding its monthly exhibitions, showcasing the work of local artists. These exhibitions provide a platform for artists to display their talents and connect with the community.

## Stuart Bruce's Water Colors at the Cunningham School

Stuart Bruce's water colors are being exhibited at the Cunningham School. The exhibition features a collection of his most recent works, which are characterized by their delicate and expressive style.

## Paintings and Drawings by British Artists During Blitzkrieg

A collection of paintings and drawings by British artists during the Blitzkrieg is being exhibited. The works capture the impact of the war on the British people and the resilience of the nation.

## Wendell Lathrop To Give Recital

Wendell Lathrop will be giving a recital at the upcoming concert. Lathrop is a talented pianist and will be performing a selection of his favorite pieces.

## London Under the Blitzkrieg

London under the Blitzkrieg is a powerful and moving depiction of the city during the war. The painting captures the chaos and destruction of the bombings, as well as the resilience of the people.

## Music in Brief

A brief overview of the current music scene, including new releases, upcoming performances, and reviews of recent albums.

## NBC Offerings

A list of the upcoming NBC television offerings, including new series, reruns, and special events.

## 'The Market, Nassau'

'The Market, Nassau' is a painting by a local artist that depicts a busy street scene in Nassau. The work is a vibrant and detailed study of the everyday life of the community.

## Museum Shows Posters For National Defense

The Museum is currently displaying a collection of posters for National Defense. These posters are a powerful tool for raising awareness and encouraging citizens to support the war effort.

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## John Lynes Conducts Maverick Ensemble

John Lynes is conducting the Maverick Ensemble at the upcoming concert. The ensemble is a group of talented musicians who are dedicated to performing contemporary and experimental music.

## Elsa Borg Gillette Will Assist Quartet

Elsa Borg Gillette will be assisting the quartet at the upcoming concert. She is a talented pianist and will be providing accompaniment for the group.

## Wendell Lathrop To Give Recital

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	AHB	X1.1.3

# Exhibitions Current and Coming :- MUSIC

## Picasso Exhibition At Modern Museum

The Meaning for Present-Day Art of the Work of 'The World's Most Noted Artist' — Characteristics and Significance of His Various Periods — The Great 'Guernica' Mural

By ELIZABETH McCAUSLAND

NEW YORK, July 19.—For the benefit of the millions who did not see the Picasso exhibition, either in New York or in the nine other cities where it has been shown, the Museum of Modern Art is holding a special exhibition, "Masterpieces of Picasso," to remain on view through September 7. "This exhibition, composed of 31 paintings and a group of drawings . . . is being shown," reads the press release, "in response to hundreds of requests from teachers and students outside New York city, and even from New Yorkers who had no opportunity to see the big Picasso show."

Exciting and informative as the big show was, in some ways the present display seems to give a better idea of "the world's most noted artist," about whom rumor plays today, some reports being that he is or has been in a concentration camp in unoccupied France, others that he is safe in occupied Paris, still other versions stating that he has been interned but is now released, and, after all, the Nazis would never dare to harm so important an artist. At any rate, Picasso is a great artist, whatever his personal fate. The present exhibition was not needed to prove the point. However, it is interesting that there is a demand for further enlightenment on the meaning of Picasso for present-day art.

### Middle of the Road

The writer has no easy formula to offer as to what his meaning consists of. Neither extravagant claims that Picasso is the be-all and end-all of art nor contemptuous dismissal of his art as of no value and significance seem the correct historical appraisal of this artist. For once, one may take a middle-of-the-road course, feeling valiant and courageous.

The principle of selectivity in effect in this exhibition makes the chronological development of Picasso seem simpler and more fluid than it actually was. There is evident the influence of Toulouse-Lautrec in the two early canvases, "Le Moulin de la Galette" and "Woman Ironing," the latter a beautiful picture. Then we come to Picasso's humanitarian phase; for certainly, if the visual sentimental image ruled art in America in the 19th century, humanitarianism was an equally potent control of Picasso. The two paintings of the "blue" and "rose" periods, "Two Acrobats With a Dog," and "Boy Leading a Horse" are imbued with the wistful passivity of a world outlook which does not struggle, but only sorrows.

And so to the experiments of analytical cubism, "Woman With a Mandolin" and "Man With a Violin," beautiful in the classically formal manner of this artist. Then we come violently to what is an indubitable masterpiece, the large oil, "Three Musicians." The experience which created this painting is no slight

ing a particularly vivid recollection of the art work of that period, the writer chances the observation that posters of the second war are definitely superior in technic and design. Along with the other old clichés—all to the effect that everything is done better somewhere else than in the U. S. A.—there has been a standard gag that the only good posters are European.

Too bad it took a war to prove to the contrary. (And, indeed, memory recalls the excellent posters volunteered by leading commercial artists last fall to national art week, the posters mentioned in the Brooklyn museum "Printed Art" review a few weeks ago, and the unsung but good posters of the New York City Art project.) Nevertheless, the posters for national defense are a way of acquainting the American public with good modern design.

The competition was sponsored by the Museum of Modern Art last spring to give artists "an opportunity to demonstrate their ability and their willingness to serve in a national emergency," to quote the museum's president, John Hay Whitney. Two slogans were given as themes: "Buy a share in America. United States defense savings bonds and stamps" and "Air corps, United States army." Five colors were allowed, and any medium permitted, including photography and photomontage. The design was to be "suitable for reproduction by planography (photo-offset, photo-gelatin, or photo-lithography)."

### Modern Idiom

It is interesting to note how modern designers go about what is certainly a new problem. The swing in style is toward a semiabstract, stylized, child idiom, in which symbols play a large part. The claim of abstract artists to have greatly influenced and modified modern art in a formal sense is well supported by contemporary poster art in America. For the defense savings bonds and stamps, the symbols include the Liberty bell, a typical American family, a mill with its busy smokestacks encircled by a rainbow, a baby, a boy of two or three with the plea, "His future," the map of the United States, a hand stretched out over the map. In the first prize winner two hands are clasped (across the sea?) over the word "Buy," on the cuff of one the stars and stripes, while a factory profile shows industry hard at work.

In the posters for the air corps, the symbol most used is the five-pointed star painted on the wings of American fighting planes. Binder's first prize design uses a section of the wing in a strong diagonal across a blue field, black letters over all. Atherton's second prize design for the air corps employs montage, with a helmeted aviator saluting. In a design which received an award of merit, the detail of the aviator's sponge rubber goggles is used with a

## Picasso—Nati



Upper: The 'Guernica' mural, illustrated in exhibition of painting. In exhibition of national defense posters, at the Museum of New York city, winner of \$500 prize.

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	AHB	X1.1.3

utilization of nerve endings. It is a view of life, gloomy and foreboding, packed with presence of disaster, vowed to the faith of pessimism, negation, futility, nihilism. These figures invoke the spirit of the dead; they speak of morbid memories of muscle and the subliminal consciousness. They are not baroque or disordered. Passivity has become a monument of melancholy fear.

**Time Telescoped**

It is easy to telescope the next decade of Picasso's life, though there is excitement and violent energy in paintings like "The Ram's Head" or "The Painter and His Model" or "Girl Reading." Or, again, formal interest in paintings of the so-called "bone" period, notably "Seated Bathing" and "Girls With a Toy Boat." In these years, Picasso ran wild. His art was an exploration of emotion, of sensation, even (one feels) of despair. He battled with pigment, line, color, form, design, symbol, plastic elements, as another might battle with alcohol or drugs. The frenzy of his endeavor was epic. But the battleground of conflict was no Luciferian world between heaven and hell, rather the small and limited amphitheater of the soul, private to him.

The true synthesis of Picasso's search through the years is, one believes, the "Guernica" mural, painted for the Spanish republic in 1937. Here everything Picasso had felt, thought, learned, through four decades of painting, was poured into one tremendous, colossal expression. Not the size of the mural, not the indefatigable physical energy of the painter by which he produced dozens of sketches and drawings as well as the finished pane in two months' time, but the agonized passion of his hope justifies the adjectives above. Here at last Picasso had found a theme beyond the private, a theme as large as the dammed-up energies of his soul.

The tragedy of Picasso is that with a theme not less titanic than the lightning which had ravaged him for years, he found knowledge of his lifetime limited for purposes of social communication. "Guernica" is a great painting, without doubt. It speaks, however, within a limited range, to those whose ears are attuned by previous experience to the language it uses—an intellectual, sophisticated idiom, removed by historical events from the understanding of the common man. What Picasso wanted was to cry out in words no one could fail to understand. Instead, he spoke, albeit poignantly and honestly, to those who by historical circumstance also had come to use a language unintelligible to popular ears.

This, probably, is the meaning of Picasso—the duality of our time, in which great talents wither for lack of roots in the soil of common life and great voices go unheard because they do not use the vulgar tongue. Dante found an answer to the dilemma. Picasso has not, as yet.

**Museum Shows Posters For National Defense**

Opening simultaneously is an exhibition of posters for national defense, selected from 610 designs submitted in the competition held by the museum during the spring. A point of news interest, as stated in the press release: "When the names were matched with the numbers on the prize-winning posters, it was found that two men had alternately won the first and second prizes in both sections of the competition. John C. Atherton of Ridgefield, Ct., won the first prize of \$500 in group A, posters for United States treasury department; Mr Atherton also won the second prize for \$250 in group B, posters for United States army air corps. Joseph Binder of New York city won the first prize of \$500 in group B, and the second prize of \$250 in group A."

Without having done any research on posters of the first war and not hav-

In color, the posters indicate that "Modern" has won the day. Strong primaries are the dominant colors, with air brush used for texture and tone. Various devices from photography and photoengraving are employed for visual relief and variety, as well as novelty.

Technically and formally, the posters present a step forward. It is to be hoped that after this national emergency is ended, the artists may be enlisted for the battle of peace, public health, housing, adult education and a dozen equally worthy causes.

**Vermont Artists' Guild's Monthly Exhibitions**

Manchester Center, Vt., July 19—In the past decade Vermont has witnessed a lively growing interest in art. Three groups are working in the state—the Northern, the Mid and the Southern Vermont. At Burlington the Northern group has its gallery in the Fleming museum; at Rutland, exhibitions appear at intervals; the Southern Vermont Artists' flourishing show occurs during the regular 10-day period the latter part of August through Labor day, in the Burr & Burton gymnasium in Manchester. However, a number of the professionals living permanently in the state have long felt the need of an association based upon the cooperative idea, which also embraces the principles of self-analysis, the local public and visitors to share with the effort.

On November 25, 1940, Gov Willis unlocked the doors of the little renovated Methodist church at Manchester Center on Route 7, where the Vermont Artists' guild now has its permanent gallery. Many of the guild's members have metropolitan recognition, but the object of the association is not to over-stress the professional, but to have the work of every artist speak for itself. The pictures are changed or rehung monthly. The exhibition is open daily, Sunday included, from 1.30 p. m. to 9 p. m. Admission is free.

The first exhibition of the season, "Creative art of today," at the newly designed galleries of the Gloucester Society of Artists will continue through this month. The second exhibition will begin August 6 and continue through August 30. The society is planning to create an art center in Gloucester including an art school, art museum, new art galleries, and later a school of music and architecture.

**'FIRE OF LONDON' AT NATIONAL GALLERY**

**Paintings and Drawings by British Artists During Blitzkrieg**

Washington, D. C., July 19—The National Gallery of Art yesterday placed on exhibition a collection of paintings and drawings by British artists who have been or are now serving in the London auxiliary fire service. This exhibition is sponsored by the British government.

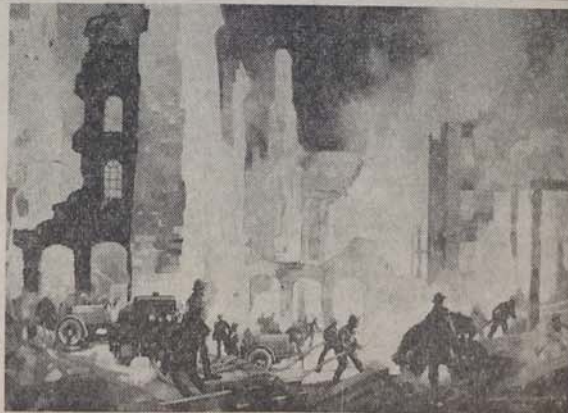
The paintings are all illustrative, in one way or another, of the "Great Fire of London, 1940." They present scenes painted or drawn by artists under blitzkrieg conditions. They were chosen by Sir Kenneth Clark, director of the National gallery, London; Sir Walter W. Russell, R. A., keeper of the Royal academy; and J. B. Manson, former curator of the Tate gallery, London. Six of the paintings have been acquired by the British government for the nation and will be hung, eventually, in the Tate gallery. Among the artists represented are Reginald Mills, Matywn Wright, Rudolf Haybrook, Norman Hepple and Paul Dessau.

The exhibition, apart from its artistic merit, will have a strong appeal for all engaged in civic defense, particularly fire fighters, in this country. It is accompanied by three London firemen who have been through all the raids from September, 1940, to May, 1941. One visiting fireman, whose paintings are represented in the collection, will be in attendance to answer questions about the exhibition.

The visit of the firemen is sponsored by the British government for the purpose of giving technical instruction to public officials and fire fighters in American cities. It is also sponsored by Mayor La Guardia of New York, president of the United States Conference of Mayors and United States director of civilian defense.

Robert C. Currier is presenting a memorial exhibition of paintings, etchings and drawings by the late Charles H. Woodbury in the lobby of the new Kennebunkport (Me.) playhouse.

**London Under the Blitzkrieg**



'The Fire Blitz, London, 29th December, 1940,' tempera, by Auxiliary Fireman Leslie Carr, leading marine poster artist, in exhibition, 'The Great Fire of London, 1940,' at the National Gallery of Art, Washington, D. C. (July 18-August 11).

**August Exhibitions At The Berkshire Museum**

Pittsfield, July 19—Exhibition the Berkshire museum in At will be:—

August 1-31, paintings of birds trees of North America, by Brasher, lent by Philip Brasher Kent, Ct.; August 5-31, painting Alexander Brook, lent by Frank M. Rehn, Inc., of New York city; August 5-31, paintings of Harvard letics, by Donald Greason, lent Goodman-Walker, Inc., of Boston

**Stuart Bruce's Water Color At The Cummington School**

Cummington, July 19—An exhibition of water color impressions of old Southwest by Stuart Bruce, a New England artist, will be at the Cummington school, from July 28, through August 2, exhibition will be open to the public from 3.30 to 5.30 p. m., and from 3.30, also from 7.30 to 9 p. m.

Mr Bruce paints almost exclusively in water colors; his work has been shown throughout the United States. He is at present a faculty member of the Cummington school. During the winter months he paints and teaches in Boston.

**CBS Presentations**

The CBS orchestra under Howard Barlow will feature Mendelssohn's Italian Symphony in this afternoon program which will also include Bizet's Dramatic Overture "Pa and Entr'act and Bohemian Dances from "Carmen." In the evening Herbert Spalding will play Sibelius's turne from "King Christian Suite" on his own program and Robert Weede, baritone, will sing "The Three Songs of Araby" and "River Valley." Later Winifred H. Soprano, and Carlos Ramirez, baritone, will be guest soloists on H. Honick's program.

Tomorrow afternoon Bernard Herman will direct the Columbia concert orchestra and in the eve Juan Arvizu will offer songs Sciammarelli, Curiel, Serradell, Contero.

Tuesday evening Efrem Kurtz, direct the New York Philharmonic Symphony orchestra at the Lewis stadium in the following all-Russian program: Romance, Kiji's Wedding and Troika by Prokofeff, Pe Dance by Moussorgsky, Kikimor, Ladoff and Polka from the "Bolt" by Shostakovitch. On Wednesday evening Juan Arvizu will perform again and on Thursday after Howard Barlow will conduct the Columbia Concert orchestra which will perform under Bernard Herman on Friday afternoon.

Saturday afternoon the Do String Quartet composed of Alexander Cores and Harry Friedr violins, David Mankovitz, viola, Bernard Greenhouse, cello, will perform Shostakovitch's String Quartet Casella's Five Pieces for String Quartet. Immediately after V. Brodsky, concert pianist, will present an all-Spanish program featuring compositions by Soler, Angles, Figuer and Albeniz. In the eve Howard Barlow will direct the Columbia Concert orchestra.

Special exhibits through the summer at the Boston Museum of Arts are as follows: Chinese Buddhist paintings; "The Museum in Edition"; "French prints of the 19th century; water colors by late 19th century and contemporary American artists; drawing and modeling by men and girls in the museum classes; collection of etchings and other work by Jean-Louis Forain and posters by Gerald Brockhurst and others being shown at the Boston public library.