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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

EXH. PICASSO: FORTY YEARS OF HIS ART
1942 - 1943 Editions III & IV

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: FORTY YEARS OF HIS ART
(EPOCHS IN HIS ART)

\$175. for 3 wks.

Edition III

1941	Nov. 1 - 24	Munson-Williams-Proctor Institute Utica, N.Y.
	Nov. 29 - Dec. 20	Duke University Durham, N.C.
1942	Jan. 24 - Feb. 14	William Rockhill Nelson Art Gallery Kansas City, Mo.
	Feb. 20 - Mar. 13	Milwaukee Art Institute Milwaukee, Wisc.
	Mar. 23 - Apr. 13	Grand Rapids Art Gallery Grand Rapids, Mich.
	Apr. 27 - May 18	Dartmouth College Hanover, N.H.
	May 20 - June 15	Vassar College Poughkeepsie, N.Y.

Packed in 5 boxes weighing 1,965 lbs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART

An exhibition circulated by The Museum of Modern Art, New York City

C H E C K L I S T

Title Placard

<u>Cat. No.</u>	<u>Museum No.</u>	<u>Title</u>
2	E.L.39.624	The Artist's Sister, 1899, oil
	E.L.39.781	Two Nudes, gouache, 1906
	E.L.39.780	Toilette des Saltimbanques, gouache
51	451.37	La Coiffure, oil, 1905
68	E.L.39.641	Study for Les Demoiselles d'Avignon, charcoal & pastel
69	E.L.39.642	Study for Les Demoiselles d'Avignon, oil on wood
76	39.1423	Head, oil, 1907
80	E.L.39.638	Landscape, oil, 1908
89	41.1644	Portrait of Braque, oil, 1909
99	E.L.39.778	Ma Jolie, oil, 1912
117	E.L.39.1425	Head, pastel, paper, and charcoal, 1914
130	E.L.39.741	Diaghilev and Selisburg, pencil, 1917
132	E.L.39.742	Three Ballerinas, pencil, 1917
149	E.L.39.626	Landscape, oil, 1920
167	E.L.39.635	The Race, tempera on wood, 1922
181	E.L.39.637	Pipes of Pan, oil, 1923
184	E.L.39.634	Three Graces, oil, 1924
190	E.L.39.636	Three Dancers, oil, 1925
200	E.L.39.632	Guitar, oil, 1926
213	E.L.39.612	Running Minotaur, oil, 1928
230	E.L.39.619	Bather Standing, oil, 1929
232	E.L.39.621	Acrobat, oil, 1930
233	E.L.39.630	Crucifixion, oil, 1930
240	E.L.39.625	Still Life on a Table, oil, 1931
245	E.L.39.627	The Mirror, oil, 1932
264	E.L.39.1575	Girl Reading, oil, 1934
342	E.L.39.639	Portrait of a Lady, oil, 1937
344	E.L.39.1424	End of a Monster, pencil, 1937
286	39.1093.2	Guernica Study: Composition Study, pencil on gesso, 1937
330	39.1093.38	Guernica Study: Weeping Head, oil on canvas, 1937
R-59	Color Reproduction of "Absinthe Drinker"	
Mount 1	Guernica Mural - photographic enlargement	
Mount 2	Les Demoiselles d'Avignon - photographic enlargement	
Mount 3	Cubist Sculpture	

38 Labels

by:

early 1901

"Blue" period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART 1941-42

An exhibition circulated by The Museum of Modern Art, New York City

C H E C K L I S T

Title Placard

<u>Cat. No.</u>	<u>Museum No.</u>	<u>Title</u>
2	E.L.39.624	The Artist's Sister, 1899, oil
	E.L.39.781	Two Nudes, gouache, 1906
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89	41.1644	Portrait of Braque, oil, 1909
99	E.L.39.778	Ma Jolie, oil, 1912
117	E.L.39.1425	Head, pastel, paper, and charcoal, 1914
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181	E.L.39.637	Pipes of Pan, oil, 1923
184	E.L.39.634	Three Graces, oil, 1924
190	E.L.39.636	Three Dancers, oil, 1925
200	E.L.39.632	Guitar, oil, 1926
213	E.L.39.612	Running Minotaur, oil, 1928
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245	E.L.39.627	The Mirror, oil, 1932
264	E.L.39.1575	Girl Reading, oil, 1934
342	E.L.39.639	Portrait of a Lady, oil, 1937
344	E.L.39.1424	End of a Monster, pencil, 1937
286	39.1093.2	Guernica Study: Composition Study, pencil on gesso, 1937
330	39.1093.38	Guernica Study: Weeping Head, oil on canvas, 1937
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Mount 1	Guernica Mural - photographic enlargement	
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38 Labels

by:

early 1901

"Blue" period

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PICASSO: EPOCHS IN HIS ART

An exhibition circulated by The Museum of Modern Art, New York City

C H E C K L I S T

Title Placard

<u>Cat. No.</u>	<u>Museum No.</u>	<u>Title</u>
2	E.L.39.624	✓ The Artist's Sister, 1899, oil
	E.L.39.781	Two Nudes, gouache, 1906
	E.L.39.780	Toilette des Saltimbanques, gouache
51	451.37	✓ La Coiffure, oil, 1905
68	E.L.39.641	Study for Les Demoiselles d'Avignon, charcoal & pastel
69	E.L.39.642	Study for Les Demoiselles d'Avignon, oil on wood
76	39.1423	Head, oil, 1907
80	E.L.39.638	Landscape, oil, 1908
89	41.1644	✓ Portrait of Braque, oil, 1909
99	E.L.39.778	Ma Jolie, oil, 1912
117	E.L.39.1425	✓ Head, pastel, paper and charcoal, 1914
130	E.L.39.741	✓ Diaghilev and Selisburg, pencil, 1917
132	E.L.39.742	Three Ballerinas, pencil, 1917
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232	E.L.39.621	Acrobat, oil, 1930
233	E.L.39.630	Crucifixion, oil, 1930
240	E.L.39.625	Still Life on a Table, oil, 1931
245	E.L.39.627	✓ The Mirror, oil, 1932
264	E.L.39.1575	Girl Reading, oil, 1934
342	E.L.39.639	Portrait of a Lady, oil, 1937
344	E.L.39.1424	End of a Monster, pencil, 1937
286	39.1093.2	Guernica Study: Composition Study, pencil on gesso, 1937
330	39.1093.38	✓ Guernica Study: Weeping Head, oil on canvas, 1937
R-59	Color Reproduction of "Absinthe Drinker"	
Mount 1	Guernica Mural - photographic enlargement	
Mount 2	Les Demoiselles d'Avignon - photographic enlargement	
Mount 3	Cubist Sculpture	

38 Labels

by:

early 1901

"Blue" period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART

an exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOXES #1, #2, #3, #5 - oil paintings

1. Slide paintings out of grooves carefully, one at a time.
2. Remove screws holding boards #1 and #2 attached to the back of each painting.
DO NOT REMOVE METAL PLATES SCREWED INTO BACKS OF PAINTINGS.
3. Replace all packing material - boards and screws - in packing box and put back covers. The pictures must be repacked in the same way and will fit in the boxes only if the same boards are used.

Note: In Box #2, 3 mounts for the exhibition are in special compartment at side of box.

UNPACKING INSTRUCTIONS - BOX #4 - 7 pictures, 1 Color Reproduction, 38 labels, Exhibition Placard.

1. Slide out pictures one at a time.
2. Replace all packing material - wrapping and tissue paper, cardboard boxes, excelsior pads - in box and put back cover. The same material must be used in repacking the exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART

An exhibition circulated by The Museum of Modern Art, New York City

PACKING INSTRUCTIONS - BOXES #1, #2, #3, and #5 - oil paintings

1. Pack the following 5 paintings in Box #1, in the order listed below:

E.L.39.637	Pipes of Pan
E.L.39.634	Three Graces
E.L.39.636	Three Dancers
E.L.39.619	Bather Standing
E.L.39.625	Still Life on a Table

Pack the following 5 paintings in Box #2, in the order listed below:

E.L.39.624	The Artist's Sister
E.L.39.612	Running Minotaur
451.37	La Coiffure
E.L.39.621	Acrobat
E.L.39.1575	Girl Reading

Pack the following 6 paintings in Box #3, in the order listed below:

E.L.39.730	Toilette des Saltimbanques
E.L.39.781	Two Nudes
E.L.39.741	Diaghilev and Selisburg
E.L.39.626	Landscape
E.L.39.630	Crucifixion
E.L.39.638	Landscape

Pack the following 8 paintings in Box #5, in the order listed below:

E.L.39.633	Guitar
E.L.39.639	Portrait of a Lady
E.L.39.627	The Mirror
41.1644	Portrait of Braque
E.L.39.778	Ma Jolie
39.1093.2	Composition Study - Guernica Mural
E.L.39.635	The Race
39.1423	Head, 1907

2. Remove screw eyes and picture wire before packing.
3. Screw into metal plates on back of each painting the boards #1 and #2 marked with the number of the paintings.
BE SURE METAL PLATES ARE FIRMLY ATTACHED.
4. Pack the pictures in the order listed above, in each box. They will fit firmly into the special grooves at the sides of the box only in this order.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

-2-

5. In Box #2, place Mounts 1, 2 and 3 face to face with tissue paper between. Wrap in heavy wrapping paper and slide into special compartment at side of box.
6. Place cover on box and fasten securely. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS - BOX #4 - 6 pictures, 1 Color Reproduction, 37 labels, Title Placard

1. The following pictures are packed in Box #4, in the order listed below:

39.1093.38	Weeping Head (Guernica mural study)
E.L.39.642	Study for Les Demoiselles d'Avignon
E.L.39.1426	Head
R-59	Absinthe Drinker (Color reproduction)
E.L.39.742	Three Ballerinas
E.L.39.641	Study for Les Demoiselles d'Avignon
E.L.39.1424	End of a Monster

39.1093.38 and R-59 should have sheets of corrugated board placed on top and bottom; then each wrapped in heavy wrapping paper.

The other pictures each have cardboard boxes into which they should be placed before packing. Each box bears the number of the picture to be placed in it.

Slide pictures into box in the above order, one at a time.

2. Stack 38 labels according to size with tissue paper between. Wrap in heavy wrapping paper and place in box next.

Cover exhibition Title Placard with corrugated board and heavy wrapping paper. Slide down into box alongside of pictures.

Fill all empty spaces in box with excelsior filled pads.

3. Place cover on box and fasten securely. Be sure iron washers are on screw before attaching screw heads.

by:

early 1901

"Blue" period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART

An exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOXES #1, #2, #3, #5 - oil paintings

1. Slide paintings out of grooves carefully, one at a time.
2. Remove screws holding boards #1 and #2 attached to the back of each painting.
DO NOT REMOVE METAL PLATES SCREWED INTO BACKS OF PAINTINGS.
3. Replace all packing material - boards and screws - in packing box and put back covers. The pictures must be repacked in the same way and will fit in the boxes only if the same boards are used.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO: EPOCHS IN HIS ART

An exhibition circulated by The Museum of Modern Art, New York City

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1. Pack the following 5 paintings in Box #1, in the order listed below:

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E.L.39.634	Three Graces
E.L.39.636	Three Dancers
E.L.39.619	Bather Standing
E.L.39.625	Still Life on a Table

Pack the following 5 paintings in Box #2, in the order listed below:

E.L.39.624	The Artist's Sister
E.L.39.612	Running Minotaur
451.37	La Coiffure
E.L.39.621	Acrobat
E.L.39.1575	Girl Reading

Pack the following 6 paintings in Box #3, in the order listed below:

E.L.39.780	Toilette des Saltimbanques
E.L.39.781	Two Nudes
E.L.39.741	Diaghilev and Selisburg
E.L.39.626	Landscape
E.L.39.630	Crucifixion
E.L.39.638	Landscape

Pack the following 8 paintings in Box #5, in the order listed below:

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E.L.39.639	Portrait of a Lady
E.L.39.627	The Mirror
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E.L.39.778	Ma Jolie
39.1093.2	Composition Study - Guernica Mural
E.L.39.635	The Race
39.1423	Head, 1907

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

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E.L.39.642	Study for Les Demoiselles d'Avignon
E.L.39.1426	Head
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E.L.39.641	Study for Les Demoiselles d'Avignon
E.L.39.1424	End of a Monster

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Fill all empty spaces in box with excelsior filled pads.

3. Place cover on box and fasten securely. Be sure iron washers are on screw before attaching screw heads.

by:

early 1901

"Blue" period

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

For Release _____

PICASSO EXHIBITION

An exhibition of works by Picasso will open at _____ on _____. This collection was assembled for circulation from the original comprehensive exhibition, organized under the joint auspices of the Art Institute of Chicago and the Museum of Modern Art, New York.

Owners of Picasso paintings in Europe have given the Museum of Modern Art custody of their pictures for the duration of the War. Most of the pictures in this collection are from the artist's studio; a few are from the permanent collection of the Museum of Modern Art. Assembled for circulation among colleges and universities by the Museum's Department of Circulating Exhibitions, this collection of 10 pictures represents most of the periods of Picasso's art from 1900 to 1939. This is the third traveling exhibition of Picasso's work to be sent on tour by the Museum of Modern Art.

The most famous living artist, Picasso is already a legend. He was born October 25, 1881, in Malaga, on the Mediterranean coast of Spain. From a very early age he showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking a single 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 bored with the sterile atmosphere of the Madrid Academy and returned to Barcelona to set himself up as an independent artist at the age of sixteen.

Shortly before he was nineteen he went to Paris, where his output continued to be prolific. In 1904 he settled permanently in that city, which is still his home. His early work from 1895 to 1900 in Barcelona, Madrid and Paris was followed by:

early 1901	"Blue" period
late 1904	
1905	"Harlequin" period; bronzes and etchings
late 1905-1906	"Rose" period
1907-1908	"Negro" period
1909-1913	Analytical Cubism
	1912-1914 pasted paper compositions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

-2-

- | | |
|-----------|---|
| 1914 | Synthetic Cubism begins and continues with variations, and along with other styles, for over a decade including a period of large decorative still life 1924-26. |
| 1915 | Realistic portrait drawings mark departure from Cubism. |
| 1917 | Designing for Russian Ballet and a trip to Rome lead gradually into "Classic" period. |
| 1918-1934 | "Classic" period, which is continued until present time in drawings and book illustrations. |
| 1925-1939 | Although work in his "Classic" and "Synthetic Cubist" traditions continues, he has invented numerous styles and devices of extra-ordinary variety, often with a strong fantastic or grotesque character and with a more active psychological content than in his Cubist or classic veins. |
| 1937 | Guernica mural for Spanish government during the Civil War. |

Picasso hurtles from one period to another, leaving a trail of schools in his wake like the tail of a comet. He belongs to none of these schools, but rushes ahead of his varied, controversial, original and explosive course. His art confuses, shocks, enrages, amazes, fascinates, charms and stirs many. But he does not paint by rules and often cannot be understood at first glance. Picasso has said:

"Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs. We love with our desires - although everything has been done to try to apply a canon even to love.

"Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of a painting, people have to understand. If only they would realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things which please us in the world, though we can't explain them.

"It is my misfortune - and probably my delight - to use things as my passions tell me. What a miserable fate for a painter who adores blondes to have to stop himself putting them into a picture because they don't go with the basket of fruit! How awful for a painter who loathes apples to have to use them all the time because they go so nicely with the cloth. I put all the things I like into my pictures. The things - so much the worse for them; they just have to put up with it.

"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.

"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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

-3-

"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it.

"The painter goes through states of fullness and evacuation. That is the whole secret of art. I go for a walk in the forest of Fontainebleau. I get "green" indigestion. I must get rid of this sensation into a picture. Green rules it. A painter paints to unload himself of feelings and visions.

"Everyone wants to understand art. Why not try to understand the song of a bird?"

The exhibition will continue at the _____
through _____.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR RELEASE _____

PICASSO: EPOCHS IN HIS ART OPENS

AT _____

ON _____

An exhibition of works by Picasso will open at _____ on _____. This collection was assembled for circulation from the original comprehensive exhibition, organized under the joint auspices of the Art Institute of Chicago and the Museum of Modern Art, New York.

Owners of Picasso paintings in Europe have given the Museum of Modern Art custody of their pictures for the duration of the War. The largest portion of loans is therefore from Europe, many of them from the artist's studio. A few are from the permanent collection of the Museum of Modern Art. The exhibition assembled for circulation by the Museum's Department of Circulating Exhibitions covers all the periods of Picasso's art from 1900 to 1939 and consists of oils, gouache, tempera and drawings.

The most famous living artist, Picasso is already a legend. He was born October 25, 1881, in Malaga, on the Mediterranean coast of Spain. From a very early age he showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking a single 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 bored with the sterile atmosphere of the Madrid Academy and returned to Barcelona to set himself up as an independent artist at the age of sixteen.

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late 1905-1906	"Rose" period
1907-1908	"Negro" period

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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-2-

1909-1913	Analytical Cubism 1912-1914 pasted paper compositions
1914	Synthetic Cubism begins and continues with variations, and along with other styles, for over a decade including a period of large decorative still life 1924-26.
1915	Realistic portrait drawings mark departure from Cubism.
1917	Designing for Russian Ballet and a trip to Rome lead gradually into "Classic" period.
1918-1924	"Classic" period, which is continued until present time in drawings and book illustrations.
1925-1939	Although work in his "Classic" and "Synthetic Cubist" traditions continues, he has invented numerous styles and devices of extra-ordinary variety, often with a strong fantastic or grotesque character and with a more active psychological content than in his Cubist or classic veins.
1937	Guernica mural for Spanish government during the Civil War.

Picasso hurtles from one period to another, leaving a trail of schools in his wake like the tail of a comet. He belongs to none of these schools, but rushes recklessly ahead of his varied, exciting, controversial, iconoclastic, original, astounding, versatile, powerful, disquieting, shocking, formidable, bewildering, explosive course. His art confuses, shocks, enrages, amazes, fascinates, charms and stirs many. But he does not paint by rules and often cannot be understood at first glance. Picasso has said:

"Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs. We love with our desires - although everything has been done to try to apply a canon even to love.

"Why does one love the night, flowers, everything around one, without trying to understand them? But in the case of a painting, people have to understand. If only they would realize above all that an artist works of necessity, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things which please us in the world, though we can't explain them.

"It is my misfortune - and probably my delight - to use things as my passions tell me. What a miserable fate for a painter who adores blondes to have to stop himself putting them into a picture because they don't go with the basket of fruit! How awful for a painter who loathes apples to have to use them all the time because they go so nicely with the cloth. I put all the things I like into my pictures. The things - so much the worse for them; they just have to put up with it.

"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.

"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.

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	CE	II.1.91.10.2

-3-

"The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web. That is why we must not discriminate between things. Where things are concerned there are no class distinctions. We must pick out what is good for us where we can find it.

"The painter goes through states of fullness and evacuation. That is the whole secret of art. I go for a walk in the forest of Fontainebleau. I get "green" indigestion. I must get rid of this sensation into a picture. Green rules it. A painter paints to unload himself of feelings and visions.

"Everyone wants to understand art. Why not try to understand the song of a bird?"

The exhibition will continue at the _____
through _____.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

THE MUSEUM OF MODERN ART

FORM LETTER 11

Date.....

Dear

The exhibition, Picasso: Epochs in his Art, will be shipped to you on by Railway Express Collect from the in As stated in my earlier letter, the express charges will be approximately \$.4.....

I am enclosing Unpacking Instructions for the exhibition. Will you be good enough to see that these are carefully followed by your men? Also, will you kindly note the condition of the pictures on the enclosed report form?

enclosed is also an additional Installation List of the pictures in the show. They are listed in chronological order and may be hung in this manner to trace the development of Picasso's art.

I trust the exhibition will meet with success during its showing in (Milwaukee). If we may be of further assistance at this time, please let me know. Several days before the close of your showing, I will send you full packing and shipping instructions.

Sincerely yours,

Installation List - *check*
Unpacking Instructions - *check*
Report Form

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

THE MUSEUM OF MODERN ART

Date August 14, 1942

To: Mr. Barr
cc. Dudley, Winn
From: Miss Courter

Re: Picasso circulating exhibition

Dear Alfred:

I have scheduled ten pictures by Picasso, from the original exhibition, at the following colleges:

Bellesley
Middlebury
Sweetbriar

Other universities have asked for it but the schedule is not as yet settled.

From our collection, and the extended loans, I have chosen the following as the best representation we can give. These ten pictures will be supplemented by a color reproduction of the Les Femmes d'Alger, together with photographic enlargements of Les Femmes d'Alger, the cubist sculpture Head, and the Guernica mural.

- cat. no. 12 The Artist's Sister, 1888, oil - lent by the artist
- 81 La Toilette, oil, 1890 - Museum Collection
- 9 Portrait of Braque, oil, 1909 - lent by Frank Crowninshield
- ✓ 117 Head, pastel and paper, 1914 - lent by Roland Penrose
- ✓ 130 Baphilev and Velasquez, pencil, 1917 - lent by the artist
- 141 Pipes of Pan, oil, 1923 - lent by the artist
- ✓ 145 Running Minotaur, oil, 1922 - lent by the artist
- ✓ 245 The Mirror, oil, 1932 - lent by the artist
- ✓ 342 Portrait of a Lady, oil, 1937 - lent by the artist
- ✓ 330 Guernica Study: Sleeping Head, oil, 1937 - lent by the artist

Can you let me know if any of these pictures will be needed in the Museum during the season. The first engagement is Bellesley's from Sept. 27 to Oct. 10. The schools have time to pack the pictures next week.

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

THE MUSEUM OF MODERN ART

Date December 17, 1941

To: Miss Courter and Miss Woodruff

Re: Onslow Ford's Picasso

From: Miss Dudley

I have just written to the Collector of Customs again asking if we can release Onslow Ford's Picasso. I hope he will answer in a few days. I think you had better hold the picture until I hear.

N.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

THE MUSEUM OF MODERN ART

Date, 16, 1941

To: Miss Dudley

Re: Picasso's "Femme au nez

From: Woodruff

en quart de brie"

Mr. Onslow Ford and Andre Breton (his N.Y. representative) have both given us permission to include Picasso's "Femme au nez en quart de brie" (or "Head, 1907") in our circ. exh. Picasso: Epochs in his Art. This is at present in the Museum. Could we make arrangements as soon as convenient to have this join the rest of the show? - accessioning, etc.? Thank you.

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

COPY

COPY

COPY

THE MUSEUM OF MODERN ART

Date July 29, 1941

To: Miss Dudley

Re: Next addition - Picasso

From: Miss Cowter

traveling show - 1941-42

Dear Dud:

The following pictures, now in the building, should be reserved for the next Picasso traveling show. Alfred has approved choices.

Cat. TitleSender

1	The Artist's Sister, 1896	artist
2	Le Moulin de la Galette, 1901	Wassily (repeated, not confirmed)
27	Woman Ironing, oil, 1904	" " "
	Two Nudes, 1906, gouache	Picasso
(27)	Two Nudes, 1906, oil	Rosenberg (will ask after claim fixed)
88	La Escapade, with figures, oil, 1908	artist
99	Ma Jolie, oil, 1912	Picasso
117	Head, pastel, paper and charcoal, 1911	Penrose
(129)	Chinese Conjurer's Costume, 1917	Rosenberg (will ask)
(130)	Big Boy and Salisburgs, pencil, 1917	Rosenberg (" ")
132	Three Calligraphs, pencil & charcoal, 1917	artist
(164)	Three Musicians, oil, 1921	Rosenberg (will try)
167	The Ace, tempera, 1922	artist
181	The Old Man, oil, 1923	artist
184	The Three Graces, oil, 1924	artist
(187)	The Red Tablecloth, oil, 1924	Rosenberg (will ask for this or another)
190	The Three Dancers, oil, 1925	artist
(194)	Three Dancers Resting, ink, 1925	Rosenberg (will ask)
213	Dancing Minotaur, oil, 1928	artist
230	Bather Standing, oil, 1929	artist
(231)	Seated Bather, oil, 1929	artist Gallery (have asked)
232	Acrobat, oil, 1930	artist
233	Crucifixion, oil, 1930	artist
240	Still Life on a Table, oil, 1931	artist
245	The Mirror, oil, 1932	artist
264	Girl Reading, oil, 1934	Watson
342	Portrait of a Lady, oil, 1937	artist
344	The End of a Monster, 1937, pencil	Penrose
1-60	6 Guernica studies to be chosen	

We may also need the -aley picture (Boy Leading a Horse) if other loads don't come thru. Alfred said yes if I really needed it.

The following pictures, not in the building have also been requested:

(15)	The Blue Room, oil, 1901	Phillips Memorial Gallery
(27)	Two Nudes, oil, 1906	Rosenberg (will ask)
89	Portrait of Cezanne, oil, 1909	Crowninshield

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE MUSEUM OF MODERN ART

Date May 27, 1941

PICASSO TRAVELLING EXHIBITION
1941-42

To: MISS DOROTHY VILLAS

Re: _____

From: W. WISS COUNTY

Dear Doty:

I have about 10 requests for the Picasso show, most of which I think I can fill with great ease. Have you any idea where Eddie wants it to go and when, so that I can see if his requests will fit in with our schedule?

Why not take up with Mirisch the possibility of juggling the \$3,000 payment so it can be taken out in part in exhibition?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

PICA330 EXHIBITION3

Third edition for circulation 1941-42

2 - The Artist's Sister, 1909	artist
Two Nudes, 1906, gouache	Fleishman
Toilette des Saltimbanques, gouache (?)	"
51 La Coiffure, oil, 1906	M.N.A.
or	
61 The Blind Boy Leading Horse, oil, 1908	Foley loan.
68 Study for Lemniselles	artist
69 " " "	"
73 Head, oil, 1907	Penrose
80 Landscape, oil, 1908	artist
88 Portrait of Braque, oil, 1908	Crownshield
89 La Jolie, oil, 1912	Fleishman
117 Head, pastel, paper and charcoal, 1914	Penrose
130 Diaghilev and Solisburg, pencil, 1917	artist
132 Three Ballerinas, pencil, 1917	"
149 Landscape, oil, 1920	"
167 The Race, tempera on wood, 1922	"
181 Pipes of Pan, 1923, oil	"
184 Three Graces, oil, 1924	"
189 Three Dancers, oil, 1925	"
195 Four Ballet Dancers, ink, 1925	M.N.A.
200 Guitar, oil, 1926	artist
213 Running Linotaur, oil, 1926	"
230 Bather Standing, oil, 1929	"
232 Acrobat, oil, 1930	"
233 Crucifixion, oil, 1930	"
240 Still Life on a Table, oil, 1931	"
245 The Mirror, oil, 1932	"
264 Girl Reading, oil, 1934	Watson
343 Portrait of a Lady, oil, 1937	artist
344 End of a Monster, oil , pencil, 1937	Penrose
Guernica studies	

S-2427-20

12

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

ce Picasso 1941-42

New York
Rosenberg

August 12, 1941

Dear Mr. Rosenberg:

You have been so generous this last year to loan to you again for help with the Picasso exhibition. I know you will agree, however, that it is most important for the people of our country to see this great work while we have an opportunity to see the exhibition at home.

Since the return of the collection this spring we have had eighteen requests from other museums for the loan of the pictures which could not be accommodated in our original schedule. I am sorry to hear that you have a smaller collection of approximately thirty pictures. Thank you very much indeed for writing so promptly to us and for your kind offer to loan the pictures. We are always grateful for your generosity and kind cooperation. I am sorry to hear that you are unable to loan the pictures. I am sorry to hear that you are unable to loan the pictures. I am sorry to hear that you are unable to loan the pictures.

Naturally, I am sorry to learn we will be unable to show these important pictures in our exhibition but I quite understand your reasons for not wishing to lend them again.

We are always grateful for your generosity and kind cooperation.

Very sincerely yours,

Paul Rosenberg, Esq.

Madison Hotel

15 East 58th Street

New York City

The enclosed letter has been forwarded to the appropriate authorities and we are sure they will be given every care to safeguard them against any possible damage. The unfortunate accident to the "Still Life with Apples" is a great loss to the art world. I am sure you realize that no one could be held responsible for this damage.

We will, of course, return the pictures to you as soon as they are returned to you at the end of the loan. I am sure you will be given every care to safeguard them against any possible damage. The unfortunate accident to the "Still Life with Apples" is a great loss to the art world. I am sure you realize that no one could be held responsible for this damage.

Very sincerely yours,

Paul Rosenberg, Esq.
Madison Hotel
15 East 58th Street
New York City

Paul Rosenberg, Esq.
The Galleries
Madison Avenue at 60th Street
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PAUL ROSENBERG

201
MADISON HOTEL 11-4
15 EAST 58TH STREET
NEW YORK

August 7, 1941

Dear Mr. Rosenberg:

You have been so generous this last year I hesitate to come to you again for help with the Picasso exhibition. I know you will agree, however, that it is most important for the people of our country to see this great work while we have an opportunity to send the exhibition on tour.

Since the return of the collection this spring we have had eighteen requests from other museums throughout the country which could not be accommodated on our original schedule. I plan to assemble a smaller collection of approximately thirty pictures from our own collection and the extended loans which we are storing for the duration of the war. The available pictures do not, of course, include some of the most important for a retrospective collection, and I believe it is necessary to maintain the character of the original exhibition in this second tour.

Would you be willing to have us include all or some of the following in the new exhibition?

- Two Nudes, 1906, oil
- *Chinese Conjurer's Costume, 1917 gouache
- *Three Musicians, 1921, oil
- *The Red Tablecloth, 1924, oil
- or one of the other Still Life of this period
- Three Dancers Resting, 1925, ink

The starred items are included in our present summer show or are here on extended loan. I believe the others have been returned to you.

We will, of course, maintain our insurance on the pictures until they are returned to you at the end of the tour. I can assure you that they will be given every care to safeguard them against any possible damage. The unfortunate accident to the "Still Life with Mandolin and Biscuit" which occurred in New Orleans last year was the first of its kind in our traveling exhibitions. I am sure you realize that no carelessness on the part of the exhibitor was responsible for this damage.

Very sincerely yours,

Paul Rosenberg, Esq.
The Madison
Madison Avenue at 58th Street
New York City

ec:a

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PAUL ROSENBERG

& CO.

MADISON HOTEL 11-V

15 EAST 58TH STREET

NEW YORK

PARIS:

21 RUE LA BOÉTIE

TELEPHONE VOLUNTEER 5-5000

LONDON

31 BRUTON STREET

August 9th, 1941

Miss Elodie COURTER
Director of Circulating Exhibitions
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York City, N. Y.

Dear Miss Courter,

I beg to acknowledge receipt of your letter of August 7th concerning the smaller collection of Picasso paintings you plan to assemble for a second tour.

I regret very much that, for the first time, I find it impossible to give you my consent regarding the paintings you would like to include in the new exhibition. The "Two Nudes, 1906" is for sale and I am in great need of it. The "Chinese Conjurer", the "Three Musicians", the "Red Tablecloth" or one of the other Still Life of this period as well as the "Three Dancers Resting", belong, as you may know, to my children and form part of the important private collection I owned in France. Therefore, I feel that they should remain here. Besides I have decided to rent a very large house where, in the fall, I shall be able to hang up these paintings which mean so much to me and my family and are part of my children's lives. I am sure you will understand how I feel and will excuse me for not being able to comply with your wish.

I also want to point out that these pictures have been shown throughout the country and been seen nearly everywhere already and I must admit that the memory of what happened to Mr Kann's picture still haunts me and I would be very much afraid that a similar accident might happen to one of mine. However, this is not the only reason, it is mostly a sentimental one not only for me but also for my family.

I hope that I will be able to grant you any future request as it my greatest desire to cooperate with your marvelous institute for which I have the highest regard.

Yours very sincerely,
PAUL ROSENBERG & CO.

Paul Rosenberg

Paul ROSENBERG

PR/AK

*These have
we understood
Kann's were for
noting so
promptly*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASS: FORTY YEARS OF HIS ART

\$60. for 3 wks.

SECTION IV

1942	Sept. 27 - Oct. 18	Wellesley College Wellesley, Mass.
	Oct. 28 - Nov. 18	Sweet Briar College Sweet Briar, Va.
	Nov. 28 - Dec. 19	Williams College Williamstown, Mass.
1943	Jan. 1 - 22	Indiana University Bloomington, Ind.
	Feb. 5 - 26	Monticello College Alton, Ill.
	Apr. 1 - 30	Portland Art Museum Portland, Ore.

Packed in 2 boxes weighing 904 lbs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO

1942-1943

An exhibition circulated by The Museum of Modern Art, New York City

C H E C K L I S T

Title Poster

<u>Cat. No.</u>	<u>Museum Number</u>	<u>Title</u>
2	E.L.39.624	The Artist's Sister, 1899, oil
51	451.37	La Coiffure, oil, 1905
89	41.1644	Portrait of Braque, oil, 1909
117	E.L.39.1425	Head, pastel and paper, 1914
130	E.L.39.741	Diaghilev and Selisburg, pencil, 1917
184	E.L.39.634	Three Graces, oil and charcoal, 1925
213	E.L.39.612	Running Minotaur, oil, 1928
245	E.L.39.627	The Mirror, oil, 1932
342	E.L.39.639	Portrait of a Lady, oil, 1937
330	39.1093.38	Guernica Study: Weeping Head, oil, 1937

R-59	Color Reproduction of "The Absinthe Drinker"
Mount 1	Guernica Mural - photographic enlargement
Mount 2	Les Demoiselles d'Avignon - photographic enlargement
Mount 3	Head, cubist sculpture - photographic enlargement

Labels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO

1942-1943

An exhibition circulated by The Museum of Modern Art, New York City

C H E C K L I S T

Title Poster

<u>Cat. No.</u>	<u>Museum Number</u>	<u>Title</u>
2	E.L.39.624	The Artist's Sister, 1899, oil
51	451.37	La Coiffure, oil, 1905
89	41.1844	Portrait of Braque, oil, 1909
117	E.L.39.1425	Head, pastel and paper, 1914
130	E.L.39.741	Diaghilev and Selisburg, pencil, 1917
184	E.L.39.634	Three Graces, oil and charcoal, 1925
213	E.L.39.612	Running Minotaur, oil, 1928
245	E.L.39.627	The Mirror, oil, 1932
342	E.L.39.639	Portrait of a Lady, oil, 1937
330	39.1093.38	Guernica Study: Weeping Head, oil, 1937
91	E.L.39.1421	Woman with a MADONNA, oil, 1910

R-59	Color Reproduction of "The Absinthe Drinker"
Mount 1	Guernica Mural - photographic enlargement
Mount 2	Les Demoiselles d'Avignon - photographic enlargement
Mount 3	Head, cubist sculpture - photographic enlargement

Labels

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO

1942-1943

An exhibition circulated by The Museum of Modern Art, New York City

UNPACKING INSTRUCTIONS - BOXES #1 and #2 - Paintings

1. The paintings in Box #1 are very large and heavy. At least 2 men should handle the unpacking.
2. Slide paintings out of grooves in boxes very carefully, one painting at a time.
3. Remove screws holding boards #1 and #2 attached to the back of each painting.
DO NOT REMOVE METAL PLATES SCREWED INTO BACKS OF PAINTINGS.

4. In Box #1, slide package containing Mount 1 from the special partition at side of box.

In Box #2, pull gummed tape from glazed pictures (WATER IS NOT NECESSARY) and stick to sides of box for use in repacking show.

Also in Box #2, slide packages from compartments #1, #2 and #3, containing 2 mounts and poster, E.L.39.1425, and 11 labels respectively.

5. Replace all packing material - boards, screws, bolts, paper - in box and put back cover. The same material must be used in repacking the paintings, which can be correctly done only if the same boards, screws and bolts are used.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO

1942-1943

An exhibition circulated by The Museum of Modern Art, New York City

PACKING INSTRUCTIONS -- BOXES #1 and #2 -- Paintings

1. In Box #1, the following 4 paintings are packed in the order listed:

E.L.39.624	The Artist's Sister, 1899, oil
E.L.39.612	Running Minotaur, oil, 1928
E.L.39.634	Three Graces, oil and charcoal, 1925
451.37	La Coiffure, oil, 1905

In Box #2, the following 6 paintings and 1 color reproduction are packed in the order listed:

E.L.39.627	The Mirror, oil, 1932
E.L.39.639	Portrait of a Lady, oil, 1937
41.1644	Portrait of Braque, oil, 1909
E.L.39.741	Diaghilev and Selisburg, pencil, 1917
R-59	The Absinthe Drinker, color reproduction
39.1093.38	Guernica Study: Weeping Head, oil, 1937
* E.L.39.1425	Head, pastel and paper, 1914

2. Remove screw eyes and picture wire from paintings before packing.
3. Screw into metal plates on back of each painting (except E.L.39.1425) the boards #1 and #2 marked with the number of the painting. BE SURE METAL PLATES ARE FIRMLY ATTACHED.
4. Before packing E.L.39.741 and E.L.39.1425, cover face of glass with 5 or 6 strips of gummed tape to prevent shattering of glass in case of breakage.

Slide paintings into their respective marked grooves. They will fit into the grooves at the sides of the box only in the order listed.

5. In Box #1, wrap Mount #1 in tissue and heavy wrapping paper. Slide into special compartment at one side of box.

In Box #2, place Mounts 2 and 3 and Title Poster face to face and back to back with tissue paper between. Wrap in heavy wrapping paper. Slide into Compartment 1.

Also in Box #2, wrap painting E.L.39.1425 in heavy wrapping paper (*) and slide into Compartment #2, back to side of box.

Also in Box #2, place 11 labels face to face and back to back with tissue paper between and wrap in heavy wrapping paper. Slide package into Compartment #3.

6. Place covers on boxes and fasten securely. Be sure iron washers are on bolts before fastening boxes.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Picasso Picasso
THE MUSEUM OF MODERN ART

Date March 21, April 11 1944

To: Miss Parish, Miss Allen

Re: EL 39.634 - Picasso -

From: Miss Woodruff

The Three Graces

for arrangements for repair picture see memos filed -
The ANIMAL Kingdom in Modern Art - Boyer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

Picasso 40 Years of His Art

THE MUSEUM OF MODERN ART

Date August 20, 1942

To: Miss Dudley
c.c. Frank, Eddie Swenson, Miss Woodruff
From: Miss Courter

Re: Picasso circulating exhibition

Alfred has agreed to let us have the following Picassos for further tour:

<u>Cat. No.</u>	<u>Museum No.</u>	<u>Title</u>	<u>Lent by</u>
L. 2	E.L.39.624	The Artist's Sister, 1899, oil	Picasso
L. 51	451.37	La Coiffure, oil, 1905	Museum Collection
S.R. 89	41.1644	Portrait of Braque, oil, 1909	Frank Crowninshield
S.R. 117	E.L.39.1425	Head, pastel and paper, 1914	Roland Penrose
S.R. 130	E.L.39.741	Diaghilev and Selisburg, pencil, 1917	Picasso
L. 184	E.L.39.634	Three Graces, oil and charcoal, 1925	Picasso
L. 213	E.L.39.612	Running Minotaur, oil, 1928	Picasso
L. 245	E.L.39.627	The Mirror, oil, 1932	Picasso
L. 342	E.L.39.639	Portrait of a Lady, oil, 1937	Picasso
S.R. 330	39.1093.38	Guernica Study: Weeping Head, oil, 1937	Picasso

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

Picasso: 40 Years of the Art

THE MUSEUM OF MODERN ART

Date August 14, 1942

To: Mr. Barr ✓
cc. Dudley, Quinn
From: Miss Courter

Re: Picasso circulating exhibition

Dear Alfred:

I have scheduled ten pictures by Picasso, from the original exhibition, at the following colleges:

Wellesley
Middlebury
Sweetbriar

Other universities have asked for it but the schedule is not as yet settled.

From our collection, and the extended loans, I have chosen the following as the best representation we can give. These ten pictures will be supplemented by a color reproduction of The Absinthe Drinker, together with photographic enlargements of Les Femmes d'Alger, the cubist sculpture Head, and the Guernica mural.

- cat no. 2 The Artist's Sister, 1898, oil - lent by the artist L
- 51 La Coiffure, oil, 1905 - Museum Collection L
- 59 Portrait of Braque, oil, 1909 - lent by Frank Crowninshield S.R.
- 117 Head, pastel and paper, 1914 - lent by Roland Penrose S.R.
- 130 Diaghilev and Selisburg, pencil, 1917 - lent by the artist S.R.
- 161 Pipes of Pan, oil, 1923 - lent by the artist S.R. Damaged
- 213 Running Minotaur, oil, 1921 - lent by the artist L
- 245 The Mirror, oil, 1932 - lent by the artist L
- 342 Portrait of a Lady, oil, 1937 - lent by the artist L
- 330 Guernica Study: Weeping Head, oil, 1937 - lent by the artist S.R.

Can you let me know if any of these pictures will be needed in the Museum during the season. The first engagement is Wellesley's from Sept 27 to Oct. 18. The shops have time to pack the pictures next week.

L = Lincaster

S.R. = 3rd floor storeroom

Alfred N. Barr, Jr., Reg.
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

ce Picasso 1941-42 Barr

PICASSO EXHIBITION

The following will definitely go on tour:

Catalog Number	Museum No.	Title	Medium	Location
2.	39.694	The Artist's Sister, 1899	Oil	The Artist
3.	39.1578	Self Portrait, 1900	Conte crayon	July 18, 1941, Museum
4.	39.917	Le Moulin de la Galette	Oil	J. Thannhauser
10.	39.1977	Bull Ring, 1901	Pastel	J. Thannhauser
21.	39.1584	Street Cleaning, 1902	Color crayon	J. Thannhauser
27.	39.1878	Woman Ironing, 1904	Oil	J. Thannhauser
29.	39.710	Dear Alfred!	Oil	Rosenberg & Helft, Ltd.
31.	39.413	I shall bother you about the exhibitions one at a time so that the whole series of questions will not look too forbidding in one letter.		J. Thannhauser
33.	FR 62			Rockefeller, J.
34.	FR 58			
35.	FR 56	I am enclosing my tentative list for the Picasso exhibition. I suppose you will be using Les Femmes d'Alger, but I have put it on the list because it is the only important picture of this period which we may be able to include. I doubt if we can get anything from Chrysler; I have had no answers to my previous letters.		Rockefeller, J.
36.	34.34			
37.	FR 64			
38.	FR 60			
44.	FR 70			
54.	EL 58	If we can have Thannhauser's Woman Ironing, I think we might be able to give up the Paley picture. Otherwise, I am afraid I would need it seriously; there are so few early pictures available.		Rosenberg & Helft, Ltd.
57.	39.710			
59.	39.64			
69.	39.64	I am writing Paul Rosenberg for this pictures which are not here on extended loan but which I think we need for the travelling show. I do hope he will be willing to lend them.		
71.	39.64			
76.	39.1	Do you have any suggestions for the Blue pictures. I am afraid the only thing outside of the one at the Phillips Gallery is the Mother and Child from the deBeers Collection, which is not first rate.		
80.	39.64			
91.	39.1	Also if we cannot get Le Moulin de la Galette from Thannhauser, what do you think of borrowing Gershwin's The Absinthe Drinker if Mrs. Gershwin has it here in New York.		
94.	39.64			
99.	EL 58			
101.	FR 66			
102.	39.64	I shall be very glad for any changes or suggestions you would like to make in the exhibition. I have tried to avoid using any of our pictures and I think actually the show shapes up fairly well even without the important pictures The Mirror and The Woman in White.		
104.	39.64			
106.	39.1418			
108.	39.1540	Head, 1912-13	Charcoal	Sincerely,
110.	39.1	Alfred H. Barr, Jr., Esq.	Pasted paper & charcoal	Edmond S. Barr, Jr.
112.	39.1	Greensboro	Oil	Soland Penrose
114.	39.1	Vermont	Oil	W. W. A.
116.	39.729	Chinese Conjuror's Costume, 1917	Gouache	Rosenberg & Helft, Ltd.
118.	ec:fp	Diaghilev and Galitzin	Pencil	The Artist
120.	39.741			

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	CE	II.1.91.10.2

PICASSO EXHIBITION

The following will definitely go on tour:

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
2.	39.624	The Artist's Sister, 1899	Oil	The Artist
3.	39.1576	Self Portrait, 1900	Conte crayon	J. Thannhauser
5.	39.917	Le Moulin de la Galette	Oil	J. Thannhauser
10.	39.1577	Bull Ring, 1901	Pastel	J. Thannhauser
21.	39.1584	Street Urchins, 1903	Color crayon	J. Thannhauser
27.	39.1578	Woman Ironing, 1904	Oil	J. Thannhauser
29.	39.710	The Actor, 1904-05	Oil	Rosenberg & Helft, Ltd.
31.	39.415	Two Acrobats with a Dog '05	Gouache	J. Thannhauser
33.	PR 62	The Poor Family, 1905	Etching on zinc	Mrs. John D. Rockefeller, Jr
34.	PR 55	Bust of a Man, 1905	Drypoint	" " "
35.	PR 56	Two Acrobats, 1905	Drypoint	" " "
36.	94.34	Head of a Woman in Profile, 1905	Drypoint	M. M. A.
37.	PR 66	Acrobats, 1905	Drypoint	Mrs. John D. Rockefeller, Jr
39.	PR 60	At the Circus, 1905	Drypoint	" " "
44.	PR 70	The Dance, 1905	Drypoint	" " "
54.	EL 38.3040	Boy Leading a Horse '05	Oil	William S. Paley
67.	39.711	Two Nudes, 1906	Oil	Rosenberg & Helft, Ltd.
68.	39.641	Composition study for Les Demoiselles d'Avignon, 1907	Charcoal & Pastel	The Artist
69.	39.642	Composition study for Les Demoiselles d'Avignon, 1907	Oil on wood	" "
71.	333.39	Les Demoiselles d'Avignon	Oil	M. M. A.
76.	39.1423	Head, 1907?	Oil	Roland Penrose
80.	39.638	Landscape with Figures '08	Oil	The Artist
91.	39.1421	Woman with a Mandolin '10	Oil	Roland Penrose
94.	39.604	Standing Figure, 1910?	Oil	Mrs. Meric Gallery
99.	EL 39.778	"Ma Jolie", 1912	Oil	Marcel Fleischmann
101.	PR 58	Head of a Man, 1912	Etching	Mrs. John D. Rockefeller, Jr
103.	39.629	Still Life with Chair Caning, 1911-12	Oil and pasted paper	The Artist
104.	39.737	Guitar, 1912	Charcoal	Rosenberg & Helft, Ltd.
106.	39.1422	Man with a Violin, '13	Pasted paper & charcoal	Roland Penrose
110.	39.1540	Head, 1912-13	Charcoal	Alfred H. Barr, Jr.
117.	39.1425	Head, 1914	Pasted paper & charcoal	Roland Penrose
120.	92.34	Green Still Life, 1914	Oil	M. M. A.
129.	39.739	Chinese Conjuror's Costume, 1917	Gouache	Rosenberg & Helft, Ltd.
130.	39.741	Diaghilev and Selisburg	Pencil	The Artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

-2-
(Definite)

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
132.	39.742	Three Ballerinas, 1917	Pencil and charcoal	The Artist
135.	39.713	Study for curtain of the ballet Le Tricorne '19	Oil	Rosenberg & Helft, Ltd.
138.	39.740	The Theatre Box, 1921	Oil	" " " "
140.	39.411	The Violinist, 1918	Oil	" " " "
141.	39.721	Still Life with a Pipe '18	Oil	" " " "
144.	39.736	Fisherman, 1918	Pencil	" " " "
145.	39.729	The Window, 1913	Gouache	" " " "
146.	39.725	Table before a Window '19	Oil	" " " "
148.	39.731	Still Life on a Table '20	"	" " " "
149.	39.626	Landscape, 1920	"	The Artist
160.	41.32	The Wrestlers (Six Figures) 1921	Lithograph	M. M. A.
170.	39.1060	Head of a Man, 1922?	Pastel	Mrs. Charles H. Russell Jr.
172.	39.730	Studies of Nude, 1923	Ink	Rosenberg & Helft, Ltd.
176.	PR 228	The Three Bathers, III	Etching on zinc	Mrs. J. D. Rockefeller, Jr.
179.	96.34	Woman in White, 1923	Oil	M. M. A.
181.	39.637	The Pipes of Pan, 1923	Oil	The Artist
184.	39.634	Three Graces, 1924	Oil & charcoal	The Artist
185.	39.717	Still Life with Mandolin and Biscuit, 1924	Oil	Rosenberg & Helft, Ltd.
186.	39.719	Still Life with Biscuits	Oil and sand	" " " "
187.	39.716	The Red Tablecloth '24	Oil	" " " "
188.	39.714	Woman with a Mandolin '25	Oil	" " " "
189.	39.718	The Fish Net, 1925	Oil	The Artist
190.	39.636	The Three Dancers, 1925	Oil	Rosenberg & Helft, Ltd.
191.	39.720	The Ram's Head, 1925	Oil	" " " "
193.	39.715	Still Life with Bottle of Wine, 1926	Oil	" " " "
194.	39.735	Three Dancers Resting '25	Ink	Mus. of M.A.
195.	128.35	Four Ballet Dancers, 1925	Ink	Mrs. J. D. Rockefeller, Jr.
202.	PR 69	Interior, 1926	Lithograph	" " " "
203.	PR 57	Reading, 1926	Lithograph	" " " "
204.	39.727	The Painter and His Model, 1926	Ink	Rosenberg & Helft, Ltd.
207.	450.37	Seated Woman, 1926-27	Oil	M. M. A.
208.	39.617	Woman in an Armchair '27	Oil	The Artist
210.	39.610	Figure, 1927	Oil on plywood	The Artist
212.	218.35	The Studio, 1927-28	Oil	M. M. A.
213.	39.612	Painting, 1928	Oil	The Artist
215.	39.613	The Studio, 1928	Oil	" " " "
222.	PR 50	Face, 1928	Lithograph	Mrs. J. D. Rockefeller, Jr.
225.	PR 51	Two Nudes, 1930	Etching	" " " "
227.	39.1045	Death of Orpheus, 1930	Etching	Monroe Wheeler
229.	39.616	Woman in an Armchair '29	Oil	The Artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

-3-
(Definite)

<u>Catalog</u> <u>Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
330.	39.619	Bather, Standing, 1929	Oil	The Artist
331.	39.602	Seated Bather, 1929	Oil	Mrs. Meric Gallery
332.	39.621	Acrobat, 1930	Oil	The Artist
333.	39.630	Crucifixion, 1930	Oil on wood	The Artist
335.	39.614	Swimming Woman, 1929	Oil	The Artist
337.	39.620	Figure Throwing a Stone '31	Oil	" "
338.	39.712	Pitcher and Bowl of Fruit	Oil	Rosenberg & Helft, Ltd.
340.	39.625	Still Life on a Table '31	Oil	The Artist
341.	39.618	Reclining Woman, 1931	Oil	" "
342.	39.615	Seated Nude, 1931	Oil	" "
344.	39.605	Nude on a Black Couch, 1932	Oil	Mrs. Meric Gallery
345.	39.627	The Mirror, 1932	Oil	The Artist
346.	2.38	Girl Before a Mirror '32	Oil	M. W. A.
347.	39.623	Figure in a Red Chair '32	Oil	The Artist
354.	39.622	Three Women by the Sea '32	Oil	" "
355.	39.611	Two Women on the Beach '33	Oil	" "
360.	39.728	Sculptor and His Statue 1933	Gouache	Rosenberg & Helft, Ltd.
362.	39.628	Circus (Acrobats) '33	Oil	The Artist
364.	39.1575	Girl Reading, 1934	Oil	Peter Watson
368.	39.268	Interior with a Girl Drawing, 1935	Oil	Mrs. Meric Gallery
376.	39.722	Pitcher and Candle '37	Oil	Rosenberg & Helft, Ltd.
341.	39.1574	Birdcage and Playing Cards, 1937	Oil	Elsa Schiaparelli
343.	39.1420	Portrait of Nusch, 1937	Pen and ink wash	Roland Penrose
342.	39.639	Portrait of a Lady, 1937	Oil	The Artist
344.	39.1424	The End of a Monster, '37	Pencil	Roland Penrose
350.	39.1581	Head of a Woman, 1938	Color Crayon	Mrs. Meric Gallery
351.	39.609	Seated Woman, 1938	Ink	" " "
352.	39.1580	Woman in an Armchair '38	Color Crayon	" " "
353.	39.1582	Woman in an Armchair, '38	Ink and crayon	" " "
354.	39.608	Three Figures, 1938	Ink and wash	" " "
355.	39.1486	Man with an All-day- sucker, 1938	Oil	Walter P. Chrysler, Jr.
357.	39.607	Head of a Woman, 1938	Ink	Mrs. Meric Gallery
359.	39.723	Girl with Dark Hair, '39	Oil on wood	Rosenberg & Helft, Ltd.
360.	39.724	Girl with Blond Hair '39	Oil on wood	" "
379.	39.601	Girls with a Toy Boat, '37	Oil & charcoal	Mrs. Meric Gallery
345.	39.603	Girl with a Cock, 1938	Oil	Mrs. Meric Gallery

278
SUEPNICA MUPAL #280. There is a box for this with studies and postscripts:

181-64	39.1093.4		
	39.1093.59	Composition studies	Pencil on blue paper
185.	39.1093.3	Study for the horse	Pencil on blue paper

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

-4-

(Definite)

<u>atalog umber</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
UERNICA (Cont'd) - Studies and postscripts:				
86.	39.1093.2	Composition study	Pencil on gesso	
87.	39.1093.1	Composition study	Pencil on gesso	
88.	39.1093.7	Horse's head	Oil on canvas	
89-90	39.1093.8			
	a-b	Studies for horse's head	Pencil on blue paper	
91.	39.1093.9	Horse and Bull	Pencil on tan paper	
92.	39.1093.5	Composition study	Pencil on white paper	
93.	39.1093.10	Horse and woman with dead child	Pencil on white paper	
94.	39.1093.6	Composition study	Pencil on white paper	
95.	39.1093.20	Woman with dead child on ladder	Pencil on white paper	
96.	39.1093.21	Woman with dead child	Ink on white paper	
97-98	39.1093.11-12	Studies for the horse	Pencil on white paper	
99.	39.1093.13	Horse	Pencil and color crayon on white paper	
00.	39.1093.15	Bull's head	Pencil on white paper	
01.	39.1093.23	Woman with dead child	Color crayon and pencil on white paper	
02.	39.1093.16	Bull	Pencil on white paper	
03.	39.1093.22	Woman with dead child	Color crayon and pencil on white paper	
04.	39.1093.28	Head	Pencil and color crayon on white paper	
05.	39.1093.57	Hand with broken sword	Pencil on white paper	
06.	39.1093.14	Horse's head	Pencil on gray paper	
07.	39.1093.17	Horse's head	Pencil on white paper	
08-09	39.1093.18-19	Studies for bull's head	Pencil on gray tinted paper	
10.	39.1093.50	Head	Pencil and gouache on white paper	
11-13	39.1093.44, 39.1093.47, 39.1093.48	Heads	Pencil & gouache on white paper	
14.	39.1093.29	Head	Pencil on gray paper	
15.	39.1093.49	Man	Pencil and gouache on white paper	
16.	39.1093.34	Woman with dead child	Pencil, ink and gouache on gray paper	
17.	39.1093.25	Woman with dead child	Pencil, color crayon and oil on white paper	
18.	39.1093.33	Weeping head	Pencil, color crayon and gouache on white paper	
19.	39.1093.35	Head	Pencil, color crayon and gouache on white paper	
20-22	39.1093.34, 39.1093.36, 39.1093.52	Weeping heads	Pencil and color crayon on white paper	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

-5-

(Definite)

GUERNICA STUDIES AND POSTSCRIPTS (CONT'D.)

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
323.	39.1093.45	Head and horse's hoofs	Pencil and gouache on white paper	
324-25	39.1093.46 39.1093.56	Heads and Hand	Pencil and gouache on white paper	
326-27	39.1093.30, 39.1093.31	Heads	Pencil and crayon on white paper	
328.	39.1093.32	Head	Pencil and color crayon on white paper	
329.	39.1093.26	Weeping Head	Pencil and oil on canvas	
330.	39.1093.38	Weeping Head	Oil on canvas	
331.	39.1093.27	Woman	Pencil and oil on canvas	
332.	39.1093.51	Weeping head	Pencil and gouache on card-board (NOT EXHIBITED)	
333.	39.1093.42	Weeping Woman	Etching and aquatint	
334.	39.1093.43	Weeping Woman	Etching and aquatint	
335.	39.1093.54	Weeping head	Ink on white paper	
336.	39.1093.53	Weeping head	Ink on tan paper (NOT EXHIBITED)	
337.	39.1093.58	Composition study	Oil on canvas	
338.	39.1093.40	Head	Pencil and ink on white paper	
339.	39.1093.37	Head	Ink and oil on canvas	
340.	39.1093.41	Head	Oil on canvas	
118.	39.733	Bird on a Branch, 1913	Oil	Rosenberg & Helft, Ltd.
164.	39.1768	Three Musicians, 1921	Oil	" "
167.	39.635	The Race, 1922	Tempera on wood	The Artist
171.	39.726	View of St. Malo, '22	Ink and pencil	Rosenberg & Helft, Ltd.
221.	39.734	Beach Scene, 1928	Oil	" "
250.	39.1579	Woman Sleeping, 1932	Oil	J. Thannhauser
272.		Copper plate for Lysistrata illus. '34	Indecent	M. M. A.

-26

39.1870

*The Frugal Repast '04**Schicwind*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
4.	39.1498	Heads and figures, 1900?	Conte crayon	Walter P. Chrysler, Jr.
6.	39.1499	Old Musician, 1900?	Pencil	"
11. out	39.1490	Chrysanthemums, 1901?	Oil	"
13.	39.1502	Burial, 1901?	Pencil & watercolor	"
14.	39.1497	"Jardin Paris", 1901-02	Watercolor	"
18. out	39.307	Two Women at a Bar, 1902	Oil	"
22.	39.1503	Beggar, 1903?	Ink and pencil	"
28.	39.1493	"Esquisse pour Hotel de l'Ouest..Chambre 22" 1904	Watercolor	"
64.	39.1500	Figure Study, Back, '06	Charcoal	"
72. out	39.1484	Dancer, 1907	Oil	"
73.	39.1501	Dancer, 1907	Watercolor	"
74.	39.1495	Standing Figure, 1907	Brush and ink	"
78. out	39.1482	Head (Tete negre), '08	Oil	"
84. out	39.1480	Woman with Pears, 1909	Oil	"
87.	39.1510	Head, 1909	Gouache	"
90. out	39.1481	Woman in a Landscape, '09	Oil	"
100. out	39.1505	L'Arlesienne, 1912	Oil	"
109. out	39.1489	The Model, 1912 or '13	Oil	"
155. out	39.1485	Two Seated Women, 1920	Oil	"
156.	39.1483	Landscape, 1921	Pastel	"
157.	39.1494	Hand, 1921	Pastel	"
162.	39.1492	Still Life, 1921	Gouache	"
163.	39.1512	Girl in a Yellow Hat '21	Pastel	"
180. out	39.1491	By the Sea, 1923	Oil on wood	"
199.	39.1496	Head, 1926	Charcoal & white chalk	"
234.	39.1506	Project for a Monument (Metamorphose), 1930	Oil on wood	"
248.	39.1509	Seated Woman and Bearded Head, 1932	Ink and pencil	"
269.	39.1488	Sleeping Girl, 1935	Oil	"
348.	39.1508	Cock, 1938	Pastel	"
349. out	39.306	Portrait, 1938	Oil	"
355.	39.1486	Man with an All-day-sucker, 1938	Oil	"
50.	39.1504	"Ex-Libris: Guillaume Apollinaire.", 1905	Ink and watercolor	"
60.	39.1507	Woman Combing her Hair, 1905	Bronze	"

- 118 39.733 Bird on Branch

- 164 39.1768 3 musicians

- 200 39.632 Quatre 1926

- 201 39.633 " "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.2

PICASSO EXHIBITION

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Medium</u>	<u>Lender</u>
1.	WO 39.1478	Roses, 1898	Oil	✓ Bignou Gallery
12.	WO 39.1439	Harlequin, 1901	Oil	✓ Mr. & Mrs. Henry Clifford
20.	WO 39.1435	The Old Guitarist	Oil on panel	✓ Art Inst. of Chicago
43.	OK 39.1057	Salome, 1905	Drypoint	✓ Weyhe Gallery
52.	WO 39.1465	The Watering Place	Gouache	✓ Worcester Art Museum
58.	OK 39.1455	Fernande Olivier '05	Oil	✓ Mr. A. R. Solomon, Cambridge, Mass.
61.	WO 39.1438	Standing Nude, '05	Gouache	✓ Cleveland Mus. of Art
70.	WO 39.1519	Composition study for Les Demoiselles d'Avignon, 1907	Watercolor	✓ Museum of Living Art
82.	WO 39.1477	Fruit Dish, 1909	Oil	✓ Bignou Gallery
102.	OK 39.1056	Still Life with Bottle, 1912	Drypoint	✓ Weyhe Gallery
133.	OK 39.1442	Pierrot and Harlequin, 1918	Pencil	✓ Mrs. Chas. B. Goodspeed
134.	OK 39.1078	Pierrot and Harlequin, 1919	Gouache	" " " "
136.	OK 39.752	Costume Design '19	Gouache	✓ Mrs. Ray Slater Murphy
142.	OK 39.1432	Bathers, 1918	Pencil	✓ Fogg Art Museum
150.	WO 39.1487	Classie Head '21	Pastel	✓ Worcester Art Museum
166.	OK 39.979	Guitar, 1922	Oil	Paul Willert
174.	WO 39.1065	The Sigh, 1923	Oil & charcoal	James Thrall Soby
182.	OK 39.1447	Musical Instruments, 1923	Oil	yes Mrs. Patrick C. Hill
197.	39.751	Pas de deux '25	Ink	yes Mrs. Ray Slater Murphy
198.	OK 39.1051	Head of a Woman '25	Lithograph	yes Buccholz Gallery
205.	OK 39.1016	Painter with a Model Knitting '27	Etching	? Mrs. Lloyd Bruce Wescott
217.	39.640	Head of a woman, '27 or '28	Oil and sand	The Artist
226.	K 39.1011	Combat of Perseus and Phineus over Andromeda, 1930	Etching	Marie Harriman Gallery
239.	OK 39.1044	Two Nudes in a Tree	Etching	✓ Weyhe Gallery
249.	39.1475	Seated Woman '32	Oil on wood	✓ Lee A. Ault
252.	OK 39.1053	Bathers and Diver	Etching - black ink	✓ Weyhe Gallery
253.	OK 39.1043	Bathers and Diver	Etching - white ink	✓ Weyhe Gallery
270.	OK 39.1077	Myrrhina and Kine-sias, 1934	Etching	✓ George Macy
274.	OK 39.1050	Dreams and Lies of Franco, 1937	Etching & aquatint	J. B. Neumann
275.	39.1050	" " "	" " "	" " "
360a)	WO 39.1558	Inspiration '35?	Gobelin tapestry	Through courtesy of Mme. Cuttoli, Dorothy Liebes
360b)	WO 39.1557	Minotaur, 1936	" "	and San Francisco Museum

WO
* 161 OK
- 83

3 p'tgs.
Needle
36.78

pencil
Woman's Head

Palitzin
Wescott

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Unique Fig. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date

7-30

For

By

Phone

Time

Remarks

Very sorry = call
had two Picasso's now —
Harris had them for two
years. Might possibly be
able to "come together with" us
in September. 1/2 ps, he
will call you. I read him
Harris = he seemed impressed
Rec'd by

Dear Mr. Thannhauser

You have been
tlen this year
however, that
this great wor
tour.

Since the retu
from other ins
modated on our
lection of app
extended loans

We plan to retu
pictures from
smaller collect

... be retrospective in that the highlights in the
development of his work will be represented. We need seriously important
paintings from the years 1900 to 1905. Would you find it possible to lend
us again "Le Moulin de la Galette" and "The Woman Ironing"?

The exhibition will go on tour in October, to return to us late in May
1942. We would, of course, insure the painting at your valuation against
all risks except war and confiscation, until it is returned to you. I
can assure you that every care will be given the pictures to safeguard
them against any possible damage.

May I hear from you at your early convenience? I should like to prepare
the material for exhibition before going on vacation in August.

Very sincerely yours,

Justin Thannhauser, Esq.
165 East 62nd Street
New York, N.Y.

cc:fp

24, 1941

to traveling exhibi-
w you will agree,
r country to see
e exhibition on

had twelve requests
uld not be accom-
embée a smaller col-
collection and the
the war.

lon using important
hat even this

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

NYC
+

Thannhauser

July 24, 1941

Dear Mr. Thannhauser:

You have been so generous in helping us with the Picasso traveling exhibition this year, I hesitate to turn to you again. I know you will agree, however, that it is most important for the people of our country to see this great work while we have an opportunity to send the exhibition on tour.

Since the return of the collection this spring we have had twelve requests from other institutions throughout the country which could not be accommodated on our original schedule. I should like to assemble a smaller collection of approximately thirty pictures from our own Collection and the extended loans which we are storing for the duration of the war.

We plan to retain the character of the original exhibition using important pictures from various periods of Picasso's career, so that even this smaller collection will be retrospective in that the highlights in the development of his work will be represented. We need seriously important paintings from the years 1900 to 1905. Would you find it possible to lend us again "Le Moulin de la Galette" and "The Woman Ironing"?

The exhibition will go on tour in October, to return to us late in May 1942. We would, of course, insure the painting at your valuation against all risks except war and confiscation, until it is returned to you. I can assure you that every care will be given the pictures to safeguard them against any possible damage.

May I hear from you at your early convenience? I should like to prepare the material for exhibition before going on vacation in August.

Very sincerely yours,

Justin Thannhauser, Esq.
165 East 62nd Street
New York, N.Y.

cc:fp