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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

PICASSO: FORTY YEARS OF HIS ART
P 1940-43 EDITIONS I & II

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Picasso: Forty Years of His Art
Editions I & II

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART (WORKS PRINTED)

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PICASSO: FORTY YEARS OF HIS ART

PICASSO: FORTY YEARS OF HIS ART

ItineraryDatesInstitutionEDITION I Picasso: Forty Years of His Art

1940	Feb. 1 to Mar. 5	The Art Institute of Chicago, Chicago, Ill.
	Mar. 16 to Apr. 14	City Art Museum of St. Louis, Mo.
	Apr. 26 to May 25	Museum of Fine Arts (under auspices of Institute of Modern Art), Boston, Mass.
	June 25 to July 22	San Francisco Museum of Art, San Francisco, Cal.

EDITION II Picasso: Forty Years of His Art

	Sept. 28 to Oct. 27	Cincinnati Museum of Art (under auspices of Cincinnati Modern Art Society), Cincinnati, Ohio.
	Nov. 7 to Dec. 8	Cleveland Museum of Art, Cleveland, Ohio.
	Dec. 20 to Jan. 17	Isaac Delgado Museum (under auspices of Picasso Exhibition Committee), New Orleans, La.
1941	Feb. 1 to Mar. 2	Minneapolis Institute of Arts, Minneapolis, Minn.
	Mar. 15 to Apr. 13	Carnegie Institute, Pittsburgh, Pa.

EDITION III Picasso: Epochs in His Art

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

EDITION IV Picasso - 1942-1943

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

Special Loan of Guernica mural and 59 Studies

1941	Nov. 4 to Nov. 30	Columbus Gallery of Fine Arts, Columbus, Ohio.
1942	Sept. 24 to Oct. 30	Fogg Museum, Cambridge, Mass.

Attendance Figures:

Chicago	67, 661
St. Louis	47, 530
Cincinnati	21, 528
Cleveland	22, 938
Minneapolis	21, 500
Pittsburgh	12, 734

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PISSARRO, JULES PIERRE (1830-1903)
An exhibition organized by The Museum of Modern Art, New York

EXHIBITION LIST

The exhibition, further reduced, has been shown at:

Early Works: 1882 - 1906

- | | | |
|----|--|------|
| 2 | The Cincinnati Art Museum, Cincinnati, Ohio | 1892 |
| 3 | 39.576 Self Portrait, 1890 | |
| 5 | The Cleveland Museum of Art, Cleveland, Ohio | 1900 |
| 21 | 39.1584 Street Figures, 1890 | |
| 29 | The Isaac Delgado Museum of Art, New Orleans, Louisiana | |
| 30 | under the sponsorship of the Picasso Exhibition Committee | |
| 31 | 39.413 Two Figures with a Dog, 1906 | |
| 34 | The Minneapolis Institute of Arts, Minneapolis, Minnesota, and | |
| 37 | 39.711 Two Figures, 1906 | |
| | Carnegie Institute, Pittsburgh, Pennsylvania | |

The Matisse Period

- | | | |
|----|---|--|
| 48 | 39.641 Study for Les Femelles d'Avignon, 1899 | |
| 49 | 39.642 " " " " " " | |
| 51 | 39.643 Les Femelles d'Avignon, 1906-07 | |
| 56 | 39.1428 Head, 1907 ? | |
| 62 | 39.653 Landscape with Figures, 1906 | |

Medieval Cubism: 1909-1913

- | | | |
|-----|---|--|
| 83 | 36.28 Woman's Head, 1909? (bronze) | |
| 91 | 39.1421 Woman with a Mandolin, 1910 | |
| 94 | 39.604 Standing Figure, 1910? | |
| 99 | E.L.39.775 "Ma Jolie" (Woman with a Guitar), 1910 | |
| 108 | 39.629 Still Life with Chair Caning, 1910-1913 | |

Synthetic Cubism

- | | | |
|-----|-------------------------------|--|
| 110 | 39.1540 Head, 1912-1913 | |
| 117 | 39.1425 Head, 1914 | |
| 119 | 39.733 Bird on a Branch, 1913 | |
| 120 | 39.34 Green Still Life, 1913 | |
| 140 | 39.611 The Violinist, 1913 | |
| 146 | 39.729 The Window, 1913 | |

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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

I N S T A L L A T I O N L I S TPAINTINGS AND DRAWINGS:Early Work: 1899 - 1906

2	39.624	The Artist's Sister, 1899
3	39.1576	Self Portrait, 1900
5	39.917	Le Moulin de la Galette, 1900
21	39.1584	Street Urchins, 1903
27	39.1578	Woman Ironing, 1904
29	39.710	The Actor, 1904-05
31	39.415	Two Acrobats with a Dog, 1905
54	E.L.38.3040	Boy Leading a Horse, 1905
67	39.711	Two Nudes, 1906

The Negro Period

68	39.641	Study for Les Demoiselles d'Avignon, 1907
69	39.642	" " " " " "
71	333.39	Les Demoiselles d'Avignon, 1906-07
76	39.1423	Head, 1907 ?
80	39.638	Landscape with Figures, 1906

Analytical Cubism: 1909-1912

83	36.28	Woman's Head, 1909? (bronze)
91	39.1421	Woman with a Mandolin, 1910
94	39.604	Standing Figure, 1910?
99	E.L.39.778	"Ma Jolie" (Woman with a Guitar), 1912
103	39.629	Still Life with Chair Caning, 1911-1912

Synthetic Cubism

110	39.1540	Head, 1912-1913
117	39.1425	Head, 1914
118	39.733	Bird on a Branch, 1913
120	92.34	Green Still Life, 1914
140	39.411	The Violinist, 1918
145	39.729	The Window, 1919

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149	39.626	Landscape, 1920
164	39.1768	Three Musicians, 1921
166	39.979	Guitar, 1922

"Classic" Period and The Ballet

129	39.739	Chinese Conjurer's Costume, 1917
130	39.741	Diaghilev and Selisburg, 1917
132	39.742	Three Ballerinas, 1917
138	39.740	The Theatre Box, 1921
167	39.635	The Race, 1922
171	39.726	View of St. Malo, 1922
172	39.738	Studies of Nude, 1923
179	96.34	Women in White, 1923
181	39.637	The Pipes of Pan, 1923
184	39.634	Three Graces, 1924
194	39.735	Three Dancers Resting, 1925
195	128.35	Four Ballet Dancers, 1925

1922 - 1925

182	39.1447	Musical Instruments, 1923
185	39.717	Still Life with Mandolin and Biscuit
186	39.719	Still Life with Biscuits, 1924
187	39.716	The Red Tablecloth, 1924
188	39.714	Woman with a Mandolin, 1925
189	39.718	The Fish Net, 1925
190	39.636	The Three Dancers, 1925
191	39.720	The Ram's Head, 1925

1926 - 1928

193	39.715	Still Life with a Bottle of Wine, 1926
200	39.632	Guitar, 1926
201	39.633	" "
207	450.37	Seated Woman, 1926-27
208	39.617	Woman in an Armchair, 1927
210	39.610	Figure, 1927
213	39.612	Running Minotaur, 1928
212	213.35	The Studio, 1927-28

1928 - 1930

217	39.640	Head of a Woman, 1927 or 1928
230	39.619	Bather, Standing, 1929
231	39.602	Seated Bather, 1929
232	39.621	Acrobat, 1930
233	39.630	Crucifixion, 1930

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1931 - 1933

240	39.625	Still Life on a Table, 1931
245	39.627	The Mirror, 1932
246	2.38	Girl Before a Mirror, 1932
247	39.623	Figure in a Red Chair, 1932
250	39.1579	Women Sleeping, 1932
254	39.622	Three Women by the Sea, 1932
256	39.611	Two Women on the Beach, 1933
260	39.728	Sculptor and His Statue, 1933
262	39.628	Circus, 1933

1934 - 1937

268	39.268	Interior with a Girl Drawing, 1935
341	39.1574	Birdcage and Playing Cards, 1937
342	39.639	Portrait of a Lady, 1937
343	39.1420	Portrait of Musch, 1937 (ink wash)
344	39.1424	The End of a Monster, 1937 (pencil)

1938 - 1939

not cat'd	40.4027	Woman in an Armchair, 1938
350	39.1581	Head of a Woman, 1938 (color crayon)
352	39.1580	Woman in an Armchair, 1938 (ink w. color cr.)
354	39.608	Three Figures, 1938 (Ink and wash)
357	39.607	Head of a Woman, 1938 (ink)
360	39.724	Girl with Blond Hair, 1939

280 - 340

Guernica mural and 59 studies for Guernica

PRINTS

26	39.1870	The Frugal Repast, 1904
33	Pr 62	The Poor Family, 1905
34	Pr 55	Bust of a Man, 1905
35	Pr 56	Two Acrobats, 1905
36	94.34	Head of a Woman in Profile, 1905
37	Pr 66	Acrobats, 1905
39	Pr 60	At the Circus, 1905
43	40.18	Salome, 1905
44	Pr 70	The Dance, 1905
101	Pr 58	Head of a Man, 1912
102	39.1056	Still Life with Bottle, 1912
160	41.32	The Wrestlers, 1921
176	Pr 228	The Three Bathers, III, 1922-23

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PRINTS (continued)

202	Pr 69	Interior, 1926
203	Pr 57	Reading, 1926
222	Pr 50	Face, 1928
225	Pr 51	Two Nudes, 1930
252 a & b	40.4130, 40.4131	Bathers and Diver, 1932?
273	39.369	Minotauromachy, 1935
274 & 275	39.1050	Dreams and Lies of Franco, 1937
334	39.1093.43	Weeping Woman, 1938

MOUNTS

204	39.727	The Painter and His Model, 1926 (an original ink study to be shown with prints from the book <u>Le Chef d'Oeuvre Inconnu</u>)
205 a,b,c	39.1016	3 mounts containing illustrations for <u>Le Chef d'Oeuvre Inconnu</u> , 1927
226 a,b,c	39.1011	3 mounts containing illustrations for Ovid's <u>Les Metamorphoses</u> , 1930
227	39.1045	Death of Orpheus, 1930 (framed)
(270	39.936	Illustrations for Aristophanes' <u>Lysistrata</u>
(272	577.39	Copper plate for <u>Lysistrata</u> illustration
not cat'd	39.730	4 mounts containing costume designs for <u>Le Tricorne</u>
not cat'd		3 mounts showing development of Guernica mural from May 11 to completion

GUERNICA MURAL AND STUDIES

280	39.1095	Guernica Mural
<u>May 1</u>		
281-282	39.1093.4	Composition studies for Guernica
283-284	39.1093.59	" " " "
285	39.1093.3	Study for the horse
286	39.1093.2	Composition study
<u>May 2</u>		
287	39.1093.1	Composition study
288	39.1093.7	Horse's head
289-290	39.1093.8a-b	Studies for horse's head

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Early May

291 39.1093.9 Horse and Bull

May 8

292 39.1093.5 Composition study
 293 39.1093.10 Horse and woman with dead child

May 9

294 39.1093.6 Composition study
 295 39.1093.20 Woman with dead child on ladder
 296 39.1093.21 Woman with dead child

May 10

297 39.1093.11 Study for the horse
 298 39.1093.12 " " " "
 299 39.1093.13 Horse
 300 39.1093.15 Bull's Head
 301 39.1093.23 Woman with dead child

May 11

302 39.1093.16 Bull

May 13

303 39.1093.22 Woman with dead child
 304 39.1093.28 Head
 305 39.1093.57 Hand with broken sword

May 20

306 39.1093.14 Horse's Head
 307 39.1093.17 " "
 308 39.1093.18 Study for bull's Head
 309 39.1093.19 " " " "
 310 39.1093.50 Head

May 24

311 39.1093.44 Head
 312 39.1093.47 "
 313 39.1093.48 "

May 27

314 39.1093.29 Head
 315 39.1093.49 Man

May 28

316 39.1093.24 Woman with dead child
 317 39.1093.25 " " " "
 318 39.1093.33 Weeping Head

May 31

319 39.1093.35 Head

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June 3

320	39.1093.34	Weeping Head
321	39.1093.36	" "
322	39.1093.52	" "
323	39.1093.45	Head and horse's hoofs

June 4

324	39.1093.46	Heads
325	39.1093.56	Hand

June 8

326	39.1093.30	Head
327	39.1093.31	"

June 13

328	39.1093.32	Head
-----	------------	------

June 15

329	39.1093.26	Weeping Head
-----	------------	--------------

June 21

330	39.1093.38	Weeping Head
-----	------------	--------------

June 22

331	39.1093.27	Woman
332	39.1093.51	Weeping Head

July 2

333	39.1093.42	Weeping Woman
-----	------------	---------------

July 4

335	39.1093.54	Weeping Head
336	39.1093.53	" "

POSTSCRIPTS TO GUERNICA MURALSeptember 26

337	39.1093.58	Composition study
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October 12

338	39.1093.40	Head
-----	------------	------

October 13

339	39.1093.37	Head
-----	------------	------

October 17

340	39.1093.41	Head
-----	------------	------

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UNPACKING & PACKING INSTRUCTIONS FOR BOXES

INCLUDING CHRYSLER LOANS

rk

30 thru 34, 36 thru 40,
ru 70, 72, 73, 76, 78

box.

2. Slide paintings out of grooves and remove screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES.

3. Put all packing material - screws, boards and braces - back into the box and replace cover. The pictures must be repacked in the same boxes and will fit correctly only if the same boards and braces are used.

4. Please notify The Museum of Modern Art at once of any damage or any omissions from our Box List.

PLEASE NOTE: A number of paintings are glazed. Please remove the masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary to remove the tape.)

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PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR OIL PAINTINGS - BOXES 22 thru 26, 30 thru 34, 36 thru 40,
46 thru 50, 68 thru 70, 72, 73, 76, 78

1. Remove screws holding braces, marked A and B, at sides of box.
Lift out braces.
2. Slide paintings out of grooves and remove screws holding boards
#1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES.
3. Put all packing material - screws, boards and braces - back into the box and replace cover. The pictures must be repacked in the same boxes and will fit correctly only if the same boards and braces are used.
4. Please notify The Museum of Modern Art at once of any damage or any omissions from our Box List.

PLEASE NOTE: A number of paintings are glazed. Please remove the masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary to remove the tape.)

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PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR WATERCOLORS, PRINTS AND SMALL OILS - BOXES 28, 41
and 41 thru 45

1. Lift out cases containing glazed pictures with great care, one at a time.
2. Take pictures out of cardboard cases.
3. Remove masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary in removing masking tape.)
4. Replace all packing material - cardboard cases, rolls of tape, tissue paper, screws - in packing box from which it has been removed and put back cover.

The pictures can be repacked correctly only if the same packing material is used.

5. Please notify The Museum of Modern Art at once of any damages or omissions from the Box List.

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PICASSO: FORTY YEARS OF HIS ART

PICASSO: FORTY YEARS OF HIS ART. Museum of Modern Art, New York
An exhibition circulated by The Museum of Modern Art, New York
An exhibition circulated by The Museum of Modern Art, New York

UNPACKING INSTRUCTIONS FOR VERY LARGE PAINTINGS: BOXES 29, 35 and 71

1. Unscrew boards A, B and C from outside of box. These boards hold the painting firmly in the box. (Box #71 has only two boards.)
2. Unscrew the boards from the back of the painting and lift out boards. DO NOT REMOVE THE METAL PLATES OR WOOD PLATES ON THE BACK OF PICTURES.
3. Lift out paintings with the utmost care to avoid damage to frame or canvas.
4. Replace boards and screws in each box and put back covers. The paintings can be repacked correctly only if the same boards are used.

UNPACKING INSTRUCTIONS FOR BOX #65 - Stretcher frame for Guernica mural

1. Unscrew the two braces holding stretcher frame pieces in box. Lift out braces.

UNPACKING INSTRUCTIONS FOR BOX #27 - SCULPTURE

1. Lift out sculpture from special partitions in the box and remove flannel carefully. material in packing box and put back cover.
2. Replace all packing material - flannel, shredded newspaper, screws - in packing box and put back cover.

PLEASE NOTIFY THE MUSEUM OF MODERN ART AT ONCE OF ANY DAMAGES OR OMISSIONS

UNPACKING INSTRUCTIONS FOR BOX #79 - Guernica mural, #289

1. Lift out roll containing mural with the utmost care and remove wrapping paper.
2. Unroll mural very carefully to avoid damage.
3. Replace all packing material - wrapping paper, screws - in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #80 - All mounted material

1. Unstrew packages of mounts one at a time. Remove wrapping paper carefully.
2. Replace all packing material in box and put back cover.

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PICASSO: FORTY YEARS OF HIS ART

PICASSO: FORTY YEARS OF HIS ART. Museum of Modern Art, New York

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SPECIAL UNPACKING INSTRUCTIONS

UNPACKING INSTRUCTIONS FOR BOX #84 - Dancer, Painting #72

1. Unscrew boards A and B holding painting in box. (The bolts are inserted from the outside of the box.) Lift out boards.
2. Lift out painting with the utmost care. The frame is extremely fragile. It requires special care in handling.
3. Replace boards and screws in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #85 - Stretcher frame for Guernica mural

1. Unscrew the two braces holding stretcher frame pieces in box. Lift out braces.
2. Lift out stretcher frame pieces.
3. Replace all packing material in packing box and put back cover.

PLEASE NOTIFY THE MUSEUM OF MODERN ART AT ONCE OF ANY DAMAGES OR OMISSIONS FROM THE ENCLOSED BOX LIST. BOX #86 - Guernica mural, #280

1. Lift out roll containing mural with the utmost care.

THE MURAL IS ROLLED ONTO ROLLER FRAME. It must be unrolled on a large surface which has been completely covered with clean, smooth wrapping paper.

2. Replace all packing material - wrapping paper, roll, screws, tissue paper - in box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #80 - All mounted material

1. Lift out packages of mounts one at a time. Remove wrapping paper carefully.
2. Replace all packing material in box and put back cover.

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PICASSO: FORTY YEARS OF HIS ART

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SPECIAL UNPACKING INSTRUCTIONS

UNPACKING INSTRUCTIONS FOR VERY LARGE PAINTINGS: BOXES 29, 35 and 71

1. Unscrew boards A, B and C from outside of box. These boards hold the painting firmly in the box. (Box #71 has only two boards.)
2. Unscrew the boards from the back of the painting and lift out boards. DO NOT REMOVE THE METAL OR WOOD PLATES ON THE BACK OF THE PICTURES.
3. Lift out paintings with the utmost care to avoid damage to frame or canvas.
4. Replace boards and screws in each box and put back covers. The paintings can be repacked correctly only if the same boards are used.

UNPACKING INSTRUCTIONS FOR BOX #27 - SCULPTURE

1. Lift out the two pieces of sculpture from special partitions in box, one at a time. Remove flannel carefully.
2. Replace all packing material - flannel, shredded newspaper, screws - in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #79 - Guernica mural, #280

1. Lift out roll containing mural with the utmost care.

THE MURAL IS ROLLED ONTO ROLLER FACE OUT. It must be unrolled on a very large surface which has been completely covered with clean, smooth wrapping paper.

3. Replace all packing material - wrapping paper, roll, screws, tissue paper - in box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #80 - All mounted material

1. Lift out packages of mounts one at a time. Remove wrapping paper carefully.
2. Replace all packing material in box and put back cover.

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UNPACKING INSTRUCTIONS FOR BOX #84 - Painting #72, Dancer

1. Unscrew boards A and B holding painting in box. (The bolts are inserted from the outside of the box.) Lift out boards.
2. Lift out painting with the utmost care. The frame is extremely fragile. It required special care in handling.
3. Replace boards and screws in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #85 - Stretcher frame for Guernica mural

1. Unscrew the two braces holding stretcher frame pieces in box. Lift out braces.
2. Lift out stretcher frame pieces.
3. Replace all packing material in packing box and put back cover.

PLEASE NOTIFY THE MUSEUM OF MODERN ART AT ONCE OF ANY DAMAGES OR OMISSIONS FROM THE ENCLOSED BOX LIST.

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PICASSO: FORTY YEARS OF HIS ART

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PICASSO BOX LIST INCLUDING CHRYSLER LOANS

UNPACKING INSTRUCTIONS FOR BOX #79 - Guernica mural

1. Lift out roll containing mural with the utmost care.
THE MURAL IS ROLLED ONTO ROLLER FACE OUT. It must be unrolled on a very large surface which has been completely covered with clean, smooth wrapping paper.
2. Replace all packing material - wrapping paper, roll, screws, tissue paper - in box and put back cover.

Box 79	Box 79	Box 79
100	100.1480	Women with Peas
101	100.1489	The Model
102	100.1492	Girl in a Yellow Hat

PACKING INSTRUCTIONS FOR BOX #79 - Guernica mural

1. After the mural has been detached from the stretcher frame, spread it out flat on the floor, face down.
BE SURE THE FLOOR IS COMPLETELY COVERED WITH CLEAN, SMOOTH WRAPPING PAPER.
2. Roll mural carefully unto the roller provided, face out, with tissue paper between, to protect surface of mural.
3. Wrap roll carefully in tissue paper, then in wrapping paper and tie with cord.
3. Place roll in box and surround with excelsior filled pads.
4. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

Box 79	Box 79	Box 79
103	100.1495	Two Seated Women
104	100.1496	The Artist
105	100.1497	The Actor
106	100.1498	The Theatre Box

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corrected

PICASSO BOX LIST INCLUDING CHRYSLER LOANS

<u>Box #23</u>		
84	39.1480	Woman with Pears
109	39.1489	The Model
* 165	39.1512	Girl in a Yellow Hat
* 168		The Window
* 178		Pitcher and Candle
<u>Box #24</u>		
100	39.1505	L'Arlesienne
* 349	39.306	Portrait with a Pipe
180	39.1491	By the Sea
* 348	39.1508	Cock
<u>Box #25</u>		
164	39.1768	Three Musicians
<u>Box #25</u>		
* 28	39.1493	Esquisse pour Hotel de l'Ouest
* 87	39.1510	Head
* 156	39.1483	Landscape: Bowl of Fruit
355	39.1486	Man with an All-day-Sucker
<u>Box #26</u>		
* 13	39.1502	Burial
234	39.1506	Project for a Monument
* 269	39.1488	Sleeping Girl
<u>Box #29</u>		
155	39.1485	Two Seated Women
<u>Box #30</u>		
29	39.710	The Actor
✓ 158	39.740	The Theatre Box

* Red stars indicate glazed pictures

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

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

181 39.710 The Fan's Head
186 39.719 Still Life with Biscuits

BOX LIST FOR PAINTINGS

187	39.718	The Red Tablecloth
189	39.716	Woman with a Mandolin
<u>Box #22</u>	39.716	Still Life with a Bottle of Wine
11	39.1490	Chrysanthemums
18	39.507	Two Women at a Bar
78	39.1482	Head
90	39.1481	Woman in a Landscape
120	39.715	Study for the curtain of the ballet, <i>Le Tricorne</i>
126	39.723	Girl with Dark Hair
<u>Box #23</u>	39.724	Girl with Blond Hair
84	39.1480	Woman with Pears
109	39.1489	The Model
* 163	39.1512	Girl in a Yellow Hat
166	39.722	The Window
175	39.722	Pitcher and Candle
<u>Box #24</u>	39.724	Beach Scene
100	39.1505	L'Arlesienne, Window
* 349	39.506	Portrait with a Pipe
180	39.1491	By the Sea
* 346	39.1508	Cock
<u>Box #25</u>	39.1700	Three Musicians
* 28	39.1493	Esquisse pour Hotel de l'Ouest
* 87	39.1510	Head
* 156	39.1483	Landscape, Bowl of Fruit
355	39.1486	Man with an All-day-Sucker
<u>Box #26</u>	39.1502	Burial
* 15	39.1506	Project for a Monument
234	39.1488	Sleeping Girl
* 269	39.021	Acrobat
<u>Box #29</u>	39.1485	Two Seated Women
155	39.024	The Race
160	39.026	Landscape
<u>Box #30</u>	39.020	Crucifixion
29	39.710	The Actor
158	39.740	The Theatre Box

* Red star indicates glazed pictures

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<u>Box #31</u>		
✓ 67	39.711	Two Nudes
✓ 140	39.411	The Violinist
✓ 191	39.720	The Ram's Head
✓ 186	39.719	Still Life with Biscuits
<u>Box #32</u>		
✓ 185	39.717	Still Life with a Mandolin and Biscuit
✓ 187	39.716	The Red Tablecloth
✓ 188	39.714	Woman with a Mandolin
✓ 193	39.715	Still Life with a Bottle of Wine
<u>Box #33</u>		
✓ 217	39.640	Head of a Woman
✓ * 135	39.713	Study for the curtain of the ballet, <u>Le Tricorne</u>
✓ 359	39.723	Girl with Dark Hair
✓ 360	39.724	Girl with Blond Hair
<u>Box #34</u>		
✓ * 145	39.729	The Window
✓ * 276	39.722	Pitcher and Candle
* 221	39.734	Beach Scene
* 146	39.725	Table before a Window
* 141	39.721	Still Life with a Pipe
✓ * 118	39.733	Bird on a Branch
<u>Box #35</u>		
✓ 164	39.1768	Three Musicians
✓ 190	39.356	The Three Dancers
<u>Box #36</u>		
✓ 238	39.712	Pitcher and Bowl of Fruit
✓ 246	2.38	Girl before a Mirror
<u>Box #37</u>		
✓ 207	450.37	Seated Woman
✓ 213	39.612	Running Minotaur
✓ 2	39.624	The Artist's Sister
✓ 232	39.621	Acrobat
<u>Box #38</u>		
✓ * 167	39.635	The Race
✓ 149	39.626	Landscape
✓ 233	39.630	Crucifixion
✓ 262	39.628	Circus (Acrobats)

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Box #39

✓ 208	39.617	Woman in an Armchair
✓ 210	39.610	Figure
✓ 247	39.623	Figure in a Red Chair
✓ 342	39.639	Portrait of a Lady

Box #40

✓ 80	39.638	Landscape with Figures
✓ 130	39.741	Diaghilev and Selisburg
✓ 254	39.622	Three Women by the Sea
✓ 255	39.611	Two Women on the Beach

Box #46

✓ 240	39.625	Still Life on a Table
✓ 241	39.618	Reclining Woman
✓ 242	39.615	Seated Nude
✓ 215	39.613	The Studio

Box #47

✓ 268	39.268	Interior with a Girl Drawing
✓ 229	39.616	Woman in an Armchair
✓ 230	39.619	Bather, Standing
✓ 237	39.620	Figure Throwing a Stone

Box #48

✓ 212	213.55	The Studio
✓ 54	E.L.39.3040	Boy Leading a Horse
✓ 94	39.604	Standing Figure
✓ 190	39.636	The Three Dancers
✓ 102	39.637	The Pipes of Pan

Box #49

✓ 91	39.421	Woman with a Mandolin
✓ 58	39.1455	Fernande Olivier
✓ 31	39.415	Two Acrobats with a Dog
✓ 245	39.627	The Mirror
✓ 129	39.1574	Birds and Playing Cards
✓ 129	39.34	Green Still Life

Box #50

✓ 250	39.1579	Woman Sleeping
✓ 27	39.1578	Woman Ironing
✓ 200	39.632	Guitar
✓ 201	39.635	Guitar
✓ 200	39.1578.59	Weeping Head
✓ 201	39.1578.59	Woman
✓ 200	39.1578.59	Weeping Head

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Box #68

✓ 244	39.605	Nude on a Black Couch
✓ 184	39.634	Three Graces
✓ 231	39.602	Seated Bather
264	39.1575	Girl Writing
72	39.1484	Dancer

Box #69

✓ 166	39.979	Guitar
✓ 179	96.34	Woman in White
337	39.1093.58	Composition Study
17	39.1536	Mother and Child

Box #70

✓ 345	39.603	Girl with a Cock
235	39.614	Swimming Woman
✓ 106	39.1422	Man with a Violin
✓ 5	39.917	Le Moulin de la Galette

Box #71

✓ 71	333.39	Demoiselles d'Avignon
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Box #72

✓ 99	E.L.39.778	"Ma Jolie" (Woman with Guitar)
✓ 189	39.718	The Fish Net
✓ 350	39.1581	Head of a Woman
✓ 182	39.1447	Musical Instruments

Box #73

✓ 181	39.637	The Pipes of Pan
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Box #76

288	39.1093.7	Horse's Head
340	39.1093.41	Head
✓ 341	39.1574	Birdcage and Playing Cards
✓ 120	92.34	Green Still Life

Box #78

✓ 287	39.1093.1	Study for the horse
✓ 286	39.1093.2	Composition study
✓ 339	39.1093.37	Head
✓ 330	39.1093.36	Weeping head
✓ 331	39.1093.27	Woman
✓ 329	39.1093.26	Weeping head

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Box #79

280

59.1093

Guernica mural

Box #84

72

59.1484

Dancer

EXHIBITION FOR CLARENCE BEECHER - Introduction, printed and
about 1910.

Box #84 - 12 pictures

6	59.1484	Head and Torso
8	59.1484	Old Woman
14	59.1487	"Jardin" (1910)
22	59.1488	Head
30	59.1484	"The Dancer" (1910) (1910)
34	59.1484	Figure Study, 1910
70	59.1484	Dancer
74	59.1484	Standing Figure
157	59.1484	Head
160	59.1484	Head Study
166	59.1484	Head
240	59.1484	Head Study for Standing Figure

Box #84 - 11 pictures

39	59.1484	The Dancer, 1910
47	59.1484	Head
48	59.1484	Head
140	59.1484	Three Figures
171	59.1484	Figure of D. 1910
204	59.1484	The Dancer and the Head
220	59.1484	The Dancer in 1910
222	59.1484	Head and Torso
223	59.1484	Head and Torso
224	59.1484	Head and Torso
270	59.1484	Head and Torso
271	59.1484	Head and Torso

Box #84 - 11 pictures

37	59.1484	The Dancer
38	59.1484	Head
39	59.1484	Head
40	59.1484	Head of a Figure of Dancer
41	59.1484	Head of Dancer
42	59.1484	The Dancer
43	59.1484	Head of a Figure
44	59.1484	The Dancer
45	59.1484	Head of a Figure
46	59.1484	The Dancer
47	59.1484	Head of a Figure
48	59.1484	The Dancer
49	59.1484	Head of a Figure
50	59.1484	The Dancer
51	59.1484	Head of a Figure

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PICASSO: FORTY YEARS OF HIS ART

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Box #43 - 14 picturesBOX LIST FOR GLAZED PICTURES - Watercolors, prints and small oils.Box #28 - 12 pictures

4	39.1498	Heads and figures
6	39.1499	Old Musician
14	39.1497	"Jardin Paris"
22	39.1503	Beggar
50	39.1504	"Ex-Libris: Guillaume Apollinaire"
64	39.1500	Figure Study, Back
75	39.1501	Dancer
74	39.1495	Standing Figure
157	39.1494	Hand
162	39.1492	Still Life
199	39.1496	Head
248	39.1509	Seated Woman and Bearded Head

(248 - 4 + 50 go in / cardboard case; 14, 64, 73 + 199 in special partition)

Box #41 - 11 pictures

✓ 26	39.1870	The Frugal Repast
✓ 37	PR 66	Acrobats
✓ 43	40.18	Salome
✓ 152	39.742	Three Ballerinas
✓ 171	39.726	View of St. Malo
✓ 204	39.727	The Painter and His Model
✓ 239	39.1044	Two Nudes in a Tree
✓ (252)	39.1053	Bathers and Diver
✓ (253)	39.1043	Bathers and Diver
✓ 260	39.728	Sculptor and His Statue
✓ 274	39.1050	Dreams and Lies of Franco
✓ 275	39.1050	Dreams and Lies of Franco

Box #42 - 13 pictures

✓ 33	PR 62	The Poor Family
✓ 34	PR 55	Bust of a Man
✓ 35	PR 56	Two Acrobats
✓ 36	34.34	Head of a Woman in Profile
✓ 39	PR 60	At the Circus
✓ 44	PR 70	The Dance
✓ 101	PR 58	Head of a Man
✓ 160	41.52	The Wrestlers
✓ 176	PR 228	The Three Bathers, III
✓ 202	PR 69	Interior
✓ 203	PR 57	Reading
✓ 222	PR 50	Face
✓ 227	39.1045	Death of Orpheus

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(GLAZED PICTURES - CONT'D.)

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Box #43 - 14 pictures

✓ 65	39.1457	Peasants from Andorra
✓ 68	39.641	Composition study for "Les Demoiselles d'Avignon"
✓ 102	39.1056	Still Life with Bottle
✓ 104	39.757	Guitar
✓ 110	39.1540	Head
✓ 273	39.369	Minotauremacy
✓ 354	39.1095.45	Weeping Woman
✓ 344	39.1424	The end of a Monster
✓ 352	39.1580	Woman in an Armchair
✓ 353	39.1582	Woman in an Armchair
✓ 354	39.608	Three Figures
✓ 357	39.607	Head of a Woman
✓ 197	39.751	Pas de Deux
✓ 351	39.609	Seated Woman

Box #44 - 11 pictures

✓ 5	39.1576	Self Portrait
✓ 21	39.1584	Street Urchins
✓ 103	39.629	Still Life with Chair Caning
✓ 117	39.1425	Head
✓ 144	39.756	Fisherman
✓ 172	39.738	Studies of Nude
✓ 194	39.735	Three Dancers Resting
✓ 195	128.35	Four Ballet Dancers
✓ 198	39.1051	Head of a Woman
✓ 225	PR 51	Two Nudes
✓ 345	39.1420	Portrait of Nusch

Box #45 - 10 pictures

✓ 69	39.642	Composition study for "Les Demoiselles d'Avignon"
✓ 76	39.1425	Head
✓ 129	39.759	Chinese Conjurer's Costume
✓ 133	39.1442	Pierrot and Harlequin
✓ 134	39.1078	Pierrot and Harlequin
✓ 136	39.752	Costume Design
✓ 142	39.1432	Bathers
✓ 148	39.751	Still Life on a Table
✓ 153	39.752	Four Classic Figures
✓ 256	39.631	By the Sea

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PICASSO: FORTY YEARS OF HIS ART

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BOX LIST FOR SCULPTURE AND MOUNTED MATERIAL

Box #27 - Sculpture

60	39.1507	Woman Combing her Hair
✓ 83	39.28	Woman's Head

Box #80 - Mounted Material

47 matted studies for "Guernica Mural"

✓ 205A	39.1916	Illustrations for "Le Chef d'Oeuvre Unconnu"
✓ 205B	" "	" " " " " "
✓ 205C	" "	" " " " " "
✓ 270)	39.1077	" " " " " " " " " " " "
✓ 272)	577.39	" " " " " " " " " " " "
		Copper plate for "Lysistrata"
		" " " " " " " " " " " "
✓ 226A	39.1011	Illustrations for "Metamorphoses"
✓ 226B	" "	" " " " " " " " " " " "
✓ 226C	" "	" " " " " " " " " " " "

not cat'd Mounts #1 through #23 Guernica from May 11th to completion
 " " Mount #1 through #4 costumes for "de Tricorne"

Box #85 - Stretcher for "Guernica Mural"

PLEASE NOTE: A number of paintings are fragile. Please handle with care, using gloves and care for future use. Do not use water or any other liquid. (Do not use water - no water in any way.)

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UNPACKING INSTRUCTIONS FOR PICASSO EXHIBITION

WITHOUT CHRYSLER LOANS

36 thru 40, 46 thru 50,
5, 76, 78

ox.

boards

#1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES.

3. Put all packing material - screws, boards and braces - back into the box and replace cover. The pictures must be repacked in the same boxes and will fit correctly only if the same boards and braces are used.
4. Please notify The Museum of Modern Art at once of any damage or any omissions from our Box List.

PLEASE NOTE: A number of paintings are glazed. Please remove the masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary to remove the tape.)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR OIL PAINTINGS - BOXES 30 thru 34, 36 thru 40, 46 thru 50,
68 thru 70, 72, 73, 76, 78

1. Remove screws holding braces, marked A and B at sides of box.
Lift out braces.
2. Slide paintings out of grooves and remove screws holding boards
#1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES.

3. Put all packing material - screws, boards and braces - back into the box and replace cover. The pictures must be repacked in the same boxes and will fit correctly only if the same boards and braces are used.
4. Please notify The Museum of Modern Art at once of any damage or any omissions from our Box List.

PLEASE NOTE: A number of paintings are glazed. Please remove the masking tape from glasses and save for future use in repacking by rolling up the strips.
(Do not use water - no water is necessary to remove the tape.)

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

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UNPACKING INSTRUCTIONS FOR WATERCOLORS, PRINTS AND SMALL OILS

BOXES 41 THROUGH 45

1. Lift out cases containing glazed pictures with great care, one at a time.
2. Take pictures out of cardboard cases.
3. Remove masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary in removing masking tape.)
4. Replace all packing material - cardboard cases, rolls of tape, tissue paper, screws - in packing box from which it has been removed and put back cover.

The pictures can be repacked correctly only if the same packing material is used.

5. Please notify The Museum of Modern Art at once of any damages or omissions from the Box List.

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PICASSO: FORTY YEARS OF HIS ART Exhibition

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

WINGS:

UNPACKING INSTRUCTIONS FOR VERY LARGE PAINTINGS: BOXES #35 and #71 and 78

1. Unscrew boards A, B and C from outside of Box #35 and two boards from outside of Box #71. These boards hold the paintings firmly in the box.
2. Unscrew the boards from the back of the painting and lift out boards. DO NOT REMOVE THE METAL PLATES OR WOOD PLATES ON THE BACK OF THE PICTURES.
3. Lift out paintings with the utmost care to avoid damage to frame or canvas. (Be sure tape does not touch frame.)
4. Replace boards and screws in each box and put back covers. The paintings can be repacked correctly only if the same boards are used, sure they are
5. Inspect metal plates screwed to back of each painting, sure they are firmly attached.

Screw into metal plates the boards #1 and #2 marked with the number of the UNPACKING INSTRUCTIONS FOR BOX #27 - Sculpture, #83

1. Lift out sculpture from box and remove flannel carefully.
2. Replace all packing material - flannel, excelsior, screws - in packing box and put back cover. box only in this order.

UNPACKING INSTRUCTIONS FOR BOX #79 - Guernica mural, #280

1. Lift out roll containing mural with the utmost care and remove wrapping paper.
2. THE MURAL IS ROLLED ONTO ROLLER FACE OUT. It must be unrolled on a very large surface which has been completely covered with clean, smooth wrapping paper.
3. Replace all packing material - wrapping paper, roll, screws, tissue paper - in box and put back cover.

Note: One painting has been withdrawn from Box #33 and Box #70. Please pack the other pictures in these boxes in the order listed on the Box List, merely

UNPACKING INSTRUCTIONS FOR BOX #80 - All mounted material

1. Lift out packages of mounts one at a time. Remove wrapping paper carefully.
2. Replace all packing material in box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #85 - Stretcher frame for Guernica mural

1. Unscrew and lift out two braces holding stretcher frame pieces in box.
2. Replace all packing material in box and put back cover.

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Packing instructions for Picasso Exhibition
without Chrysler loans.

PAINTINGS:

73, 76 and 78

ings. Place strips
of gummed masking tape over the surface of each glass, in vertical fashion,
to protect the glazed painting in case the glass is broken. (Be sure tape does
not touch frame.)

3. Inspect metal plates screwed to back of each painting to be sure they are
firmly attached.

Screw into metal plates the boards #1 and #2 marked with the number of the
painting (catalog number). Be sure screws catch firmly into threading of
metal plates.
4. Pack the paintings in each box in the order listed on the Box List. The
pictures will fit correctly into the special grooves at the sides of each
box only in this order.
5. Place braces marked A and B into grooves at top sides of box. These braces
should fit firmly into the grooves to hold in place the boards attached to each
picture.
6. Place cover on each box and fasten tightly through angle irons. Be sure
iron washers are on screws before attaching screw heads.

Note: One painting has been withdrawn from Box #33 and Box #70. Please pack the
other pictures in these boxes in the order listed on the Box List, merely
leaving an empty space where the missing pictures would have been.

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PICASSO: FORTY YEARS OF HIS ART

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

PACKING INSTRUCTIONS FOR 22 BOXES CONTAINING MEDIUM SIZED PAINTINGS:

BOXES 30 thru 34, 36 thru 40, 46 thru 50, 68 thru 70, 72, 73, 76 and 78

1. Remove screw eyes and picture wire before packing.
2. Boxes 33, 34, 38, 40, 49, 73, and 76 contain glazed paintings. Place strips of gummed masking tape over the surface of each glass, in vertical fashion, to protect the glazed painting in case the glass is broken. (Be sure tape does not touch frame.)
3. Inspect metal plates screwed to back of each painting to be sure they are firmly attached.

Screw into metal plates the boards #1 and #2 marked with the number of the painting (catalog number). Be sure screws catch firmly into threading of metal plates.
4. Pack the paintings in each box in the order listed on the Box List. The pictures will fit correctly into the special grooves at the sides of each box only in this order.
5. Place braces marked A and B into grooves at top sides of box. These braces should fit firmly into the grooves to hold in place the boards attached to each picture.
6. Place cover on each box and fasten tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

Note: One painting has been withdrawn from Box #33 and Box #70. Please pack the other pictures in these boxes in the order listed on the Box List, merely leaving an empty space where the missing pictures would have been.

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

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PACKING INSTRUCTIONS FOR LARGE OIL PAINTINGS: BOXES 35 and 71

1. Remove screw eyes and picture wire before packing.
2. Be sure the metal or wood plates screwed to back of each painting are firmly attached.

Screw into these plates the boards which bear the same number as the painting. (The painting in Box #35 has 3 boards; the painting in Box #71 has 2 boards.)
3. Place each painting carefully in its box, face down so that it rests on the pads and the boards fit into the special grooves at the sides of the box.
4. Attach boards, which hold the painting in the box, to the box with bolts through angle irons. (The bolts are inserted from the outside of the box.)
5. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

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PICASSO: FORTY YEARS OF HIS ART

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

PACKING INSTRUCTIONS FOR PRINTS, WATERCOLORS & SMALL OILS: BOXES 41 thru 45

1. Place strips of gummed masking tape on the glass of each picture to protect the picture in case glass is broken. (Put strips on in horizontal or vertical fashion. Be sure strips do not touch frame.)
2. Place each picture in cardboard case which bears the same label. The pictures will fit correctly only in the right cardboard cases.
Be sure the frame of the picture does not protrude above the top of the cardboard case.
3. The very small frames which are not of plain wood moulding are easily damaged or marred. Please wrap these in tissue paper before placing them in cardboard cases.
4. Pack the pictures in each box as they are listed on the Box List.
5. Place cover on each box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

Note: Box #43 has an empty space where two pictures were withdrawn. Please fill in the empty space with corrugated board.

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PICASSO: FORTY YEARS OF HIS ART

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

PACKING INSTRUCTIONS FOR BOX #27 - Sculpture

1. Wrap the sculpture carefully in flannel.
2. Be sure there is at least six inches of shredded newspaper or excelsior in bottom of box.

Place wrapped sculpture in its partition and surround completely with shredded newspaper so that the sculpture is firm in the box.

3. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #79 - Guernica mural

1. After the mural has been detached from the stretcher frame, spread it out flat on the floor, face down.

BE SURE THE FLOOR IS COMPLETELY COVERED WITH CLEAN, SMOOTH WRAPPING PAPER.

2. Roll mural carefully unto the roller provided, face out, with tissue paper between, to protect surface of mural.

Wrap roll carefully in tissue paper, then in wrapping paper and tie with cord.

3. Place roll in box and surround with excelsior filled pads.
4. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #80 - All mounted material (61 mounts)

1. Divide the 47 matted Guernica studies into 4 size groups.
Place the remaining 14 mounts in a separate group, arranged according to size, the largest mounts on the bottom, the smallest side by side to keep package as flat as possible.
2. Pack the mounts in each group face to face with tissue paper between.
3. Wrap each group in brown wrapping paper and fasten with gummed paper.

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

PACKING INSTRUCTIONS FOR BOX #60 - All mounted material (61 mounts)

1. Divide all 47 matted Guernica studies into 4 size groups as follows:
9 small studies, 14 small studies, 22 studies, 2 large studies
2. Place the remaining 14 mounts in a separate group, arranged according to size, the largest mounts on the bottom, the smallest side by side to keep package flat.
3. Pack the mounts in each group face to face with tissue paper between.
4. Wrap each group of mounts in brown wrapping paper and fasten with gummed paper.
5. Pack packages of mounts in packing box as follows: The two smallest packages on the bottom of the box in the special partitions; a sheet of corrugated board and then the two largest packages.
6. The remaining package of 22 studies should be placed to one side of the box.
7. Place cover on box so that the special brace on the cover holds the package of mounts firmly in the box.
8. Screw cover on box tightly. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #65 - Stretcher frame for Guernica mural

1. Pack the 11 shorter pieces of the stretcher frame in the special partition on the bottom of the box. Place the 4 long pieces in the box next.
2. Screw into place the two braces which hold the wood pieces in place in the box.
3. Place cover on box and fasten securely.

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PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR BOX # 80 - All mounted material

1. Lift out packages of mounts one at a time.
2. Remove wrapping paper and tissue paper with the utmost care.
3. Replace all packing material - wrapping paper, tissue paper, screws - in packing box and put back cover.

PACKING INSTRUCTIONS FOR BOX # 80 - All mounted material (61 mounts)

1. Divide all 47 matted Guernica studies into 4 size groups, as follows:

1 group containing 9 small studies
1 " " 14 " "
1 " " 22 studied
1 " " 2 largest studies
 2. Place the other 14 mounts in a separate group. arranged according to size, the largest mounts on the bottom, the smallest side by side to keep package flat.
 3. Pack mounts in each group face to face with tissue paper between.
 4. Wrap each group of mounts in brown wrapping paper and fasten with gummed paper.
 5. Pack packages of mounts in packing box as follows: The two smallest packages in the special partitions at bottom of box; a sheet of corrugated board and then the two largest packages.
- The remaining package of 22 studies should be placed to one side of the box.
6. Place cover on box so that the special brace on the cover holds the package of mounts firmly in the box.
 7. Screw on cover tightly. Be sure iron washers are on screws before attaching screw heads.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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13,242 lbs.

PICASSO: FORTY YEARS OF HIS ART

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

BOX LIST FOR PAINTINGS - 41 boxes

✓ Box #22 - 135 lbs.

11	39.1490	Chrysanthemums
18	39.307	Two Women at a Bar
78	39.1482	Head
90	39.1481	Woman in a Landscape

130 framed pictures
2 sculptures
11 mounts
47 matted Suemura

✓ Box #23 - 403 lbs.

84	39.1480	Woman with Pears
109	39.1489	The Model
163	39.1512	Girl in a Yellow Hat

Box #24 - 200 lbs.

✓ 100	39.1505	L'Arlesienne
349	39.306	Portrait
180	39.1491	By the Sea
348	39.1508	Cock

✓ Box #25 - 248 lbs.

28	39.1493	Esquisse pour Hotel de l'Ouest
87	39.1510	Head
156	39.1483	Landscape
355	39.1486	Man with an All-day-sucker

✓ Box #26 - 150 lbs.

13	39.1502	Burial
234	39.1506	Project for a Monument
269	39.1488	Sleeping Girl

Chrysler Lopes - 2,226 lbs.

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

✓ Box # 29 - 470 lbs		
155	39.1485	Two Seated Women
✓ Box # 30 - 481 lbs - Rosenberg loan		
29	39.710	The Actor
138	39.740	The Theatre Box
✓ Box # 31 - 420 lbs - Rosenberg loan		
67	39.711	Two Nudes
140	39.411	The Violinist
191	39.720	The Ram's Head
186	39.719	Still Life with Biscuits
✓ Box # 32 - 460 lbs - Rosenberg loan		
185	39.717	Still Life with a Mandolin and Biscuit
187	39.716	The Red Tablecloth
188	39.714	Woman with a Mandolin
193	39.715	Still Life with a Bottle of Wine
✓ Box # 33 - 170 lbs - Rosenberg loan		
217	39.640	Head of a Woman
135	39.713	Study for the curtain of the Ballet, Le Tricorne
359	39.723	Girl with Dark Hair
360	39.724	Girl with Blond Hair
✓ Box # 34 - 185 lbs - Rosenberg loan		
145	39.729	The Window
276	39.722	Pitcher and Candle
221	39.732.4	Beach Scene
146	39.725	Table before a Window
141	39.721	Still Life with a Pipe
118	39.733	Bird on a Branch
✓ Box # 35 - 521 lbs - Rosenberg loan		
164	39.1768	Three Musicians
✓ Box # 36 - 430 lbs		
238	39.712	Pitcher and Bowl of Fruit Rosenberg
246	39.738	Girl Before a Mirror Nina
✓ Box # 37 - 1393 lbs		
207	450.37	Seated Woman Mada
213	39.612	Running Minotaur artist
2	39.624	The Artist's Sister "
232	39.621	Acrobat

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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* 3 *

✓ Box #38 - 148 <i>lb</i>		
167	39.635	The Race
149	39.626	Landscape
233	39.630	Crucifixion
262	39.628	Circus (Acrobats)
		} <i>artist</i>
✓ Box #39 - 250 <i>lb</i>		
208	39.617	Woman in an Armchair
210	39.610	Figure
247	39.623	Figure in a Red Chair
342	39.639	Portrait of a Lady
		} <i>artist</i>
✓ Box #40 - 200 <i>lb</i>		
80	39.638	Landscape with Figures
130	39.741	Diaghilev and Selisburg
254	39.622	Three Women by the Sea
255	39.611	Two Women on the Beach
		} <i>artist</i>
✓ Box #46 - 418 <i>lb</i>		
240	39.625	Still Life on a Table
241	39.618	Reclining Woman
242	39.615	Seated Nude
215	39.613	The Studio
✓ Box #47 - 463 <i>lb</i>		
268	39.268	Interior with a Girl Drawing
229	39.616	Woman in an Armchair
230	39.619	Bather, Standing
237	39.620	Figure Throwing a Stone
✓ Box #48 - 543 <i>lb</i>		
212	213.38	The Studio
54	E.L.38.3040	Boy Leading a Horse
94	39.604	Standing Figure
190	39.636	The Three Dancers
✓ Box #49 - 314 <i>lb</i>		
91	39.421	Woman with a Mandolin
58	39.1455	Fernande Olivier
31	39.415	Two Acrobats with a Dog
245	39.627	The Mirror
✓ Box #50 - 450		
250	39.1579	Woman Sleeping
27	39.1578	Woman Ironing
200	39.632	Guitar
201	39.633	Guitar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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* 4 *

Box #68 - 583

✓ 244	39.605	Nude on a Black Couch
184	39.634	Three Graces
231	39.602	Seated Bather
264	39.1575	Girl Writing

✓ Box #69 - 422 lb.

166	39.979	Guitar
179	96.34	Woman in White
337	39.1093.58	Composition Study
17	39.1536	Mother and Child

✓ Box #70 - 440 lb.

345	39.603	Girl with a Cock
235	39.614	Swimming Woman
106	39.1422	Man with a Violin
5	39.917	Le Moulin de la Galette

✓ Box #71 - 521 lb.

71	333.39	Demoiselles d'Avignon
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✓ Box #72 - 293 lb.

99	E.L.39.778	"Ma Jolie" (Woman with Guitar)
189	39.718	The Fish Net
350	39.1581	Head of a Woman
182	39.1447	Musical Instruments

Box #73 - 342 lb.

✓ 181	39.637	The Pipes of Pan
279	39.601	Girls with a Toy Boat

✓ Box #76 - 226 lb.

288	39.1093.7	Horse's Head
340	39.1093.41	Head
341	39.1574	Birdcage and Playing Cards
120	92.34	Green Still Life

✓ Box #78 - 200

287	39.1093.1	Study for the horse
286	39.1093.2	Composition study
339	39.1093.37	Head
330	39.1093.38	Weeping Head
331	39.1093.27	Woman
329	39.1093.26	Weeping Head

Box #79 - 303 lb.

✓ 280	39.1093	Guernica mural
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✓ Box #84 - 203

72	39.1484	Dancer
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box #43 - 14 pictures - 443 lb.

3563	39.1437	Peasants from Andorra
68	39.641	Composition study for "Les Demoiselles d'Avignon"
102	39.1056	Still Life with Bottle
104	39.737	Guitar
110	39.1540	Head
273	39.369	Minotauromachy
334	39.1093.43	Weeping Woman
344	39.1424	The end of a Monster
352	39.1580	Woman in an Armchair
353	39.1582	Woman in an Armchair
354	39.608	Three Figures
357	39.607	Head of a Woman
197	39.751	Pas de deux
351	39.609	Seated Woman

Box #44 - 11 pictures - 183 lb.

3	39.1576	Self Portrait
21	39.1584	Street Urchins
103	39.629	Still Life with Chair Caning
117	39.1425	Head
144	39.736	Fisherman
172	39.738	Studies of Nude
194	39.735	Three Dancers Resting
196	128.35	Four Ballet Dancers
198	39.1051	Head of a Woman
225	Pr 51	Two Nudes
343	39.1420	Portrait of Nusch

Box #45 - 10 pictures - 155 lb.

69	39.642	Composition study for "Les Demoiselles d'Avignon"
76	39.1423	Head
129	39.739	Chinese Conjurer's Costume
133	39.1442	Pierrot and Harlequin
134	39.1078	Pierrot and Harlequin
136	39.752	Costume Design
137	39.1075	Harlequin
142	39.1432	Bathers
148	39.731	Still Life on a Table
153	39.732	Four Classic Figures
236	39.631	By the Sea

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

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

BOX LIST-FOR-SCULPTURE-AND-MOUNTED-MATERIALBox #27 - Sculpture - 122

60	39.1507	Woman Combing her Hair
83	39.28	Woman's Head

*chryslen
wayne*Box #80 - Mounts - 161

205 A.B.C	39.1016	Illustrations for "Le Chef d'Oeuvre Inconnu"
270	39.1077	" " "Lysistrata"
272	577.39	Copper plate for "Lysistrata"
226 A.B.C	39.1011	Illustrations for "Metamorphoses"
not cat.	Mount 1	Costumes for "Le Tricorne"
" "	" 2	" " " "
" "	" 3	" " " "
" "	" 4	" " " "

*from page 11 - completion*Box #80

47 All the matted studies for the "Guernica" mural (47)

Guernica stretches frame
 (4976) Box 85 - *Guernica stretches frame*

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

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

BOX LIST FOR GLAZED PICTURES - Watercolors, prints and small oilsBox #28 - 12 pictures - 303 lb.

*4	39.1498	Heads and figures
6	39.1499	Old Musician
-14	39.1497	"Jardin Paris"
22	39.1503	Beggar
*50	39.1504	"Ex-Libris: Guillaume Apollinaire"
-64	39.1500	Figure Study, Back
-73	39.1501	Dancer
74	39.1495	Standing Figure
157	39.1494	Hand
162	39.1492	Still Life
-199	39.1496	Head
248	39.1509	Seated Woman and Bearded Head

Box #41 - 11 pictures - 238 lb.

26	39.1870	The Frugal Repast
*37	Pr 66	Acrobats
132	39.742	Three Ballerinas
171	39.726	Rue of St. Malo
204	39.727	The Painter and His Model
239	39.1044	Two Nudes in a Tree
252	39.1053	Bathers and Diver
253	39.1043	Bathers and Diver
260	39.728	Sculptor and His Statue
274	39.1050	Dreams and Lies of Franco
275	39.1050	" " " " "
*43	40.18	Salome

Box #42 - 13 pictures - 160 lb.

333	Pr 62	The Poor Family
34	Pr 55	Bust of a Man
35	Pr 56	Two Acrobats
36	94.34	Head of a Woman in Profile
39	Pr 60	At the Circus
44	Pr 70	The Dance
101	Pr 58	Head of a Man
160	41.32	The Wrestlers
176	Pr 228	The Three Bathers, III
202	Pr 69	Interior
203	Pr 57	Reading
222	Pr 50	Face
227	39.1045	Death of Orpheus

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 FOR RELEASE _____

TELEPHONE: CIRCLE 5-8900

PICASSO EXHIBITION OPENS AT _____

ON _____. Organized by New York's Museum of Modern Art with the collaboration of the Art Institute of Chicago, this comprehensive exhibition of Picasso's work is now being sent on tour to other cities by the Museum of Modern Art.

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 proportion of loans is therefore from Europe, and the largest lender the artist himself. Also included are 21 works from the Permanent Collection of the Museum of Modern Art, including the famous Demoiselles d'Avignon, 1906-07, Green Still Life, 1914, The Woman in White, 1923, Seated Woman, 1926-27 and Girl Before a Mirror, 1932.

The exhibition is the largest comprehensive presentation of Picasso's work ever assembled. It covers all the periods of his art from 1900 to 1939 and consists of more than 175 oils, watercolors, gouache and tempera, drawings, prints, collages and other items. Among these are many of his principal masterpieces.

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
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.

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

"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 EXHIBITION CONTINUES
 AT _____

THROUGH _____

The closing date of the comprehensive exhibition of Picasso's work draws near. To date, _____ people have visited the exhibition, bringing the total number of those who have seen it in the United States to _____. The exhibition has been shown previously in New York, Chicago, St. Louis, Boston, San Francisco, _____. It is being circulated by New York's Museum of Modern Art.

Pablo Picasso, born 1881 in Malaga, Spain, is perhaps the outstanding example in the world today of an artist who has not needed death to bring him fame. From his early teens he showed extraordinary talent and in 1906, when he was only 25 years old, he began to take a position of leadership in modern art -- a role he has maintained to the present day. He went to Paris for the first time in 1900; in 1904 he made it his permanent home. For years he has been recognized as a giant of modern art. His influence, both direct and indirect, has been tremendous on modern painters and sculptors and even on the decorative arts and architecture.

In the more than three decades that Picasso has been one of the most vital forces in modern art much has been written of him and his work. Usually he has been content to let his works speak for themselves and for him but sixteen years ago, in a conversation with Marius de Zayas published in The Arts, he made one of his rare statements in regard to art. This statement will be found in the catalog which the Museum of Modern Art published in connection with the exhibition. In it Picasso says in part:

"We all know that art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies....They speak of naturalism in opposition to modern painting, I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. ...From the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies. That these lies are necessary to our mental selves is beyond any doubt, as it is through them that we form our esthetic point of view of life.

"Cubism is no different from any other school of painting. The same principles and the same elements are common to all. The fact that for a long time cubism has not been understood and that even today there are people who cannot see anything in it, means nothing. I do not read English, an English book is blank to me. This does not mean that the English language does not exist, and why should I blame anybody else but myself if I cannot understand what I know nothing about?...

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Cubism is...an art dealing primarily with forms, and when a form is realized it is there to live its own life....We give to form and color all their individual significance, as far as we can see it; in our subjects we keep the joy of discovery, the pleasure of the unexpected; our subject itself must be a source of interest.

"I also often hear the word evolution. Repeatedly I am asked to explain how my painting evolved. To me there is no past or future in art. If a work of art cannot live always in the present it must not be considered at all. The art of the Greeks, of the Egyptians, of the great painters who lived in other times, is not an art of the past; perhaps it is more alive today than it ever was. Art does not evolve by itself, the ideas of people change and with them their mode of expression. When I hear people speak of the evolution of an artist, it seems to me that they are considering him standing between two mirrors that face each other and reproduce his image an infinite number of times, and that they contemplate the successive images of one mirror as his past, and the images of the other mirror as his future, while his real image is taken as his present. They do not consider that they all are the same images in different planes."

Six months were required to assemble the exhibition, PICASSO: Forty Years of His Art, on which the Museum of Modern Art and the Art Institute of Chicago have collaborated. Alfred H. Barr, Jr., Director of the Museum of Modern Art, spent several months abroad conferring with the artist and other European lenders.

The most comprehensive presentation of works by the great Spanish artist ever shown, the exhibition covers all his periods from 1900 to 1939 and includes oils, watercolors, gouaches and pastels, collages, drawings, prints and sculpture. Picasso's designs for ballet costumes and settings, and illustrated books containing original etchings and reproductions of his drawings are also shown.

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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 1904	
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1907-1908	"Negro" period

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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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.
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1937	Guernica mural for Spanish government during the Civil War.

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"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:
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-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_____.

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PICASSO ATTENDANCE

New York	54 days	100,670
Chicago		67,661
St. Louis		47,580
Boston		Pia 17,174
	Mus. of Fine Arts total	59,062
San Francisco		17,873

MODERN ART

Date April 18, 1940

Re: Permission from Customs
for Picasso show

confirmed. Will you be good
to send the Picasso exhibition

of Art, Cincinnati, Ohio
of Art, Cleveland, Ohio
Club of New Orleans, La.
of Toronto, Toronto, Canada

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Mar 23 - Apr 20
May 11 - June 8
June 30 - July 28

REQUESTS FOR PART OR WHOLE PICASSO SHOW
in order of priority

Nov 8, 1939

date April 18, 1940

no. of req.

- (1) St. Louis (to Miss Courter) Jan. 1939 (3)
- (2) Pittsburgh - March 1939 (6)
- (3) (San Francisco - Mrs. Morley - verbal request)
May
- (4) Cleveland (2)
- (5) Toronto (2)
- (6) San Francisco - M. H. de Young Mem. Mus. - Heil
- (7) Los Angeles - Mus. of History, Science and Art
Roland McKinney - July 1939
- (8) Philadelphia Museum of Art - Marceau - Sept.
- (9) Cincinnati Mus. (Courter) Siple - Sept.
- (10) St. Paul Gallery and School of Art (?)

J. W. Vincent Smith, Springfield (Spring 1940)

Grand Rapids Art Gallery

Heil in his memo said "anytime"

MODERN ART

Permission from Customs
for Picasso show

confirmed. Will you be good
to send the Picasso exhibition

of Art, Cincinnati, Ohio
of Art, Cleveland, Ohio
Club of New Orleans, La.
of Toronto, Toronto, Canada

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

THE MUSEUM OF MODERN ART

Date April 18, 1940

To: Miss Dudley

Re: Permission from Customs
for Picasso show

From: Mrs. Schwartz

The first four points on our itinerary have been confirmed. Will you be good enough, therefore, to ask permission from Customs to send the Picasso exhibition to the following:

Sept. 28 to Oct. 27	Cincinnati Museum of Art, Cincinnati, Ohio
Nov. 7 to Dec. 8	Cleveland Museum of Art, Cleveland, Ohio
Dec. 20 to Jan. 17	Arts and Crafts Club of New Orleans, La.
Feb. 1 to Mar. 1	The Art Gallery of Toronto, Toronto, Canada

1.17 Early Modern Art
Exhibition with original prints.

1.18 The 19th Century
Exhibition with original prints.

1.19 The 20th Century
Exhibition with original prints.

1.20 Early Modern Art
Exhibition with original prints.

All original prints were taken from lower series of the collection.

Some of the original prints have been referred for the exhibition of the Museum.

Some of the original prints are in the collection. Check all with the original prints.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

Inter

February 24, 1940

MR. FRANK QUINN
MISS DUDLEY
MRS. SCHWARTZ

CIRCULATING PICASSO EXHIBITION

The following pictures were reframed with our own frames before they went on tour. These frames are to be removed after circulation and the original frames or mats to be replaced before pictures are returned to lenders; unless otherwise noted below:

Cat.No.

200)
201) protective frames. Probably should be removed. Check with Miss Dudley.
217)

5 Le Moulin de la Galette. Lender: Thannhauser.
Travelling frame to be replaced by original frame.

69 Composition study for Descoiselles d'Avignon. Lender: Picasso.
Travelling frame - replace with original.

117 Head. Lender: Penrose.
Replace with original frame.

189 The Fish Net. Lender: Rosenberg
Replace with original frame.

26 The Fugal Feast. Lender: Schniewind.
Our frame and mat. Return in original mat.

45 Salome. Lender: Weyhe.
Our frame and mat. Return to Weyhe in original mat.

All prints in pink mats were taken from books which Mr. Wheeler assembled.

Some of the paintings may have been reframed for the exhibition at the Museum. Miss Dudley will have this list.

Many of the prints are in our frames. Check all with Miss Dudley and replace in original mats before returning.

ec:vs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Our papers. removed after circulation & return
 gips & prints in original frames or mats. see
 Miss Dudley to check.

200 }
 201 } protective frames - ^{Probably should be removed}
 217 } ~~before mounting.~~ check with Dudley

#5 - ~~Le moulin de la joliette~~ Thainthorne
 travelling frame to be replaced by original frame.

#69 - ~~Portrait~~ Composition study for Demoiselles -
 Picasso

Travelling frame - ~~ask Dudley or Dudley~~
~~for original~~ replace with original when returned

#117 - Head Picasso
 Replace with original frame ~~with Dudley~~

#189 - The Fish Net Roxbury
 Replace with original ~~Dudley or Dudley~~

#26 - Fungal Report Schiewind
 Our frame & mat return in original
 mat.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

43 - Salome Tweyke

our frame & mat - return to Tweyke
in original mat.

All prints in pink mats are to be
~~given back to Wheeler who will~~
~~collate~~ were taken from books
which Mrs. Wheeler assembled

~~There are some pictures to be returned~~

Some of the paintings may have been
reframed ~~before~~ for the exhibition at the
Museum. Miss Dudley will have the
list. ~~so go~~

Many of the prints are in our frames - check
all with Miss Dudley & replace in
original mats before returning

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

Date December 15, 1939

IMPORTANT!

To: MR. WHEELER

Re: PICASSO EXHIBITION

From: MISS COURTER

Dear Monroe:

May I call on you to help me out in assembling some of the prints in the travelling Picasso exhibition? At the moment I am making plans to send the bulk of the exhibition on to Pittsburgh and possibly to St. Louis and San Francisco after the Pittsburgh showing. As soon as I can determine what material will be available I hope to make the schedule fairly definite. Loans will be returned either early in July or early in the summer.

I assume that you are acquainted with the people who have lent material for the print section. Would you mind very much telephoning George Macy about the etchings for Lysistrata, which are mounted together with the copper plate given us by J. B. Neumann?

Will you be seeing Mrs. Wescott within the next few days? I should like very much to borrow the etchings for "Le Chef-d'Oeuvre Inconnu". According to the catalog there is only one loan by Mrs. Wescott, Painter with a Model Knitting. However, there are 10 plates mounted together under the pink mat. Do all of these belong to Mrs. Wescott or are some of them lent by you? If you are going to see Mrs. Wescott or can telephone her I thought you might get the answer sooner than I could. I am very anxious to have the information as soon as possible so that I can give Mr. Baxter a complete list of the material going on tour, so that boxes can be made ahead of time.

Before I telephone Jean Goriani can you let me know if he would be apt to lend for a travelling show? Perhaps it would be better for someone to write him.

Do you think the Harriman Gallery would be apt to lend etchings mounted in our show? I hesitate to ask them myself because when returns were made from the Illustrators' show two of the pages were lost from the book which they lent to us. It did not happen during circulation but after the material was dismantled so that returns could be made. They may not be disposed to lend again for a long period of time.

ec:vs

between loan also OKW

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Picasso -

2nd Traveling
Edition

2250

20

lend for tour

1110
3360

lend for tour

" " " "

5

as not included - never came
from Paris because of war.

K

not - probably OK

Minneapolis or
St. Paul

200

600
960
200
4160

not lend for tour

CUBIST

91	Woman with a Mandolin	Penrose
94	Sanding Figure	Callery
98	Girl and Soldier	Loeb
99	"Ma Jolie"	Fleischmann

OK

OK

never came - was

OK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Boston	1000	
St. Louis	750	
San Francisco	500	
	<u>2250</u>	2250

20

lend for tour

Pittsburgh	1000	
Toronto	100	
Springfield	10	
	<u>1110</u>	1110
		<u>3360</u>

lend for tour

" " " "

Possible additions:

Los Angeles	300	
Cleveland	200	600
		<u>3960</u>
Minneapolis or St. Paul	200	200
		<u>4160</u>

as not included - never came
from Paris because of war.

K

not - probably OK

not lend for tour

CUBIST

91	Woman with a Mandolin	Penrose
94	Sanding Figure	Callery
98	Girl and Soldier	Loeb
99	"Ma Jolie"	Fleischmann

OK

OK

never came - was

OK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Reprint on Picasso
paper bound -

\$1872 for 3,000.

\$2,328 " 5,000.

\$1747 " 2500

How much paper

Cost on exhibition

0 on 55

17

20

5

7

9

lend for tour

lend for tour

" " " "

as not included - never came
from Paris because of war.

K

in Art - probably OK

in't lend for tour

CUBIST

91	Woman with a Mandolin	Penrose
94	Sanding Figure	Callery
98	Girl and Soldier	Loeb
99	"Ma Jolie"	Fleischmann

OK

OK

never came - was

OK

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Available for extended tour

TYPE

EARL

Nett -

Plantin Press

94

17

24

9

37

00

How many ordered ?

How much 159.00
+ paper

Cost on exhibition

0 or 55

17

20

5

7

9

don't lend for tour

don't lend for tour

as not included - never came from Paris because of war.

in Art - probably OK

don't lend for tour

CUBIST

91	Woman with a Mandolin	Penrose	OK
94	Sanding Figure	Callery	OK
98	Girl and Soldier	Loeb	never came - was
99	"Ma Jolie"	Fleischmann	OK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Available for extended tour

TYPE

EARL

oils and sculpture — 94
 Drawings & watercolors — 17
 Prints & 8 mounts 24
 containing prints & costume studies 8
 Guernica & studies 57
 200

BLUE

ROSE

*

*

NEG

oils & sculpture 70 or 55
 Drawings & watercolors 17
 Prints 20
 mounts 5
 Guernica & studies 57
 159

CE

CUBIST

91	Woman with a Mandolin	Penrose
94	Sanding Figure	Callery
98	Girl and Soldier	Loeb
99	"Ma Jolie"	Fleischmann

don't lend for tour

don't lend for tour

" " " "

as not included - never came from Paris because of war

K

in Art - probably OK

don't lend for tour

OK

OK

never came - was

OK

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

* 1 Roses Bignou
 * 2- Artist's Sister Artist
 * 5- de moulin de la fallette Thannhauser
BLUE

won't lend for tour

27 Woman Ironing Thannhauser OK
 * 29 The Actor " OK
 31 Two Acrobats "

ROSE

57 La Toilette Albright
 * 54 Boy leading horse Paley
 61 Standing Nude Cleveland Museum of Art
 * 51 La Coiffure Museum

won't lend for tour

" " " "

NEGRO

65 Gertrude Stein Stein
 67 Two Nudes (Rose) Rosenberg

was not included - never came from Paris because of war.

OK

71 Les Demoiselles d'Avignon Artist Museum of Modern Art - probably OK
 plus 2 studies from artist

CEZANNESQUE

80 Landscape with Figures Artist

OK

82 Fruit Dish Bignou

won't lend for tour

CUBIST

91 Woman with a Mandolin Penrose

OK

94 Sanding Figure Gallery

OK

98 Girl and Soldier Loeb

never came - was

99 "Ma Jolie" Fleischmann

OK

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

<u>TYPE</u>	<u>TITLE</u>	<u>OWNER</u>	
<u>TEXTURAL PATTERN</u>			
109	The Model	Chrysler	won't lend after June 1940.
* 106	man with a Violin	Perrone	" " for Tour
113	Still Life	Arensberg	" " " "
120	Green Still Life	Museum of Modern Art	OK
122	"Vive la..."	Janis	won't lend for Tour
147	The Table	Smith College Museum of Art	" " " "

HARLEQUIN

139	Pierrot Seated	Lewisohn	" " " "
140	"Si tu veux"	anonymous	OK
164) 165)	Three Musicians	either one	164 included

CLASSIC BYZANTINE

145	The Window	anonymous	OK
149	Landscape	artist	OK

FLAT PATTERN CLASSIC MUSIC

166	Guitar	Willert	OK probably.
185	Still Life with Mandolin and Biscuit	anonymous	OK
187	Red Tablecloth	"	OK

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

<u>TYPE</u>	<u>TITLE</u>	<u>OWNER</u>
-------------	--------------	--------------

SCULPTURAL CLASSIC

153	Four Classic Figures	anonymous
-----	----------------------	-----------

Probably too small for safety - only 4x6 inches

179	Woman in White	Museum of Modern Art
-----	----------------	----------------------

OK

181	The Pipes of Pan	artist
-----	------------------	--------

OK

184	Three Graces	artist
-----	--------------	--------

OK

ORGANIC BALANCED STILL LIVES

191	The Ram's Head	anonymous
-----	----------------	-----------

OK

192	The Studio	private collection
-----	------------	--------------------

no - not included

193	Still Life with a Bottle of Wine	anonymous
-----	----------------------------------	-----------

OK

LINEAR ORGANIC VIOLENCE

190	The Three Dancers	artist
-----	-------------------	--------

OK

207	Seated Woman	Museum of Modern Art
-----	--------------	----------------------

OK

208	Woman in Armchair	artist
-----	-------------------	--------

OK

209	Seated Woman	Soby
-----	--------------	------

won't lend

SCULPTURAL ORGANIC VIOLENCE

231	Seated Bather	Gallery
-----	---------------	---------

OK

237	Figure Throwing a Stone	artist
-----	-------------------------	--------

OK

247	Figure in a Red Chair	Artist
-----	-----------------------	--------

OK

279	Girls with a Toy Boat	Gallery
-----	-----------------------	---------

not sent - too fragile - pastel on canvas and too large for glass

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

<u>TYPE</u>	<u>TITLE</u>	<u>OWNER</u>
-------------	--------------	--------------

GLASS ARABESQUE

238	Pitcher and Bowl of Fruit	Rosenberg and Helft
240	Still Life on a Table	Artist
246	Girl Before a Mirror	Museum of Modern Art

Probably - may be purchased by
Collector who won't lend after summer 1940

OK

OK probably

A LA MATISSE

263	Bull Fight	Phillips Memorial Gallery (special loan)
264	Girl Writing	Watson
268	Interior with a Girl Drawing	Gallery
278	Negro Sculpture before a Window	anonymous
342	Portrait of a Lady	artist
280	GUERNICA MURAL	

?

OK

OK

never came -

OK

OK probably

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DRAWINGS AND PRINTS

23	Mother and Child	Fogg	no -
26	The Frugal Repast	Stieglitz	no - won't lend but I can get another I am quite certain
63	Peasants from Andorra	Chicago	no - won't lend for tour!
92	Figure	Stieglitz	" " " -
93	Four Etchings	Loeb	never came
102	Still Life with Bottle	Weyhe Gallery	OK probably
104	Guitar	Rosenberg and Helft	OK
114	Twelve Cubist Studies	Loeb	never came
129	Le Chinois	anonymous	OK
130	Diaghilev and Selisburg	artist	OK
132	Three Ballerinas	artist	OK
142	Bathers	Fogg	Possibly
194	Three Dancers Resting	anonymous	Probably
195	Four Ballet Dancers	Museum of Modern Art	OK
205-A	Wood Engravings - Balzac	?	Probably
217	Head of a woman	artist - oil & sand -	Very fragile - cannot say until we see how it survives first trips
226	Perseus and Phineus	Marie Harriman Gallery	Probably
273	Minotauromachy	Henry P. McIlhenny	Doubt it very much. He hasn't seen this print for over a year now.
346	Cock	anonymous	- no - won't lend - may be able to get Chrysler's # 348

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DRAWINGS AND PRINTS

347

Cock

Loeb

Never came

381-340

STUDIES FOR GUERNICA (SELECTION
If Mural Comes)

0 K

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*Do not send this
copy out*

PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

PAINTINGS: + Drawings

EARLY WORK: 1899 - 1906

- | | | |
|---------|----------------------|---|
| 3 → | ✓ 2 - 37 | The Artist's Sister, 1899 - artist |
| 21 → | ✓ 5 - 49 | Le Moulin de la Galette, 1900 - Thannhauser |
| label ✓ | 27 - 50 | Woman Ironing, 1904 - Thannhauser |
| | 29 - 30 | The Actor - Rosenberg |
| label ✓ | 31 - 49 | Two Acrobats with a Dog - Thannhauser |
| label ✓ | 54 - 48 | Boy Leading a Horse - Paley, Museum |
| | 67 - 31 - long label | Two Nudes - Rosenberg |

NEGRO

- | | | |
|------------------------|--|---------------------------------|
| ✓ 68 - 43 | Composition Study for Demoiselles - artist | |
| ✓ 69 - 45 | " " " " - artist | |
| ✓ 71 - 71 - long label | Les Demoiselles d'Avignon - Museum | |
| ✓ 76 - 45 | Head - Penrose | |
| label ✓ | 80 - 40 | Landscape with Figures - artist |

ANALYTICAL CUBISM

- | | | |
|-----------------------|---------------------------------------|---------------------------------|
| ✓ 83 | Woman's Head (sculpture) - Weyhe | |
| label ✓ | 91 - 49 | Woman with a Mandolin - Penrose |
| label ✓ | 94 - 48 long label | Standing Figure - Gallery |
| ✓ 99 - 72 | "Ma Jolie" - Fleischmann | |
| ✓ 103 - 44 long label | Still Life with Chair Caning - artist | |

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

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PAINTINGS (CONT'D.)

SYNTHETIC CUBISM

- 110
117
- ✓ 118 - 33 Bird on a Branch - Rosenberg and Helft
 - ✓ 120 - 76 Green Still Life, 1914 - Museum
 - ✓ 140 - 31 The Violinist - Rosenberg
 - ✓ 145 - 33 The Window - Rosenberg
 - ✓ 149 - 38 Landscape - artist
 - ✓ 164 - 35 The Three Musicians - Rosenberg
 - ✓ 166 - 49 Guitar - Willert

"CLASSIC" PERIOD AND THE BALLET

a talent label

- 115
- ~~155~~ ~~Study for the curtain for Le Tricorne - Rosenberg~~
 - ✓ 158 - 30 The Theatre Box - Rosenberg
 - ✓ 167 - 38 The Race - artist
 - ✓ 179 - 69 Woman in White - Museum
 - ✓ 181 - 73 The Pipes of Pan - artist
 - ✓ 184 - 62 The Three Graces - artist

1922 - 1925

- 119
- ✓ 182 - 72 *musical instrument - 1400*
 - ✓ 185 - 32 Still Life with Mandolin and Biscuit - Alphonse Kann
 - ✓ 186 - 31 *Still life with Biscuits R+H*
 - ✓ 187 - 32 The Red Tablecloth - Rosenberg
 - ✓ 188 - 32 Woman with a Mandolin - Rosenberg
 - ✓ 189 - 72 The Fish Net - Rosenberg
 - ✓ 190 - 48 *long label* The Three Dancers - artist
 - ✓ 191 - 31 The Ram's Head - Rosenberg
 - ✓ 193 - 52 *Still life with a bottle of food R+H*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

-3-

1926 - 1928

- ✓ 200 - 50 Guitar - artist
- ✓ 201 - 50 " - "
- ✓ 207 - 37 Seated Woman - Museum
- ✓ 208 - 39 Woman in an Armchair - artist
- 210
- 212 - 49 ~~The Studio - Museum~~
- ✓ 213 - 37 Running Minotaur - artist

1928 - 1930

- ✓ 217 - 33 Head - artist
- ✓ 230 - 47 Bather, Standing - artist
- ✓ 231 - 68 Seated Bather - Gallery
- ✓ 232 - 37 Acrobat - artist
- ✓ 233 - 38 Crucifixion - artist

1931 - 1933

- ✓ 240 - 47 Still Life on a Table - artist
- ✓ 244 ~~Nude on a Black Couch - Gallery (Perls Gallery)~~ *return*
- ✓ 245 - 49 The Mirror - artist
- ✓ 246 - 68 Girl Before a Mirror - Museum
- ✓ 247 - 39 Figure in a Red Chair - artist
- 250 - 50 *woman sleeping - Rosenberg*
- ✓ 254 - 40 Three Women by the Sea - artist
- 255
- ✓ 260 - 41 Sculptor and his statue (gouache) - Rosenberg
- ✓ 262 - 38 Circus - artist

1934 - 1937

- ✓ 268 - 68 Interior with a Girl Drawing - Gallery
- 278 ~~Pitcher and Candle - Rosenberg~~
- ✓ 341 - 76 Birdcage and Playing Cards - Schiaparelli
- ✓ 342 - 39 Portrait of a Lady - artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

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1936 - 1939

- ✓ 345 - 69 Girl with a Cock - Gallery
✓ 360 - 33 Girl with Blond Hair - Rosenberg

280-340 GUERNICA, mural and 59 studies - Museum

4 mounted labels

DRAWINGS, WATERCOLORS AND PAPIERS COLLES

- ✓ 3 - 44 Self Portrait, conte crayon - Thannhauser
✓ 21 - 44 Street Urchins, color crayon - "
~~104~~ Guitar, charcoal - Rosenberg
~~106~~ Man with a Violin, pasted paper and charcoal - Penrose
✓ 110 - 43 } label Head, charcoal - Barr
✓ 117 - 44 } label Head, pasted paper and charcoal - Penrose
✓ 130 - 40 } special mounted label Diaghilev and Selisburg, pencil - artist
✓ 129 - 45 Chinese Conjurer's Costume, gouache - Rosenberg
✓ 132 - 41 Three Ballerinas, pencil and charcoal - artist
✓ 142 Bathers, pencil - Fogg
✓ 144 Fishermen, pencil - Rosenberg
✓ 171 - 41 View of St. Malo, ink and pencil - Rosenberg
✓ 172 - 44 Studies of Nude, ink - Rosenberg
✓ 194 - 44 Three Dancers Resting, ink - Rosenberg
✓ 195 - 44 Four Ballet Dancers, ink - Museum
✓ 343 - 44 Portrait of Nusch, pen and ink wash - Penrose
✓ 344 - 43 The End of a Monster, pencil - Penrose

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PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

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DRAWINGS, WATERCOLORS AND PAPIERS COLLES (CONT'D.)

- ✓ 350 -72 Head of a Woman, color crayon - Gallery
- ✓ 352 -43 Woman in an Armchair, ink with color crayon - Gallery
- ✓ 353 -43 Woman in an Armchair, ink and crayon - Gallery
- ✓ 354 -43 Three Figures, ink and wash - Gallery
- ✓ 357 -43 Head of a Woman, ink - Gallery

PRINTS

- ✓ 26 -41 *Label* The Frugal Repast - Schniewind
- ✓ 33 -42 The Poor Family - Rockefeller
- ✓ 34 -42 *Brush of a Man* "1
- ✓ 35 -42 Two Acrobats - Rockefeller
- ✓ 36 -42 Head of a Woman in Profile - Bliss, Museum
- ✓ 37 -41 Acrobats - Rockefeller
- ✓ 39 -42 At the Circus - Rockefeller
- ✓ 43 -41 Salome - Weyhe
- ✓ 44 -42 The Dance - Rockefeller
- ✓ 101 -42 Head of a Man - Rockefeller
- ✓ 102 -42 Still Life with Bottle - Weyhe
- ✓ 160 -42 The Wrestlers - Museum
- ✓ 176 -42 The Three Bathers - Rockefeller
- ✓ 202 -42 Interior - Rockefeller
- ✓ 203 -42 *Fishing* "
- ✓ 222 -42 Face - Rockefeller

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART
(Second Circulating Exhibition)

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PRINTS (CONT'D.)

- ✓ 225 *244* Nudes - Rockefeller
 239 ~~Two Nudes in a Tree - Weyhe~~ *Sold*
 ✓ 252, 253 *41* Bathers and Diver - Weyhe
 ✓ 273 *43* Minotauromachy - McIlhenny
 274, 275 *41* Dreams and Lies of Franco - J. B.
 ✓ 334 *43* Weeping Woman - Guernica studies - Museum

MOUNTS

- ✓ 204 *41* The Painter and His Model - Rosenberg
 ✓ 205 a, b, c Illustrations for Le Chef d'Oeuvre Inconnu - Wescott
 ✓ 226 a, b, c " " Les Metamorphoses - Harriman
 227 *42* *Death of Orpheus (framed)*
 ✓ 270 " " Lysistrata - Macy

uncat'd - 4 mounts containing costume designs for Le Triomphe - Rossetti
2 " 3 mounts showing des. of Guernica

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.3

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Box #21

To Take Out of Picasso

- returns show for Third edition:

* Could be left in if packing different -
next are removed because dups or damage

- 17 - Leather & Cloth - Wertheim - 69
- 58 - Fernande - Solomon - 49
- 141 - Still life with a Pipe - Rosenberg³⁴
- 1146 - Table before window - " - 34
- 148 - Still life on a Table - " - 45
- 182 - Musical Instruments - Hick⁷²
- 186 - Still life w Biscuits - Rosenberg³¹
- 193 - " " w Bottle of wine - " - 32
- 201 - Guitar - artist ✓ - 50
- * 210 - Figure, 1927 - artist ✓ - 39
- 215 - Studio, - artist - 46
- 221 - Beach scene - Rosenberg - 34
- * 229 - Woman in an Armchair - artist - 47
- * 235 - Swimming woman - artist - 70
- * 236 - By the Sea - artist - 45

scuits

have in

Mandolin and Biscuit

lin
Bottle of wine leave in ✓Min of the ballet, Le Tricorne

r Bird on a Branch

ir

3 Drawing

low

Pipe

Box 33

Fruit

Box 44

VERGUS (ACROBATS)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.3

Box #31
67

39.711

Two Nudes

153 - Four Classic Figures Rosenberg
small oil
-45 (use for success P'tgs show?)

197 - Pas de deux - Murphy
43

Paints

Mrs. R - Best of a man 34-42

Head of a woman, Buckholz - 198
44

203 - Reading - Mrs R - 42

239 - Two under a Tree - Hale - 41

273 - Wine Tasting - McHenry
ask Ben - 43

scuits

leave in

Mandolin and Biscuit

lin

Bottle of Wine leave in

Min of the ballet, Le Tricorne

Bird on a Branch

ir

3 Drawing

dow

Pipe

Box 33

f Fruit

or Box 64

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box #31

87	39.711	Two Nudes on a Couch
140	39.411	The Violinist
191	39.720	The Ram's Head
✓ 188	39.719	Still Life with Biscuits

leave in

Box #32

185	39.717	Still Life with a Mandolin and Biscuit
187	39.718	The Red Tablecloth
188	39.714	Woman with a Mandolin
✓ 193	39.715	Still Life with a Bottle of Wine

leave in

Box #33

217	39.640	Head of a Woman
✓ 185 145*	39.715 19.729	Study for the curtain of the ballet, <u>Le Tricorne</u>
✓ 189 118*	39.723 39.733	Girl with Dark Hair Bird on a Branch
360	39.724	Girl with Blond Hair

Box #34

145	39.729	The Window
✓ 278	39.722	Pitcher and Candle
✓ 221	39.724	Beach Scene
✓ 146	39.725	Table before a Window
✓ 141	39.721	Still Life with a Pipe
118	39.735	Bird on a Branch

Box 33

changed

Box #35

184	39.1768	Three Musicians
185	39.638	The Three Dancers

Box #36

✓ 258	39.712	Pitcher and Bowl of Fruit
✓ 246	2.38	Girl before a Mirror

- New Library

Box 14

Box #37

207	450.37	Seated Woman
213	39.612	Running Minotaur
2	39.624	The Artist's Sister
✓ 232	39.621	Acrobat
17	39.1273	Woman Ironing

Box #38

187	39.635	The Race
149	39.626	Landscape
233	39.630	Crucifixion
262	39.628	Circus (Acrobats)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Box #39

208	39.617	Women in an Armchair
✓ 210	39.610	Figure
247	39.625	Figure in a Red Chair
342	39.659	Portrait of a Lady
✓ 354	39.604	Seated Bather
✓ 354	39.1479	Girl Writing

*leave in*Box #40

80	39.638	Landscape with Figures
130	39.741	Diaghilev and Selisburg
254	39.622	Three Women by the Sea
✓ 255	39.611	Two Women on the Beach
	39.1093.59	Composition Study
	39.1103	Mother and Child

*leave in*Box #46

240	39.626	Still Life on a Table
✓ 241	39.618	Reclining Women
✓ 242	39.615	Seated Nude
✓ 215	39.613	The Studio
	39.1488	Woman with a Violin
	39.617	Le Salon de la Gabette

Box 47

*perhaps these two have come to be combined*Box #47

268	39.268	Interior with a Girl Drawing
✓ 229	39.818	Women in an Armchair
280	39.619	Bather, Standing
✓ 287	39.620	Figure Throwing a Stone

68

*changed*Box #48

212	215.35	The Studio
54	E.L.38.8040	Boy Leading a Horse
94	39.804	Standing Figure
190	39.636	The Three Dancers

Box #49

91	39.421	Woman with a Mandolin
✓ 56	39.1485	Fernande Olivier
✓ 51	39.415	Two Acrobats with a Dog
245	39.627	The mirror
	39.1574	Birds and Playing Cards
	39.1574	Green Still Life

*Le Salon de la Gabette*Box #50

✓ 250	39.1579	Women Sleeping
27	39.1578	Women Ironing
200	39.632	Guitar
✓ 201	39.633	Guitar
	39.1093.2	Composition Study
	39.1093.22	Seeping Head
	39.1093.29	Seeping Head
	39.1093.27	Head
	39.1093.27	Head

*leave in**leave in*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Box #68

244 ✓	39.605	Nude on a Black Couch	<i>Perls</i>
184 ✓	39.654	Three Graces	
231 ✓	39.602	Seated Bathing	
✓ 284 ✓	39.1575	Girl Writing	

Box #69

166 ✓	39.979	Guitar	
179 ✓	96.34	Women in White	
337 ✓	39.1093.58	Composition Study	
17 ✓	39.1536	Mother and Child	<i>Weather</i>
345	39.603	Girl with a Cock	

Box #70

345	39.605	Girl with a Cock	<i>Box 69</i>
✓ 235	39.814	Swimming Women	<i>out ?</i>
106	39.1422	Man with a Violin	<i>Box ?</i>
5	39.917	Le Moulin de la Galette	<i>Box 49</i>

Box #71

71 ✓	353.39	Demoiselles d'Avignon
------	--------	-----------------------

Box #72

99	E.L. 39.778	"Ma Jolie" (Woman with Guitar)
189	39.718	The Fish Net
350	39.1581	Head of a Woman
182	39.1447	Musical Instruments

Box #73

181 ✓	39.637	The Pipes of Pan
-------	--------	------------------

Box #76

286	39.1093.7	Horse's Head
340	39.1093.41	Head
341	39.1574	Birdcage and Playing Cards
120	92.34	Green Still Life

Box #78

287	39.1093.1	Study for the horse
286	39.1093.2	Composition Study
329	39.1093.28	Weeping Head
350	39.1093.38	Weeping Head
331	39.1093.27	Woman
339	39.1093.37	Head

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

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PITAGORAS: FIFTY YEARS OF HIS ART

Box #79

280

39.1098

Guernica mural

Box #84

72

39.1484

Dancer

- Watercolors, prints and small oils.

Box #84 - 18 pictures

4	39.1484	Head and Figure
6	39.1484	Old English
14	39.1484	"Vespers Paris"
22	39.1484	Dancer
30	39.1484	"un-libre" Outilisme Américain"
44	39.1484	Figure Study, Back
73	39.1484	Master
74	39.1484	Standing Figure
157	39.1484	Head
168	39.1484	Still Life
196	39.1484	Head
248	39.1484	Seated Woman and Bearded Head

(Box 4 and 50 go to 1 cardboard case; nos. 14, 34, 73 and 196 in special packaging)

Box #84 - 18 pictures

26	39.1484	The Fungal Report - Figure
37	39.1484	Acrobats
46	40.15	Swims
130	39.1484	Three Ballerinas
171	39.1484	Vice of St. Malo - figure - figure
234	39.1484	The Painter and His Model
252	39.1484	Two Poles in a Tree
252	39.1484	Bathers and River
263	39.1484	Bathers and River
268	39.1484	Sculptor and His Statue
274	39.1484	Spence and Lies of France
275	39.1484	Spence and Lies of France

Box #84 - 18 pictures

33	39.1484	The Poor Family
34	39.1484	Head of a Man
35	39.1484	Two Acrobats
36	39.1484	Head of a Man in Profile
37	39.1484	At the Circus
44	39.1484	The Dance
131	39.1484	Head of a Man
160	41.32	The Wrestlers
170	39.1484	The Three Bathers, III
202	39.1484	Interior
203	39.1484	Reading
222	39.1484	Face
227	39.1484	Death of Orpheus

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

PICASSO: FORTY YEARS OF HIS ART

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

BOX LIST FOR GLAZED PICTURES - Watercolors, prints and small oils.Box #28 - 12 pictures

4	39.1498	Heads and figures
6	39.1499	Old Musician
14	39.1497	"Jardin Paris"
22	39.1503	Beggar
50	39.1504	"Ex-Libris: Guillaume Apollinaire"
64	39.1500	Figure Study, Back
73	39.1501	Dancer
74	39.1495	Standing Figure
157	39.1494	Hand
162	39.1492	Still Life
199	39.1496	Head
248	39.1509	Seated Woman and Bearded Head

(Nos. 4 and 50 go in 1 cardboard case; nos. 14, 64, 73 and 199 in special partition)

Box #41 - 11 pictures

26✓	39.1870	The Frugal Repast - <i>lightest corners</i>
37✓	PR 66	Acrobats
46✓	40.18	Seiome
182✓	39.742	Three Ballerinas
171✓	39.726	View of St. Malo - <i>you have in frame</i>
204✓ B43	39.727	The Painter and His Model
239✓	39.1044	Two Nudes in a Tree
(252✓)	39.1053	Bathers and Diver
(255✓)	39.1043	Bathers and Diver
260✓	39.728	Sculptor and His Statue
274✓	39.1050	Dreams and Lies of Franco
275✓	39.1050	Dreams and Lies of Franco

Box #42 - 13 pictures

33	PR 82	The Poor Family
✓ 34	PR 55	Bust of a Man
35	PR 56	Two Acrobats
36	94.34	Head of a Woman in Profile
39	PR 60	At the Circus
44	PR 70	The Dance
101	PR 58	Head of a Man
180	41.32	The Wrestlers
176	PR 228	The Three Bathers, III
202	PR 69	Interior
✓ 203	PR 57	Reading
222	PR 50	Face
227	39.1045	Death of Orpheus

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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(GLAZED PICTURES - CONT'D.)

as exhibited circulated by The Museum of Modern Art, New York

Box #43 - 14 pictures

Box #43 - 14 pictures	Box #43 - 14 pictures	Box #43 - 14 pictures
68✓	39.641	Composition study for "Les Demoiselles d'Avignon"
102✓	39.1056	Still Life with Bottle
134✓	39.737	Gutter
110✓	39.1540	Head
273✓	39.369	Minotauros
334✓	39.1093.45	Weeping Women
344✓	39.1424	The End of a Monster - retape
352✓	39.1580	Woman in an Armchair
353✓	39.1582	Woman in an Armchair - done not loose
354✓	39.808	Three Figures - frame chipped
357✓	39.807	Head of a Woman - retape
197✓	39.751	Pas de Deux - Murphy - reglaze
351✓	39.809	Seated Woman - retape back

Box #44 - 11 pictures

Box #44 - 11 pictures	Box #44 - 11 pictures	Box #44 - 11 pictures
3✓	39.1576	Self Portrait - plaster chipping
21✓	39.1584	Street Urchins
103✓	39.629	Still Life with Chair Caning - buckling
117✓	39.1425	Head
144✓	39.736	Fisherman - foggy
172✓	39.738	Studies of Nude - new tape, tighter corners
194✓	39.735	Three Dancers Resting
195✓	128.35	Four Ballet Dancers
198✓	39.1051	Head of a Woman - touch up frame
225✓	PR 51	Two Nudes
343✓	39.1420	Portrait of Busch

Box #45 - 10 pictures

Box #45 - 10 pictures	Box #45 - 10 pictures	Box #45 - 10 pictures
69	39.642	Composition study for "Les Demoiselles d'Avignon", retaped
76	39.1423	Head - sent to Charles, 11 near center
129	39.739	Chinese Conjuror's Costume - tighten frame
133✓	39.1442	Pierrot and Harlequin
134✓	39.1078	Pierrot and Harlequin - badly chipped frame, refilled
136✓	39.752	Costume Design
142✓	39.1432	Bathers - foggy
148✓	39.751	Still Life on a Table - slightly chipped
153✓	39.752	Four Classic Figures - frame very loose, repairs
236✓	39.631	By the Sea

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PICASSO: FORTY YEARS OF HIS ART

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

BOX LIST FOR SCULPTURE AND MOUNTED MATERIAL

Box #27 - Sculpture

60	39.1507	Women Combing Her Hair
83	39.28	Woman's Head

Box #80 - Mounted Material *✓ Colic*

47 matted studies for "Guernica Mural"

205A	39.1016	Illustrations for "Le Chef d'Oeuvre Inconnu"
205B	" "	" " " " " "
205C	" "	" " " " " "
270)	39.1077	" " "Lysistrata"
272)	577.39	Copper plate for "
226A	39.1011	Illustrations for "Metamorphoses"
226B	" "	" " "
226C	" "	" " "

not cat'd Mounts #1 through #3 Guernica from May 11th to completion
" " " #1 " #4 Costumes for "LeTricorne"

Box #85 - Stretcher for "Guernica Mural"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Requests for further tour to:

- 166 - Guiltar - Willett
 244 - Nudes on a Black Couch
 (from Callenberg to Perls)
 146 - Lieberman (Rosenberg to Sachs)
 142 - Batters (Sachs)

- Prints -
 26 - Schmeidler - Tungal Report
 43 - Weyler - Salome
 102 " - Steel Life
 239 " - Nudes in Tree
 282.3 " - Batters & Diver
 273 - McIlhenny - Minotauromachy
 274.5 - J.B. - Franco

(over)

York

00
 10.00
 10.00
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 10.00
 10.00
 25.00 each
 10.00
 10.00
 30.00

, 186, 187, 188, 189,

00, 201, 208, 210, 213,

The Guernica mural and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

*

York

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 1 4 0 0 ✓
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 8 9 7 6 ✓
 1 2 0 0 ✓
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 3 0 0 0 ✓
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, 186, 187, 188, 189,

00, 201, 208, 210, 213,

The Guernica mural and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

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 3 7 5 ✓ 20, 201, 208, 210, 213,
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Parke Bernet Galleries

15th of November - Heil show -

most wip. activities in 5 years
leaving on the 5th

Le Cog et le Chien

The Dog - 1921

60 $\frac{1}{2}$ " x 31"

Purchase from Picasso - to Stoneborough
" " Stoneborough by Rosen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART (second edition)

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

PICASSOS FOR SALE

Cat.No.	Title	Price
✓43	Salome, 1905	\$ 50.00
✓76	Head, 1907? <i>Sold</i>	1,400.00
✓85	Woman's Head, 1909?	1,000.00
✓91	Woman with a Mandolin, 1910	12,000.00 ✓
✓117	Head, 1914	1,200.00 ✓
✓252 a & b	Bathers and Diver	25.00 each
✓343	Portrait of Musch, 1937	600.00 ✓
✓344	The End of a Monster, 1937	400.00 ✓
✓102	Still Life with Bottle, 1912	50.00

The following pictures belong to Rosenberg and Helft:

29, 67, 116, 140, 145, 164, 129, 136, 171, 172, 194, 185, 186, 187, 188, 189,
191, 193, 236, 260, 360, 204, *to them*

The following pictures belong to Picasso:

2, 68, 69, 80, 103, 149, 130, 132, 167, 181, 184, 190, 200, 201, 208, 210, 213,
217, 230, 232, 233, 240, 245, 247, 254, 255, 262, 342, The Guernica mural and
all the studies for it

Assigned Pictures 1909-1912

✓43	Salome, 1905	Woman's Head, 1907? (bronze)
✓91	Woman with a Mandolin, 1910	Standing Figure, 1910
✓117	Head, 1914	"The Seiler" (woman with a mirror), 1912
✓252	Bathers and Diver	Still Life with Chair Caning, 1911-1912

Assigned Pictures

✓102	Still Life with Bottle, 1912	Head, 1912-13
✓343	Portrait of Musch, 1937	Head, 1914
✓344	The End of a Monster, 1937	Head of a Woman, 1912
✓236	Head, 1914	Head of a Woman, 1912

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO: FORTY YEARS OF HIS ART (second edition)

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

INSTALLATION LIST

PAINTINGS AND DRAWINGS:

Early Work: 1899-1906

- | | | |
|---------|-------------|--|
| ✓ 2-37 | 39.624 | The Artist's Sister, 1899 <i>Picasso</i> |
| ✓ 3-44 | 39.1576 | Self Portrait, 1900 |
| ✓ 5-49 | 39.917 | Le Moulin de la Galette, 1900 |
| ✓ 21-44 | 39.1584 | Street Urchins, 1903 |
| ✓ 27-50 | 39.1578 | Woman Ironing, 1904 |
| ✓ 29-71 | 39.710 | The Actor, 1904-05 <i>R+H</i> |
| ✓ 31-49 | 39.415 | Two Acrobats with a Dog, 1905 |
| ✓ 54-48 | E.L.39.3040 | Boy Leading a Horse, 1905 <i>R+H</i> |
| ✓ 67-31 | 39.711 | Two Nudes, 1906 <i>R+H</i> |

The "Negro" Period

- | | | |
|---------|---------|---|
| ✓ 66-43 | 39.641 | Study for Les Femmes d'Alger, 1907 <i>Picasso</i> |
| ✓ 69-44 | 39.642 | "Still Life with Apples and Bananas" <i>"</i> |
| ✓ 71-71 | 333.39 | Les Femmes d'Alger, 1908-07 |
| ✓ 76-41 | 39.1423 | Head, 1907 <i>Picasso</i> |
| ✓ 80-40 | 39.638 | Landscape with Figures, 1908 <i>Picasso</i> |

Analytical Cubism: 1909-1912

- | | | |
|----------|------------|--|
| ✓ 83-27 | 36.28 | Woman's Head, 1909? (bronze) <i>1,000 maybe</i> |
| ✓ 91-47 | 39.1421 | Woman with a Mandolin, 1910 <i>12,000 Picasso</i> |
| ✓ 94-48 | 39.604 | Standing Figure, 1910? |
| ✓ 99-72 | E.L.39.776 | "Ma Jolie" (Woman with a Guitar), 1912 |
| ✓ 103-44 | 39.629 | Still Life with Chair Caning, 1911-1912 <i>Picasso</i> |

Synthetic Cubism

- | | | |
|----------|---------|-----------------------------------|
| ✓ 110-43 | 39.1540 | Head, 1912-13 |
| ✓ 117-44 | 39.1425 | Head, 1914 <i>1,200 Picasso</i> |
| ✓ 118-33 | 39.733 | Bird on a Branch, 1913 <i>R+H</i> |
| ✓ 120-71 | 92.34 | Green Still Life, 1914 |

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

✓140-31 39.411
✓145-53 39.729
✓149-33 39.626
✓164-55 39.1768
✓166-69 39.979

The Violinist, 1918 R+H
The Window, 1919 R+H
Landscape, 1920 Picasso
Three Musicians, 1921 R+H
Guitar, 1922

Girl Before a Mirror, 1922

Figure in a Red Chair, 1922

Woman Sleeping, 1922

"Classic" Period and The Ballet

✓129-73 39.739
✓130-40 39.741
✓132-41 39.742
✓138-30 39.740
✓167-39 39.635
✓171-41 39.728
✓172-44 39.736
✓179-69 96.34
✓181-73 39.637
✓184-68 39.634
✓194-44 39.735
✓195-44 126.35

Chinese Conjuror's Costume, 1917 R+H
Diaghilev and Selisburg, 1917 Picasso
Three Ballerinas, 1917
The Theatre Box, 1921 R+H
The Race, 1922 Picasso
View of St. Malo, 1922 R+H
Studies of Nude, 1923 R+H
Woman in White, 1923
The Pipes of Pan, 1923
Three Graces, 1924
Three Dancers Resting, 1925 R+H
Four Ballet Dancers, 1925

1922 - 1925

1922 - 1925

✓182-72 39.1447
✓185-32 39.717
✓186-31 39.719
✓187-32 39.716
✓188-32 39.714
✓189-72 39.718
✓190-48 39.636
✓191-31 39.720

Musical Instruments, 1923
Still Life with Mandolin and Biscuit, 1924 R+H
Still Life with Biscuits, 1924 R+H
The Red Tablecloth, 1924 R+H
Woman with a Mandolin, 1925 R+H
The Fish Net, 1925 R+H
The Three Dancers, 1925
The Ram's Head, 1925 R+H for Guernica

noted. 40.4468

Le chien et le coq

1926 - 1928

✓193-32 39.715
✓200-50 39.632
✓201-50 39.633
✓207-37 450.37
✓208-39 39.617
✓210-39 39.610
✓213-37 39.612

Still Life with a Bottle of Wine, 1926 R+H
Guitar, 1926 Picasso
" of a " 1926
Seated Woman, 1926-27
Woman in an Armchair, 1927 Picasso
Figure, 1927
Running Horse, 1928

1928 - 1930

✓217-39 39.640
✓230-47 39.619
✓231-48 39.602
✓232-37 39.621
✓233-36 39.630

Head of a Woman, 1927 or 1928 Picasso
Bather, Standing, 1929
Seated Bather, 1929
Acrobat, 1930
Crucifixion, 1930

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.3

- 3 -

1931 - 1933

- 238-33 39.712
 ✓ 240-47 39.625 Still Life on a Table, 1931 - *Record*
 ✓ 245-49 39.627 The Mirror, 1932
 ✓ 246-68 2.38 Girl Before a Mirror, 1932
 ✓ 247-39 39.623 Figure in a Red Chair, 1932 - "*Record*"
 ✓ 250-50 39.1579 Woman Sleeping, 1932
 ✓ 251-40 39.622 Three Women by the Sea, 1932 - "*Record*"
 ✓ 255-40 39.611 Two Women on the Beach, 1933
 ✓ 260-41 39.728 Sculptor and His Statue, 1933 *R+H*
 ✓ 262-38 39.628 Circus, 1933 *Record*

1934 - 1937

- ✓ 268-68 39.268 Interior with a Girl Drawing, 1935 *Record*
 ✓ 341-74 39.1574 Birdcage and Playing Cards, 1937
 ✓ 342-34 39.639 Portrait of a Lady, 1937 *Record*
 ✓ 343-74 39.1420 Portrait of Nusch, 1937 (ink wash) *600 Record*
 ✓ 344-73 39.1424 The End of a Monster, 1937 (pencil) *400 "*

1938 - 1939

- ✓ not cat'd y 40.4027 Death of Orpheus, 1938 (framed)
 ✓ 350-72 39.1501 Woman in an Armchair, 1938
 ✓ 352-73 39.1580 Head of a Woman, 1938 (color crayon)
 ✓ 354-73 39.808 Woman in an Armchair, 1938 (ink with color crayon)
 ✓ 357-73 39.607 Three Figures, 1938 (ink and wash)
 ✓ 360-73 39.724 Head of a Woman, 1938 (ink)
 Girl with Blond Hair, 1939 *R+H*

280 - 340

Guernica mural and 59 studies for Guernica

PRINTS

- ✓ 26-41 39.1870 The Frugal Repast, 1904
 ✓ 33-41 Pr 62 The Poor Family, 1905
 ✓ 34-42 Pr 55 Bust of a Man, 1905
 ✓ 35-42 Pr 56 Two Acrobats, 1905
 ✓ 36-42 94.34 Head of a Woman in Profile, 1905
 ✓ 37-41 Pr 66 Acrobats, 1905
 ✓ 39-42 Pr 60 At the Circus, 1905
 ✓ 43-41 40.18 Salome, 1905 *50 maybe*
 ✓ 44-42 Pr 70 The Dance, 1905
 ✓ 101-42 Pr 58 Head of a Man, 1912
 ✓ 102-42 39.1056 Still Life with Bottle, 1912 *maybe 50*
 ✓ 160-42 41.328 The Wrestlers, 1921
 ✓ 176-42 Pr 228 The Three Bathers, III, 1922-23

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.3

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PRINTS (continued)

✓ 202 - 42 Pr. 6951 Interior, 1926a, 19
 ✓ 203 - 42 Pr. 576 Reading, 1926
 ✓ 222 - 42 Pr. 50 Face, 1928 and child on ladder
 ✓ 225 - 44 Pr. 51 Two Nudes, 1930
 ✓ 252 a&b 41 40.1130, 40.14131 Bathers and Diver, 1932? *25 cent May be*
 ✓ 273 - 43 39.369 Minotauromachy, 1935
 ✓ 274 & 275 - 41 39.1050 Dreams and Lies of Franco, 1937
 ✓ 334 - 43 39.1093.43 Weeping Woman, 1938

MOUNTS

✓ 204 - 43 39.727 The painter and his Model, 1926 (original ink study to be shown with prints from the book Le Chef d'Oeuvre Inconnu)
 May 11 39.1093.16 Bull *R-14*
 ✓ 205 a, b, c 39.1016 3 mounts containing illustrations for Le Chef d'Oeuvre Inconnu, 1927
 May 18 39.1093.13 Woman with dead child
 ✓ 226 a, b, c 39.1011 3 mounts containing illustrations for Ovid's Les Metamorphoses, 1930 *with book*
 ✓ 227 - 42 39.1045 Death of Orpheus, 1930 (framed)
 ✓ 270 39.936 Illustrations for Aristophanes Lysistrata, 1934
 ✓ 272 577.39 Copper plate for Lysistrata illustration
 not cat'd 3 mounts showing development of Guernica mural from May 11 to completion
 " " 39.730 4 mounts containing costume designs for Le Tricorne

GUERNICA MURAL AND STUDIES

✓ 280 39.1095 Guernica mural
 May 1 39.1093.49 Head
 281-282 39.1093.4 Composition studies for Guernica
 283-284 39.1093.59 " " "
 285 39.1093.3 Study for the horse
 ✓ 286 39.1093.2 Composition study
 May 2 39.1093.55 Weeping Head
 ✓ 287 39.1093.1 Composition study
 ✓ 288 - 76 39.1093.7 Horse's head
 289-290 39.1093.8a-b Studies for horse's head
 Early May 39.1093.14 Weeping Head
 291 39.1093.9 Horse and Bull
 May 8 39.1093.5 Head and horse's head
 292 39.1093.6 Composition study
 293 39.1093.10 Horse and woman with dead child

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GUERNICA (continued)May 9

294	39.1093.6	Composition study
295	39.1093.20	Woman with dead child on ladder
296	39.1093.21	Woman with dead child

May 10

297	39.1093.11	Study for the horse
298	39.1093.12	" " " "
299	39.1093.13	Horse
300	39.1093.15	Bull's Head
301	39.1093.23	Woman with dead child

May 11

302	39.1093.16	Bull
-----	------------	------

May 13

303	39.1093.22	Woman with dead child
304	39.1093.28	Head
305	39.1093.67	Hand with broken sword

May 20

306	39.1093.14	Horse's head
307	39.1093.17	" " "
308	39.1093.18	Study for Bull's head
309	39.1093.19	" " " "
310	39.1093.50	Head

May 24

311	39.1093.44	Head
312	39.1093.47	" "
313	39.1093.48	" "

May 27

314	39.1093.29	Head
315	39.1093.49	Man

May 28

316	39.1093.24	Woman with dead child
317	39.1093.25	" " " "
318	39.1093.33	Weeping Head

May 31

319	39.1093.35	Head
-----	------------	------

June 3

320	39.1093.34	Weeping Head
321	39.1093.36	" "
322	39.1093.52	" "
323	39.1093.45	Head and horse's hoofs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

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PICASSO: TWENTY YEARS OF HIS ART (second edition)

June 4

In exhibition circulated by The Museum of Modern Art, New York

324

39.1093.46

Heads

325

39.1093.56

Hand

June 8

INSTALLATION LIST

326

39.1093.30

Head

327

39.1093.31

"

PAINTINGS AND DRAWINGS:

June 13

328

39.1093.32

Head

Early Works 1899 - 1906

June 15

329

39.1093.28

39.624 Weeping Head

The Artist's Sister, 1899

39.1578

Self Portrait, 1900

June 21

330

39.1093.38

39.1598 Weeping Head

Street Uproar, 1903

39.1578

Woman Ironing, 1904

June 22

331

39.1093.27

39.415 Woman

Two Acrobats with a Don, 1905

332

39.1093.51

39.138 Weeping Head

Boy Leading a Horse, 1906

39.711

Two Nudes, 1906

July 2

333

39.1093.42

Weeping Woman

July 4

The Negro Period

335

39.1093.54

Weeping Head

336

39.1093.53

"

Study for Les Femelles d'Avignon, 1907

39.642

" " " " " "

333.39

Les Femelles d'Avignon, 1906-07

39.1423

Head, 1907

POSTSCRIPTS TO GUERNICA MURAL

Landscape with Figures, 1906

September 26

337-69

39.1093.56

39.1423 Composition study

October 12

338

39.1093.40

39.1423 Head

Woman's Head, 1909? (bronze)

Woman with a Mandolin, 1910

39.804

Standing Figure, 1910?

October 13

339

39.1093.37

39.629 Head

"Ma Jolie" (Woman with a Guitar), 1912

Still Life with Chair Caning, 1911-1912

October 17

340-76

39.1093.41

Head

Synthetic Cubism

110 39.1040

Head, 1913-1914

117 39.1423

Head, 1914

118 39.733

Bird on a Branch, 1913

120 39.54

Green Still Life, 1914

140 39.411

The Violinist, 1913

142 39.729

The Window, 1913

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

PICASSO: FORTY YEARS OF HIS ART (second edition)

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

INSTALLATION LIST

PAINTINGS AND DRAWINGS:

Early Work: 1899 - 1906

✓2 39.624
✓3 39.1576
✓5 39.917
✓21 39.1584
✓27 39.1578
~~29~~ ~~39.710~~
✓31 39.415
✓54 E.L.38.3040
67 39.711

The Artist's Sister, 1899 ✓
○ Self Portrait, 1900 \$1,000⁰⁰
○ Le Moulin de la Galette, 1900 \$1,800⁰⁰
○ Street Urchins, 1903 \$2,500
○ Woman Ironing, 1904 \$25,000
~~The Actor, 1904-05~~
○ Two Acrobats with a Dog, 1905 ✓ \$25,000
Boy Leading a Horse, 1905 ✓
Two Nudes, 1906 ✓

The Negro Period

✓68 39.641
✓69 39.642
✓71 333.39
76 39.1423
80 39.638

Study for Les Demoiselles d'Avignon, 1907 ✓
" " " " " " ✓
Les Demoiselles d'Avignon, 1906-07 ✓
Head, 1907 ? ✓
Landscape with Figures, 1906 ✓

Analytical Cubism: 1909-1912

✓83 36.28
✓91 39.1421
94 39.604
99 E.L.39.778
✓103 39.629

Woman's Head, 1909? (bronze)
Woman with a Mandolin, 1910 ✓
Standing Figure, 1910? ✓
"Ma Jolie" (Woman with a Guitar), 1912 ✓
Still Life with Chair Caning, 1911-1912 ✓

Synthetic Cubism

✓110 39.1540
✓117 39.1425
118 39.733
✓120 92.34
✓140 39.411
✓145 39.729

Head, 1912-1913
Head, 1914
Bird on a Branch, 1913 ✓
Green Still Life, 1914 ✓
The Violinist, 1918 ✓
The Window, 1919 ✓

Sold to Ford +
special permission
if to tour after
may see
business file

✓ - photograph
see correction on p. 1, 2, 3

✓ - bought - Olds - 462

Ball King - 1577

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

- 2 -

✓149	39.626	Landscape, 1920 ✓
✓164	39.1768	Three Musicians, 1921 ✓
166	39.979	Guitar, 1922 ✓

"Classic" Period and The Ballet

✓129	39.739	— Chinese Conjuror's Costume, 1917
✓130	39.741	Diaghilev and Selisburg, 1917 ✓
✓132	39.742	Three Ballerinas, 1917 ✓
✓138	39.740	— The Theatre Box, 1921 ✓
167	39.635	The Race, 1922 ✓
171	39.726	View of St. Malo, 1922
172	39.738	Studies of Nude, 1923
✓179	96.34	Woman in White, 1923 ✓
✓181	39.637	The Pipes of Pan, 1923 ✓
✓184	39.634	Three Graces, 1924 ✓
194	39.735	Three Dancers Resting, 1925
195	128.35	Four Ballet Dancers, 1925

1922 - 1925

✓182	39.1447	Musical Instruments, 1923 ✓
185	39.717	Still Life with Mandolin and Biscuit ✓
186	39.719	Still Life with Biscuits, 1924 ✓
✓187	39.716	The Red Tablecloth, 1924 ✓
188	39.714	Woman with a Mandolin, 1925 ✓
189	39.718	The Fish Net, 1925 ✓
✓190	39.636	The Three Dancers, 1925 ✓
191	39.720	The Ram's Head, 1925 ✓
192	40.4468	Seated Woman, 1926 ✓ withdrawn

1926 - 1928

193	39.715	Still Life with a Bottle of Wine, 1926 ✓
✓200	39.632	Guitar, 1926 ✓
✓201	39.633	" " ✓
✓207	450.37	Seated Woman, 1926-27 ✓
✓208	39.617	Woman in an Armchair, 1927 ✓
✓210	39.610	Figure, 1927 ✓
✓213	39.612	Running Minotaur, 1928 ✓
✓212	213.55	The Studio, 1927-28

*with people
Chicago
Art Institute*

1928 - 1930

✓217	39.640	Head of a Woman, 1927 or 1928 ✓
✓230	39.619	Bather, Standing, 1929 ✓
231	39.602	Seated Bather, 1929 ✓
232	39.621	Acrobat, 1930 ✓
✓233	39.630	Crucifixion, 1930 ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

- 3 -

1931 - 1933

✓ 238 39.712
 240 39.625
 ✓ 245 39.627
 ✓ 246 2.38
 ✓ 247 39.623
 250 39.1579
 ✓ 254 39.622
 255 255 39.611
 260 39.728
 ✓ 262 39.628

Picture of Birdhouse ✓
 Still Life on a Table, 1931 ✓
 The Mirror, 1932 ✓
 Girl Before a Mirror, 1932 ✓
 Figure in a Red Chair, 1932 ✓
 ② Woman Sleeping, 1932 ✓ \$3000.00
 Three Women by the Sea, 1932 ✓
 Two Women on the Beach, 1933 ✓
 Sculptor and His Statue, 1933 ✓
 Circus, 1933 ✓

1934 - 1937

✓ 268 39.268
 ✓ 341 39.1574
 ✓ 342 39.639
 ✓ 343 39.1420
 ✓ 344 39.1424

Interior with a Girl Drawing, 1935 ✓
 ✓ Birdcage and Playing Cards, 1937 ✓
 Portrait of a Lady, 1937 ✓
 Portrait of Nusch, 1937 (ink wash) ✓
 The End of a Monster, 1937 (pencil) ✓

1938 - 1939

not cat'd 40.4027
 ✓ 350 39.1581
 352 39.1580
 354 39.608
 357 39.607
 ✓ 360 39.724

Women in an Armchair, 1938
 Head of a Woman, 1938 (color crayon)
 Woman in an Armchair, 1938 (ink w. color cr.)
 Three Figures, 1938 (Ink and wash)
 Head of a Woman, 1938 (ink)
 Girl with Blond Hair, 1939 ✓

280 - 340

Guernica mural and 59 studies for Guernica ✓

PRINTS

✓ 26 39.1870
 33 Pr 62
 34 Pr 55
 35 Pr 56
 ✓ 36 94.34
 37 Pr 66
 39 Pr 60
 43 40.18
 44 Pr 70
 101 Pr 58
 102 39.1056
 160 41.32
 176 Pr 228

The Frugal Repast, 1904
 The Poor Family, 1905
 Bust of a Man, 1905
 Two Acrobats, 1905
 Head of a Woman in Profile, 1905 ✓
 Acrobats, 1905
 At the Circus, 1905
 Salome, 1905
 The Dance, 1905
 Head of a Man, 1912
 Still Life with Bottle, 1912
 The Wrestlers, 1921
 The Three Bathers, III, 1922-23

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PRINTS (continued)

202	Pr 69	Interior, 1926
203	Pr 57	Reading, 1926
222	Pr 50	Face, 1928
225	Pr 51	Two Nudes, 1930
252 a & b	40.4130, 40.4131	Bathers and Diver, 1932?
✓273	39.369	Minotauremarchy, 1935 ✓
274 & 275	39.1050	Dreams and Lies of Franco, 1937
334	39.1093.43	Weeping Woman, 1938 ✓✓

MOUNTS

204	39.727	The Painter and His Model, 1926 (an original ink study to be shown with prints from the book <u>Le Chef d'Oeuvre Inconnu</u>)
205 a,b,c	39.1016	3 mounts containing illustrations for <u>Le Chef d'Oeuvre Inconnu</u> , 1927
226 a,b,c	39.1011	3 mounts containing illustrations for Ovid's <u>Les Metamorphoses</u> , 1930
227	39.1045	Death of Orpheus, 1930 (framed)
(270	39.936	Illustrations for Aristophanes' <u>Lysistrata</u>
(272	577.39	Copper plate for <u>Lysistrata</u> illustration
not cat'd	39.730	4 mounts containing costume designs for <u>Le Tricorne</u>
not cat'd		3 mounts showing development of Guernica mural from May 11 to completion

GUERNICA MURAL AND STUDIES

✓280	39.1095	Guernica Mural ✓✓✓
<u>May 1</u>		
281-282	39.1093.4	Composition studies for Guernica
283-284	39.1093.59	" " " "
285	39.1093.3	Study for the horse
286	39.1093.2	Composition study
<u>May 2</u>		
✓287	39.1093.1	Composition study
✓288	39.1093.7	Horse's head ✓
289-290	39.1093.8a-b	Studies for horse's head

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

291 39.1093.9 Horse and Bull

May 8

292 39.1093.5 Composition study

293 39.1093.10 Horse and woman with dead child

May 9

✓ 294 39.1093.6 Composition study

295 39.1093.20 Woman with dead child on ladder

296 39.1093.21 Woman with dead child

May 10

297 39.1093.11 Study for the horse

298 39.1093.12 " " " "

299 39.1093.13 Horse

300 39.1093.15 Bull's Head

301 39.1093.23 Woman with dead child

May 11

302 39.1093.16 Bull

May 13

303 39.1093.22 Woman with dead child

304 39.1093.28 Head ✓

305 39.1093.57 Hand with broken sword

May 20

306 39.1093.14 Horse's Head

307 39.1093.17 " "

308 39.1093.18 Study for bull's Head

309 39.1093.19 " " " "

310 39.1093.50 Head

May 24

311 39.1093.44 Head

312 39.1093.47 "

313 39.1093.48 "

May 27

314 39.1093.29 Head

315 39.1093.49 Man

May 28

316 39.1093.24 Woman with dead child

317 39.1093.25 " " " "

318 39.1093.33 Weeping Head

May 31

319 39.1093.35 Head

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

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June 3

320	39.1093.34	Weeping Head
321	39.1093.36	" "
✓ 322	39.1093.52	" "
323	39.1093.45	Head and horse's hoofs

June 4

324	39.1093.46	Heads
325	39.1093.56	Hand

June 8

326	39.1093.30	Head
327	39.1093.31	"

June 13

328	39.1093.32	Head
-----	------------	------

June 15

329	39.1093.26	Weeping Head
-----	------------	--------------

June 21

330	39.1093.38	Weeping Head
-----	------------	--------------

June 22

✓ 331	39.1093.27	Woman
332	39.1093.51	Weeping Head

July 2

✓ 333	39.1093.42	Weeping Woman
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July 4

✓ 335	39.1093.54	Weeping Head
336	39.1093.53	" "

POSTSCRIPTS TO GUERNICA MURAL

September 26

✓ 337	39.1093.58	Composition study
-------	------------	-------------------

October 12

✓ 338	39.1093.40	Head
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October 13

339	39.1093.37	Head
-----	------------	------

October 17

340	39.1093.41	Head
-----	------------	------

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FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

November 20, 1980

Ms. Marie Frost
Administrative Assistant
Exhibition Program
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Ms. Frost:

I received your letter of November 13, citing the itineraries of the four different sections of the exhibition PICASSO FORTY YEARS OF HIS ART. As I discussed with you by telephone, I would be extremely appreciative if you could consult the checklists for the various sections in order to ascertain where the following fourteen drawings would have been displayed (for example, MOTHER AND CHILD included in all four sections, YOUTH ON HORSEBACK included only in section I...).

I realize that this will be a somewhat time-consuming task, but I can assure you that a definitive knowledge of which cities these drawings traveled to at that time is an important contribution to our attempt to fully document the history of the exhibition objects.

I have attached a separate list of the drawings with which we are concerned. Again, thanking you for your valuable assistance --

Sincerely,

Ann Temkin

Ann Temkin
Assistant
Master Drawings by Picasso

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

cc: General file

November 25, 1980

Miss Ann Temkin
Assistant
Fogg Art Museum
Harvard University
Cambridge, Massachusetts 02138

Dear Miss Temkin:

Sorting out the records of the Picasso exhibition FORTY YEARS OF HIS ART is rather confusing, but as far as I can judge the information you wanted is as follows:

23 MOTHER AND CHILD AND FOUR STUDIES OF HER RIGHT HAND
53 YOUTH ON HORSEBACK
92 STANDING FIGURE
442 BATHERS
178 HEAD OF A BOY
261 ON THE BEACH

The above group did not appear to be in any of the traveling groups. BATHERS seems to have been regested, but I gather the request was turned down.

63 PEASANTS FROM ANDORRA
87 HEAD OF A WOMAN

Both of the above were in Section 1, but I gather that no 87 was withdrawn after Chicago. It was part of the Chrysler collection and all Chrysler works were withdrawn at that time.

68 STUDY FOR DEMOISELLES D'AVIGNON (Section II & III)
69 (not 70) STUDY FOR DEMOISELLES D'AVIGNON (Section II & III)
144 FISHERMAN (Section II)
145 THE WINDOW (Section II)
260 SCULPTOR AND HIS STATUE (Section II & IV)

347 COCK (Was not included in any section)

I hope the above information answers your questions and is helpful.

Sincerely,

Marie Frost
Administrative Assistant
Exhibition Program

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

PICASSO FORTY YEARS OF HIS ART

23. MOTHER AND CHILD AND FOUR STUDIES OF HER RIGHT HAND 1904 *not found*

53. YOUTH ON HORSEBACK 1905

63. PEASANTS FROM ANDORRA 1906 *Sect. I*

Epochs in His Art 68. STUDY FOR DEMOISELLES D'AVIGNON 1907 *-40 yrs. of His Art (Section II)*

"
Sect. III

69. 70. STUDY FOR DEMOISELLES D'AVIGNON 1907 " " " "

92. STANDING FIGURE 1910 *(not found)*

87. HEAD OF A WOMAN 1909 *-chapter 10, after Chicago int*

142. BATHERS 1918 *Hogeful (no)*

144. FISHERMAN 1918 *-Sect. II*

145. THE WINDOW 1919 *-Sect. III*

178. HEAD OF A BOY 1923

260. SCULPTOR AND HIS STATUE 1933 *-40 yrs. of his art (Sect. II) p. IV*

261. ON THE BEACH 1933

347. COCK 1938 *(never came)*

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	CE	II.1.91.10.3

PICASSO: FORTY YEARS OF HIS ART (second edition)

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

UNPACKING INSTRUCTIONS FOR OIL PAINTINGS

18 BOXES: 30 thru 33, 37 thru 40, 47 thru 50, 68, 69, 72, 73, 76, 78

1. Remove screws holding braces, marked A and B, at sides of box.
Lift out braces.
2. Slide paintings out of grooves and remove screws holding boards #1 and #2 attached to backs of paintings.

DO NOT REMOVE METAL PLATES SCREWED INTO BACK OF PICTURES.

3. A number of the paintings are glazed. Please remove the masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary to remove the masking tape.)
4. Put all packing material - screws, boards and braces - back into the box and replace cover. The pictures must be repacked in the same boxes and will fit correctly only if the same boards and braces are used.
5. Please notify The Museum of Modern Art at once of any damage or any omissions from our Box List.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.3

PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR VERY LARGE PAINTINGS - Boxes #35 and #71

1. Unscrew boards A, B and C from outside of Box #35 and two boards from outside of Box #71. These boards hold the paintings firmly in the box.
2. Unscrew the boards from the back of each painting and lift out boards. DO NOT REMOVE THE METAL OR WOOD PLATES ON THE BACK OF THE PICTURES.
3. Lift out paintings with the utmost care to avoid damage to frame or canvas.
4. Replace boards and screws in each box and put back covers. The paintings can be repacked correctly only if the same boards are used.

UNPACKING INSTRUCTIONS FOR SCULPTURE - Box #27

1. Lift out sculpture from box and remove flannel carefully.
2. Replace all packing material in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR GUERNICA MURAL - Box #79

1. Lift out roll containing mural with the utmost care and remove wrapping paper.
2. THE MURAL IS ROLLED ONTO ROLLER FACE OUT. It must be unrolled on a very large surface which has been completely covered with clean, smooth wrapping paper.
3. Replace all packing material - wrapping paper, roll, screws, tissue paper - in packing box and put back cover.

UNPACKING INSTRUCTIONS FOR ALL MOUNTED MATERIAL AND LABELS - Box #80

1. Lift out packages of mounts one at a time. Remove wrapping paper carefully.
2. Replace all packing material in box and put back cover.

UNPACKING INSTRUCTIONS FOR BOX #85 - Stretcher frame for Guernica mural

1. Unscrew and lift out two braces holding stretcher frame pieces in box.
2. Replace all packing material in box and put back cover.

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PICASSO: FORTY YEARS OF HIS ART

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

UNPACKING INSTRUCTIONS FOR WATERCOLORS, PRINTS AND SMALL OILS

GLAZED PICTURES: BOXES 41 thru 44

1. Lift out cases containing glazed pictures with great care, one at a time.
2. Take pictures out of cardboard cases.
3. Remove masking tape from glasses and save for future use in repacking by rolling up the strips. (Do not use water - no water is necessary in removing masking tape.)
4. Replace all packing material - cardboard cases, rolls of tape, tissue paper, screws - in packing box from which it has been removed and put back cover.

The pictures can be repacked correctly only if the same packing material is used.

5. Please notify The Museum of Modern Art at once of any damages or omissions from the Box List.

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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

BOX LIST FOR PAINTINGS

Box #30

238 39.712 *OK* ✓ Pitcher and Bowl of Fruit
138 39.740 ✓ The Theatre Box

Box #31

67 39.711 ✓ Still Life on a Table
140 39.411 *OK* ✓ Two Nudes
191 39.720 ✓ The Violinist
186 39.719 ✓ The Ram's Head
✓ Still Life with Biscuits

Box #32

185 39.717 ✓ Still Life with a Mandolin and Biscuit
187 39.716 *OK* ✓ The Red Tablecloth
188 39.714 ✓ Woman with a Mandolin
193 39.715 ✓ Still Life with a Bottle of Wine

Box #33

217 39.640 ✓ Head of a Woman
*145 39.729 *OK* ✓ The Window
*118 39.733 ✓ Bird on a Branch
360 39.724 ✓ Girl with Blond Hair

Box #35

164 39.1768 *OK* ✓ Three Musicians

Box #37

207 450.37 ✓ Seated Woman
213 39.612 *OK* ✓ Running Minotaur
2 39.624 ✓ The Artist's Sister
232 39.621 ✓ Acrobat

Box #38

*167 39.635 ✓ The Race
149 39.626 ✓ Landscape
233 39.630 ✓ Crucifixion
262 39.628 ✓ Circus (Acrobats)

*glazed pictures

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<u>Box #39</u>			
208	39.617	OK	✓ Woman in an Armchair (1st Guitar)
210	39.610		✓ Figure
247	39.623		✓ Figure in a Red Chair
342	39.630		✓ Portrait of a Lady
<u>Box #40</u>			
80	39.638		✓ Landscape with Figures
*130	39.741	OK	✓ Diaghilev and Selisburg
254	39.622		✓ Three Women by the Sea
255	39.611		✓ Two Women on the Beach
<u>Box #47</u>			
240	39.625	OK	✓ Still Life on a Table
230	39.619		✓ Bather, Standing
<u>Box #48</u>			
*not catalogued	40.4468		Le Chien et Le Coq <i>with drawing</i>
54	E.L.38.3040		✓ Boy Leading a Horse
94	39.604	OK	✓ Standing Figure
190	39.636		✓ The Three Dancers
<u>Box #49</u>			
91	39.421		✓ Woman with a Mandolin
5	39.917	OK	✓ Le Moulin de la Galette
* 31	39.415		✓ Two Acrobats with a Dog
245	39.627		✓ The Mirror
<u>Box #50</u>			
230	39.1579	OK	✓ Woman Sleeping
27	39.1578		✓ Woman Ironing
201	39.633		✓ Guitar
200	39.632		✓ " " " " " "
<u>Box #68</u>			
246	2.38		✓ Girl before a Mirror
231	39.602	OK	✓ Seated Bather
184	39.634		✓ Three Graces
268	39.268		✓ Interior with a Girl Drawing
<u>Box #69</u>			
166	39.979	OK	✓ Guitar
179	96.34		✓ Woman in White
337	39.1093.58		✓ Composition
not catalogued	40.4027		✓ Woman in an Armchair
<u>Box #71</u>			
71	333.39	OK	✓ Demoiselles d'Avignon

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<u>Box #72</u>		
99	E.L.39.778	✓ "Ma Jolie" (Woman with Guitar) ✓
189	39.718	✓ The Fish Net
*350	39.1581	✓ Head of a Woman
*182	39.1447	✓ Musical Instruments
<u>Box #73</u>		
181	39.637	✓ The Pipes of Pan
<u>Box #76</u>		
288	39.1093.7	✓ Horse's Head
340	39.1093.41	✓ Head
*341	39.1574	✓ Birdcage and Playing Cards
*120	92.34	✓ Green Still Life
<u>Box #78</u>		
287	39.1093.1	✓ Study for the horse
286	39.1093.2	✓ Composition study
329	39.1093.26	✓ Weeping Head
330	39.1093.38	✓ " " " "
331	39.1093.27	✓ Woman
339	39.1093.37	✓ Head of a Monster
<u>Box #79</u>		
280	39.1093	Guernica mural
<u>Box #44</u>		
21	39.1876	✓ Self Portrait
68	39.1504	✓ Street Urchins
107	39.642	✓ Composition Study for "Les Femelles d'Avignon..."
<u>BOX LIST FOR GLAZED PICTURES - Watercolors, prints and small oils</u>		
<u>Box #41</u>		
26	39.1870	✓ The Frugal Repast
37	Pr 66	✓ Acrobats
43	40.18	✓ Salome
76	39.1423	✓ Head
132	39.742	✓ Three Ballerinas
171	39.726	✓ View of St. Malo
(252a)	40.4130	✓ Bathers and Diver
(252b)	40.4131	✓ " " "
260	39.726	✓ Sculptor and His Statue
274	39.1050	✓ Dreams and Lies of Franco
275	39.1050	✓ " " " " "

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Box #42

33	Pr 62	✓ The Poor Family
34	Pr 55	✓ Bust of a Man
35	Pr 56	✓ Two Acrobats
36	94.34	✓ Head of a Woman in Profile
39	Pr 60	✓ At the Circus
44	Pr 70	✓ The Dance
101	Pr 58	✓ Head of a Man
160	41.32	✓ The Wrestlers
176	Pr 228	✓ The Three Bathers, III
202	Pr 69	✓ Interior
203	Pr 57	✓ Reading
222	Pr 50	✓ Face
227	39.1045	✓ Death of Orpheus

Box #43

68	39.641	✓ Composition study for "Les Demoiselles...."
102	39.1056	✓ Still Life with Bottle
110	39.1540	✓ Head
(129	39.739	✓ Chinese Conjurer's Costume
(204	39.727	✓ The Painter and His Model
273	39.369	✓ Minotauremacy
334	39.1093.43	✓ Weeping Woman
344	39.1424	✓ The End of a Monster
352	39.1580	✓ Woman in an Armchair
354	39.608	✓ Three Figures
357	39.607	✓ Head of a Woman

Box #44

3	39.1576	✓ Self Portrait
21	39.1584	✓ Street Urchins
69	39.642	✓ Composition Study for "Les Demoiselles d'Avignon..."
103	39.629	✓ Still Life with Chair Caning
117	39.1425	✓ Head
172	39.738	✓ Studies of Nude
194	39.735	✓ Three Dancers Resting
195	128.35	✓ Four Ballet Dancers
225	Pr. 51	✓ Two Nudes
343	39.1420	✓ Portrait of Nusch

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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

PACKING INSTRUCTIONS FOR 18 BOXES CONTAINING MEDIUM SIZED OIL PAINTINGS:

BOXES #30 thru #33, #37 thru #40, #47 thru #50, #68, #69, #72, #73, #76 and #78

1. Remove screw eyes and picture wire before packing.
2. Boxes #33, #38, #40, #48, #49, #72, and #76 contain glazed paintings. Place strips of gummed masking tape over the surface of each glass, in vertical fashion, to protect the glazed painting in case the glass is broken. (Be sure tape does not touch frame.)
3. Inspect metal plates screwed to back of each painting to be sure they are firmly attached.

Screw into the metal plates the boards #1 and #2 marked with the number of the painting (catalog number). Be sure screws catch firmly into threading of metal plates.
4. Pack the paintings in each box in the order listed on the Box List. The pictures will fit correctly into the special grooves at the sides of each box only in this order.
5. Place braces marked A and B into grooves at top sides of box. These braces should fit firmly into the grooves to hold in place the boards attached to each picture.
6. Place cover on each box and fasten tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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PACKING INSTRUCTIONS FOR VERY LARGE OIL PAINTINGS: Boxes #35 and #71

1. Remove screw eyes and picture wire before packing.
2. Be sure the metal or wood plates screwed to back of each painting are firmly attached.

Screw into these plates the boards which bear the same number as the painting. (The painting in Box #35 has three boards; the painting in Box #71 has two boards.)
3. Place each painting carefully in its box, face down so that it rests on the pads and the boards fit into the special grooves at the sides of the box.
4. Attach boards, which hold the painting in the box, to the box with bolts through angle irons. (The bolts are inserted from the outside of the box.)
5. Place cover on box and screw tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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PACKING INSTRUCTIONS FOR BOX #27 - sculpture

1. Wrap the sculpture carefully in flannel.
2. Be sure there is at least six inches of shredded newspaper or excelsior in bottom of box.

Place wrapped sculpture in its partition and surround completely with shredded newspaper so that the sculpture is firm in the box.

3. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #79 - Guernica mural

1. After the mural has been detached from the stretcher frame, spread it out flat on the floor face down.

BE SURE THE FLOOR IS COMPLETELY COVERED WITH CLEAN, SMOOTH WRAPPING PAPER.

2. Roll mural carefully on the roller provided, face out, with tissue paper between, to protect surface of mural. Wrap roll carefully in tissue paper, then in wrapping paper and tie with cord. Place roll in box and surround with excelsior filled pads.
3. Place cover on box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #80 - all mounted material (61 mounts) and labels

1. Divide all 47 matted Guernica studies into 4 size groups as follows:
9 small studies, 14 small studies, 22 studies, 2 large studies.
2. Place the remaining 14 mounts in a separate group, arranged according to size, the largest mounts on the bottom - the smallest side by side to keep package flat.
3. Pack the mounts in each group face to face with tissue paper between.
4. Wrap each group of mounts in brown wrapping paper and fasten with gummed paper.

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5. Pack packages of mounts in packing box as follows: the two smallest packages on the bottom of the box in the special partitions; a sheet of corrugated board; and then the two largest packages.
6. Place the remaining package of 22 Guernica studies to one side of the box.
7. Wrap the labels carefully in wrapping paper and place in box.
8. Place cover on box so that the special brace on the cover holds the package of mounts firmly in the box.
9. Screw cover on box tightly. Be sure iron washers are on screws before attaching screw heads.

PACKING INSTRUCTIONS FOR BOX #85 - stretcher frame for Guernica mural

1. Pack the 11 shorter pieces of the stretcher frame in the special partition on the bottom of the box. Place the 4 long pieces in the box next.
2. Screw into place the two braces which hold the wood pieces in place in the box.
3. Place cover on box and fasten securely.

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PICASSO: FORTY YEARS OF HIS ART (second edition)

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PACKING INSTRUCTIONS FOR GLAZED PICTURES - PRINTS, WATERCOLORS, SMALL OILS -
BOXES #41 thru #44

1. Place strips of gummed masking tape on the glass of each picture to protect the picture in case glass is broken. (Put strips on in horizontal or vertical fashion. Be sure the strips do not touch frame.)
2. Place each picture in cardboard case which bears the same label. The pictures will fit correctly only in the right cardboard cases. Be sure the frame of the picture does not protrude above the top of the cardboard case.
3. The very small frames which are not of plain wood moulding are easily damaged or marred. Please wrap these in tissue paper before placing them in cardboard cases.
4. Pack the pictures in each packing box as they are listed on the Box List.
5. Place cover on each box and screw on tightly through angle irons. Be sure iron washers are on screws before attaching screw heads.

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Pic I
c.c. MISS COUTER

THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE DIRECTOR

January 11, 1941

Dear Mr. Rosenberg:

March 14, 1941

I have your letter of January 8th, in which you request that we withdraw "Le Chien et le Coq" from the Picasso travelling exhibition and that we send it to Chicago for a show which opens at the Art Institute on January 15th.

Dear Mr. Rosenberg:

We are very much interested in the possibility of keeping and showing some of your Picassos. Won't you let me know which pictures you think you would want to let us have? It is a most generous thought on your part.

Sincerely,

"THE MUSEUM OF MODERN ART VOLUNTARILY LOANED TO THE CHICAGO ART INSTITUTE FOR THE EXHIBITION OF THE PICASSO TRAVELLING EXHIBITION. THE CHICAGO ART INSTITUTE REQUESTS YOU WILL WITHDRAW FROM THE CHICAGO ART INSTITUTE WITHDRAWAL OF THE DATE MAY 15. ALL REVENUES FROM THE EXHIBITION, INCLUDING THE DATE OF EXHIBITION, AND INCREASE TO BE MADE. MOST APPRECIATION. LETTER FOLLOWED."

You will understand that it is impossible for us to insist on the withdrawal of the painting from the exhibition in New Orleans on such short notice. I believe, however, that the persons in charge of the exhibition will probably be willing to comply with Chicago's request. I am writing today by air mail to New Orleans explaining the situation and asking that, if possible, they withdraw the painting from their exhibition in time for the Chicago opening.

Please understand that we are glad to help you in any way we can but that these travelling exhibitions are difficult to make. Each time a painting is loaned to the exhibition and when the show is, of course, guaranteed that the paintings are insured. The exhibition was held at all of

Mr. Paul Rosenberg
Madison Hotel
15 East 58 Street
New York, N. Y.

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Pica

Dr. Rosenberg

page two

January 10, 1941

the most important museum in the United States. These January 10, 1941
the exhibition at the end of the tour expect the same museum. There is
as the museum which were fortunate in scheduling it earlier. There is
difficulty of rearranging the pending cases when pictures
Dear Mr. Rosenberg: I do not want to be uncooperative but I want to explain

I have your letter of January 8th, in which you request that we withdraw
"Le Chien et le Coq" from the Picasso traveling exhibition and that we
send it to Chicago for a show which opens at the Art Institute on January
18th.

I am sorry if I misunderstood your offer to lend us this picture as a
replacement for "The Actor" which was withdrawn from the exhibition at
your request at the time of the Cleveland showing. You did not mention
at that time that you wished to make the replacement for the Cleveland
exhibition only. Naturally, I assumed that it was for the rest of the
tour, and so it was sent on to New Orleans with the exhibition.

After receiving your letter I sent the following telegram to Mr. Sweet
in Chicago:

"WE UNDERSTOOD ROSENBERG VOLUNTARILY LENT PICASSO "CHIEN" TO TRAVELING
EXHIBITION AS SUBSTITUTE FOR IMPORTANT PICTURE WITHDRAWN BY HIM.
EXHIBITION NEW ORLEANS CLOSES SEVENTEENTH. SUGGEST YOU WIRE DELGADO
MUSEUM QUESTION WITHDRAWAL "CHIEN" WITH OUR APPROVAL. HOWEVER, WE
CANNOT INSIST ON WITHDRAWAL ON TWO DAYS NOTICE. ALL EXPENSES SPECIAL
PACKING, SHIPMENT, INCLUDING RETURN TO ROSENBERG, AND INSURANCE TO BE
YOURS. REGRET INCONVENIENCE. LETTER FOLLOWS."

You will understand that it is impossible for us to insist on the withdrawal
of the painting from the exhibition in New Orleans on such short notice.
I believe, however, that the persons in charge of the exhibition will
probably be willing to comply with Chicago's request. I am writing today
by air mail to New Orleans explaining the situation and asking that, if
possible, they withdraw the painting from their exhibition in time for
the Chicago opening.

Please understand that we are glad to help you in any way we can but that
these changes in the traveling exhibitions are difficult to make. Each
museum has a list of the paintings included in the exhibition and when
contracts are given for the show we, of course, guarantee that the paintings
on the list will be included. The exhibition has been scheduled at all of

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Mr. Rosenberg

page two

January 10, 1941

the most important museums in the United States. Those which receive the exhibition at the end of the tour expect the same number of pictures as the museums which were fortunate in scheduling it earlier. There is also the physical difficulty of rearranging the packing cases when pictures have to be removed. I do not want to be uncooperative but I want to explain our position in the matter.

Very sincerely yours,

P.S.
Since dictating this letter we have learned through Mr. Rosenberg that your exhibition does not open until the 26th. In view of this fact we do not see how we can urge the New Orleans authorities to withdraw the picture before the close of their exhibition on the 17th.

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

ec:a

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THE MUSEUM OF MODERN ART
11 W. 53RD STREET
OFFICE OF THE DIRECTOR

January 9, 1941

c.c. Miss Courter

Miss Dudley

January 9th, 1941

is also notifying Chicago.

Dear Mr. Rosenberg:

I believe Miss Dudley has already phoned you to inform you that the six works of Picasso listed in your letter of January 3rd will be returned to you as you request just as soon as they have been cleared through Customs.

Congratulations on the sale of the magnificent still life, No. 258. I hope that this great painting went to some American museum. If we had not already acquired the Girl Before a Mirror I would have tried to secure funds for the purchase of the still life.

Miss Courter has told me about the Chien and we are naturally very much upset and embarrassed. It was our clear understanding that you had offered to substitute the Chien for The Actor which you wished withdrawn from the touring exhibition. We naturally assumed, as you did not stipulate to the contrary, that the Chien would continue on the tour. It is now in New Orleans. Only three days ago we received a telegram from Mr. Sweet of Chicago demanding that it be sent there by the 18th at the latest. This would require our withdrawing the picture from the Delgado Museum before the close of their exhibition. It would also require special packing in New Orleans and separate shipment to Chicago. If only you had stipulated originally that you wished the picture shown only in ^{Cleveland} Chicago and then withdrawn we could have made arrangements quite easily, but it is very difficult to do this on such short notice. Miss Courter is writing you that we approve the withdrawal but cannot insist upon it. She

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To: Mr. Paul Rosenberg

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January 9, 1941

is also notifying Chicago.

I am sorry that we have had these misunderstandings about your pictures for you have been so generous in permitting other museums to exhibit them.

Sincerely,

Mr. Paul Rosenberg
The Madison
Madison Avenue at 58 Street
New York, N. Y.

AHB:vs

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PICASSO - Lecture November 29th, Meyer Schapiro



Symmetry has no importance to modern artist who cannot see uniformity in world of today.

(Explan. of deformation of forms: you draw as you remember things - non-representational - head recalled, paint what you think of about head, can't remember arms, therefore omit them, perhaps remember hands and handkerchief in pocket - nothing else. Then paint only what you remember. AFFECTIVE ELEMENTS. cf. surrealist and children's drawings. spontaneous.

compare such affective accents with aspect of handwriting which betrays person's character.

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PICASSO - Lecture November 29th, Meyer Schapiro

Two Women on the Beach, oil,
by Picasso
Paris, Jan. 11, 1933.
Lent by the Artist

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

Symmetry has no importance to modern artist who cannot see uniformity in
world of today.

(Explan. of deformation of forms: you draw as you remember things -
non-representational - head recalled, paint what you think of about head,
can't remember arms, therefore omit them, perhaps remember hands and
handkerchief in pocket - nothing else. Then paint only what you remember.
AFFECTIVE ELEMENTS. cf. surrealist and children's drawings. spontaneous.

compare such affective accents with aspect of handwriting which betrays
person's character.

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handwritten in pencil - moving about with pencil. spontaneous.
AFFECTIVE ELEMENTS. cf. surrealist and children's drawings.

compare such affective accents with aspect of handwriting which betrays
person's character.

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#215

The Studio. 1928

Oil

Lent by the artist.

1928

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

compare such affective accents with aspect of handwriting which betrays
person's character.

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PICASSO - Lecture November 29th, Meyer Schapiro

Notes:

People like more than one kind of art - Greek, Medieval, Near-Eastern, Far Eastern, tender Italian, violent, etc. This ability to like many kinds of art shared by many people of today - even by artists themselves. Only one artist, however, responds in creative energy.

Picasso thinks and uses color, texture, lines, forms in a universal scheme - uses them as he pleases - as an artist may - irrespective of older forms of art or representative of nature to create new forms.

cf. pictures concerning process of painting a picture
(Balzac's etching for Le Chef D'Oeuvre - artist and model)

Cannot deduce from Picasso canvas what inspired picture because process is spontaneous, mysterious, personal and impossible to trace from beginning to end AWARENESS OF PROCESS - artist free to arrange forms.

Pictures abound in elements made for the pictures - collage, imitation textures, etc.

Geometrisized forms - made monumental have more human character than his unarticulated human beings. Physiognomic forms - (late ptgs.) are human beings in their most terrifying form.

Cubist 1910-11. Cannot disengage any real geometrical elements - many small lines suggest planes interrelated. Painted in monotone. no sharp oppositions, accents, etc. All multiply activity of choice - vivid sense of atmospheric quality. Brush strokes like Impressionist - light delicate touches - however now composed for pictures sake instead of representation of outdoors. No large balancing elements present as in Impressionism. Up close you can see artist's struggles with manipulation - erasures, sketch lines, etc - cf. Cézanne where whole take form at distance.

Cubist subject matter - guitar, pipe newspaper, book, etc. private instruments of person who feels own isolation - no food, no reference to pleasure of eating or hospitality to others.

Deformation of actual forms affirms artist as master of visual world. Instruments not of the natural world but important only in manipulation of the owner. (Artist thus presents himself in scene of inanimate objts) Highest degree of freedom in sense of manipulation.

Symmetry has no importance to modern artist who cannot see uniformity in world of today.

(Explan. of deformation of forms: you draw as you remember things - non-representational - head recalled, paint what you think of about head, can't remember arms, therefore omit them, perhaps remember hands and handkerchief in pocket - nothing else. Then paint only what you remember. AFFECTIVE ELEMENTS. cf. surrealist and children's drawings. spontaneous.

compare such affective accents with aspect of handwriting which betrays person's character.

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Guernica horse - expression of agony in repetition of imagery - element of tongue, modelling of jaw etc.

Three Dancers - 1925. central dancer coarsely drawn, not suave of succulent. forms seem careless, accidental. face on left ~~1/2~~ shows three aspects at once - has many values for us. Forms not cubist scheme but affective accents which correspond with sensations of human body rather than objective world.

Classical drawing - no differentiation of line. cf. free association of surrealists

Three Musicians - embodies clatter of music played.

Seated Woman - psychological ~~analysis~~ as well as formal problem. Elegance, clarity, superior penmanship, endlessly ductile line. Painting more fascinating - line stops abruptly at certain points - head, breast. Derangement of forms creates ambiguity.

Collage looks like work of talented paper hanger. value lies in nicety of placement, balance, etc.

Late organic form - deranged, disorganized. cf invertebrate forms. fondness for polyps, shells, octopi, etc. at this time.

Ne-classic Mother and Child - many contacts all dispersed, not organized. (mouth to hand, hand to foot, foot to hand, etc.) cf. with Rose period - expressive character, asceticism, delicacy, tender emotion.

Occurs again in Still Life painting since 1925. appearance of fragments, unrelated. Contact between objects is violent as opposed to earlier separated elements. Guernica. muscular tension, physical dislocations used to express horror. (hand- ref. to palmistry. FATE - thick, responsive, substance of animal character.

Minotauromachy - internal and alphabetic compared with Guernica, but personal, and mysterious picture.

Unity in Picasso's work is consciousness of Picasso as an artist.

Blue period - poor figures have close relation to Picasso. Acrobat is exhibitionist - gives himself up to his art. Acrobat, master of motion, shown immobile. Guitarist - absolutely still. Person who entertains self-immobilized - puts himself on edge of world.

Rose Period (Harlequin) - balance - stability. Lady with Fan - cf. Ingres Virgil reciting Aenid to Royal Family.

Nude (African mask like features) - suggests patina of Old Master.

Cf. Guernica with Young Ladies of Avignon - discovery that human form exists within ourselves (made between two works): Affective forms. Dissection,

Portrait by Man Ray. Hypnotized by an object outside him. powerful hands. Self-enclosing posture (of early period) Self-immobilization. Explorative eyes. No self pity left.