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PICASSO

*Forty Years of his Art*



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The Race. 1922. Tempera on wood, 12 $\frac{3}{8}$  x 16 $\frac{1}{4}$  inches. Catalog no. 167.

# PICASSO

## *Forty Years of his Art*

*c 50 prints*

Edited by Alfred H. Barr, Jr.

*with two statements by the artist*

In collaboration with The Art Institute of Chicago

**The Museum of Modern Art, New York**

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# FOREWORD

## *and Acknowledgments*

This exhibition of the art of Pablo Picasso is a joint undertaking of the Art Institute of Chicago and the Museum of Modern Art in New York. As long ago as 1931 the Museum of Modern Art had begun work on a Picasso exhibition but for various reasons it had to be postponed. These disappointments however have proved in the end to be fortunate, for in the past eight years Picasso has produced works which greatly enrich a retrospective exhibition. Furthermore, the support and influential sponsorship provided by the Chicago institution have made possible a more complete exhibition than would have been undertaken by either museum alone.

Any retrospective of the work of so fecund and versatile a genius as Picasso can lay no claims to completeness even with over three hundred items in its catalog. Those who may use this book as a survey of his art must make allowances for certain omissions and certain redundancies which are unavoidable in an exhibition. Fortunately a large proportion of the European loans were brought to this country before the outbreak of the war; possibly fifteen other loans from England and France may yet be added in spite of the war, but a few important loans will probably have to be abandoned. Most of the doubtful European loans are listed and some are illustrated so that the original symmetry of the exhibition can at least be preserved in this catalog. The most serious disappointment caused by the war is the absence of a large and very important group of Picasso's recent sculpture some of which was being cast especially for the show. Even the photographs of these have been delayed. The exhibition is however the most comprehensive presentation of Picasso's work so far assembled and includes almost all of his eight or ten capital works.

This publication and in large part the exhibition which it records are the work of the staff of the Museum of Modern Art, though the Art Institute has rendered valuable service in giving information and supporting requests for loans. It is hoped that in the future the two museums may be partners in another important exhibition for which the Chicago staff will be primarily responsible.

ALFRED H. BARR, JR., Director, The Museum of Modern Art  
DANIEL CATTON RICH, Director of Fine Arts, The Art Institute of Chicago

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## ACKNOWLEDGMENTS

The President and Trustees of the Museum of Modern Art and of the Art Institute of Chicago wish to thank those who have lent to the exhibition and, in addition, those who have generously rendered assistance: Mr. Gordon Washburn, director of the Albright Art Gallery; Mr. Laurance P. Roberts, director of the Brooklyn Museum; Mr. Edward Forbes, director, and Mr. Paul J. Sachs, associate director, of the Fogg Art Museum; Mr. William M. Milliken, director, and Mr. Henry Sayles Francis, curator of paintings, of the Cleveland Museum of Art; Mr. Philip R. Adams, director of the Columbus Gallery of Fine Arts; Mr. A. Everett Austin, Jr., director of the Wadsworth Atheneum; Mr. A. E. Gallatin, director of the Museum of Living Art, New York University; Baroness Hilla Rebay, curator of the Solomon R. Guggenheim Foundation; Mr. Jere Abbott, director of the Smith College Museum of Art; Mr. Fiske Kimball, director, and Mr. Henri Marceau, assistant director, of the Philadelphia Museum of Art; Mr. Alexander Dörner, director of the Museum of the Rhode Island School of Design; Mrs. Grace L. McCann Morley, director of the San Francisco Museum of Art; Mr. Blake-More Godwin, director of the Toledo Museum of Art; Mr. Duncan Phillips, director of the Phillips Memorial Gallery; Mr. Francis Henry Taylor, director of the Worcester Art Museum; Mr. Valentine Dudensing; Mr. Jean Goriany; Mr. Sidney Janis; Miss Janice Loeb; Mr. D. H. Kahnweiler; Miss Dora Maar; Miss Agnes Mongan; Miss Dorothy Odenheimer; Miss Agne Roulhier; Mr. Jaime Sabartes; Mrs. George Palen Snow; Mr. Carl O. Schniewind; Mr. James Johnson Sweeney; The Spanish Refugee Relief Campaign; Mr. Carl Zigrosser.

The exhibition is especially indebted to Mrs. Meric Callery for making accessible the list of Picassos in American collections which she has assembled for the second volume of Mr. Christian Zervos' *catalogue raisonné* of Picasso's work, and for her help in Paris; to Mr. Zervos for access to his unpublished files of photographs; and to Mr. Paul Rosenberg, who most

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Alice

generously put at the service of the exhibition his photographic files and his great store of information.

## EXHIBITION STAFF

The following members of the staff of the Museum of Modern Art have worked directly upon the exhibition and catalog: Monroe Wheeler, director of publications; Dorothy C. Miller, assistant curator of painting and sculpture, and her assistant, Elise Van Hook; Dorothy H. Dudley, registrar, and her assistant, Dorothy C. Knowles; Sarah Newmeyer, publicity director; Beaumont Newhall, librarian; Harriet Dyer Adams, acting curator of prints; Paul Magriel, special librarian in charge of the American Dance Archives; Lenore Browning, secretary to the director; Margaret Scolari, assistant to the director in Paris.

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## STATEMENT BY PICASSO: 1923



Photograph by Man Ray, about 1922

The following statement was made in Spanish to Marius de Zayas. Picasso approved de Zayas' manuscript before it was translated into English and published in *The Arts*, New York, May, 1923, under the title *Picasso Speaks*. It is here reprinted with the kind permission of Forbes Watson, editor of *The Arts* (see bibl., item 1).

I can hardly understand the importance given to the word *research* in connection with modern painting. In my opinion to search means nothing in painting. To find, is the thing. Nobody is interested in following a man who, with his eyes fixed on the ground, spends his life looking for the pocketbook that fortune should put in his path. The one who finds something no matter what it might be, even if his intention were not to search for it, at least arouses our curiosity, if not our admiration.

Among the several sins that I have been accused of committing, none is more false than the one that I have, as the principal objective in my work, the spirit of research. When I paint my object is to show what I have found and not what I am looking for. In art intentions are not sufficient and, as we say in Spanish: love must be proved by facts and not by reasons. What one does is what counts and not what one had the intention of doing.

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**PICASSO:****Forty Years of his Art**

Edited by Alfred H. Barr, Jr.

With two statements by the artist.

208 pages; 217 plates; \$2.50

In the forty years which this volume covers, Picasso has been the subject of ardent pro and con, the maker of art movements, the storm-center of modern art. But that is not all. A man of infinite energy, his imagination is incomparably inventive, and he has painted in a variety of ways, not one of which has been untrue to his mercurial nature. In the brilliant succession of his "periods" there is something for everyone to love, no matter what his taste. He has often been called the greatest living artist: he may soon be the most popular.

This is the most comprehensive book on Picasso in English. Here are 217 works of art—paintings, drawings, sculpture, theater designs, prints—painstakingly reproduced with the relevant facts about them. The editor has chosen not to write lengthily on esthetics, or to gossip, or to evangelize. His running commentary in italics is brief, unpretentious and unesoteric; it is intended not merely to inform but to quicken the pleasure of the art lover.

For Picasso gives great pleasure. Those who dislike him do so because they associate him only with strange innovation or bewildering obscurity, and do not realize the great extent of his powers. He has always been his own perfect antithesis, his own wholesome antidote. The complexities of academic criticism and the incense of a cult do not suit him, as is shown by his own wonderfully frank, light-hearted, penetrating statements included in this volume.

In addition to an exhaustive bibliography, this book also contains information about Picasso's ballets and book illustrations, a chronology, a calendar of his many domiciles, a list of his works in American museums and private collections open to the public, and a frontispiece in full color.



Photograph by Man Ray, 1935

the end, though, nothing is lost: the red I took away from one place turns up somewhere else.

It would be very interesting to preserve photographically, not the stages, but the metamorphoses of a picture. Possibly one might then discover the path followed by the brain in materializing a dream. But there is one very odd thing — to notice that basically a picture doesn't change, that the first "vision" remains almost intact, in spite of appearances. I often ponder on a light and a dark when I have put them into a picture; I try hard to break them up by interpolating a color that will create a different effect. When the work is photographed, I note that what I put in to correct my first vision has disappeared, and that, after all, the photographic image corresponds with my first vision before the transformation I insisted on.

A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. This is natural enough, as the picture lives only through the man who is looking at it.

At the actual time that I am painting a picture I may think of white and put down white. But I can't go on working all the time thinking of white and painting it. Colors, like features, follow the changes of the emotions. You've seen the sketch I did for a picture with all the colors indicated on it. What is left of them? Certainly the white I thought of and the green I thought of are there in the picture, but not in the places I intended, nor in the same quantities. Of course, you can paint pictures by matching up different parts of them so that they go quite nicely together, but they'll lack any kind of drama.

I want to get to the stage where nobody can tell how a picture of mine is done. What's the point of that? Simply that I want nothing but emotion to be given off by it.

Work is a necessity for man.

A horse does not go between the shafts of its own accord.

Man invented the alarm clock.

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Photograph by Man Ray, 1935

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suppress the cheaters, to suppress the tricks, to suppress mannerisms, to suppress charm, to suppress history, to suppress a heap of other things. But common sense always gets away with it. Above all, let's have a revolution against that! The true dictator will always be conquered by the dictatorship of common sense . . . and maybe not!



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## BRIEF CHRONOLOGY

- 1881: Born Malaga, Spain.
- 1896: Family moved to Barcelona; studied at Barcelona and Madrid Academies.
- 1896-1901: Early work, Barcelona, Madrid, Paris (1900-1901).
- 1901(late)-1904(early): "Blue" period, Paris, Barcelona. Has lived since 1904 in Paris except during the summers.
- 1905: "Harlequin" period. Sculpture; prints.
- 1905(late)-1906: "Rose" period, Paris, Gosol.
- 1907-1908: "Negro" period.
- 1909-1912: "Analytical" cubism.
- 1912-1914: Pasted paper (*papier collé*); relief constructions in wood.
- 1913, on: "Synthetic" cubism, a method of composition which he has used with modifications and together with other styles almost to the present time.
- 1915: Realistic portrait drawings mark first departure from cubist technique.
- 1917: To Italy for a month with Russian Ballet for which he made designs until 1924.
- 1918-1925: "Classic" style which he continues to use in prints and drawings almost to the present time. Married (1918); son born (1920); portraits.
- 1925 to the present time: Picasso has invented or adapted a great variety of styles and techniques in many media. Much of his work, especially since 1925, in its fantastic or grotesque character suggests sympathy with the Surrealists who have been among his friends in recent years.
- 1928, on: Sculpture and constructions.
- 1937: *Guernica* mural.
- (A chronology of Picasso's Paris and summer addresses is given on page 197.)

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# Catalog and Illustrations

The catalog is arranged in approximately chronological order. Every effort has been made to represent the full range and variety of Picasso's art but there are certain unavoidable omissions, notably among his portraits and early works, which the artist did not want represented, and in the sculpture of the last twelve years which could not be included because of the European War.

## KEY

Oil paintings are on canvas, so far as known, unless otherwise noted.

(dated) following a date means that the date appears on the picture.

In dimensions, height precedes width.

Abbreviations:

- bibl. refers to the numbered bibliography, page 200.
- G. refers to the *catalogue raisonné* of Picasso's prints by Bernhard Geiser (bibl. 91).
- K. following a date means that the date has been given or confirmed by D. H. Kahnweiler.
- P. following a date means that Picasso has confirmed the date.
- Z. refers to *Pablo Picasso* by Christian Zervos, Vol. I, cataloging works from 1895 to 1906 (bibl. 231).

: Where Picasso has lived

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1. *Roses*. 1898. Oil, 14 $\frac{1}{4}$  x 16 $\frac{3}{4}$  inches. Lent by the Bignou Gallery. Reproduced Z., pl. 6.  
 2. *The Artist's Sister*. Barcelona, 1899 (P). Oil, 59 x 39 $\frac{1}{2}$  inches. Lent by the artist.

both his father's and his  
 mother's name, but after 1901  
 he

Pablo Ruiz Picasso was born on October 25, 1881, in Malaga on the Mediterranean coast of Spain. His father, José Ruiz Blasco, was an art teacher who, some fifteen years after Picasso's birth, became a professor at the Barcelona Academy of Fine Arts; his mother was Maria Picasso. As is customary in Spain Picasso used ~~his mother's name~~ and after 1901 dropped Ruiz entirely from his signature.

Picasso from a very early age showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking only one day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew so bored with the sterile atmosphere of the Madrid Academy that he returned to Barcelona to set himself up as an independent artist at the age of sixteen.

At first Picasso painted studies of beggars as Spanish in their intense sombre realism as a Zurbaran or early Velasquez. His *Roses* of 1898 (no. 1) is still timid technically, but the portrait of his sister (no. 2) of the following year shows a considerable mastery of soft sweeping forms not far removed, except for the silvery tone, from the late style of Renoir. All during this period of rapid development Picasso was drawing incessantly, filling sketch books with notes on the street scenes and night life of Barcelona, caricatures and portrait studies, among them the self-portrait in crayon made during a visit to Madrid (no. 3). It is significant that among these pre-Paris studies are certain works which anticipate the concern for human suffering and poverty which was to appear so often in his work during the first five years of the 20th century.



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3. *Self Portrait*. Madrid, 1900 (Z). Conté crayon, 13 $\frac{1}{2}$  x 6 inches. Lent by J. Thannhauser.

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13. Burial. Paris, 1901? Pencil and watercolor,  $16\frac{3}{4} \times 19\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr. Apparently related to two similar subjects in oil, *Le Mort*, and *Evocation*, both painted in Paris in 1901 (Z., pl. 24, 25). They were among Picasso's first efforts at figure composition in the grand style. This drawing has also been dated 1904.
14. "Jardin Paris": design for a poster. Paris, 1901-02. Watercolor,  $25\frac{1}{8} \times 19\frac{1}{4}$  inches. Lent by Walter P. Chrysler, Jr.

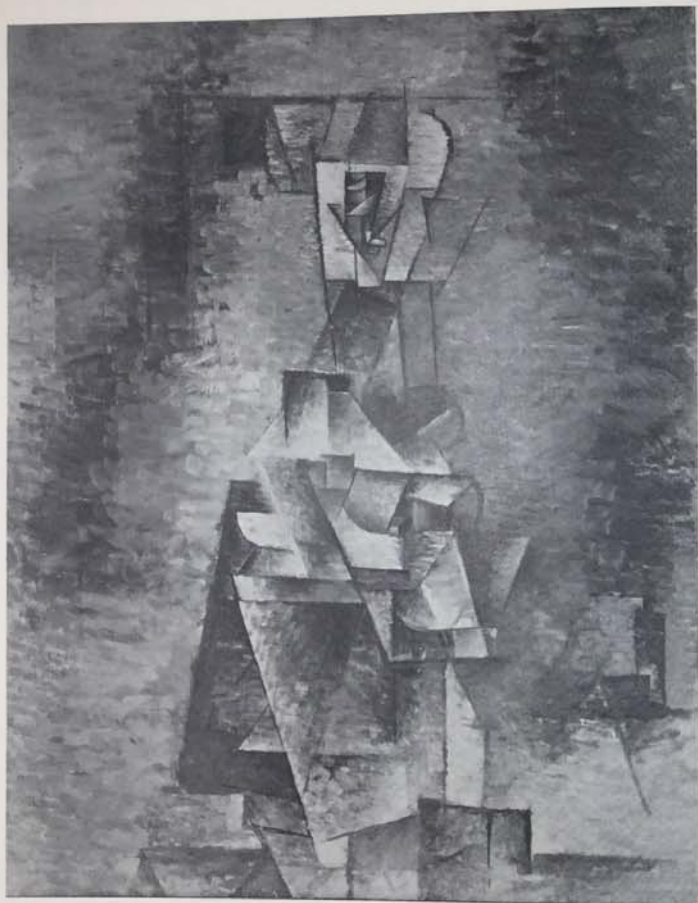


15

*Toward the end of 1901 Picasso began to use a pervasive blue tone in his paintings—a tone in harmony with the murky and sometimes heavy-handed pathos of his subject matter—poverty-stricken mothers, wan harlots with femme fatale masks and blind beggars.*

15. The Blue Room (*Le Tub; Interior with a Bather; Early Morning*). Paris, 1901. Oil,  $20 \times 24\frac{1}{2}$  inches. Lent by the Phillips Memorial Gallery, Washington. Represents Picasso's studio at 130ter, Boulevard Clichy, in 1901. The poster on the wall is by Toulouse-Lautrec. (Compare Picasso's own design for a poster, no. 14.) Exhibited with fourteen other works by Picasso at the Galerie Berthe Weill, April, 1902. The Blue Room is one of the first Blue Period canvases.

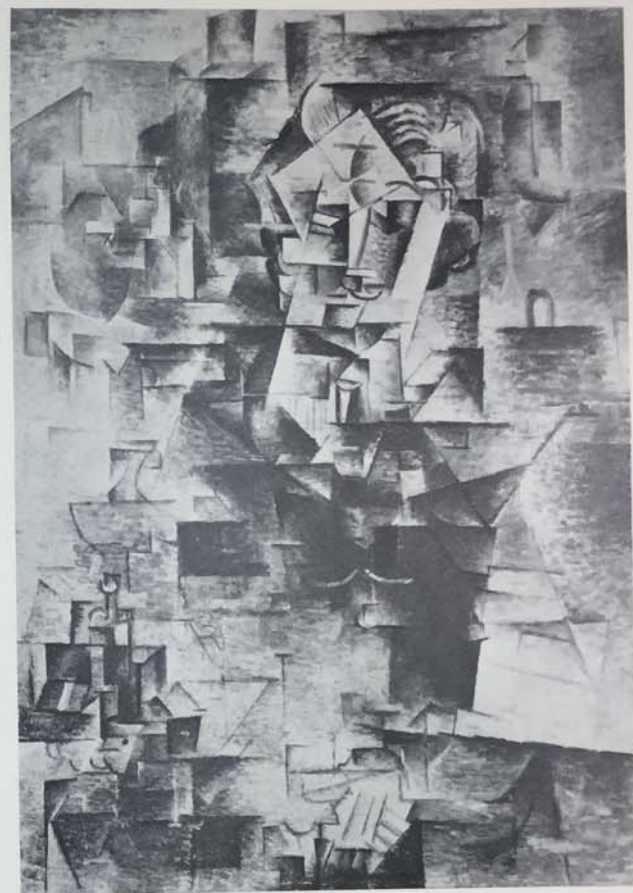
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95. Nude. Cadaqués, 1910? Oil, 38¾ x 30½ inches. Lent by Mr. and Mrs. Walter C. Arensberg. Also dated 1911, but compare one of the Saint-Matorel etchings, Mlle. Léonie dans une chaise longue, G. 25, state III, dated 1910.

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96

96. Portrait of Kahnweiler. Autumn 1910(K). Oil, 39¼ x 28¼ inches. Lent by Mrs. Charles B. Goodspeed.

*In certain portraits of 1910 Picasso used a more methodical and complex system of disintegration than in the Nude, opposite, or the Figure, no. 94. Henry Kahnweiler was an enthusiastic dealer who from about 1907 to 1914 was one of the chief champions of cubism. He remains one of its soundest historians (see bibl. no. 121 and chronology, page 29).*

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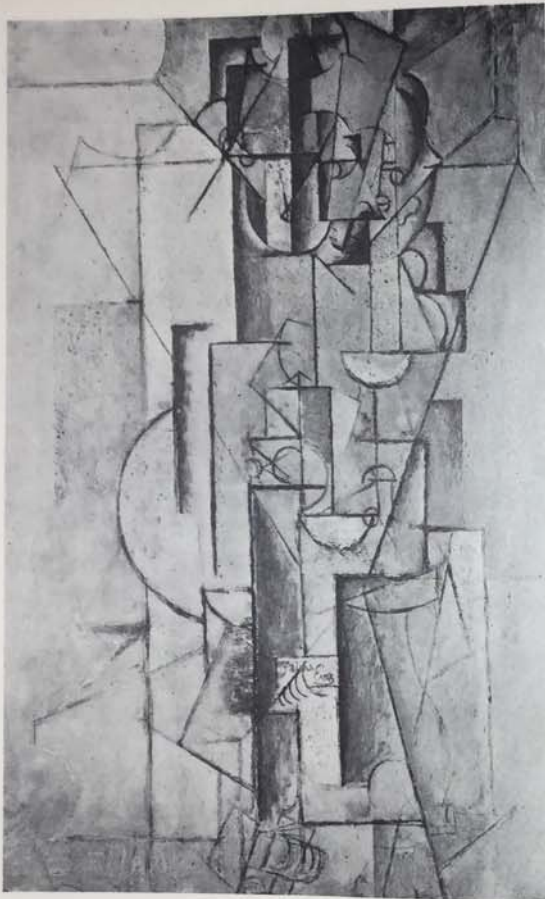
97. Pierrot (Seated Man; Accordionist). Céret, summer 1911(K). Oil, 51¼ x 35½ inches. Lent by the Solomon R. Guggenheim Foundation, New York.  
At Céret in the Pyrenees Picasso and Braque spent the summer of 1911 working together almost in collaboration.



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98. Girl and Soldier. Paris, spring 1912(K). Oil, 47½ x 33 inches. Lent by Pierre Loeb. Reproduced bibl. 228, p. 213.
99. "Ma Jolie" (Woman with a Guitar). Paris, spring 1912(K). Oil, 39¾ x 25¾ inches. Lent by Marcel Fleischmann. Reproduced bibl. 38, p. 110.
100. L'Arlésienne. Sorgues, summer 1912(K). Also dated 1910 and 1911. Oil, 28¾ x 21¼ inches. Lent by Walter P. Chrysler, Jr.  
*In the head may be seen the cubist device of simultaneity — showing two aspects of a single object at the same time, in this case the profile and full face. The transparency of overlapping planes is also characteristic. These devices have been used by Picasso in many later periods, including the recent "double-faced" portraits. Compare nos. 165, 175, 189, 208, 241, 349.* 6
101. Head of a Man. 1912. Etching, 5¼ x 4½ inches (G. 32b). Lent by Mrs. John D. Rockefeller, Jr.
102. Still Life with Bottle. 1912. Drypoint, 19¾ x 12 inches (G. 33b). Lent by the Weyhe Gallery. Picasso's most important cubist print.

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108. Portrait with the words "Jaime Eva." 1912 (dated on back). Oil, 38 $\frac{3}{4}$  x 25 inches. Lent by the Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

*This painting, the drawing, no. 104, the pasted paper, no. 107, illustrate the transition from analytical to synthetic cubism, in which the analysis or fragmentation of natural forms is supplemented by invented quasi-geometrical forms used in free combination with certain vestiges of the original object. Cubism after 1912 is comparatively synthetic or subjective as opposed to analytical or objective. This resulted on the whole in simpler compositions with fewer details.*



109

109. The Model. 1912(K) or 1913. Oil, 45 $\frac{1}{2}$  x 31 $\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr.

*The enrichment of cubist technique by a variety of simulated textures, a thicker impasto, and the tentative beginning of a return to color are all apparent in this painting.*

110. Head. 1912-13. Charcoal, 24 x 18 $\frac{3}{8}$  inches. Lent anonymously. *Man with Mustache - over*

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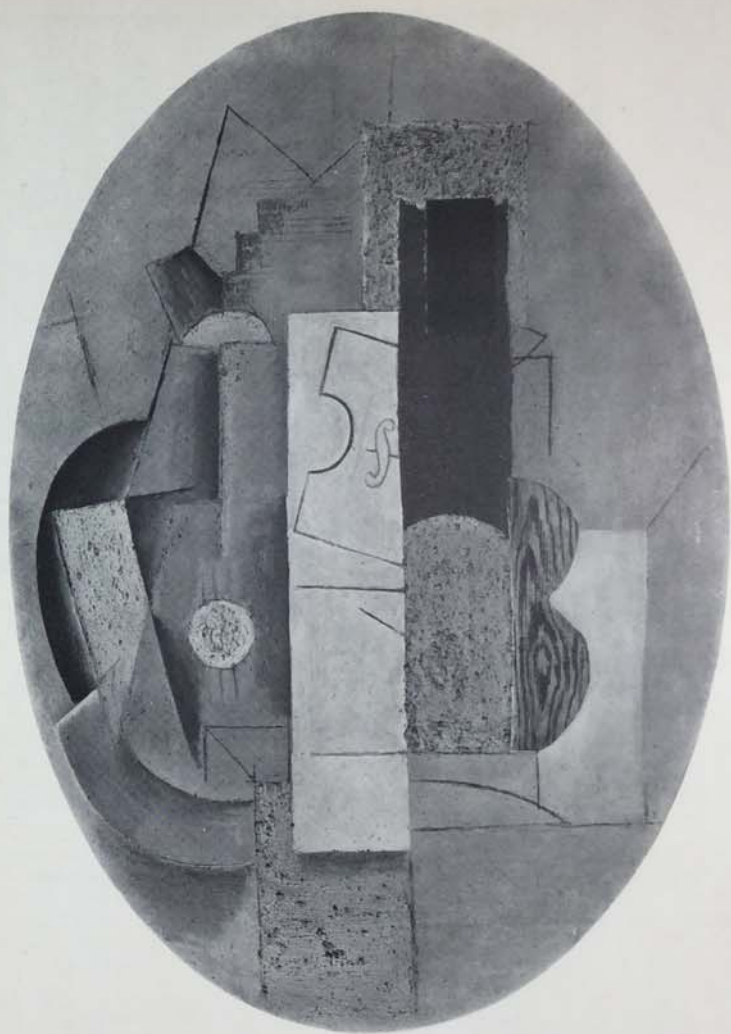
111

Cubist interest in textures increases during 1913-14 in such complex arrangements as this still life and the oval composition opposite in which a variety of paper and painted surfaces is combined in compositions of predominantly rectangular shapes. The result is not merely a surface enrichment but an emphasis upon the sensuous tactile reality of the surface itself in contrast to painting in the past which through more or less realistic methods took the eye and mind past the surface of the canvas to represented objects such as figures or landscapes. Yet though it almost eliminated the realistic form of the symbol, cubism did not do away with the symbol entirely. The ever-recurring guitars, violins, bottles, playing cards, pipes, cigarettes, and the fragmentary words referring to newspapers, music and beverages constitute a fairly consistent "subject matter" or iconography, which may have more than incidental significance as references to "artificial objects of private manipulation." (See Shapiro, *Nature of abstract art. Marxist Quarterly*, v. 1, 1937, p. 93.)

111. Still Life with a Guitar. Paris, spring 1913 (dated on back). Oil and pasted paper, 25 $\frac{3}{8}$  x 21 $\frac{1}{8}$  inches. Lent by Sidney Janis.

112. Still Life with Fruit. Paris, winter 1913(K). Pasted paper and charcoal, 25 $\frac{1}{2}$  x 19 $\frac{1}{2}$  inches. Lent by the Museum of Living Art, New York University. Reproduced Museum of Living Art, A. E. Gallatin Collection, New York University, 1936, pl. 105.

113. Still Life. 1913? Oil. Collection Mr. and Mrs. Walter C. Arensberg.



113



150

*pencil*

150. The Rape. 1920 (dated). Tempera on wood, 9½ x 12⅞ inches. Lent by Philip L. Goodwin.

151. Centaur and Woman. September 12, 1920 (dated). Ink, 7⅞ x 10½ inches. Lent by Gilbert Seldes. Inscribed: "12-9-20 Pour le ménage Seldes son ami Picasso." The American, Gilbert Seldes, later translated into English the Lysistrata of Aristophanes for which Picasso made illustrations (no. 270).



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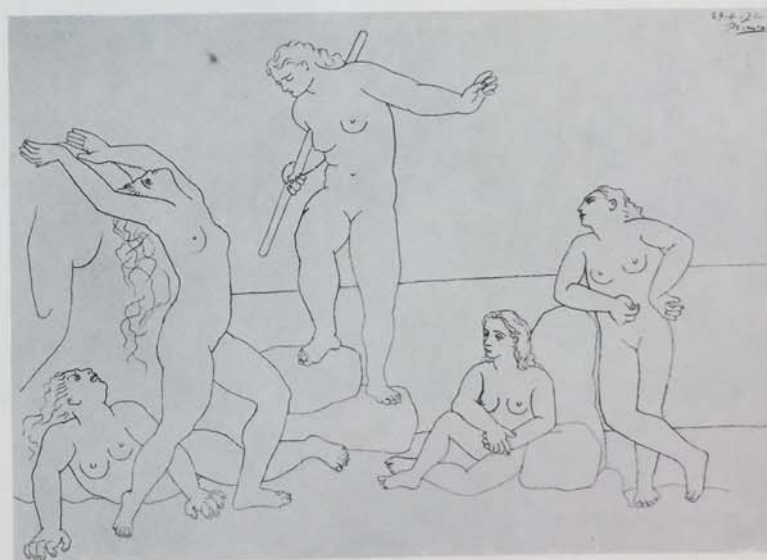


153

152. Two Women by the Sea. September 4, 1920 (dated). Pencil, 29½ x 41¼ inches. Lent anonymously, courtesy the Worcester Art Museum.

153. Four Classic Figures. 1921 (dated). Tempera on wood, 4 x 6 inches. Lent anonymously.

154. Women by the Sea. April 29, 1921 (dated). Pencil, 9½ x 13 inches. Lent by Mrs. Charles J. Liebman.



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175. *Woman*. 1922-23. Etching on zinc,  $4\frac{1}{2} \times 3$  inches; 2nd state (G. 99). Lent by the Weyhe Gallery. Made for the first fifty-six copies of a book by Zervos, *Picasso, Oeuvre, 1920-1926*, Paris, Editions Cahiers d'Art, 1926. This copy is no. 40.

*About 1918 Picasso began to paint cubist pictures in which the curved line dominated the straight. "Curvilinear" cubism is well seen in this etching. Contrast the rectilinear Violinist of 1918, no. 140.*

176. *The Three Bathers, III*. 1922-23. Etching on zinc,  $7 \times 5\frac{1}{8}$  inches (G. 108b). Lent by Mrs. John D. Rockefeller, Jr.

177. *La Coiffure*. 1923. Lithograph,  $10\frac{1}{4} \times 6\frac{1}{2}$  inches (G. 234). Lent by Jean Goriany.

178. *Head of a Young Man*. 1923? Black crayon on pink paper,  $23 \times 17\frac{1}{8}$  inches. Lent by the Brooklyn Museum.



179

179. *Woman in White*. 1923. Oil,  $39 \times 31\frac{1}{2}$  inches. The Museum of Modern Art, New York, Lillie P. Bliss Collection.

*Picasso's ability to breathe new life and charm into a style so exhausted by overuse as the neo-classic is demonstrated by the *Woman in White*.*

The Museum of Modern Art Archives, NY

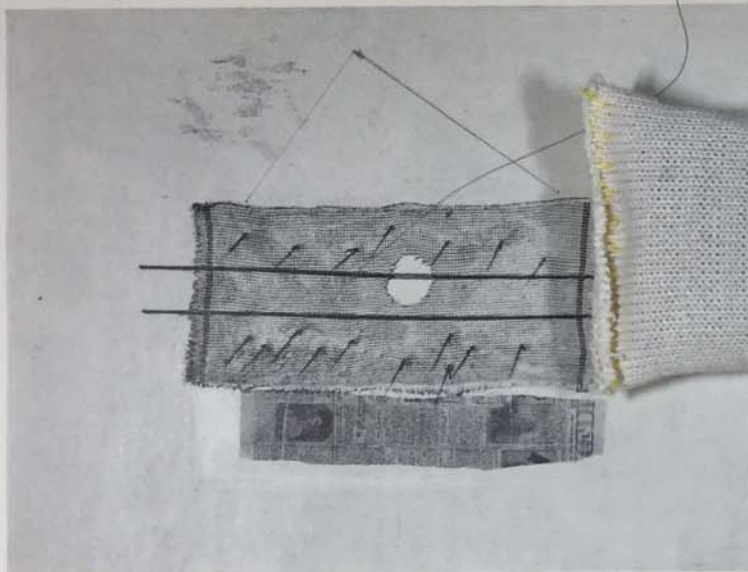
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*It is possibly how this canvas should be hung vertically with the paper strip to the right.*



200

200. Guitar. 1926 (P). Canvas with string, pasted paper, oil paint, and cloth fixed with two inch nails, points out;  $38\frac{1}{4} \times 51\frac{1}{4}$  inches. Lent by the artist.

201. Guitar. 1926 (P). Panel with string, bamboo and cloth applied with tacks;  $51\frac{1}{8} \times 38\frac{1}{8}$  inches. Lent by the artist.

*These two compositions recall the radical experimentation with a variety of unconventional materials in the cubist collages and relief constructions of 1913-14 (no. 115). The year 1926 was in several ways a time of renewed experiment.*

202. Interior. 1926. Lithograph,  $8\frac{1}{2} \times 10\frac{3}{4}$  inches (G. 241). Lent by Mrs. John D. Rockefeller, Jr.

203. Reading. 1926. Lithograph,  $12\frac{1}{2} \times 9\frac{1}{2}$  inches (G. 242). Lent by Mrs. John D. Rockefeller, Jr.

204. The Painter and His Model. 1926 (dated). Ink,  $11\frac{1}{4} \times 14\frac{3}{4}$  inches. Lent anonymously. Study for the illustrations of Balzac's *Le Chef-d'Oeuvre Inconnu*.

205. Painter with a Model Knitting. 1927. Etching,  $7\frac{3}{8} \times 11\frac{3}{8}$  inches (G. 126). Illustration for Balzac, *Le Chef-d'Oeuvre Inconnu*. Paris, Vollard, 1931. Illustrated with 13 etchings and 121 wood engravings, after drawings, by Picasso (G. 123-35). Lent by Mrs. Lloyd Bruce Westcott. The abstract character of the painting described in Balzac's story and shown in the etching is noteworthy.

205a. Wood engravings after ink drawings of 1926. Illustrations for Balzac, *Le Chef-d'Oeuvre Inconnu*. (See no. 205.) Picasso filled a sketch book with scores of similar designs of dots and connecting lines, some apparently abstract, others representing violins, guitars, tables and figures.

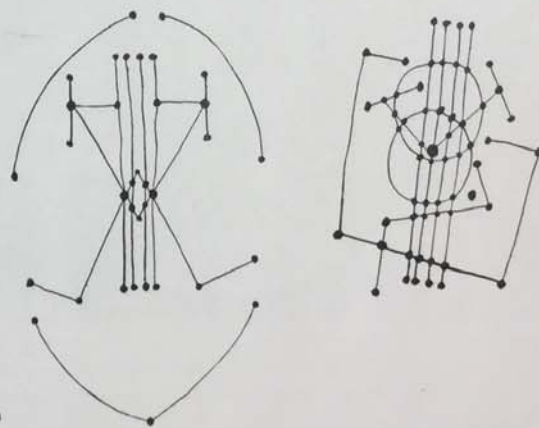
206. The Nude Model. 1927. Etching,  $11 \times 7\frac{3}{8}$  inches; 2nd state (G. 119, II). Collection the Art Institute of Chicago.

*(In Balzac's story an artist gone mad daubs his masterpiece with meaningless dots and lines)*

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205a

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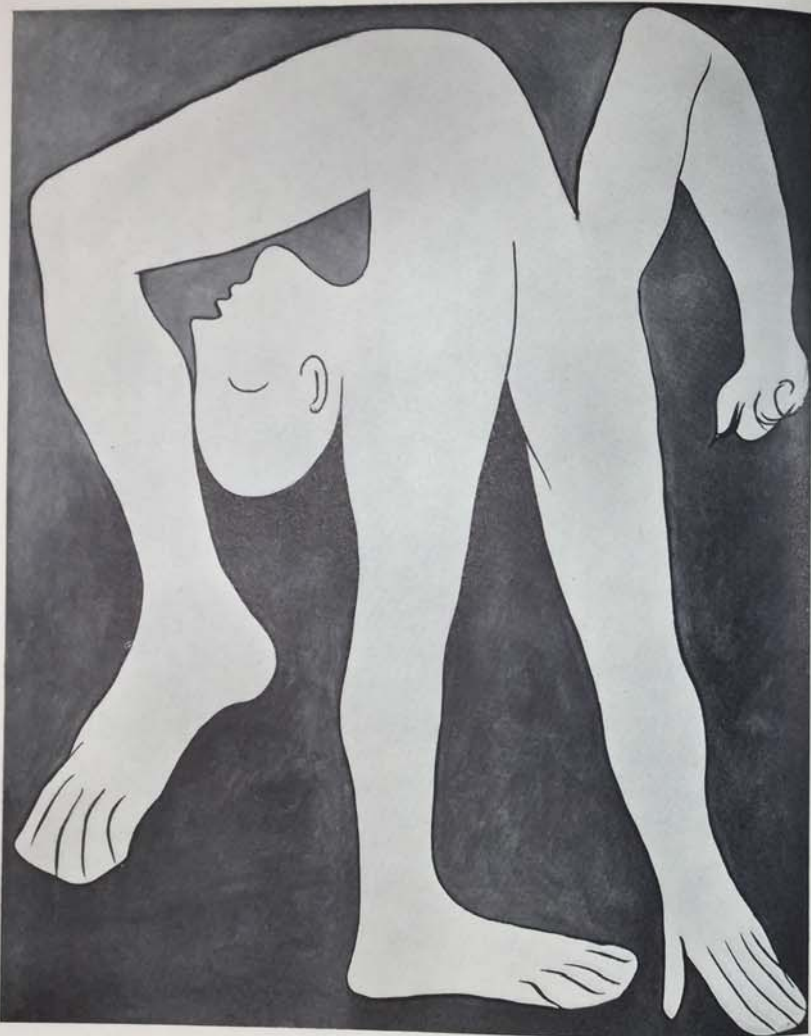


208

207. Seated Woman. 1926-27 (dated on back). Oil, 51½ x 38½ inches. Collection the Museum of Modern Art, New York. *also dated on front 27*

208. Woman in an Armchair. January 1927 (dated on back). Oil, 51¾ x 38¼ inches. Lent by the artist. Early in 1927 Picasso was developing the manner first announced by the left hand figure of the Three Dancers, of 1925 (no. 190).

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232

232. Acrobat. January 18, 1930 (dated on back). Oil,  $63\frac{7}{8} \times 51\frac{1}{8}$  inches. Lent by the artist. Compare the Swimming Woman of November 1929, no. 235.

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233

233. Crucifixion. February 7, 1930 (dated on back). Oil on wood, 20 x 26 inches. Lent by the artist.

Probably Picasso's first painting of a biblical subject since 1904 (compare also no. 13). For studies for this picture see bibl. 40, plates 124 ff. See also the related studies for a crucifixion "after Grünewald" done in September-October 1932 (bibl. 34, pp. 30-32).

234. Project for a Monument (Métamorphose). February 19, 1930 (dated). Oil on wood, 26 x 19  $\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr.

Kahnweiler says that Picasso had in mind at this time colossal monuments in reinforced concrete to be built on mountains overlooking the Riviera.



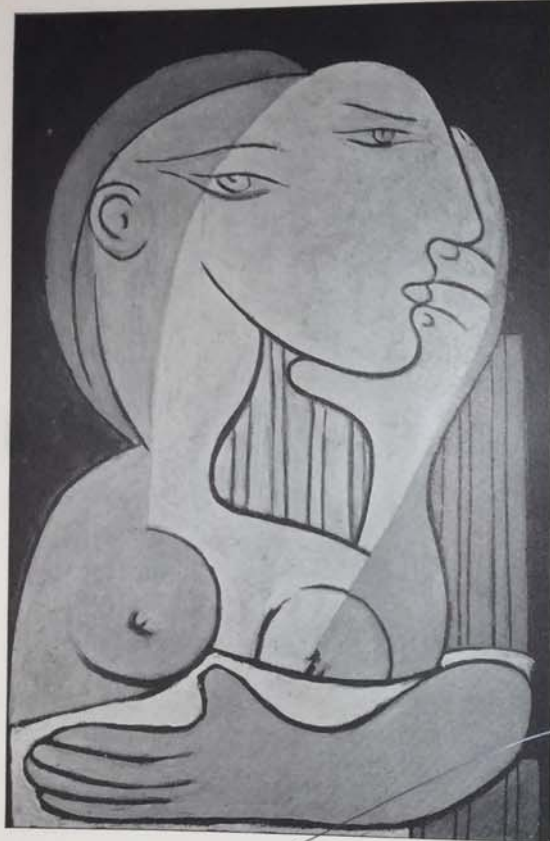
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Compare also the earlier drawing for a crucifixion reproduced in *Cahiers d'art*, n. 2, p. 49, 1927; and the *En Monument* of about 1901, no 13.

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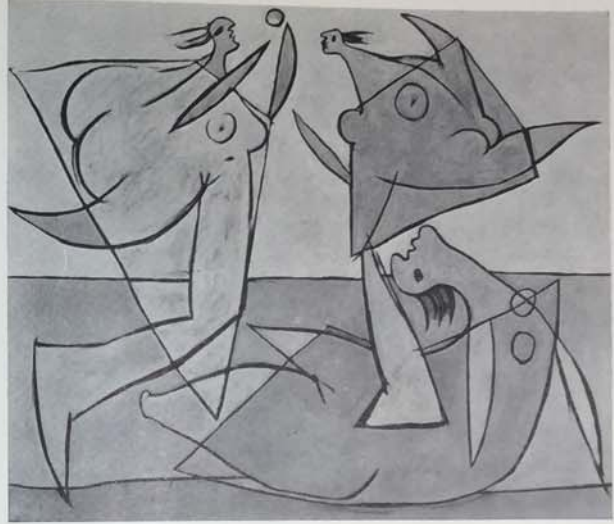
- at Bass on this collection  
 Figures (1932)



Dec. 27, 1931  
 (dated on back)

- 249. Seated Woman. 1932. Oil on wood, 29 1/4 x 20 3/8 inches. Lent by Lee A. Ault.
- 250. Woman Sleeping. 1932. Oil, 39 3/8 x 32 inches. Lent by J. Thannhauser.
- 251. Figures. 1932? Etching, 4 1/2 x 3 3/8 inches. Lent by the Weyhe Gallery. One of a set of six plates by various artists published by S. W. Hayter in 1937 and sold for Spanish relief. The design is in the style of certain drawings done toward the end of 1932 (bibl. 138, pl. 5, 6), but the etching may have been executed in 1936-37.
- 252. Bathers and Diver. 1932? Etching printed in black ink on collage of colored papers, 5 1/2 x 4 1/8 inches. Lent by the Weyhe Gallery. Design is very similar in style to the painting, no. 254, of December 1932.
- 253. Bathers and Diver. 1932? Etching printed in white ink on collage of colored papers, 5 1/2 x 4 1/8 inches. Lent by the Weyhe Gallery. Same plate as no. 252.
- 254. Three Women by the Sea. November 28, 1932 (dated on back). Oil, 32 x 39 3/8 inches. Lent by the artist. Compare with the Women by the Sea of 1923, no. 180.
- 255. Two Women on the Beach. Paris, January 11, 1933 (dated on back). Oil, 28 3/8 x 36 1/4 inches. Lent by the artist.

One of 23 prints by various artists for the deluxe edition  
 of a work by Bratko JAKOVSKI, 1935.



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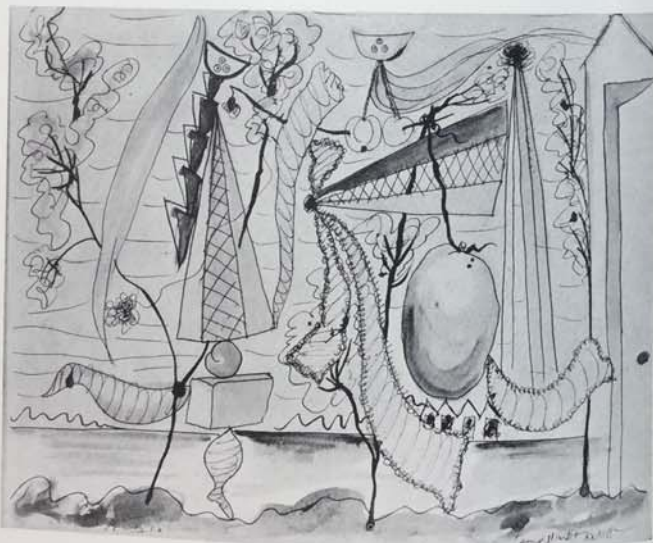


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260. Sculptor and His Statue. Cannes, July 20, 1933 (dated). Gouache, 15 $\frac{3}{8}$  x 19 $\frac{1}{2}$  inches. Lent anonymously.

261. On the Beach. Cannes, July 11, 1933 (dated). Watercolor and ink, 15 $\frac{3}{8}$  x 19 $\frac{1}{4}$  inches. Lent by Dr. and Mrs. Allan Roos. One of the most surrealist of Picasso's long series of 1933 gouaches and drawings (nos. 257, 258, 260, 261).

262. Circus (Acrobats). Paris, February 6, 1933 (dated on back). Oil, 18 $\frac{1}{4}$  x 14 $\frac{3}{8}$  inches. Lent by the artist.

263. Bull Fight. Boisgeloup, July 27, 1934 (dated). Oil, 19 $\frac{3}{4}$  x 25 $\frac{3}{4}$  inches. Lent by the Phillips Memorial Gallery, Washington.

*The Bull Fight as a subject for painting had interested Picasso briefly in 1900 and again shortly after the war of 1914-18, but during the past few years he has used it again and again apparently for its symbolic significance as well as for its pictorial interest. (See nos. 10, 273, 274, and the Guernica mural with its numerous studies, no. 280 and following.)*



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265

*Reading (dated).  
63 3/8 x 51 3/8*

264. *Girl Writing*. 1934. Oil. Lent by Peter Watson.  
For a remarkable analysis of this canvas see Melville, *bibl.* 138.

265. *Two Girls Reading*. March 28, 1934 (dated on back). Oil, 31 3/8 x 25 1/2 inches. Lent by Mrs. John W. Garrett.

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266. Interior with Figures, 1934. Oil, about 9 x 12 inches. Lent by Mme. Christian Zervos.

267. Bull Fight, Boisseloup, September 9, 1934 (dated). Oil, 13 x 16 $\frac{1}{2}$  inches. Lent by Henry P. McIlhenny. Illustrated: Fantastic Art, Dada, Surrealism, The Museum of Modern Art, 1936, pl. 260.

268. Interior with a Girl Drawing, Paris, February 12, 1935 (dated on back). Oil, 51 $\frac{1}{2}$  x 76 $\frac{1}{2}$  inches. Lent by Mrs. Merie Gallery. A series of studies for this composition are illustrated in bibl. 39, following p. 244.

269. Sleeping Girl, February 3, 1935 (dated on back). Oil, 18 $\frac{1}{2}$  x 21 $\frac{1}{2}$  inches. Lent by Walter P. Chrysler, Jr.



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270



273

270. Myrrha and Kinesias. 1934. Etching,  $8\frac{3}{8} \times 6$  inches. Illustration for Aristophanes, *Lysistrata*, a new version by Gilbert Seldes. New York, Limited Editions Club, 1934. Illustrated with 6 etchings and 33 drawings by Picasso. Lent by George Maey.

271. Study for *Lysistrata* illustrations. Paris, January 4, 1934 (dated). Ink and wash,  $9\frac{1}{2} \times 13\frac{1}{4}$  inches. Lent by the Museum of Living Art, New York University.

272. Copper plate for *Lysistrata* illustration (see no. 270). 1934.  $8\frac{1}{2} \times 5\frac{3}{4}$  inches. Collection the Museum of Modern Art, New York, gift of J. B. Neumann.

273. *Minotauremachie*. 1935. Etching,  $19\frac{1}{2} \times 27\frac{1}{4}$  inches. Lent by Henry P. McIlhenny.

*Probably Picasso's most important print.*

274. *Dreams and Lies of Franco* (*Sueño y Mentira de Franco*). January 8, 1937. Etching and aquatint,  $12\frac{1}{4} \times 16\frac{3}{8}$  inches; 2nd state. Lent by J. B. Neumann. Plate contains nine designs.

275. *Dreams and Lies of Franco* (*Sueño y Mentira de Franco*). January 9-June 7, 1937. Etching and aquatint,  $12\frac{3}{8} \times 16\frac{5}{8}$  inches; 2nd state. Lent by J. B. Neumann. Plate contains nine designs, four of which, nos. 4, 7, 8, 9, were etched on June 7th during the painting of the *Guernica* mural, no. 280. See illustration on page 171.

*These two plates were published together with a facsimile of a prose poem by Picasso, part of which is reproduced on the following page together with an English translation of the whole. The eighteen designs were subsequently printed separately in postcard format and sold for the benefit of the Spanish Republican Government.*

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From the end of 1936 to early in 1939 Picasso worked from time to time upon

276. Pitcher and Candle. Paris, January 30, 1937 (dated). Oil, 15 x 18 $\frac{1}{2}$  inches. Lent by Rosenberg and Helft Ltd.

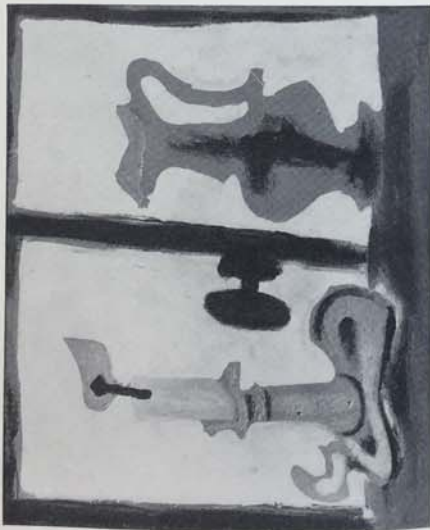
In 1937 and 1938 Picasso produced a series of decorative, richly painted still life compositions (nos. 276, 277, 278, 341, 358). Their gay objectivity is in marked contrast to the agonies of the Guernica mural and disquieting surrealist atmosphere of the Girls with a Toy Boat, no. 279, and the Girl with a Cook, no. 345.

277. Still Life. January 21, 1937 (dated). Oil, 19 $\frac{1}{2}$  x 24 inches. Lent by the Biganou Gallery.

278. Negro Sculpture before a Window. April 19, 1937 (dated). Oil, 27 $\frac{1}{4}$  x 23 $\frac{3}{4}$  inches. Lent anonymously.

279. Girls with a Toy Boat. February 12, 1937 (dated on back). Oil and charcoal, 51 $\frac{1}{2}$  x 76 $\frac{3}{4}$  inches. Lent by Mrs. Merie Gallery.

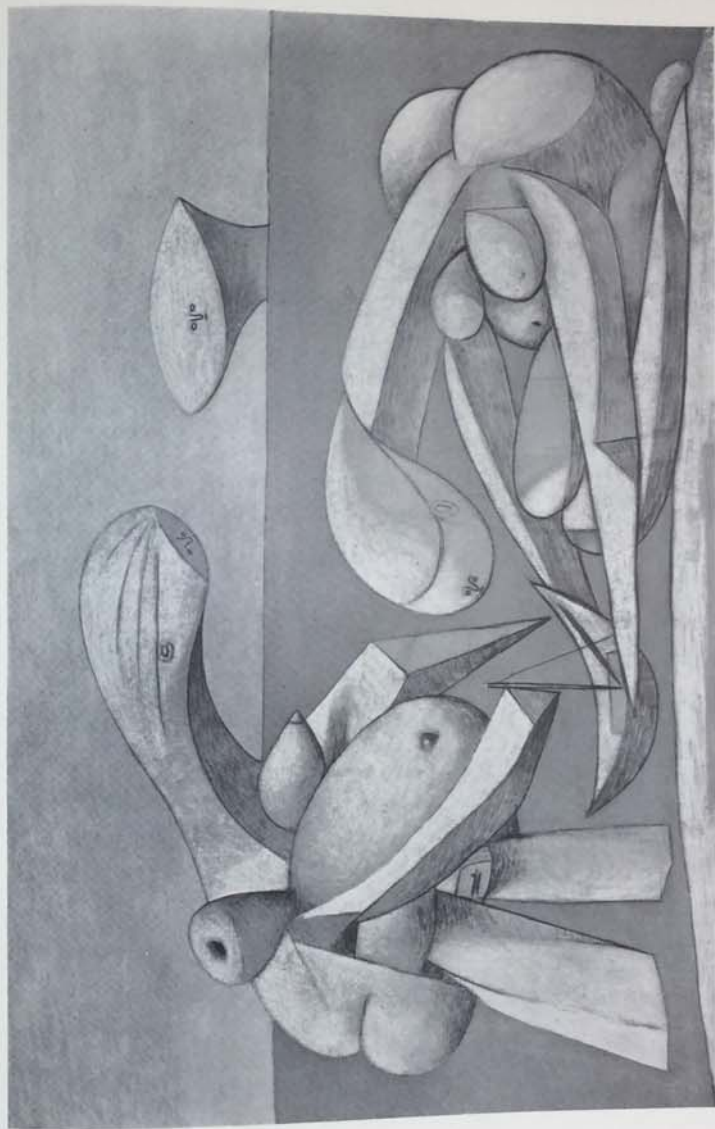
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281-340. *STUDIES FOR GUERNICA*. Some of the later items were done after the completion of the mural and are therefore in the nature of postscripts.

May 1

281-84. Composition studies. Pencil on blue paper,  $8\frac{1}{4} \times 10\frac{1}{2}$  inches.

285. Study for the horse. Pencil on blue paper,  $8\frac{1}{4} \times 10\frac{1}{2}$  inches.

286. Composition study. Pencil on gesso,  $21\frac{1}{2} \times 25\frac{1}{2}$  inches.

May 2

285. Study for the horse. Pencil on blue paper,  $8\frac{1}{4} \times 10\frac{1}{2}$  inches.

*Composition study. Pencil on gesso,  $23\frac{1}{2} \times 28\frac{3}{4}$  inches.* page 176

288. Horse's head. Oil on canvas,  $25\frac{1}{2} \times 36\frac{1}{4}$  inches.

289-90. Studies for horse's head. Pencil on blue paper,  $8\frac{1}{4} \times 6$  inches, and  $19\frac{1}{2} \times 8\frac{1}{4}$  inches.

Early May

291. Horse and Bull. Pencil on tan paper,  $8\frac{1}{2} \times 4\frac{1}{4}$  inches.

May 8

292. Composition study. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

293. Horse and woman with dead child. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

May 9

294. Composition study. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

295. Woman with dead child on ladder. Pencil on white paper,  $17\frac{1}{8} \times 9\frac{1}{2}$  inches.

296. Woman with dead child. Ink on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

May 10

297-98. Studies for the horse. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

299. Horse. Pencil and color crayon on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

300. Bull's head. Pencil on white paper,  $17\frac{1}{8} \times 9\frac{1}{2}$  inches.

301. Woman with dead child. Color crayon and pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

May 11

302. Bull. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

May 13

303. Woman with dead child. Color crayon and pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

304. Head. Pencil and color crayon on white paper,  $17\frac{1}{8} \times 9\frac{1}{2}$  inches.

305. Hand with broken sword. Pencil on white paper,  $9\frac{1}{2} \times 17\frac{1}{8}$  inches.

May 20

306. Horse's head. Pencil on gray paper,  $9\frac{1}{2} \times 11\frac{1}{2}$  inches.

307. Horse's head. Pencil on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

308-09. Studies for bull's head. Pencil on gray tinted paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

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310. Head. Pencil and gouache on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches.

May 24

311-13. Heads. Pencil and gouache on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches.

May 27

314. Head. Pencil on gray paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

315. Man. Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

May 28

316. Woman with dead child. Pencil, ink and gouache on gray paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

317. Woman with dead child. Pencil, color crayon and oil on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

318. Weeping head. Pencil, color crayon and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

May 31

319. Head. Pencil, color crayon and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

June 3

320-22. Weeping heads. Pencil and color crayon on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

323. Head and horse's hoofs. Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

June 4 *and head*

324-25. Heads. Pencil and gouache on white paper,  $9\frac{1}{4} \times 11\frac{1}{2}$  inches.

June 8

326-27. Heads. Pencil and color crayon on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches.

June 13

328. Head. Pencil and color crayon on white paper,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches.

June 15

329. Weeping Head. Pencil and oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches.

June 21

330. Weeping head. Oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches.

June 22

331. Woman. Pencil and oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches.

332. Weeping head. Pencil and gouache on cardboard,  $4\frac{3}{4} \times 3\frac{1}{2}$  inches.

July 2

333. Weeping Woman. Etching and aquatint,  $27\frac{1}{4} \times 19\frac{1}{2}$  inches. First state, no. 6/15.

334. Weeping Woman. Etching and aquatint,  $27\frac{1}{4} \times 19\frac{1}{2}$  inches. Second state, no. 4/15.

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July 4

335. Weeping head. Ink on white paper,  $10 \times 6\frac{3}{4}$  inches.

July 6

336. Weeping head. Ink on tan paper,  $6 \times 4\frac{1}{2}$  inches.

September 26

337. Composition study. Oil on canvas,  $76\frac{3}{4} \times 51\frac{1}{4}$  inches.

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304

October 12

338. Head. Pencil and ink on white paper,  $35\frac{3}{8} \times 23$  inches.

October 13

339. Head. Ink and oil on canvas,  $21\frac{5}{8} \times 18\frac{1}{8}$  inches.

October 17

340. Head. Oil on canvas,  $36\frac{1}{4} \times 28\frac{3}{8}$  inches.



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*Works by Picasso in American museums  
and private collections open to the public*

A number in parentheses following an item indicates that it is included in this exhibition, and a star \* that it is illustrated in this catalog. The list may not be complete. Prints are not included. D. M.

BUFFALO, NEW YORK. BUFFALO FINE ARTS ACADEMY, ALBRIGHT ART GALLERY  
La Toilette. 1905. Oil, 59½ x 39½ inches (no. \*57)

CAMBRIDGE, MASSACHUSETTS. FOGG ART MUSEUM, HARVARD UNIVERSITY  
Standing Nude Man. 1904. Ink (on back of next item)  
Mother and Child. 1904. Crayon, 13½ x 10½ inches (no. \*23)  
Bathers. 1918. Pencil, 9½ x 12¼ inches (no. \*142)  
Philosopher. 1918? Pencil, 13¾ x 10¾ inches (no. 143)  
Pierrot. Pencil, 34 x 22¼ inches  
Reclining Bather. 1923. Drawing, 10¼ x 13¾ inches

CHICAGO. ART INSTITUTE OF CHICAGO  
On the Upper Deck. 1901. Oil, 15½ x 24¼ inches (no. \*9)  
The Old Guitarist. 1903. Oil on panel, 47¾ x 32½ inches (no. \*20)  
Au Cabaret. Crayon, 4¾ x 8¼ inches  
Girl and Man. Ink, 9¾ x 12¾ inches  
Nude Man. Pencil, 12 x 8 inches  
Peasants from Andorra. 1906? Ink, 22¾ x 13½ inches (no. \*63)  
Musical Instruments. 1916. Gouache, 5¾ x 4¾ inches

CHICAGO. ARTS CLUB OF CHICAGO  
Head of Woman. 1923. Red chalk, 23½ x 17½ inches

CLEVELAND, OHIO. CLEVELAND MUSEUM OF ART  
Standing Nude. 1905. Gouache, 25¼ x 19¼ inches (no. \*61)

COLUMBUS, OHIO. COLUMBUS GALLERY OF FINE ARTS  
The Appetizer. 1901. Watercolor, 17 x 13½ inches  
Boy with Cattle. 1903-04. Gouache, 23½ x 18½ inches  
Portrait with words "J'aime Eva." 1912. Oil, 38¾ x 25 inches (no. \*109)  
Still Life. 1915. Oil, 25 x 31½ inches  
Abstraction. 1916. Watercolor, 17½ x 13¼ inches

DETROIT, MICHIGAN. DETROIT INSTITUTE OF FINE ARTS  
Portrait of E. Foret. Charcoal

HARTFORD, CONNECTICUT. WADSWORTH ATHENEUM  
Standing Nude. 1922. Oil on wood, 7½ x 5½ inches (no. \*169)  
Two Ballet Dancers Resting. 1925. Ink, 13½ x 9¾ inches (no. 196)

HONOLULU, HAWAII. ACADEMY OF ARTS  
Pierrot. 1927. Oil, 22 x 18 inches

LOS ANGELES, CALIFORNIA. LOS ANGELES MUSEUM  
Figure. 1912-13. Charcoal and ink?  
Woman at Mirror. 1934. Watercolor

## WORKS IN AMERICA

MERION, PENNSYLVANIA. BARNES FOUNDATION

Girl with Cigarette. 1901. Oil  
The Baby. 1901. Oil  
Peasants (Composition). 1905. Oil  
Acrobats. 1905. Oil  
Still Life. 1915? Oil

NEW YORK. MUSEUM OF LIVING ART, NEW YORK UNIVERSITY

Self Portrait. 1906. Oil, 36 x 28 inches (no. \*66)  
Composition study for *Les Demoiselles d'Avignon*. 1907. Watercolor, 6¾ x 8¾ inches (no. \*70)  
Bowls and Jug. 1908. Oil, 32 x 25½ inches (no. \*79)  
Pipe and Violin. 1911. Oil, 22½ x 18 inches  
Drawing. 1912. Charcoal, 18 x 23 inches  
Still Life with Fruit. 1913. Pasted paper and charcoal, 25½ x 19½ inches (no. 112)  
Guitar and Bottle. 1913. Pencil, 12 x 15¾ inches  
Composition. 1914. Watercolor and pencil, 7½ x 11¼ inches  
Still Life. 1914. Oil, 12 x 16¼ inches  
Glass of Absinthe. 1914. Painted bronze, 8¾ inches high (no. \*119)  
Open Window. 1919. Watercolor, 13¼ x 8¾ inches  
Three Musicians. 1921. Oil, 80 x 74 inches (no. \*165)  
Composition. 1922. Oil, 6¼ x 8½ inches  
Still Life. 1923. Oil, 32 x 29½ inches  
Still Life. 1924. Conté crayon with oil wash, 9¼ x 6¾ inches (no. 183)  
Composition. 1926. Ink and pastel, 12¼ x 18¼ inches  
Dinard. 1928. Oil, 9½ x 6½ inches  
Study for *Lysistrata* illustrations. 1934. Ink, 9½ x 13¾ inches (no. 271)

NEW YORK. MUSEUM OF MODERN ART

La Coiffure. 1905. Oil, 68¾ x 39¼ inches (no. 51)  
Hercules. 1905? Ink, 6¾ x 4¼ inches  
Les Demoiselles d'Avignon. 1906-07. Oil, 96 x 92 inches (no. \*71)  
Head. 1909. Gouache, 24 x 18 inches (no. 88) *Two drawings 1902-13 (no. 114)*  
Man with a Hat. 1913. Papier collé, charcoal, ink, 24½ x 18¼ inches (no. 105)  
Green Still Life. 1914. Oil, 23½ x 31¼ inches (no. 120)  
Seated Woman. 1918. Gouache, 5½ x 4½ inches  
Woman in White. 1923. Oil, 39 x 31½ inches (no. \*179) *Boy and Cook 1921*  
Four Ballet Dancers. 1925. Ink, 13½ x 10 inches (no. \*195) *Still life (No. 185) 1924*  
Guitar and Fruit. 1924? Oil, 51¼ x 38¼ inches  
Seated Woman. 1926-27. Oil, 51½ x 38½ inches (no. \*208)  
The Studio. 1927-28. Oil, 59 x 91 inches (no. \*212)  
Girl before a Mirror. 1932. Oil, 63¾ x 51¼ inches (no. \*246) *Drawing 1933 (No. 258)*

NEW YORK. BROOKLYN MUSEUM

Head of a Young Man. 1923? Crayon, 24½ x 18¾ inches (no. 178)

NEW YORK. SOLOMON R. GUGGENHEIM FOUNDATION

Fruit Bowl. 1908. Oil, 25¾ x 28¼ inches  
Pierrot (Seated Man). 1911. Oil, 51¼ x 35½ inches (no. \*97)  
Landscape, Céret. 1914. Oil, 25½ x 19¾ inches  
Musician. 1914. Oil, 25 x 19½ inches

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## WHERE PICASSO HAS LIVED

## PARIS ADDRESSES

## SUMMER VACATIONS AND OTHER EXCURSIONS

1926	23 rue la Bôétie . . . . .	Juan les Pins.
1927	" " " . . . . .	Cannes.
1928	" " " . . . . .	Dinard.
1929	" " " . . . . .	"
1930	" " " . . . . .	Juan les Pins.
1931	" " " . . . . .	" " "
1932	" " " . . . . .	buys Château du Boisgeloup at Gisors (Eure).
1933	" " " . . . . .	Cannes, Barcelona
1934	" " " . . . . .	Boisgeloup, San Sebastian, Madrid, Toledo, Escorial, Barcelona.
1935	" " " . . . . .	Boisgeloup.
1936	" " " . . . . .	Mougins (A.M.).
1937	" " " . . . . .	"
1938	takes studio, 7 rue des Grands Augustins, but lives at 23 rue la Bôétie . . . . .	"
1939	" " " . . . . .	Antibes. October, near Bordeaux.

## EXHIBITIONS

*Exhibitions of Picasso's work*

Reprinted from Bazin (bibl 24), with additions and corrections

- 1897 BARCELONA. Reviewed by Cadalo, bibl 37
- 1901 PARIS, Ambroise Vollard Gallery. With Iturrino. Reviewed by Fagus, bibl 78
- 1902 PARIS, B. Weill Gallery. Catalog preface by Farge, bibl 79
- 1902 PARIS, Ambroise Vollard Gallery
- 1909 PARIS, Ambroise Vollard Gallery
- 1911 NEW YORK, Photo-Secession Gallery. Catalog preface by De Zayas, bibl 67
- 1912 BARCELONA, Dalmau Gallery
- 1912 COLOGNE, special room in the Sonderbund exhibition
- 1912 LONDON, Stafford Gallery
- 1913 BERLIN, Neue Galerie
- 1913 BERLIN, Sezession Galerie
- 1913 COLOGNE, Rheinische Kunstsalon
- 1913 MUNICH, Moderne Galerie Thannhauser
- 1914 BERLIN, Neue Galerie
- 1914 DRESDEN, E. Richter Gallery
- 1914 MUNICH, Caspari Gallery
- 1914-15 NEW YORK, Photo-Secession Gallery
- 1919 PARIS, Galerie de l'Effort Moderne (Léonce Rosenberg)
- 1919 PARIS, Paul Rosenberg Gallery
- 1920 PARIS, Paul Rosenberg Gallery
- 1920 ROME, Valori Plastici Gallery
- 1921 LONDON, Leicester Galleries. Catalog, bibl 125
- 1921 PARIS, Paul Rosenberg Gallery
- 1922 MUNICH, Moderne Galerie Thannhauser
- 1923 CHICAGO, Arts Club. Drawings. Catalog, bibl 17
- 1923 PRAGUE, Mánes Art Society
- 1924 PARIS, Paul Rosenberg Gallery
- 1926 PARIS, Paul Rosenberg Gallery
- 1927 BERLIN, Galerie Alfred Flechtheim. Catalog, bibl 84
- 1927 PARIS, Paul Rosenberg Gallery
- 1928 CHICAGO, Arts Club. Drawings. Catalog, bibl 16
- 1928 PARIS, Galerie Pierre
- 1930 CHICAGO, Arts Club. Catalog, bibl 18
- 1930 NEW YORK, John Becker Gallery. Drawings and gouaches. Catalog, bibl 25
- 1930 NEW YORK, Reinhardt Gallery. With Derain. Catalog, bibl 177
- 1930 PARIS, M. C. Aron Gallery
- 1931 CAMBRIDGE, Mass. Harvard Society for Contemporary Art. Catalog, bibl 111
- 1931 LONDON, Alex. Reid & Lefevre, Ltd. Catalog, bibl 176
- 1931 NEW YORK, Demotte, Inc.
- 1931 NEW YORK, Marie Harriman Gallery. Ovid illustrations
- 1931 NEW YORK, Valentine Gallery. Catalog, bibl 211
- 1931 PARIS, Percier Gallery
- 1931 PARIS, Paul Rosenberg Gallery
- 1931 CAMBRIDGE, MASSACHUSETTS, Harvard Society for Contemporary Art. Catalog, bibl 111
- 1932 CAMBRIDGE, MASSACHUSETTS, Harvard Society for Contemporary Art. Ovid illustrations. Catalog, bibl 110
- 1932 HANNOVER, Kestner-Gesellschaft. With Schlemmer. Catalog, bibl 108
- 1932 MUNICH, Das Graphische Kabinett. Ovid illustrations
- 1932 PARIS, Georges Petit Gallery. Catalog, bibl 154
- 1932 ZURICH, Kunsthau. Catalog, bibl 237
- 1933 NEW YORK, Valentine Gallery. Catalog, bibl 212
- 1934 HARTFORD, CONN., Wadsworth Atheneum. Catalog, bibl 109
- 1935 PARIS, Percier Gallery. Papiers collés 1912-1914. Catalog, bibl 160
- 1936 LONDON, Zwemmer Gallery
- 1936 MADRID, Amigos de las Artes Nuevas. Cat bibl 9
- 1936 NEW YORK, Jacques Seligmann & Co. Cat bibl 197
- 1936 PARIS, Cahiers d'Art Gallery. Sculpture
- 1936 PARIS, Renou & Colle Gallery
- 1936 PARIS, Paul Rosenberg Gallery. Catalog, bibl 185
- 1937 CHICAGO, Arts Club
- 1937 LONDON, Zwemmer Gallery. Catalog, bibl 238
- 1937 NEW YORK, Jacques Seligmann & Co. Cat bibl 198
- 1937 NEW YORK, Valentine Gallery. Catalog, bibl 213
- 1937 PARIS, Kate Perls Gallery. Catalog, bibl 153
- 1938 BOSTON, Museum of Modern Art. With Matisse. Catalog, bibl 33
- 1938 LONDON, London Gallery. Drawings and collages
- 1938 LONDON, New Burlington Galleries. Guernica
- 1938 NEW YORK, Valentine Gallery. Catalog, bibl 214
- 1939 CHICAGO, Arts Club. Drawings
- 1939 LONDON, Rosenberg & Helft Gallery. Catalog, bibl 183
- 1939 LONDON, London Gallery. Catalog in bibl 129
- 1939 LOS ANGELES, Stendahl Art Galleries. Guernica
- 1939 NEW YORK, Valentine Gallery. Guernica
- 1939 NEW YORK, Westermann Gallery. Prints
- 1939 NEW YORK, Perls Galleries. Catalog, bibl 152
- 1939 PARIS, Paul Rosenberg Gallery. Catalog, bibl 184
- 1939 NEW YORK, Museum of Modern Art
- 1940 CHICAGO, Art Institute

1939 San Francisco, Museum of Fine Arts  
 1939 Chicago, Arts Club. Guernica

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## Bibliography

This bibliography is based on those of Bazin (24), Grohmann (104), Torre (87) and Scheiwiller (232). The work of these bibliographers has been edited to eliminate inconsistencies due to the duplicate entry of translations and reprints, and many minor references listed by them have been omitted. A great deal of new material has been added, and the bibliography has been brought up to date. Every reference, with the exception of the six marked †, has been checked with the original.

The arrangement is alphabetical, under the author's name wherever possible. Catalogs of exhibitions in public museums are listed under the name of the city where the museum is located, while private exhibition galleries are listed under the name of the gallery.

The bibliographical form is modelled upon that used by the Art Index. Special thanks are due to Miss Sarah St. John, Editor of the Art Index, for criticizing and proofreading the manuscript.

ABBREVIATIONS. Ap *April*, Ag *August*, col *color(ed)*, D *December*, ed *editor*, -ion, F *February*, il *illustration(s)*, Ja *January*, Je *June*, Jl *July*, Mr *March*, My *May*, N *November*, no *number*, ns *new series*, O *October*, p *page(s)*, pseud *pseudonym*, S *September*. \* in the Museum of Modern Art Library. † not seen by the compiler, but listed because of its inclusion in a reliable bibliography.

SAMPLE ENTRY for magazine article. GRAHAM, J. D. Primitive art and Picasso. 8il Magazine of Art 30:236-9 Ap 1937.

EXPLANATION. An article by J. D. Graham, entitled "Primitive Art and Picasso," containing 8 illustrations, will be found in the Magazine of Art, volume 30, pages 236 to 239 inclusive, the April, 1937 issue.

BEAUMONT NEWHALL

## STATEMENTS BY PICASSO

- \* 1 PICASSO SPEAKS. The Arts 3:315-26 My 1923  
Forbes Watson, former editor of The Arts states (1939) that this interview was given in Spanish to Marino De Zayas, and that Picasso approved the manuscript before its translation into English. This interview is reprinted in Picasso, 2 statements, New York, Los Angeles, Armitage, 1936, p3-21. A French version, with additional paragraphs dealing with "Donatier" Rousseau, negro art, and literature, appeared in Florent Feb. Propos d'artistes, Paris, Renaissance du Livre, 1925, p 139-45. German translations are to be found in Weltkunst no 16 1930, and in Paul Westheim, Künstlerbekenntnisse, Berlin, Propyläen-Verlag, 1925, p 144-7. A Czech version is in Volné Směry 24:27-8 1925-26.

Reprinted in this volume, page 9

- 2 [LETTER ON ART] Ogoniok (Moscow) no20 My 16 1926

Published without indication of source. Picasso says (1939) that the letter is spurious. It has been republished in the following: Formes no2:2-5 1930; Deutsche Kunst und Dekoration 58:277-84 1926; Creative Art 6:383-5 Je 1930; Picasso, 2 statements, New York, Los Angeles, Armitage, 1936, p23-49; Europe, an American Monthly F 1936.

- \* 3 CONVERSATION AVEC PICASSO. Cahiers d'Art 10:173-8 1935

English translation in M. Evans, ed. The painter's object, London, Howe, 1937, p81-3. Spanish translation in Gaceta de Arte (Tenerife) no37:10-13 Mr 1936.

Reprinted in this volume, page 13

## POETRY BY PICASSO

- \* 4 CAHIERS D'ART 10:185-91, 225-38 1935  
Commentary by André Breton and J. Sabartés. Two of these poems are reprinted in Gaceta de Arte (Tenerife) no37:11-19 1936.

4a CAHIERS D'ART 13no3-10:156-7 1938

Facsimile of a manuscript.

4b CONTEMPORARY POETRY AND PROSE (LONDON) 1no 4-5 Ag S 1936

"Picasso Poems Number." 6 poems translated by George Reavy.

- \* 5 LONDON BULLETIN no 15-16 My 15 1939

With English translation.

- \* 6 SUEÑO Y MENTIRA DE FRANCO. [Paris] 1937

Facsimile of manuscript, Spanish transcription, French translation. Published in folio with proofs of the etchings. English translation inserted.

## LITERATURE ON PICASSO

- \* 7 ABBOTT, JERE. An abstract painting by Picasso [La table, 1920] 5il Bulletin of the Smith College Museum of Art no 14:1-6 My 1933

- \* 8 AKSENOV, IVAN ALEKSANDROVICH. Picasso i okrestnosti. 64p 12il Moscow, Tzentrifuga, 1917  
Text dated June 1914.

- \* 9 AMIGOS DE LAS ARTES NUEVAS, MADRID. Picasso. 16p 7il 1936  
Exhibition catalog.

- \* 10 APOLLINAIRE, GUILLAUME. Il y a. p 199-200 Paris, Messein, 1925  
Poem. "Pablo Picasso."

- \* 11 — Les peintres cubistes. 9e éd. p31-9 Paris, Figuière, 1913

English translation of the pages on Picasso in Little Review 9:41-6 Autumn 1922.

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Reprinted in Cahiers d'Art 7no3-5:117 1932.

- \* 13 ARAGON, LOUIS. La peinture au défi. p 11-12 3il Paris, Corti, 1930

Introduction to an exhibition of collages at the Galerie Goemans, Paris.

- 14 ARP, HANS AND NEITZEL, L. H. Neue französische malerei. p9-10 4il Leipzig, Verlag der Weissen Bücher, 1913

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page 201

- \* 15 ART'S ACROBAT. col il Time 33no7:44-6 F 13 1939  
On cover: color photograph of Picasso by Dora Maar.

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- 17 — Catalogue of an exhibition of original drawings by Picasso. 6p il 1923

- \* 18 — Paintings by Picasso, catalog of an exhibition. 2p il 1930

- \* 19 BARNES, ALBERT C. The art in painting. 2d ed. p389-93, 537-9 4il New York, Harcourt, Brace, 1928

- \* 20 BARR, ALFRED H., JR. Cubism and abstract art. p29-42, 78-92, 96-110 26il New York, Museum of Modern Art, 1936

- 21 BASLER, ADOLPHE. Fünfzehn jahre lügen. 3il Kunst und Künstler 26:143-7 1928

- 22 — Pablo Picasso und der kubismus. 5il Der Cicerone 13:237-44 1921

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- \* 23 B. G. Un bilan: l'exposition Picasso [à la galerie Georges Petit] 4il Amour de l'Art 13:246-7 1932

- \* 24 BAZIN, GERMAIN. Pablo Picasso. In R. Huyghe, ed. Histoire de l'art contemporain; la peinture. p221-6 Paris, Alcan, 1935  
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- \* 25 BECKER, JOHN [ART DEALER] New York. Drawings and gouches by Pablo Picasso. il [1930]  
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- 26 BELL, CLIVE. Picasso: aesthetic truth and futurist nonsense. Outlook 137:20-3 My 7 1924

- 27 — Picasso's mind. New Statesman and Nation 11:857-8 My 30 1936

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- 29 BENET, RAFAEL. Picasso i Barcelona. 24il Art (Barcelona) p3-13 O 1933

- \* 30 BERTRAM, ANTHONY. Pablo Picasso. 9p 24il New York, Studio, 1934

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- 32 BISSIÈRE. L'exposition Picasso [à la galerie Rosenberg] 4il Amour de l'Art 2:209-12 1921

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- 33 BOSTON MUSEUM OF MODERN ART. Picasso; Henri-Matisse. 4p 1938  
Exhibition catalog.

- \* 34 BRETON, ANDRÉ. Picasso dans son élément. 59il Minotaure no 1:9-38 1933

- \* 35 — Le surréalisme et la peinture. p 16-20 15il Paris, Editions de la Nouvelle Revue française, 1928

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Special Picasso number, with 157 illustrations and text by Zervos, Salmon, Apollinaire, Strawinsky, Góguen, Hugnet, Ramón Gámez de la Serna, Cocteau, J. J. Sweeney, H. S. Ede, Carl Einstein, Oskar Schirer, Will Grohmann, Mand Dale, Vicente Huidobro, Giovanni Scheiwiller, and others.

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- 43 CARTER, HUNTLY. The Plato-Picasso idea. il New Age ns 10:88 N 23 1911

- 44 CASSOU, JEAN. Derniers dessins de Picasso. 6il Cahiers d'Art 2:49-54 1927

- \* 45 — Paysages de Picasso. 11 il Prométhée no3:35-42 Mr 1939

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- 47 — Les solitudes de Picasso. 28il Renaissance de l'Art français 21:2-14, 49 Ja 1939  
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