

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

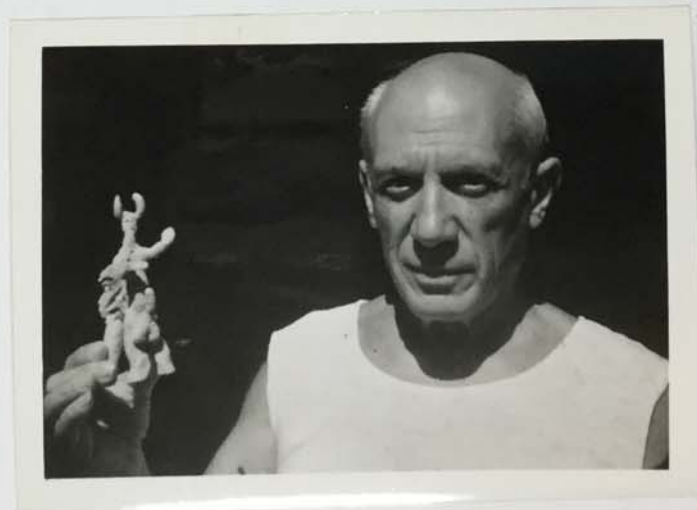
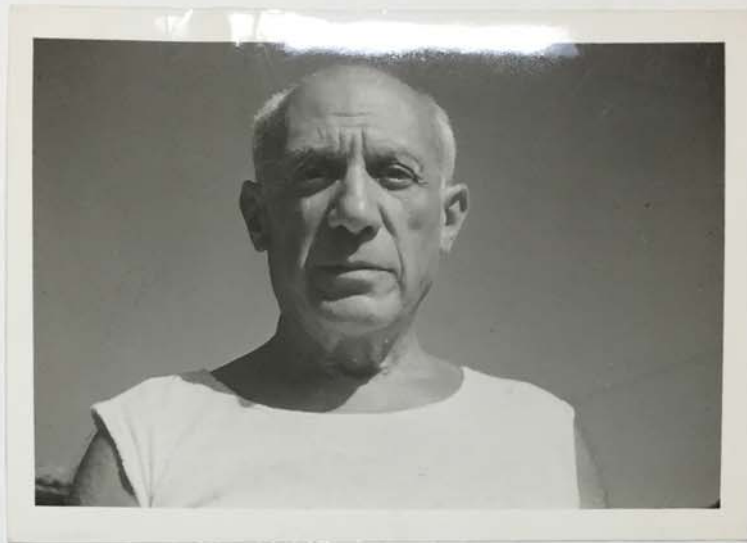
In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

photo - Dr. Firestone

92417-2

92417-1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



## GIN-N-TONIC

Easier on you than any similar number of Tom Collinses! It's just gin, ice, and . . .

### Schweppes

INDIAN QUININE WATER

Phone your nearest Gristede Bros. store  
see phone book

12 oz. bottle . . . 22c  
1 doz. bottles . . . \$2.50



**PUTS "UMPH"  
IN THE  
DRINKS YOU MIX**

**THIS** fascinating little "gadget" makes it easy to extract deliciously flavored oils from the skin of lemons, oranges, etc. It's called the JOHN-PEEL PRESS. Adds zip and tang to a Martini, Old Fashioned, hot whisky, tomato juice or cup of tea.

Obtainable at following dealers:—

- Hammacher Schlemmer • Lewis & Conger
- Abercrombie & Fitch • Bloomingdale's •
- Brooks Bros. • Hoffritz Cutlery • Loeser's (Brooklyn) • Marshall Field (Chicago) •
- Saks Fifth Ave. • Wanamaker's

OR SEND THIS COUPON DIRECT

The Melrose Company, P.O. Box 850, Stamford, Conn.  
Please send me, postpaid, John-Peel Press (es)  
at \$3.50 each. Enclosed find \$\_\_\_\_\_

Name \_\_\_\_\_  
Street & Number \_\_\_\_\_  
City & State \_\_\_\_\_

## LETTER FROM PARIS

PARIS, APRIL 7



ONE of the reasons the contemporary French theatre has seemed flat is that French life has been highly dramatic. In the past few strained years there have been funnier and sadder things in the daily French front page and front parlor than a playwright could invent in a month of Sundays. In "Le Corsaire," Marcel Achard's remarkable new play at the Théâtre de l'Athénée, the author has eclectically chosen to offer the one element which French real life now never gives anybody even a smell of—romanticism. The play is therefore a relief and a hit.

It's also complicated. It's a play within a play, as is the style today; deals with a suspension of the time sense, as has been the mode for some years; and features a hero and heroine who, in their modern incarnation, are supposed to be Hollywood stars, a fashion Parisians perennially admire. On top of this, the development of the drama consists of three versions of the central theme—the love of an eighteenth-century colonial corsair for a duke's daughter, whom he kills to prove his love. Version A is the real tale of the real corsair; version B is the Hollywood filming of the historical yarn; version C is the psychic and physical duplicative effect the love tale has on the love lives of the two movie stars playing the parts. The first half of the first act seems long; the rest of the play seems all too short, in that, for only two hours, it makes one believe in the endless destiny of personal love. Louis Jouvet, as the swashbuckling corsair, has a part that fits him like his elegant black tights. That the corsair's name is Kid Jackson, nearly two hundred years before sporting gents ever used the sobriquet, is a French anachronism which perhaps adds to the general charm. Madeleine Ozeray (Jouvet's new leading lady, who is now taking all the rôles once played in the troupe by Valentine Tessier) gives to the part of the noble's daughter that daft delicacy which has made her recent career. Christian Bernard modestly proved that he is the most talented French scenist by designing rising and falling mechanized sets whose rude magic is more necessary to the



### Pack up the Blue Jeans AND HEAD FOR A NORTHWEST DUDE RANCH

You'll be younger and healthier in the happy, healthful, carefree atmosphere of a Dude Ranch in Montana or Wyoming! A horse of your own . . . a sure-footed little pinto that takes full responsibility along mountain paths and canyon trails; air like wine . . . sparkling, clean, clear; peaceful, quiet relaxation . . . yet something doing every minute. Spring, summer, winter and fall . . . each season is perfection in the great Northwest, so plan to go as soon as you can. Northern Pacific's Office is the New York Headquarters for all of the best Northwest Dude Ranches. Drop in for information about names, places, specialties and tariffs.

**560** NORTHERN PACIFIC RAILWAY  
H. M. Fletcher, Asst. General Passenger Agent  
FIFTH AVENUE

Route of the  
**NORTH COAST LIMITED**

THE KING IS HERE!

### BENNY GOODMAN

King of Swing and his Orchestra with  
Teddy Wilson • Lionel Hampton • Harry James  
Martha Tilton and Eunice Healey

### MADHATTAN ROOM

Dinner and supper dancing except Sunday. Dinners from \$2.00.

### HOTEL PENNSYLVANIA

33RD STREET AND 7TH AVENUE

JAMES H. McCABE, Manager

### THE NEW LIBERTYPHONE

PORTABLE AUTOMATIC  
PHONOGRAPH—RADIO  
COMBINATION

WITH THE  
TURN-OVER  
RECORD  
TRAY

PLAYS  
8 RECORDS  
AUTOMATICALLY



OPERATES ON AC-DC, 110-220 VOLTS;  
AMERICAN AND EUROPEAN BROADCAST BANDS;  
TUNING EYE; BUILT-IN AERIAL; DYNAMIC SPEAKER  
**LIBERTY MUSIC SHOPS**  
450 MADISON AVE. AT 50TH ST.; 10 EAST 59TH ST.  
SAVOY PLAZA; 795 MADISON AVENUE AT 67TH ST.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3


THE NEW YORKER

play than pretty décors. It's to be noted that in his mobile sets Bérard scorns electrical power. He has revived the so-called infernal machines which Louis XIV enjoyed in his Versailles theatre, where, as at the Athénée, the machinery operates entirely by rope, lead counterweights, and the muscles of men's arms. The system still works fine.

The *répétition générale* of "Le Corsaire" had a gaiety and grandeur Paris rarely sees nowadays, with most of the literary, social, and artistic celebrities present and dressed to beat the band.

SINCE Miss Gertrude Stein's collection of pictures practically ranks as one of Paris's private modern museums, it's of interest to report that she and her canvases have moved from her famous Montparnasse salon on the Rue de Fleurus to a remarkable seventeenth-century Latin Quarter flat formerly occupied by Queen Christina of Sweden and still containing her original wall *boiseries* and her reading cabinet. The move was a good thing, since the moving men had to count up for Miss Stein what she had never bothered to inventory. According to them, her collection today includes one hundred and thirty-one canvases, including five Picassos which are still in the china closet. Ninety-nine of the pictures are hung. The salon alone contains four major masterpieces—Cézanne's and Picasso's portraits of Miss Stein, Picasso's "Full Length Nude" (rose period) and his famous "Girl with Basket of Flowers." It also has two *natures mortes* by Braque and nineteen smaller Picassos, including four perfectly matched heads of the 1913 Cubist period, rare in their unity. The only new painter whose works Miss Stein is enthusiastically acquiring is the young English artist Sir Francis Rose, who has been recently working in China and is now in New York.

With European monies and industrial values ruinously fluctuating, important modern art, if bought early and modestly rather than belatedly and dearly, is still the gilt-edged investment here. Of the twenty good Renoirs now available for purchase in Paris, a "Baigneuses" is priced at \$40,000 and a small study of peaches is offered for \$18,000, which is a lot for fruit. There are only four important Cézannes on the private market, the finest being "Les Stacks" (a study of chimneys), which Cézanne's son asks one million and a half francs for. Cézanne's son is known as just that—Cézanne Fils—



the IRIDIUM ROOM

Mirrored walls reflecting smart New York  
**EMIL COLEMAN**  
 and His Orchestra, with Entertainment during Dinner and Supper  
 Dinner \$3.50... Saturday \$4.00... also à la carte  
 Luncheon music by Jules Landé and his  
 Orchestra... Luncheon \$2.00... also à la carte

**THE St. Regis**  
 Fifth Avenue at 55th Street • New York

Who makes outdoor dining  
 the delightfully suave  
 thing it should be?



**HAMMACHER SCHLEMMER**  
*Of Course!*  
 145 EAST 57th STREET • Since 1848 • NEW YORK

Over-all Porta shade, and hand wrought iron dining set, with heavy glass-top table. Write for Summer Furniture Booklet "N" and our new Houseware Bulletin.

(PAPA MONETA) **Famous Italian Restaurant**  
 Air-conditioned  
 All Season Specialties  
 Scallops of Veal  
 Stuffed Peaches  
 Ala Monica  
 32 MULBERRY ST.  
 Est. 20 years  
 Short Distance East of Federal, State and Supreme Court Bldgs.  
 WOrth 2-9517-5939

**DINNER \$2.50-\$1.75**  
**REVUE**  
 8:45 - 11:45  
 2:15  
**Jimmy Kelly's**  
 The Manhattan of New York  
 181 SULLIVAN STREET  
 ALBANY  
 4-1414-1415

**GRAZIELLA PARRAGA**  
 ..... AT SUPPER  
**EDDIE DAVIS and JOSEPH C. SMITH'S ORCHESTRAS**  
 AT DINNER AND SUPPER  
**RESTAURANT Larue**  
 45 EAST 58th. VO. 5-6374

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI. J. 3

76

Superb Entertainment

**RUBY NEWMAN**

and his Orchestra



featuring Ray Morton

**MARY RAYE and NALDI**  
DANCERS OF RENOWN

**EDDIE LE BARON** AND HIS  
TANGO RHUMBA BAND

**ROSITA RIOS** TALENTED  
VOCALIST

VIENNESE WALTZ NIGHTS Contests Every  
Monday at Supper

For reservations please call  
Circle 6-1400

*Rainbow Room*  
ROCKEFELLER CENTER



PAIR OF XIX CENTURY  
PEDESTALS \$120.00  
PAIR OF OPALINE URNS  
\$275.00

**McMILLEN INC.**  
148 EAST 55 STREET, NEW YORK

and lives with his children and grandchildren in a nice bourgeois flat across from the Montparnasse station. The grandchildren have installed an electric train on the foyer floor, which makes it difficult for visitors to get in and see the treasures. These are some large early panels painted by Cézanne at Aix and apparently never exhibited: a "Self-Portrait," a "Picture of a Mountain," and a splendid "Portrait of Cézanne's Wife" by Renoir. Outside the front door the Cézanne grandchildren have put up a homemade sign which says in French, "This Is Not Where the Dentist Lives." The other family joke is that old Cézanne's grandson, who is a painter, paints not like his grandfather but like Renoir.

BECAUSE the Sino-Japanese war was newer, the Spanish war months ago was subordinated to it by American editors. Ever since the Spanish trouble began twenty months ago, it has never ceased to be on the French front pages, because it has never ceased to be next door, and a frightening, perfect example of the Left and Right hostility which France itself suffered from without coming to bloodshed, or even a definite decision. Crapulous wars are not novelties in Europe, yet the Spanish affair has been unique in history for its hypocrisies, for the solemn, comical, lying statements bandied back and forth between non-Iberian governments which haven't known how to laugh—or cry. The grave question for France all along has been: who will win, and will they, by contagion, move France toward the winning Left or Right? Now that Franco seems to be well on his march to the sea, the French are still wondering if Hitler or Stalin would have been a greater threat, both out of their orbits, beyond the Pyrenees. In the end, the answer will have to be given France by a couple of other historical men—say, Danton and Mirabeau. —GENET

ANTICLIMAX DEPARTMENT

[From the Times]

Bruised by falling stones and the rushing waters and suffering from shock and exposure, Mrs. Troy and a companion, Mrs. Vincent Morgan, wife of the attorney for the Flood Control District, reached the mouth of the canyon today and related their experiences.

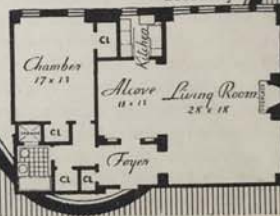
"Did you ever cling to a rock up the side of a precipitous mountain on the edge of a roaring stream in the pitch dark, with your lap full of hail, and chew a wet cigarette?"

**Spacious!**

THREE ROOM apartments at Parc Vendome are exceptionally large—living rooms 28x18 with real fireplaces, chambers 17x13, Roomy dining alcove, foyer and closets, a model kitchen and deluxe bath with stall shower complete this ultra-modern home. Beautiful gardens... a swimming pool... Castleholm restaurant... optional maid service and shops are added features... Inspection will reveal rare value at the moderate rentals asked.

**Parc Vendome**

57th Street... West of  
(340 WEST) Broadway



SOLVES THE  
PUPPY PROBLEM!

**DOG-TEX**

Eradicates  
Liquid Dog Stains—  
Ends Odors

You need never be embarrassed by unsightly spots on your rugs or carpets caused by your pets, if you keep a bottle of DOG-TEX handy.

Money back if not satisfied.  
**KENT-COSTIKYAN — Rug Cleaning Div.**  
711 Fifth Avenue — New York City  
Eastern Distributors

PINT • \$1.25  
For Sale in the  
Better Drug & Dept.  
Stores (Kenne-  
Shops). Or write us  
direct.  
Dept. Y

*Trencher*

FUR BOLEROS  
\$500.

Of forest-fresh SILVER FOXES, rare, drenched-with-silver; brilliantly-fashioned by Trencher, the largest exclusive furrier in \*Old New York.

\*277 Grand St., N. Y.

*Chicken en Casserole!*

A SPECIALTY AT

**BEAU SEJOUR**

ALL DISHES PREPARED TO ORDER

Bethpage, L. I. Tel. Hicksville 91

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

w/93

for Alfred

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



Barton

Mosses

Suzanne  
Barton

Anne Barry

1942-43?

Mr. Howells

Charles Fry

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

Breloux

Kanon

Max Ernst

v. 74

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

Paul Picasso

c. 1930

\*Reprint\*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

Max Ernst

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

A.H. BARR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

Rona Roob

Mikki Carpenter *me*

18 December 1992

Georges Petit installation photos

Dear Rona:

Attached herein are the thirteen installation photos which we had copied for Christian Geelhaar. For your information, the negative numbers are as follows [I didn't want to mark the originals]:

Photo #1:	MMA 20.279
Photo #2:	MMA 20.280
Photo #3:	MMA 20.281
Photo #4:	MMA 20.282
Photo #5:	MMA 20.283
Photo #6:	MMA 20.284
Photo #7:	MMA 20.285
Photo #8:	MMA 20.286
Photo #9:	MMA 20.287
Photo #10:	MMA 20.288
Photo #11:	MMA 20.289
Photo #12:	MMA 20.290
Photo #13:	MMA 20.291

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI. J. 3



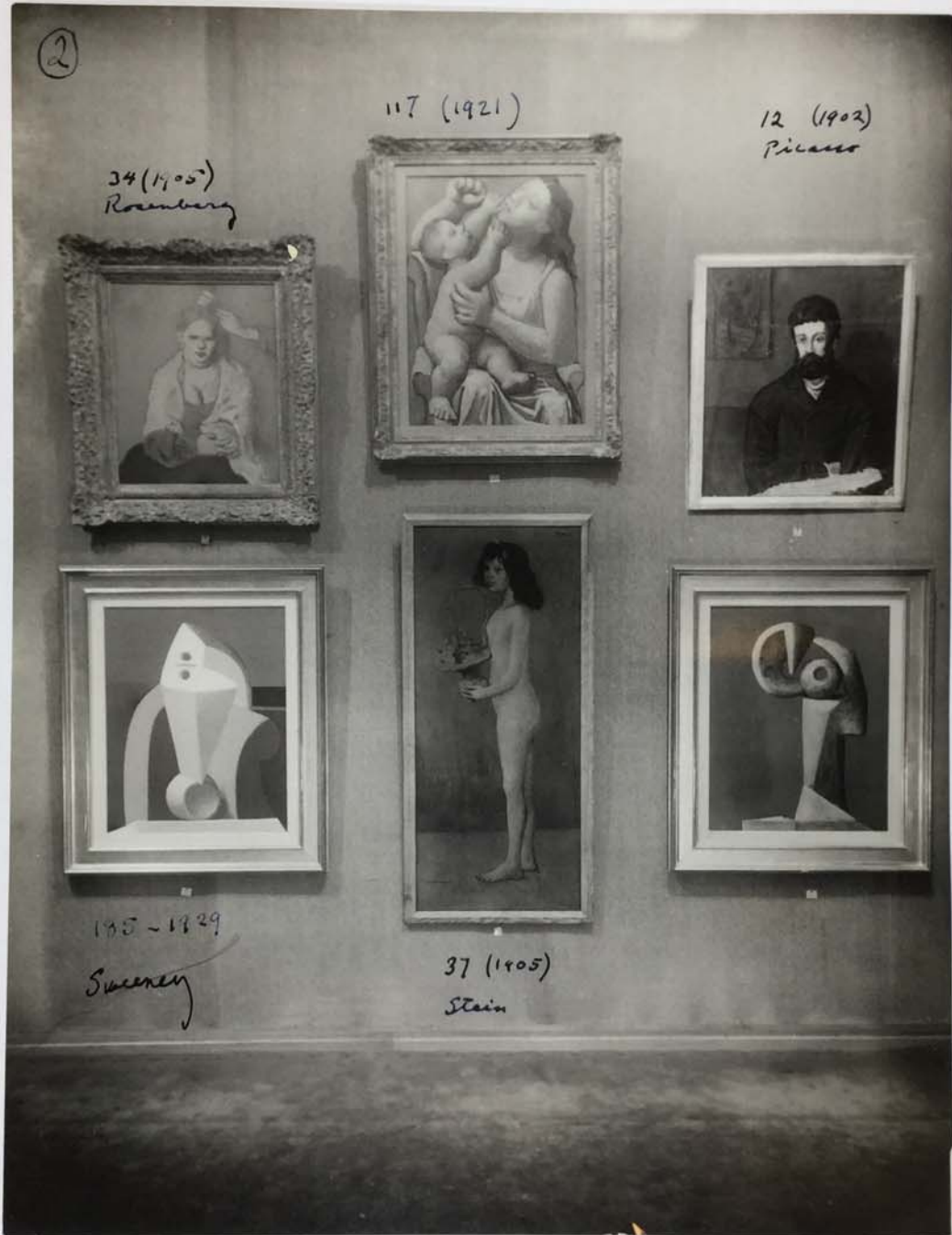
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

NA 1245.1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



MA 1245.2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

③

51 (1908)  
Rabier

③

③

67 1910



52 (1908)  
gal. Perrier



46 (1914)

43 (1906-07)



51 (1908)  
Rabier

63 (1909-10)  
Roger Dutilleul



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.3

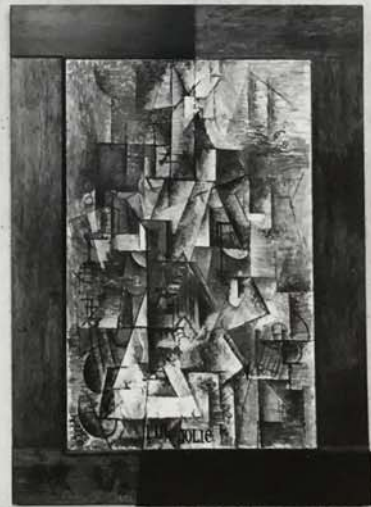
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



71 (1911)



95 (1914) Steck



79 (1911 or 1912)  
Flusselman



94 (1917) Steck

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

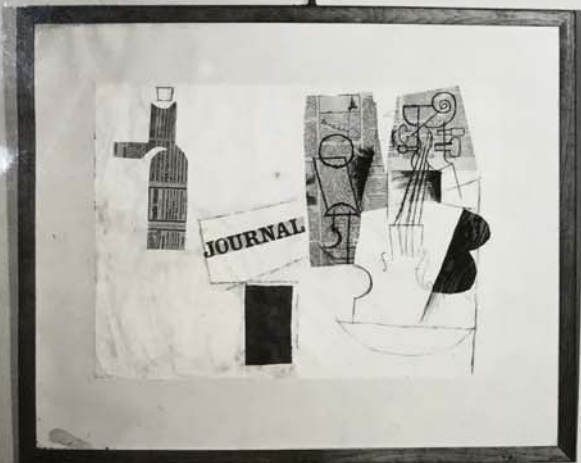
MA 12454

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

(5)

36 1913

(6)



83 - 1912 - 13



91 - 1914

CA p. 34

84?  
82? 1912-13



110 (1919)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.5

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.6

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

L

MA 1245.7

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.8

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

9



134 (1923) Klee



191 on 193  
Jan 1930



5 (1901)  
Ch. Coquiot



191 on 193  
Jan 1930

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.9

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

10

10



195 Feb. 1930



184 - 1929



196 Feb. 1930



192 Jan 1930  
Rees Jeffrey S

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA1245.1D

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA 1245.11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

12



203 - Jan 1931 Po

156 (1924) Reher

(1925)  
Novillo  
(1922)  
Strucker

219 Jan 1932

216 March  
1932 Po

211 Jan 1932

112 - 1919

106-1917 Reher

162 (1925)  
135 (1923)

98 - 1914  
Sra. W. W.  
161 - 1925

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA1245.12

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MA1245.13

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

THE ETCHING AND WOOD-ENGRAVING HERE REPRODUCED ARE PICASSO ILLUSTRATIONS FROM BALZAC'S "LE CHEF-D'OEUVRE INCONNU," VOLLARD, PARIS, 1932.

THE PRESIDENT AND TRU  
OF MODERN ART INVITE  
PRIVATE OPENING OF TH  
**FORTY YEARS OF HIS AI**  
TUESDAY, NOVEMBER FO  
THIRTY O'CLOCK UNTIL  
STREET, NEW YORK.

UPON PRESENTATION OF THIS INVITAT

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

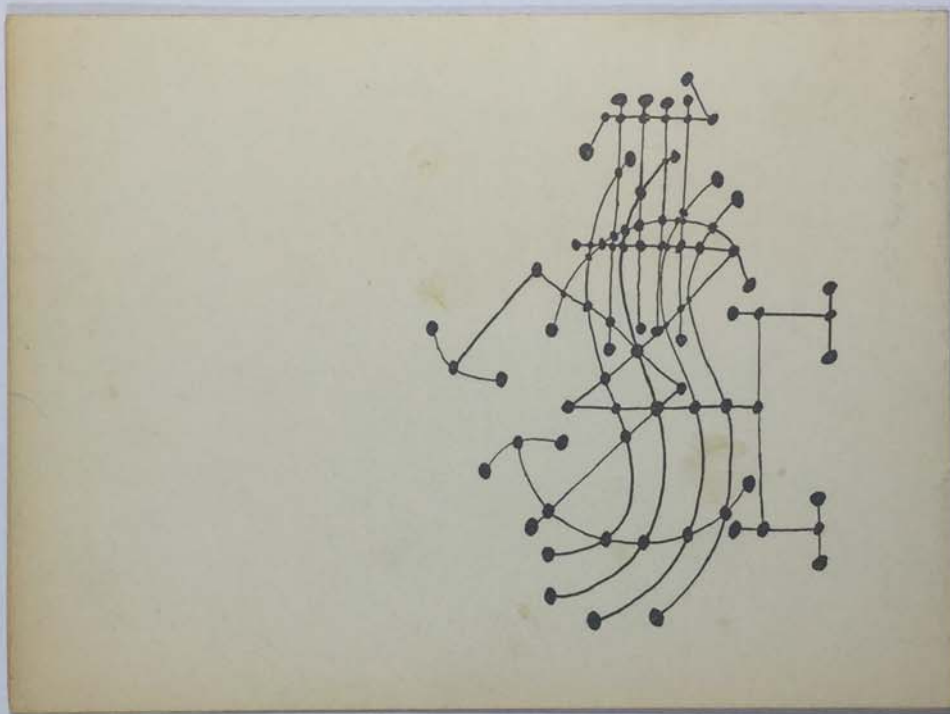
THE PRESIDENT AND TRUSTEES OF THE MUSEUM OF MODERN ART INVITE YOU TO ATTEND THE PRIVATE OPENING OF THE EXHIBITION **PICASSO: FORTY YEARS OF HIS ART** ON THE EVENING OF TUESDAY, NOVEMBER FOURTEENTH, FROM EIGHT-THIRTY O'CLOCK UNTIL MIDNIGHT, 11 WEST 53RD STREET, NEW YORK.

HERE REPRODUCED ARE PICASSO ILLUS-  
LIVRE INCONNU, VOLLARD, PARIS, 1932.

UPON PRESENTATION OF THIS INVITATION TWO PERSONS WILL BE ADMITTED

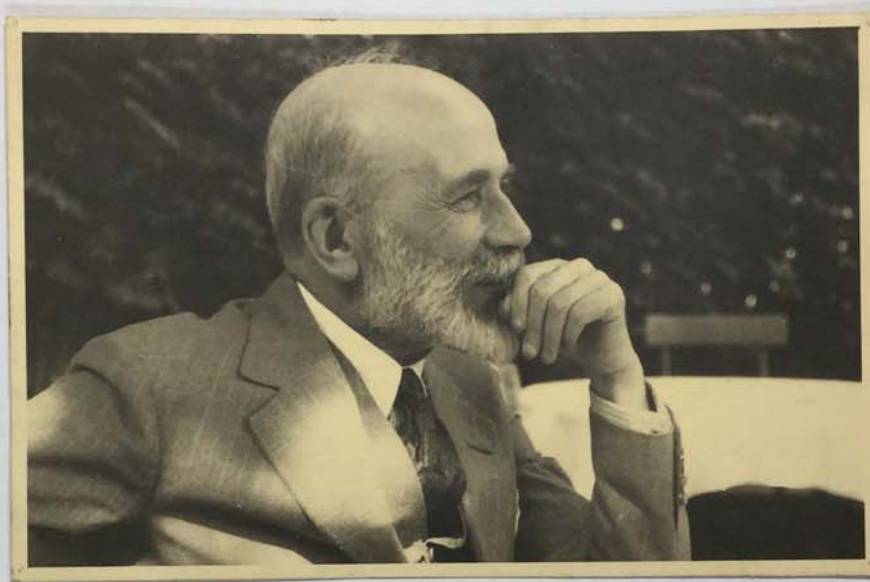
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

1. n - 1937.  
"I TATTI" Sestignano - Firenze

Dear Mrs. Barr  
charming letter which W. B. has  
read to me, makes me realize  
that I have not yet thanked  
your husband for the delight  
laque qui fait votre joie  
I could look at it with you  
as an accompaniment. It is all  
touching that you should have thought  
when the help I have given you  
the cause for so much "anoyance".

Tivertum - via dei Serci 2 - Firenze

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

MEMORANDUM

To: Alfred Barr  
From: BERNARD KARPEL  
Date: 9/22/66  
Subject: Picasso stamp!

f.y. in  
or files

Picasso book file  
B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



30. VÝROČÍ  
MEZI-  
NÁRODNÍCH  
BRIGÁD  
VE  
SPANĚLSKU  
60h

  
*Picasso*  
GUERNICA  
1937

LETADLEM  
PAR AVION

Bernard Karpel,  
Librarian of the Museum of Modern Art,  
11 West 53rd Street,  
New York  
N.Y. - U.S.A. -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

ings are remarkable. Scarcely less remarkable is the clarity and caressing exactitude with which each unsigned sketch has been newly analyzed—often with new results—and assigned to its proper master. Even in such matters as Amico di Sandro, his once beloved creation, Berenson's urbanity is equal to his enlightenment:

"Many years later I returned to the subject . . . and it did not take me long to realize that Amico di Sandro was a myth, that he had been, but was no longer, a useful hypothesis and that he should therefore be disintegrated and the remains restored to the artists from whom they had been taken. . . . I confess to a certain regret in suppressing this delightful, if mythical, personality. . . . I should prefer [anyway] to consider . . . artists as incarnate torch-bearers, with no civic existence whatever."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XI. J. 3

PICASSOS

- Abbot, Jere Smith College  
Les Miserables, 1905 (Hartford No. 10)  
Au Bord de la Mer 24 X 20" 1905
- Cher. Mrs. Max, 4959 Greenwood Avenue, Chicago, Ill.  
"Salome" etching
- Albright Art Gallery, Buffalo, New York  
"La Toilette" pink period (two women standing) Ill'd. Quinn cat 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) → *Clifford*
- 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 *now Kertzman*  
"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, 19½ x 12½ - ill'd. *Gene cat. pl. 60*  
L'Homage 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-celle - *drawings*
- (Bartlett, Frederic Clay) 211 E. North Water St., Chicago, Ill.  
"The Guitarist" (Wildenstin) - *now at hand.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-2-

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. 8 x 9 (bought from Wildenstein 1938)

Booth, Ralph - Estate, care of Detroit Institute of Arts *Harmon*  
 "Child with Flowers" ? c/1900-02 *Children playing - wood*  
 "Athlete and Women" c/1905-06 (Quinn: Les Baigneuses) Ill'd. p. 89 *51 x 67*

Booth, Mrs. Ruth, Washington Rd., Grosse Pointe, Mich.  
 (Newberry, Detroit says to write) *from trunk but God.*

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 26-7/8 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

Gallery, 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 Quimcat p.96  
 "Guitar Player" watercolor (R. Allerton gift)  
 "L'Artiste et son Modele" drypoint (Roullier Memorial Collection)  
 "Two Montebanks" etching (Roullier 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 1/2, signed L.R. (Coburn bequest)

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-5-

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 - 15-1/8 x 14-5/8" oil  
 Head of Woman - 1908 - 36 x 28 - 5/4" oil  
 Woman - 1908-09 28-5/4 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 8-5/8 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 9x6 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"  
 Reclining Nude, pencil  
 Two Roosters, pen and wc  
 The Strong Man, ink  
 Seated Nude Woman, wash  
 "Femme aux Cheveux Franais" 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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-4-

Marion, Mrs. Frank, 740 Lake View Avenue, Chicago

Coudert, Miss Caroline (daughter of Mme. Gallery)  
Figure, pencil and collage 18 1/2 x 10-3/4"

Crowninshield, Frank, 335 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 8 x 12 (A) (see loaned)  
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) (7.15 x 3.80 cm)  
1923 neo-classic period (acquired 1938)  
Portrait of Mme. Picasso, 1923, 39 1/2 x 25" 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, Brmerly 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 1/2"  
Cubist composition, c.1914  
Music; from collection Arthur B. Davies

Eddy, Mrs. Arthur Jerome - ask Jerome Eddy, Skull Valley, Ariz.  
"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 1/2"  
Open Window, 1919, watercolor, 13 1/2 x 8-3/4"  
Study for Demoiselles d'Avignon, 1907, watercolor, 6-5/4 x 8-3/4"  
Pipe and Violin, 1911, oil 22 1/2 x 18  
Composition, 1914, watercolor and pencil, 7 1/2 x 11 1/2"  
Bowls and Jugs, 1907, oil 32 x 25 1/2"  
Composition, 1913, papier colle, 25 1/2 x 19 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)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-5-

Goodspeed, Mrs. Charles B., 2480 Lake View Avenue, Chicago

Abstract painting, oil  
 Harlequin, 1912, gouache  
 Harlequin, 1913, gouache  
 Peonies  
 Tricorne, gouache

*Portrait of H. H. ?  
 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.

drawin s  
 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

*Head of a Boy oil  
 Romah with feet*

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

"Woman Combing her Hair" 1905  
 Cubist Composition - oil - 29 x 39 1/2 (see loaned)  
 Fruit 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 penc 1 5-3/4 x 4  
 Cubist oil 1911 29-3/4 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 Athenoum

Femme Nue 1922 - o/panel (Hartford #41)  
 Diaghileff Ballet pictures 1917

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-6-

- 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, 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  
"Head" Blue period  
"Vase of Flowers" Blue period  
drawing - Blue Period  
"Abstraction" oil  
"Supper Party" 1915 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)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

-7-

Kansler, 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 Mauli, 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" 1916

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

Lloyd, Mrs. Helen (ex-wife of Earl Horter), 3505 Bering St., Philadelphia  
 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:
	AHB	XI. J. 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  
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) Z pl. 21  
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 Post, 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, spia on grey ground

*gouache*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

New berry, 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

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 a la Fontaine, oil, <sup>1901</sup>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:
	AHB	XI. J. 3

10.

Rockwell, Albert, Tappan Park, Middletown, Conn.  
 Nude, pen and ink, 7 x 4 1/2, part of album to E. J. Taylor, c. 1905?

- Rockefeller, Mrs. John D.
- Une Assise litho
  - Masque de Femme, litho
  - Trois Graces, litho
  - Abstraction, 5 1/2 x 4 1/2" etching
  - Head of a Woman in Profile, etching
  - The Frugal Repast " 10 1/2 x 10 1/2"
  - Dance of Salome " 8 x 10 1/2"
  - Circus Encampment " 10 1/2 x 10 1/2"
  - The Circus Bath " 13 1/4 x 10 1/2" (see also card)
  - Clown Resting " (formerly in Mrs. G. Series Collection)
  - The Circus Riders "
  - Bareback Riders "
- Seller, Sir Wm.: The Circus Family, 1st heading " London, England
- Salome Caricature "
  - Gipsy Family Resting "
  - Figures of 2 Boys "
- St. Louis Exposition: Head of a Woman " 11 1/2 x 11 1/2"
- Self Portrait " 11 1/2 x 11 1/2"
  - La Source "
  - Abstraction "

Schroeder, Carl  
 Rogers, Mrs. Rainey, 58 Park Avenue  
 1 drawing

Scoops, Mrs.  
 (from Chester J. Johnson)

*Smith*  
 Sloden, Louis, 28 Avenue de la Republique, Paris  
 1 drawing  
 1 drawing  
 1 drawing

Smith College  
 1 drawing 10 1/2 x 10 1/2"

Soby, James Booth, Middletown, Conn.  
 1 drawing 10 1/2 x 10 1/2" (formerly owned by Mrs. Hoyt Strong)  
 1 drawing 10 1/2 x 10 1/2" (Harford Coll. #62)  
 1 drawing 10 1/2 x 19 3/4" (Harford Coll. #17)  
 1 drawing 10 1/2 x 3 5/8"

Spicer, Maurice, 620 Fifth Street, NYC  
 1 drawing 10 1/2 x 10 1/2" (Harford, vol. 1, #24)  
 1 drawing 10 1/2 x 10 1/2"  
 1 drawing 10 1/2 x 10 1/2"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

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 de Fleurus, Paris

Portrait of Gertrude Stein

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

Colossal Head 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 10½"

Sutro, Mrs. Alf, 18½ Regent Park, London

View Marc, o/c, 18½ x 13½"

Abstraction, oil, 17 ¾ x 12½" (see loan card)

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

Sadler, Sir Michael

The Rookery, Old Headington, Oxford, England

Poverty, 1907 o/c (Hartford # 74)

St. Louis Museum 322 Olive Street, St. Louis

Nude 1907, Rose period study, oil/panel, 13 7/8 x 8½"

Artist and Model, etching

Two Girton 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 ??)

Tannhill 2075 Levee 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"

Soby, James Ehrall, 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

*drawings*

*see*

91

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

12, 13.

- Warrington Gallery, 69 East 37th Street  
Le Ballinbanque, small oil (sold, she bought it)  
Glass and Apples
- Stein, Miss Gertrude, 27 rue de Fleurus, Paris  
Portrait of Gertrude Stein  
Composition 1923 O/c (Hartford # 64)
- Sullivan, Mr. and Mrs. Cornelius J.  
6 drawings  
La Toilette, watercolor
- Sutro, Mrs. Alfred, 31 Chester Terrace, Regents Park, London  
one? Life, 1915, oil, 14 x 12
- Warrington, Mrs. George, 16 Elmhurst Place, Cincinnati  
Sweeney, James J.  
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, 1000 Chestnut Street, Philadelphia  
Two Circus Boys, etching  
Abstraction, lithograph  
Woman's head, etching
- Wayne Gallery, 794 Lexington Avenue, Detroit  
Tannahill  
2071 Iroquois Avenue, Detroit  
(Newberry, Detroit, says to write)  
color stencil  
Head, bronze
- Toledo Museum  
1 The Blind Man  
White, S. S. 31  
1 Bust of Woman with Hair falling down back, 1905, gouache, 24 3/8 x 18 1/2  
Figures, 1908-09, ea. 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 54th Street, NYC  
L'Yvelinense, 1917 (illus. Hartford # 100)  
Harlequin, 1927  
Drawing to exhibit back of hand  
The Tale of Peter Rabbit, oil  
La Machine 1911 (see Hartford # 100)  
Personage and la Femme 1911, oil (see Hartford # 100)  
see also cards 1911 etc. Hartford # 100

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

13.

- Valentine Gallery, 69 East 57th Street  
 Wildenstein and Company, Le Saltimbanque, "small oil" (sold, who bought it?)  
 Glass and Apples  
 Guitar and Guitar, half completed portrait (sold to Winterbotham???)  
 Still Life, 1927-28  
 Composition 1923 O/c (Hartford cat. #49)  
 Winterbotham, Joseph, Willard and Main Streets, Burlington, Vermont  
 Girl 1901, c. 15 x 12"
- Warburg, Edward M. M.  
 Blue Boy, pastel
- Wintersteen, Mrs. John, 8313 Kensington Ave., Chestnut Hill, Philadelphia  
 Abstractions: Le Guerdon Minus, 1929, gouache
- Warren, Mrs. George Henry  
 Still Life, 1915, oil, 6 $\frac{1}{2}$  x 5 $\frac{1}{4}$
- Warrington, Mrs. George, 16 Elmhurst Place, Cincinnati  
 prints
- Warrington, John, 79 Martin Street, Cambridge, Mass.  
 Youth on Horseback, drawing
- n.b. Catalog of sale of Freeman Galleries (Maroon, Philadelphia)
- 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)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

14.

Wildenstein and Company, 57 rue de la Boetie, 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  
*John*

n.b. Catalog of sale of Freeman ~~Collection~~ Galleries (Marceau, Philadelphia)

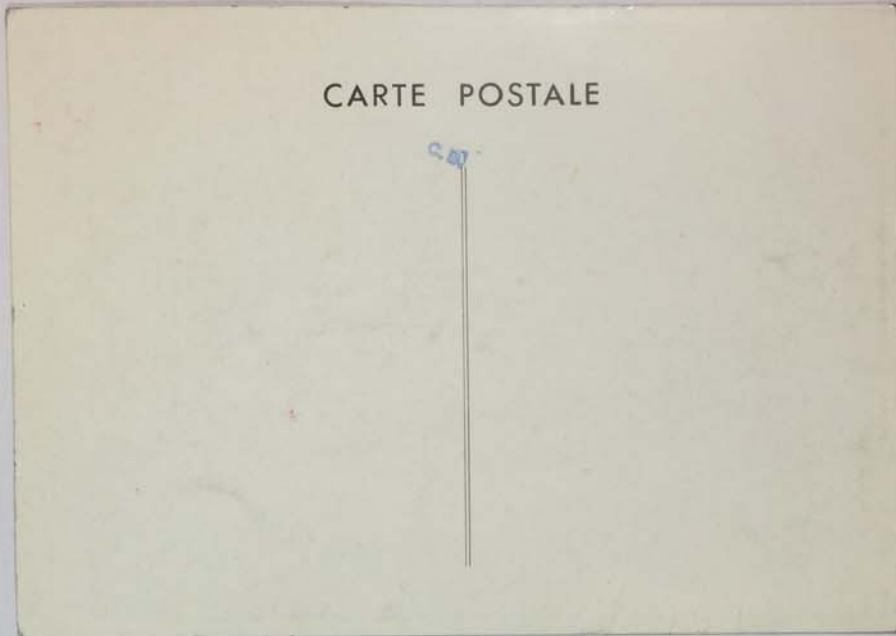
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

benevolent sun wears a festive dress. There are birds in fish bowls suspended in the sky, fish in canary cages on the ground.

Brazil's Candido Portinari takes a more traditional approach to the subject. His sketch for the first of two 46-ft.-high murals for U.N.'s Manhattan headquarters (*opposite*) is a prism through which he sees war as a curse on all mankind. Instead of germs and peace doves, Portinari shows the four horsemen of the Apocalypse, dashing headlong on a mad, zigzag course through humanity. Hyenas roam his shattered world and lines of sobbing mothers bend in prayer for their lost sons.

In Rome, Picasso's *War and Peace* made a big hit with both critics and public, and Italy's Communist press found plenty in the symbol-studded murals to cheer about. Trumpeted Rome's *L'Unita*: "Facile prophets have declared that Picasso doesn't give a hoot for ideological content. But Picasso has again shamed and belied them." Party-liners are not likely to say the same of Portinari, who seems to be drifting out of the Communist orbit. His murals have "no party intention," he explains. "They are the point of view of mankind."

### Midwife of the Arts

At his Chartwell country estate years ago, Winston Churchill was deploring a picture that Art Patron Eddie Marsh had persuaded Mrs. Churchill to buy. Said Painter Walter Sickert, who was visiting Churchill: "Our little friend Eddie is not without a certain idiot flair." Last week, four months after Edward Howard Marsh died at the age of 80, a London gallery displayed the pick of the pictures he had collected for himself over the years, and the critics came to a kinder conclusion: "A great midwife of the arts."

A bouncy, tireless man-about-town to the end, Eddie Marsh started collecting pictures at the turn of the century, kept at it with unmatched zeal until he died. He was not a wealthy man, but his mother had left him a modest annuity and he devoted all of it to art.

**Still-Lives & Laundry Bills.** Eddie (no one ever called him anything else) liked realism. "I am . . . a consistent and brazen supporter of what is now slightly called representational art," he once said. But much of what he collected was considered daringly modern and experimental at the time. In last week's show there was a boldly patterned Duncan Grant still-life called *Parrot Tulips*, an Ivon Hitchens and a moody Graham Sutherland that Eddie picked up before any of the painters was recognized. He bought Sculptor Henry Moore's early sketches of sad, nude women, a beautiful Augustus John drawing of a *Seated Woman*, the watercolors of the Nash brothers, Paul and John.

Eddie never paid the slightest attention to critics. He would talk to artists, find out whom they admired, then drop around for a look. One of his prizes was a haunted, bug-eyed self-portrait by Stanley Spencer that Eddie found in a smelly cow-stable studio. "The lust of possession surged up

in me," Eddie recalled, "and I asked the price." It was £18, and Eddie marched out with it under his arm, the paint scarcely dry. Eddie helped young artists in other ways, too. "Usually," says a friend, "he would go out of the studio with a painting in one hand, and the laundry bill in the other."

**Poets & Pronunciation.** Entering the Civil Service after Cambridge, Eddie Marsh soon became known as "the perfect private secretary," first to Joseph Chamberlain, later, in 1905, to Winston Churchill, then Under Secretary in the Colonial Office. Eddie knew all Britain's greats and near-greats, dashed from dinner to dinner drumming the names of his favorite artists into their ears. He followed Churchill to the Board of Trade, finally to the Ad-



Douglas Cross—Sunday Times Portrait Gallery  
COLLECTOR MARSH

The lust of possession surged up.

miralty, eventually won a knighthood in 1937 for his services.

By World War I, Eddie was one of London's luminaries. He was theatergoer No. 1, a patron of such young poets as Robert Graves, D. H. Lawrence, Robert Bridges, and Walter de la Mare. He took it upon himself to correct George Bernard Shaw's pronunciation and got called "a bumptious novice" for his pains, tidied up Ezra Pound's Greek, played charades with Playwright James M. Barrie. Between 1912 and 1925 he edited and published six volumes of poetry to help his young poet friends get started.

During his lifetime, Eddie Marsh gave 100 works to London's Contemporary Art Society for distribution to needy museums; his will left 250 more to be split up among 80 museums in Britain and the Commonwealth. He never bought a foreign painting, always tried to encourage native artists, and seemed to like them all. Long before he died last January, his best epitaph had been inadvertently pronounced by Novelist Arnold Bennett, who was engaged in criticizing a play Eddie had thoroughly enjoyed. "Hang Eddie Marsh," grumped Bennett. "He's a miserable fellow—he enjoys everything."



### Drastic Plastic

Where else on a warm lazy day would you photograph Percy Magnus, Lord Calvert's current Man of Distinction, but at his home on the banks of Connecticut's Niantic River? There, 65 miles away from his firm of Magnus, Mabee and Reynard, manufacturers of essential oils, he could savor a spot of that wonderful whiskey we work for.

While we boondoggled in the depths of a lawn settee a butler served tinkling highballs of you know what and soda. But not to the host. His was specially bartended by Jimmy Viles, the photographer. We watched the two of them work, sipping our Lord Calvert while Jimmy stalked Mr. Magnus, who sipped *his* L. C. between takes.

"Gentlemen, this is mighty good whiskey," said Mr. Magnus. "But I do have a small complaint. Today, it doesn't seem to get cold!"

We sat up and looked at his highball. It had three big fat ice cubes, the same as ours. We started to say that's funny, ours is nice and cool when Jimmy's voice filtered out from under the black cloth: "Plastic ice. Photographs better."

We switched glasses with Mr. Magnus until Viles was ready to shoot again, and meditated on the possibility that science is getting out of hand. This thought depressed us, until we considered that in a changing world Lord Calvert stands steadfast as a symbol of unchanging quality. We asked Viles if he agreed.

"You bet!" said Jimmy. "And furthermore, it's darn good whiskey."

### Lord Calvert

• BLENDED WHISKEY, 86.8 PROOF, 65% GRAIN •  
• NEUTRAL SPIRITS, CALVERT DIST. CORP., N.Y.C. •

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	VI. J. 3

*Picasso book file*

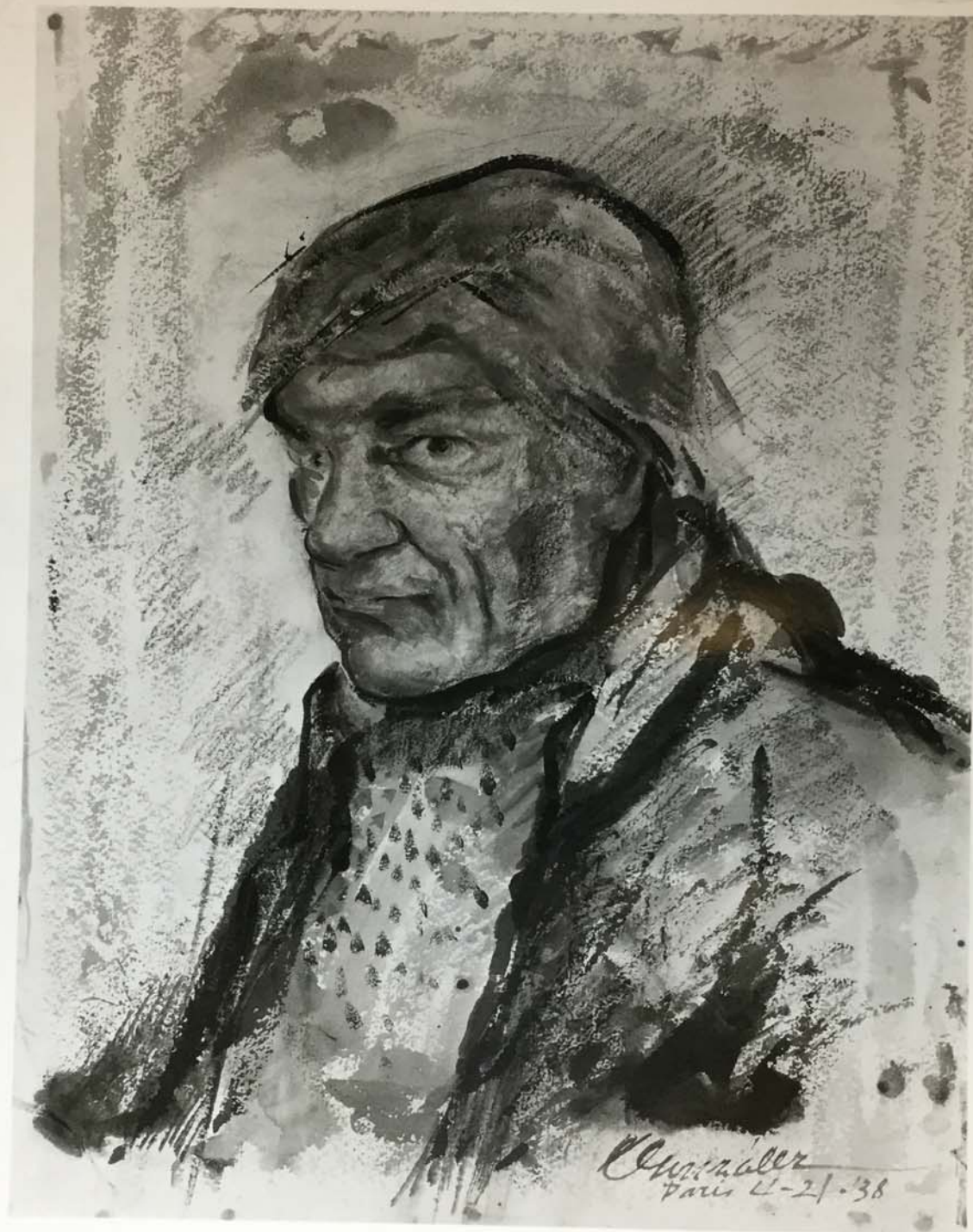


PICASSO'S "WAR" AND "PEACE"



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. J. 3

1938

rec'd  
11/29/46

Xavier Gonzalez

27 West 67

NYC 23

GRAY, PHOTOGRAPHER  
39 W. 67th ST., NEW YORK