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	CE	II.1.91.10.4

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

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 1902 he passed the

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THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR RELEASE MONDAY, NOVEMBER 6, 1939

FINAL PAINTINGS ARRIVE FROM EUROPE IN TIME FOR BIG PICASSO EXHIBITION AT MUSEUM OF MODERN ART

The last of the European loans has just passed through customs for the large Picasso Exhibition which will open at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 15. This final shipment came from Paris and included works from 1901 almost to the present year, the latest painting being the Bird Cage loaned by Mme. Elsa Schiaparelli of Paris. Only one more painting is expected from abroad, The Three Musicians, one of Picasso's greatest Cubist paintings. It is coming from Buenos Aires and there is hope that it will arrive just before the opening of the exhibition, which is titled PICASSO: Forty Years of his Art.

In spite of the war risk on the ocean, loans from abroad have been arriving at the Museum for the past two months. The loans are about evenly divided between this country and Europe; the largest European lender is the artist himself, with a loan of thirty works. Walter P. Chrysler, Jr. has made the largest American loan: thirty-two paintings and drawings and one sculpture. Included in the exhibition are ten works from the Museum's Permanent Collection.

The exhibition will be the greatest comprehensive presentation of Picasso's work ever assembled. It will cover all his periods from 1898 to 1939 and will consist of 362 oils, watercolors, gouache and tempera, drawings, prints, bronzes, lithographs, collages and other items, including two Gobelin tapestries. Among these will be all but one or two 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

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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 1912-14 pasted paper compositions.
1914	Synthetic Cubism begins and continues with variations, and along with other styles, for over a decade including a period of large decorative still life 1924-26.
1915	Realistic portrait drawings mark departure from Cubism.
1917	Designing for Russian Ballet and a trip to Rome lead gradually into "Classic" period.
1918-1924	"Classic" period, which is continued until present time in drawings and book illustrations.
1925-1939	Although work in his "Classic" and "Synthetic Cubist" traditions continues, he has invented numerous styles and devices of 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 <u>Guernica</u> 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 on 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

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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 Museum of Modern Art and the Art Institute of Chicago are collaborators in presenting the exhibition of PICASSO: Forty Years of his Art. It will ^{be} open to the public at the Museum of Modern Art from November 15, 1939 through January 7, 1940. In Chicago, it will be shown at the Art Institute from February 1 to March 3, 1940.

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

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

PICASSO LOANS COME TO MUSEUM OF MODERN ART FROM EVERY SECTION
 OF THE UNITED STATES

Almost half the more than 300 works shown in the large exhibition PICASSO: Forty Years of His Art that opens at the Museum of Modern Art, 11 West 53 Street, Wednesday, November 15, have been lent by American museums and collectors throughout the United States. Sixty-two American lenders, including eighteen museums have contributed to the exhibition approximately 145 works. The rest of the loans are from eight European collections.

The largest lender to the exhibition is the artist himself with a loan of ninety-five pieces, in which are included his large mural Guernica and fifty-nine studies for it. Walter P. Chrysler, Jr., who owns the largest Picasso collection in this country, heads the list of American lenders with thirty-two paintings and drawings and one sculpture. Mrs. Meric Callery, an American who now lives in Paris, has lent the exhibition nine items and Roland Penrose of London, the largest English lender, has sent six pieces.

This country's widespread interest in Picasso's works is indicated by the following list of American lenders:

CALIFORNIA	<u>Hollywood:</u> Mr. and Mrs. Walter C. Arensberg <u>San Francisco:</u> Miss Harriet Levy
CONNECTICUT	<u>Farmington:</u> James Thrall Soby <u>Hartford:</u> The Wadsworth Atheneum <u>New Haven:</u> Mrs. Patrick C. Hill
ILLINOIS	<u>Chicago:</u> The Art Institute of Chicago, Mr. and Mrs. Walter S. Brewster, Mrs. Charles B. Goodspeed, Mr. and Mrs. Chauncey McCormick
MARYLAND	<u>Baltimore:</u> Mrs. John W. Garrett
MASSACHUSETTS	<u>Cambridge:</u> John W. Warrington; William Hayes Fogg Art Museum, Harvard University; <u>Northampton:</u> Smith College Museum of Art
MISSOURI	<u>St. Louis:</u> Mr. and Mrs. Joseph Pulitzer, Jr.
NEW JERSEY	<u>Clinton:</u> Mrs. Lloyd Bruce Wescott
NEW YORK	<u>Brooklyn:</u> The Brooklyn Museum <u>Buffalo:</u> The Buffalo Fine Arts Academy, Albright Art Gallery

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NEW YORK CITY Lee A. Ault, Walter P. Chrysler, Jr., Frank Crowninshield, Philip Goodwin, A. Conger Goodyear, Jean Gorian, Mr. and Mrs. William Averell Harriman, Sidney Janis, T. Catesby Jones, Mrs. Charles J. Liebman, George Macy, George L. K. Morris, Mrs. Ray Slater Murphy, J. B. Neumann, William S. Paley, Mrs. John D. Rockefeller, Jr., Dr. and Mrs. Allan Roos, Mrs. Charles H. Russell, Jr., Gilbert Seldes, Alfred Stieglitz, James Johnson Sweeney, Edward M. M. Warburg, Maurice Wertheim, Miss Edith Wetmore, Monroe Wheeler, The Bignou Gallery, The Buchholz Gallery, The Solomon R. Guggenheim Foundation, The Marie Harriman Gallery, The Lewisohn Collection, The Museum of Living Art, New York University, The Perls Galleries, The Weyhe Gallery and The Museum of Modern Art.

OHIO Cleveland: The Cleveland Museum of Art
Columbus: The Columbus Gallery of Fine Arts
Toledo: The Toledo Museum of Art

PENNSYLVANIA Ardmore: Mr. and Mrs. Samuel S. White, 3rd
Germantown: Henry P. McIlhenny
Philadelphia: Mr. and Mrs. Henry Clifford, The Philadelphia Museum of Art

RHODE ISLAND Providence: John Nicholas Brown; Museum of the Rhode Island School of Design

WASHINGTON, D. C.: Phillips Memorial Gallery.

ENGLAND London: Roland Penrose, Paul Willert, Rosenberg & Helft, Ltd.

FRANCE Boulogne-sur-Seine: Mrs. Meric Gallery
Paris: A. Bellanger, Pierre Loeb, Pablo Picasso, Paul Rosenberg, Mme. Elsa Schiaparelli, Miss Gertrude Stein, J. Thannhauser, Peter Watson, Mme. Christian Zervos
Saint-Germain-en-Laye: Alphonse Kann

SWITZERLAND Zurich: Mr. Marcel Fleischmann

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

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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 is publishing simultaneously with the opening of 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 those 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 a 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?... 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 have been 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. It will be on view in New York from Wednesday, November 15, through Sunday, January 7, 1940, and in Chicago from February 1 to March 3, 1940. Alfred H. Barr, Director of the Museum of Modern Art, spent several months abroad last summer 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 1898 to 1939 and includes oils, watercolors, gouaches and pastels, collages, drawings, prints and sculpture. Picasso's designs for two Gobelins tapestries, his designs for ballet costumes and settings, and illustrated books containing original etchings and reproductions of his drawings will also be shown.

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BRIEF CHRONOLOGY

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

(A chronology, *Where Picasso has lived*, is given on page 197.)

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Catalog and Illustrations

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

NOTE to the 2nd edition of the catalog: Since the exhibition opened in New York, November 15, 1939, the following items which had been delayed in France because of the war arrived before the end of November and were installed: 3, 10, 21, 27, 264, 341, 350, 352, 353. No. 164 was expected to arrive shortly from Buenos Aires. For various reasons, principally the war, the following items could not be included in the New York exhibition: 51, 65, 88, 98, 105, 113, 114, 120, 125, 126, 192, 224, 266, 278, 347, 358.

NOTE to the 3rd edition of the catalog (March, 1940): Dates of New York exhibition: November 15, 1939 to January 7, 1940. Dates of the Chicago exhibition: February 1 to March 3, 1940. The exhibition, somewhat reduced in size, is scheduled to be held in the City Art Museum of St. Louis, The Museum of Fine Arts, Boston (under the sponsorship of the Institute of Modern Art, Boston) and the San Francisco Museum of Art.

KEY

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

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

In dimensions, height precedes width.

Abbreviations:

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

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Picasso labels which do not appear in the catalog or which have been
changed for the tour.

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ANALYTICAL CUBISM

With a series of greenish paintings begun early in 1909 Picasso continued his progress toward a more developed and abstract form of cubism, a progress which had been interrupted by the simplified brown paintings of the end of the Negro Period. The tilted table top of Cezanne's late still life style is recalled and exaggerated.

with # 80

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(VERY LARGE TYPE)

ANALYTICAL CUBISM - cubism which "analyzes", breaks up, takes apart natural forms - is a term frequently applied to cubist painting of 1909 to 1912-13, particularly the work of Picasso and Braque.

Before # ~~81~~ 91

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THE BALLET

Picasso designed settings and costumes for Diaghilev's Russian Ballet between 1917 and 1924.

In this group are shown original drawings and paintings related to the ballet: a costume study for PARADE, 1917 (no. 129); an oil study for the curtain of LE TRICORNE, 1919 (no. 135); THE THEATRE BOX, a large section of the curtain for QUADRO FLAMENCO, 1921 (no. 138); a famous portrait drawing of Diaghilev, and also, gouaches and drawings inspired by the ballet. The gouache, THE RACE, 1922, reproduced in color on the jacket of the catalog was used for the curtain of LE TRAIN BLEU 1924.

Picasso's work for the ballet confirmed his renewed interest in the natural beauty of the human body which was further developed during the "classic" period, 1918 - 1925.

*with 129, 135, 138 etc
out for small desk*

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THE ROSE PERIOD

At Gosol in the Andorra valley of the Spanish Pyrenees, Picasso passed some weeks late in 1905 and again in 1906. During this time he left behind him the nostalgic introspective mood and the emaciated forms of the harlequins of the previous year. Without at first sacrificing charm, he began to paint figures of an impersonal placid dignity. He turned too from the delicate color of the TWO ACROBATS WITH A DOG to a chalky terra cotta pink tonality only a little less pervasive than the monochrome of the Blue Period. The serenity, the graciousness of early Rose Period paintings seemed directly inspired by Greek art but the classicism evident here is more natural and informal than that of the highly sophisticated Greco-Roman figures of Picasso's post-War period.

with #58

but #54 and 67

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In this group is a series of works of 1913-17 representing "synthetic" cubism. They follow the analytical cubist works of 1909-13.

"Synthetic" refers to the process of assembling or putting together forms in contrast to the "analysis" or breaking up of natural forms in analytical cubism. Synthetic cubism, being less dependent on nature, involved a more conceptual or inventive process of composition than had analytical cubism.

The pasted paper compositions with their flat semi-geometrical planes prepared the way for synthetic cubism.

*To hang with
#104, 106, 110, 117
and 120*

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The ballet TRICORNE produced by

Diaghilev, Paris, 1919.

At the right, a study for the curtain,
original painting. *OUT*

Reproductions of studies for costumes
and settings from "Trente-deux repro-
ductions des maquettes en couleurs
d'apres les originaux des costumes &
decor pour le ballet 'Le Tricorne.'" *OUT*
Paris, Paul Rosenberg, 1920.

*between #135
and 4 mounts
of costume
designs for
Le Tricorne
packed in Box 33*

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Cubism grew rapidly more abstract in 1910. Sculptural or modeled forms and continuous contours were eliminated in favor of flat almost geometrical planes and broken silhouettes. The planes are subtly graded in tone so that they seem to tilt forward or back and at times to merge with the background space. In these works of 1910-12, cubism passed through its most austere period. Picasso and Braque analyzed, simplified, geometrized the forms of nature, transmuting them with an ascetic, uncompromising discipline. These works are not entirely "abstract", they retain certain vestiges of the "model" but these very vestiges serve to indicate the process of abstraction and lead to a more complicated esthetic tension than is possible in purely abstract compositions of squares or circles.

(from the catalog of
the exhibition)

*Between
91 + 94*

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RETURN TO REALISM: THE "CLASSIC" PERIOD

The portrait drawings of 1915-17 are the first intimation of a new "realistic" or "classic" style. For ten years afterwards this style was to run in a kind of rivalry with cubism in Picasso's paintings and even down to the present time in prints and illustrated books.

Picasso's classic style, inspired at first by the drawings of Ingres, was greatly stimulated during the years 1917 to 1925 by the Russian Ballet which aroused in him a renewed interest in the natural and esthetic beauty of the human body - an interest which he had already shown during his first classic period in 1905-06

(from the catalog of
the exhibition)

with 130

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(LARGEST TYPE) Grey

THE TIMES, London, April 28, 1937:

2 copies

"Guernica, the most ancient town of the Basque and the centre of their cultural tradition, was completely destroyed yesterday afternoon by insurgent air raiders. The bombardment of this open town far behind the lines occupied precisely three hours and a quarter.....In the form of its execution and the scale of the destruction it wrought, no less than in the selection of its objective, the raid on Guernica is unparalleled in military history. Guernica was not a military objective.... The whole town of 7,000 inhabitants, plus 3,000 refugees, was slowly and systematically pounded to Pieces.

MAY 1st: Having been commissioned by the Spanish Republican Government to paint a mural for the pavilion at the Paris Exposition, Picasso

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(GUERNICA)

began studies for the GUERNICA.

June: The GUERNICA mural was finished.

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Label for # 18

✓ These and many other important works of The Blue Period were done in Barcelona where Picasso lived much of the time during the years 1902 and 1903 returning to Paris to settle permanently only at the beginning of 1904. These were "blue" years of poverty and disappointment.

- 43 - ✓ 40.18 - ~~second~~
- 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
- ~~162 - 39.1492 - Still life 1921~~
- 176 - ✓ PR 228 - The Three Bathers
- 198 - ✓ 39.1051 - Head of a woman ^{III} 1923
- 202 - ✓ PR 69 - Interior 1926

✓ 1 - "under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the pathos of the Blue Period through the gentle melancholy of the harlequins and the ingratiating detachment of the Rose figures to the comparatively impersonal masters of such works as the self portrait; in figure style this change had been paralleled since 1904 by an ever increasing sculptural solidity of form. The Two Nudes painted late in 1906, is the logical conclusion of

to use a
his is one of
or to well

at This "harlequin"
he tension of 1902
action of P.'s own
during 1905 he began

53

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#17:

toward the end of 1901 Picasso began to use a pervasive blue tone in his paintings - a tone in harmony with the murky and sometimes heavy-handed pallor of his subject matter.

- 43 - ✓ 40.18 - ~~Salome~~
 44 - ✓ PR 70 - The Dance 1905
 101 - ✓ PR 58 - Head of a woman 1912
 102 - ✓ 39.1056 - Still life with bottle 1912
 160 - ✓ 41.32 - The Wrestlers 1921
~~162 - 39.1492 - Still life 1921~~
 176 - ✓ PR 228 - The Three Bathers
 198 - ✓ 39.1051 - Head of a woman 1.582.23 1925
 202 - ✓ PR 69 - Interior 1926

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✓ Early in 1904 The Blue Period came to an end; but for a while the rhetoric, the attenuated hands and mannered poses of 1903 grew even more exaggerated, in such works as the Woman Drying #27 and The Actor #28. Color, too, deepened the blue gloom of 1903.

(bet #27 + 28) on back of label

43 - ✓ 40.18 - Salonni 1903
 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
~~162 - 39.1492 - Still life 1924~~
 176 - ✓ PR 228 - The Three Bathers
 198 - ✓ 39.1051 - Head of a woman ^{III} 1923
 202 - ✓ PR 69 - Interior 1926

on to use 2
 This is one of
 4 on 70 well

of This "harlequin"
 the tension of 1902
 action of P.'s own
 during 1905 he began

53

✓ 1 - "under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the pithos of the Blue Period through the gentle melancholy of the harlequins and the ingratiating detachment of the Rose figures to the comparatively impersonal masters of such works as the self portrait; in figure style this change had been paralleled since 1904 by an ever increasing sculptural solidity of form. The Two Nudes painted late in 1906, is the logical conclusion of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

Prints

~~1905 - Picasso's series~~

26 - ✓ 39.1870 - The Dugal Report 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

~~162 - 39.1492 - Still life 1921~~

176 - ✓ PR 228 - The Three Bathers

198 - ✓ 39.1051 - Head of a woman 1925

202 - ✓ PR 69 - Interior 1926

P. began to use a
stings. This is one of
the posters on the wall

of This "harlem" -
the tension of 1902
action of P.'s own
during 1905 he began

53

✓ 1 - "Under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the
patmos of the Blue Period through the gentle melancholy of the harlequins
and the ingratiating detachment of the Rose figures to the comparatively impersonal
mesters of such works as the self portrait; in figure style this change
had been paralleled since 1904 by an ever increasing sculptural solidity of
form. The Two NUDES painted late in 1906, is the logical conclusion of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

203 - PR-57 - Reading 1926
 222 - PR 50 - Face 1928

225 - 10251 - Two nudes - 1930

239 - 39.1044 - Two nudes in a Tree 1931

~~251 - 39.1055 - Figures 1935~~

252 - 39.1053 - Bathers & Diver 1932?

253 - 39.1043 - " " " 1932?

~~27~~

273 - 39.369. Linné-Tourouachy 1935

274 - 39.1050 - Dreams and Lies of Franco 1937

275 - 39.1050 - " " " " 1937

334 - 39.1093.43 - Weeping woman 1938

P. began to use a
 ratings. This is one of
 the posters on the wall

of This "herbivore"
 the tension of 1902
 action of P.'s art
 during 1905 he began

53

✓ 1 - " under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the
 patterns of the Blue Period through the gentle melancholy of the hermits
 and the ingratiating detachment of the Rose figures to the comparatively impersonal
 masters of such works as the self portrait; in figure style this change
 had been paralleled since 1904 by an ever increasing sculptural solidity of
 form. The Two NUDES painted late in 1906, is the logical conclusion of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

works

✓ 204 - 39.727 - The Painter and his model. 1926.

(original ink study to be shown with prints from the book Le Chef-d'œuvre Inconnu)

✓ 205 - 39.1016. Illustrations for Le Chef-d'œuvre Inconnu 1927

? mounts

✓ 226 - 39.1011. Illus. for Ovid's Les Métamorphoses 1930

? mounts

✓ 227 - 39.1045. Death of Orpheus (framed) 1930

{ 270 - 39.936. Illus. for Aristophanes' Lysistrata 1934

{ 272 - 577.39. Cover plate for Lysistrata identification 1934

✓ 1 - "Under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the pithos of the Blue Period through the gentle melancholy of the harlequins and the ingratiating detachment of the Rose figures to the comparatively impersonal masters of such works as the self portrait; in figure style this change had been paralleled since 1904 by an ever increasing sculptural solidity of form. The Two Nudes painted late in 1906, is the logical conclusion of

P. began to use a
notings. This is one of
the poster on the wall

of This "harlequin"
the tension of 1902
lection of P.'s own
during 1905 he began

S. 53

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

1959
1963
58

15 - The Blue Room -

toward the end of 1901 P. began to use a pervasive blue tone in his paintings. This is one of his 1st Blue Period canvases. The poster on the wall is by Toulouse-Lautrec.

18, 19, 20 HP bottom ps. 32
hung next to La vie -

under 25 - part ps. 37

47. The poetic charm & repose of this "harlequin" period in comparison with the tension of 1902 to 1904 is very probably a reflection of P.'s own improved circumstances for during 1905 he began to have a moderate success -

?
label for "The Rose Period" ps. 53

✓ 1 - "under Two Nudes" begins ps. 59 continues:

His art prior to the end of 1906 had passed from the patterns of the Blue Period through the gentle melancholy of the harlequins and the ingratiating detachment of the Rose figures to the comparatively impersonal masters of such works as the self portrait; in figure style this change had been paralleled since 1904 by an ever increasing sculptural solidity of form. The Two Nudes painted late in 1906, is the logical conclusion of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

✓ These two tendencies, already influenced perhaps by the
 stouter proportions of West African sculpture, these massive
 figures seem an emphatic expression of P.'s denial both of
 sentiment and of traditional or conventional beauty; positively
 the *Two Nudes* is an assertion of his growing interest in
 objective esthetic problems, in this case the creation of volumes
 & masses & their composition within the painted space of the
 picture.

Label for *les 'Damoiselles d'Arignon'*
 see page 59.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

labels - say.

cat no. title

place + date + medium

lent by.

- 4 in connection with studies 68+69 there is a photo of "les demoiselles d'Angoum" and a long label that will have to be copied - (on back)
- an introductory P to be copied from wall -
- then 68+69 from catalog -

separate label -

Just before "Woman with pearls" comes an introductory label entitled - "Analytical cubism" including:

last part of P at bottom of pg. 67

+ " " " " " " " " 69

add to 201 label -

"This and 200 are experiments in composing a variety of violently contrasting textures. The year 1926 was in several ways a time of renewed experiment -"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

(At the left is a portrait of Les Femmes
d'Alger, the original of which is hung in the
large gallery)

~~LES DEMOISELLES~~

LES DEMOISELLES painted in 1907 is P.'s
masterpiece of the "Negrin" Period, and because it
opened the way to cubism, is one of the landmarks
of modern art. At the right are two preliminary
studies for Les Femmes d'Alger

caps

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

to go with label of Diaghilev & Selusburg
130-

3

" Sergei Diaghilev was the impresario of The Ballet Russe; Mr. Selusburg was the lawyer of Otto Kahn who helped finance the tour of The Ballet in America during the war.

This drawing probably done in Rome in 1917, is one of a long series of portrait drawings begun in 1915, the year in which Picasso began to return to realism while at the same time ~~beginning~~ continuing to work as a cubist. These drawings show the influence of Ingres - "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

at opening of Prints section:

In 1905 Picasso made a series of some sixteen drypoints + etchings which in their sensitive lyricism epitomize his work of this year. Only a few of each were printed by Delâtre + signed by the artist. Late in 1913 the plates were acquired by Vollard, who steelcut them + reprinted them, together with the "Femal Peasant" of 1904, in an edition of 250 copies of each.

next to 275:

These two plates were published together with a facsimile of a prose poem by Picasso (a translation is given in the catalog) -

The 18 designs were subsequently printed separately in postcard format + sold for the benefit of the Spanish Relief Council.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

before 194-195-197

P.'s "classic" fig. drawings of 1923 to 1925 are more spontaneous than the comparatively calculated studies of the "Ginger" period 1917-20 most of them are related to the ballet in subject matter although none are actual studies for costumes -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

before drawings

These drawings are among the finest of (crops)
 P.'s classic period; and The Bathers is one of
 the most elaborate of all P.'s fig. compositions.
 The distortions & elegant simplifications are
 obviously influenced by the art of Gris.

144, 142, 157, 172, 171, 162

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

to precede -

104 - 106 - 110

on this wall is a series of works of 1913-17 representing "synthetic" cubism. They follow the analytical cubist works of 1909-13.

"Synthetic" refers to the process of assembling or putting together forms in contrast to the "analysis" or breaking up of natural forms in analytical cubism. Synthetic cubism being less dependent on nature, involved a more conceptual or inventive process of comp. ~~than~~ ^{than} had analytical cubism.

These "pasted paper" compositions with their flat semi-geometrical planes prepared the way for synthetic cubism.

Some of the pasted paper compositions of 1912-13 are among the most exacting & precisely calculated of Picasso's works -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

73 - as in ~~catalog~~ ✓ 14²
✓ 15¹³
✓ 3 (Le Tricorne
4 mounts
label?)
 74 - " " "
 76 - " " "
 78 - " " see sentence underlined in cat.
 80 - " cat - no sentence underneath

Analytical Cubism -

check with catalog page 67

83 - ✓ Sentence underneath should read
 "Closely related to ^{the} paintings of the period ~~which~~
 which show the same breaking up of surfaces
 into angular facets without as yet
 destroying the underlying sculptural form

Make this label even if you have another
 mentioning Woman with Pears.

with
 120

In 1914 Picasso's cubism underwent a
 rapid and radical change from the
 severe geometrical shapes peppered with
 long thin like dots borrowed from the neo-
 impressionist technique of Seurat. The change
 in color from greys, tans and blacks to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

~~rep label~~ Look at dng or plot of it

104 - This drawing illustrates the transition from analytical to synthetic cubism, in which the analysis or fragmentation of natural forms is supplanted by invented semi-geometrical forms used in free combination with certain vestiges of the original object.

Cubism after 1912 is comparatively synthetic or subjective as opposed to analytical or objective. The result on the whole is simpler compositions with fewer details.

117 - Head 1914; also dated 1913.
Pastel paper & charcoal. Sent by Roland Penrose. One of the most arbitrary and abstract of Picasso's cubist compositions in its remoteness from the West indicated by the title. Particularly admired by the Surrealists.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

brilliant greens and gay reds contribute to a sense of relaxation and even a certain rococo triviality after years of rigorous discipline.

133 ✓ Pierrot and Harlequin, 1918 Pencil. Lent by Mrs. Charles B. Godspeed.
Said to be a costume study for the ballet Pulcinella, produced in 1920. Compare with the artist Pierrot and Harlequin #134

145 ✓ The Window, 1919 Gouache Lent anonymously
One of the most complete of a long series of similar compositions in which Cubist technique is used superficially.

149 ✓ Landscape, 1920 Oil Lent by the artist.
Compare this artist landscape with the cont. "classic" landscape No. 156.

155 ✓ Two Seated Women, 1920 Oil Lent by Walter P. Chrysler, Jr.
One of the most imposing of Picasso's compositions of colossal under:
Picasso's "classic" period includes a number of styles ranging from these ponderous giants to the attenuated

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

SS cont

✓ diaphanous "neo-grec" figures
of the Three Graces of 1924. # 184.

~~Both figure style, small & similar
contrast balance~~

Separate label - to go bet 142 & 144

These drawings are among the
finest of Picasso's "classic" period;
and the Bathers is one of the most
elaborate of all Picasso's figure
compositions. The distortion and
elegant simplifications are obviously
~~influenced~~ influenced by the art
of Ingres.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

foot of page 129

separate labels to go with #5 194, 195, 197

Picasso's "classic" figure drawings

etc. (whole note)

213- ✓ Painting (Running Minotaur), April 1928, oil
lent by the artist.

compare in style with the Figure, no. 210. A
parted paper of a similar subject was used
as a cartoon for a large Gobelin Tapestry
executed in 1936.

229- ✓ Woman in an Armchair, May 5, 1929, oil
lent by the artist.

~~see paintings of similar subjects above~~

compare this figure with the Woman in an
Armchair no. 208 of 1927, and the left-hand
Figure of the Three Dancers, no. 190 of 1925

231- ✓ Seated Bather, 1929, oil. lent by Mrs. ^{Marie} Gallery
one of the most important paintings of the
so-called "bone" period.

Changes?

#91 - omit note

#100 - note using #5-175, ~~184~~, 208, 349

with titles. instead of
(shown on the 3rd floor)

(over)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

#103 - Still life with Chair Caning

1911-12 Oil and pasted paper
simulating chair caning, on canvas.
Lent by the artist who suggests
that this may be dated 1911 and
is the first papier collé (composition
with pasted paper). However other
small oval still lifes of this type
are dated 1912.

In this small oval are con-
centrated three cubist innovations of
1911-12: The introduction of letters
of pasted paper (papier collé), and of
trompe l'œil imitation textures. In
this case simulated texture and
pasted paper are combined for the
chair caning is actually a piece of
wall paper. These techniques added
complexity & variety to cubism
but also marked the beginning of
its decline from the aesthetic purity
of such works as The Figure
no. 94.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

#164 Three murals (Three books).
Fontainebleau, summer 1921. Sent
anonymously.

Bold rectilinear design is characteristic
of the years of synthetic cubism ~~which~~
~~from 1913 to the present~~
(with other styles from 1913 on) which come
to a climax in this painting. The
superb decorative beauty and, no less,
its mysterious majesty, place it
among Picasso's masterpieces.

#130 - Does this label have pencilled
notes?

note page 94 - 'The original designs for
ballet costumes
Has this been done? If not I
will edit note in catalog to apply.

✓ Sep 1941

In 1937 and 1938 Picasso produced
a series of decorative, richly painted
still life compositions (#s 276, 288, 341)
Their gay objectivity is in marked contrast
to the agonies of the Guernica mural
and denigrating ^{surrounding} place of the
girl with a Cock.

Page 997. — Page 129 footnote with 194+195

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE BALLET.

Picasso designed setting & costumes for Diaghilev's
Russian Ballet between 1917 + 1924

P Picasso's work for the Ballet continued his
renewed interest in the natural beauty of the
human body which was further developed
during the classic period 1918-1925

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

grey cardboard with white letters

✓ 1899-1901

These are all done

✓ Blue Period - 1901-1904

✓ 1904-1905

✓ Rose Period - 1905-06

✓ Negro Period 1907-08

✓ "Analytical" Cubism - 1909-12

✓ Cubism 1912-14

✓ 1918-21 (2)

✓ 1922-25 (2)

✓ 1926-28

✓ 1928-30

✓ 1931-33

✓ 1934-37

✓ 1938-39

✓ Prints

✓ Classic Period + De Baller

✓ GUERNICA - May - June 1937

✓ Postscripts to G.

✓ Studies for G.

✓ Guernica May 11 to completion -

✓ dots - (on Guernica mounts -)

This is under
"analytical" in
checklist

quotes around
negro, classic, blue
Rose?

separate label for
classic period

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

Check list & installation

Early work

Dis. (1899-1901)

- 2- 39.624 - The Artists' Notes, 1899
- 3- 39.1576 - Self Portrait, 1900
- 5- 39.917 - Le moulin de la Galette, 1900
- 11- 39.1490 - Chrysanthemums, 1901?

West & Digs

- 4- 39.1498 - Head & Figure, 1900?
- 6- 39.1499 - Old musician, 1900?
- 13- 39.1502 - Burial, 1901?
- 14- 39.1497 - "Jardin Paris", 1901-02
- ~~1901-1904~~ 1901-1904
- 17- 39.1536 - Mother & Child, 1901
- 18- 39.307 - Two Women at a Bar, 1902

West & Digs

- 21- 39.1584 - Street Archers, 1903
- 22- 39.1503 - Beggar, 1903?
- ~~28- 39.1493 - "Esquisse pour Hotel de l'Ouest"~~
- ~~1904-1905~~
- 27- 39.1578 - Woman Ironing, 1904
- 29- 39.710 - The Actor, 1904-05
- 31- 39.415 - Two Acrobats with a Dog, 1905
- 54-EL38.3040 - Boy leading Horse, 1905

West & Digs

- 28- 39.1493 - Esquisse pour Hotel de l'Ouest, 1904
- 50- 39.1504 - "EX-LIBRIS: Guillaume Apollinaire", 1905

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

Rose Period (label)Pts. & Sculpture

- 58 - 39.1455 - Fernande Olivier 1905
 60 - 39.1507 - Woman combing Her Hair 1905
 67 - 39.711 - Two Nudes 1906

Wcs & Dgs.

- 63 - 39.1437 - Peasants from Audona 1906
 64 - 39.1500 - Figure Study, Back 1906

The "Negro" Period

- 68 - 39.641 - Composition study for Les Demoiselles
d'Arignon 1907
 69 - 39.642 - Composition study for Les Demoiselles
d'Arignon 1907
 71 - 333.39 - Les Demoiselles d'Arignon 1906-07
 72 - 39.1484 - Dancer 1907
 76 - 39.1423 - Head 1907?
 78 - 39.1482 - Head (Tête nègre), 1908
 80 - 39.638 - Landscape with Figures, 1908

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Negro Period (cont'd)Wax & Res.

- 73 - 39.1501 - Dancer 1907
 74 - 39.1495 - Standing Figure 1907

André G. ~~Footprint~~ Carrière (Laces) 1909-1912Pigs & Sculpture 1909-12

- 84 - 39.1480 - Woman with Pears 1909
 83 - 36.28 - Woman's Head 1909?
 87 - 39.1510 - Head (soulache) 1909
 90 - 39.1481 - Woman in a Landscape 1909
 91 - 39.1421 - Woman with a Mandolin 1910
 94 - 39.604 - Standing Figure 1910?
 99 - EL 39.778 - "Mia Jolie" (Woman with a Guitar) 1912
 100 - 39.1505 - L'Arlesienne. 1912
 103 - 39.629 - Still Life with Chair Caning 1911-12
 109 - 39.1489 - The Model 1912
 118 - 39.733 - Bird on a Branch 1913
 120 - 92.34 - Green Still Life 1914

Dogs & Papier Collés 1912-14

- 104 - 39.737 - Guitar 1912
 106 - 39.1422 - Man with a Violin 1913
 110 - 39.1540 - Head 1912-13
 117 - 39.1425 - Head 1914

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The "Classic" Period
~~The "Classic" Period~~; The Ballet

- 130 - 39.741 - Diaghelev and Selisburg. 1917
 129 - 39.739 - Chinese Conqueror's Costume 1917
 132 - 39.742 - Three Ballerinas 1917?
 133 - 39.1442 - Pierrot and Harlequin 1918
 134 - 39.1078 - Pierrot & Harlequin 1919.
 136 - 39.752 - Costume Design 1919?
 135 - 39.713 - Study for the curtain of the
 Ballet Le Tricorne, 2nd version 1919

- not cat'd 39.730. - Four mounts containing - costume
 designs for Le Tricorne
 { #1 - 39.730.23 - 39.730.22 - 39.730.1 - 39.730.6 }
 { #2 - 39.730.2 - 39.730.31 - 39.730.14 - 39.730.25 }
 { #3 - 39.730.16 - 39.730.21 - 39.730.4 - 39.730.11 }
 { #4 - 39.730.10 - 39.730.32 }
 138 - 39.743 - The Theatre Box . 1921

Paintings 1918-21

- 140 - 39.411 The Violinist 1918
 141 - 39.721 Still life with a Pipe - 1918
 145 - 39.729 The Widow 1919
 146 - 39.725 Table Before a Window 1919
 148 - 39.731 Still life on a Table 1920
 149 - 39.626 Landscape 1920.
 156 - 39.1483 Landscape 1921
 155 - 39.1485 Two Seated women 1920

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The "Classic" Period

Drs. & w.c.s. ~~Class~~

- 142 - 39.1432 - Baetens - 1918
 144 - 39.736 - Frohmann 1918
 157 - 39.1494 - Hand. 1921
 171 - 39.726 - View of St. Malo 1922
 172 - 39.730 - Studies of nude. 1923
 194 - 39.735 - Three Dancers Resting 1925
 195 - 128.35 - Four Ballet Dancers 1925
 197 - 39.751 - Pas de Deux 1925

Paintings Cont'd

- 163 - 39.1512 - Girl in Yellow Hat 1921
 164 - 39.1768 - Three Musicians (Three Heads) 1921
~~1922-1925~~
 166 - 39.779 - Guitar. 1922
 167 - 39.635 - The Race. 1922
 179 - 96.34 - Woman in White - 1923
 180 - 39.1491 - By The Sea - 1923
 181 - 39.637 - The Pipes of Pan 1923
 182 - 39.1447 - Musical Instruments 1923
 184 - 39.634 - Three Grasses 1924
 185 - 39.717 - Still life with a mandolin and Biscuits 1924
 186 - 39.719 - Still life with Biscuits 1924

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1922 - 25 - Cont'd. Pgs.

187 - 39.716 - The Red Tablecloth - 1924

188 - 39.714 - Woman with a Mandolin - 1925

189 - 39.718 - The Fish Net 1925

191 - 39.720 - The Ram's Head 1925

~~190 - 39.636 - The Three Dancers 1925~~

~~192~~

~~193 - 39.715 - Still life with bottle of wine 19~~

190 - 39.636 - The Three Dancers 1925

1926 - 28 Paintings & Dgs.

193 - 39.715 - Still life with a Bottle of wine 1926

199 - 39.1496 - Head - 1926 (charcoal)

200 - 39.632 - Guitar 1926

201 - 39.633 - Guitar 1926

207 - 450.37 - Seated woman 1926-27

208 - 39.617 - Woman in an Armchair

210 - 39.610 - Figure 1927

212 - 213.35 - The Slides 1927-28

213 - 39.612 - Paintings (Running miniature) - 1928

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1928-30.

- 215 - 39.613 - The Studio 1928
- 217 - 39.640 - Head of a woman 1927 or 28
- 221 - 39.734 - Beach scene 1928
- 229 - 39.616 - Woman in an armchair 1929
- 230 - 39.619 - Bather standing 1929
- ~~230 - 39.614~~
- 231 - 39.602 - Seated Bather 1929
- 235 - 39.614 - Swimming woman 1929
- 232 - 39.621 - Acrobat 1930
- 233 - 39.630 - Crucifixion 1930
- 234 - 39.1506 - Project for a monument
(metamorphose) 1930
- ~~235 - 39.614 - Swimming woman 1929~~
- 236 - 39.631 - By The Sea - 1930

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Paintings & Drawings

1931-33

237 - 39.620 - Figure Throwing a Stone 1931

238 - 39.712 - Pitcher & Bowl of Fruit 1931

240 - 39.625 - Still life on a table 1931

241 - 39.618 - Reclining woman 1931

242 - 39.615 - Seated nude 1931.

244 - 39.605 - nude on a Black Couch 1932

245 - 39.627 - The mirror. 1932

246 - 2.38 - Girl Before a mirror 1932

247 - 39.623 - Figure in a Red Chair 1932

(248 - 39.1509 - Seated woman and Bearded Head - 1932.)

250 - 39.1579 - Woman Sleeping 1932

254 - 39.622 - Three women by the Sea 1932

255 - 39.611 - Two women on the Beach 1933

256 - 39.1462 - Plaster Head and Bowl of Fruit 1933

266 - 39.728 - Sculptor and his Statue 1933

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Picasso
1931-33

262- 39.628 - Circus; 1933

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	CE	II.1.91.10.4

Ptgs & Dgs

1934 - 37

264 - 39.1575 - final Reading - 1934 -

268 - 39.268 - Interior with a girl drawing - 1935

269 - 39.1488 - Sleeping girl - 1935

276 - 39.722 - Pitcher and Cuddle - 1937.

341 - 39.1574 - Bridgeage and Playing Cards - 1937

342 - 39.639 - Portrait of a baby 1937

343 - 39.1420 - Portrait of Kusch 1937 (ink wash)

344 - 39.1424 - The end of a monster 1937 (pencil)

1938 - 39

~~341 - 39.1574 - B~~

345 - 39.603 - girl with a cock - 1938

348 - 39.1508 - cock 1938

349 - 39.306 - Portrait - 1938

350 - 39.1581 - Head of a woman - 1938

351 - 39.609 - Seated woman 1938

352 - 39.1580 - woman in an armchair 1938

353 - 39.1582 - " " " " 1938

354 - 39.608 - Three Figures 1938

355 - 39.1486 - man with an all day sucker 1938

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	CE	II.1.91.10.4

1938-39 - Negs & Pos.

357 - 39.607 - Head of a woman - 1938

359 - 39.723 - Girl with Dark Hair 1939

360 - 39.724 - " " Blond Hair - 1939

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	CE	II.1.91.10.4

*Picasso
letters
(nyp)*

THE MUSEUM OF MODERN ART

Date July 8, 1941

To: Miss Dudley

Re: Thannhauser loans in

From: Miss Woodruff

Picasso: Forty Years of His Art

The Picasso show was on tour: Feb. 1st through May 25th, 1940; June 25th through July 22nd, 1940; Sept. 18th through April 15th, 1941. This totals 14 months. I hope this agrees with your figures.

That we are sending it on tour again - in a smaller edition of course - in the fall.

May we keep the Hays, Harrison and Houghton loans until the Spring of 1942? Is it necessary to write for permission to do so?

L. L. Hartman

August 23, 1940

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date July 31, 1940

For Miss Courter

To: Mr. Wheeler

Re: Picasso Exhibition

From: Miss Courter

Dear Monroe,

As you probably know, we received so many requests for the Picasso Exhibition that we are sending it on tour again - in a smaller edition of course - in the Fall.

May we keep the Macy, Harriman and Wescott loans until the Spring of 1941? Is it necessary to write for permission to do so?

Lodi

Mr. Wheeler says this is all right.

L. L. Hartman

August 23, 1940

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

Date July 31, 1940

To: Mr. Barr

Re: Picasso circulating exhibition

From: Miss Courter

Don't bother to ask him - I'll persuade him if necessary

Dear Alfred: Shall I try to borrow again McIlhenney's print "Minotauremarchy" for the third Picasso exhibition. He hasn't had it for ages, since it was previously borrowed for Art in Our Time. I believe we ought to include it, since it is perhaps the most important of the prints, but I hesitate to ask him again. I don't know of any other source - I've tried Goriany, Buchholz, Weyhe and Valentine. Is there any museum which owns one that you know of? Or would you lend yours????

Yes - St. Louis

#273, 39.369 - Minotauremarchy

" " " " "

(held over from "Art in Our Time")

#239, 39.1044 - Two Nudes in a Tree Wm. B. Hale, 120 W Adams St, Chicago, Ill. (purchase)#244, 39.605 - Nude on Black Couch Perls Gallery, 32 E 58 St.#133, 39.1442 - Pierrot & Harlequin Mrs. Chas. Goodspeed

#134, 39.1078 - " " " " "

#166, 39.979 - Guitar Paul Willert#198, 39.1051 - Head of a Woman Kurt Valentin, Bucholtz Gallery

What about Weyhe? Do you think we should write for permission to keep their loans another 9 months or so? Or is this unnecessary?

Also, what about the Macy, Harriman and Wescott loans arranged for by Mr. Wheeler? Do we ask for extension in time? Do we return?

Paley, whose extended loan Boy Leading a Horse we have in the show, received an itinerary through San Francisco. Shall we send him another, listing the fall and winter exhibitors?

Is J.B. Neumann willing to lend his "Dreams and Lies of Franco" for the second tour?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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(Picasso Lender)

Gladie

Rosenberg says
McIlhenny is to have
"Charities" Picasso (1931)
after tour
A.

RN ART

y 30, 1940

SO SALES

on concerning
ard offers to them.
om material which
him at the last

I understand that Rosenberg is in Lisbon on his way to Africa. Should offers
be forwarded to him there or held until we have further information?

#237, 39.728 - Two Nudes#242, 39.1438 - Bathers#244, 39.736 - Fisherman#238, 39.712 - Pitcher & Bowl of Fruit#273, 39.369 - Minotauremarchy(held over from
"Art in Our Time")#239, 39.1044 - Two Nudes in a Tree Wm. B. Hale, 120 W Adams St, Chicago, Ill. (purchase)#244, 39.605 - Nude on Black Couch Perls Gallery, 32 E 58 St.#133, 39.1442 - Pierrot & Harlequin Mrs. Chas. Goodspeed

#134, 39.1078 - " " " " " "

#166, 39.979 - Guitar Paul Willert#198, 39.1051 - Head of a Woman Kurt Valentin, Bucholtz Gallery

What about Weyhe? Do you think we should write for permission to keep their loans
another 9 months or so? Or is this unnecessary?

Also, what about the Macy, Harriman and Wescott loans arranged for by Mr. Wheeler?
Do we ask for extension in time? Do we return?

Paley, whose extended loan Boy Leading a Horse we have in the show, received an
itinerary through San Francisco. Shall we send him another, listing the fall and
winter exhibitors?

Is J.B. Neumann willing to lend his "Dreams and Lies of Franco" for the second tour?

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

Date July 30, 1940

To: MR. BARR

Re: PICASSO SALES

From: MISS COURTER

Dear Alfred:

Recently a letter has come in requesting prices or information concerning Picasso's whereabouts and also Rosenberg's in order to forward offers to them. Is anyone in this country taking charge of Picasso sales from material which belongs to him or shall I continue to address all offers to him at the last address we have?

I understand that Rosenberg is in Lisbon on his way to America. Should offers be forwarded to him there or held until we have further information?

#273, 39.369 - Minotauromachy

(held over from
"Art in Our Time")

#239, 39.1044 - Two Nudes in a Tree Wm. B. Hale, 120 W Adams St, Chicago, Ill. (purchase)

#244, 39.605 - Nude on Black Couch Perls Gallery, 32 E 58 St.

#133, 39.1442 - Pierrot & Harlequin Mrs. Chas. Goodspeed

#134, 39.1078 - "

#166, 39.979 - Guitar Paul Willert

#198, 39.1051 - Head of a Woman Kurt Valentin, Bucholtz Gallery

What about Weyhe? Do you think we should write for permission to keep their loans another 9 months or so? Or is this unnecessary?

Also, what about the Macy, Harriman and Wescott loans arranged for by Mr. Wheeler? Do we ask for extension in time? Do we return?

Paley, whose extended loan Boy Leading a Horse we have in the show, received an itinerary through San Francisco. Shall we send him another, listing the fall and winter exhibitors?

Is J.E. Neumann willing to lend his "Dreams and Lies of Franco" for the second tour?

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

Date July 24, 1940

To: Miss Courter

Re: Picasso returns in August

From: Mrs. Schwartz

I have been poring through the Picasso "lenders" correspondence. The following have to be returned unless we can get extensions:

ret #17, 39.1536 - Mother and Child Maurice Wertheim, 33 E 70 St.
ret #58, 39.1455 - Fernande Olivier A. K. Solcmon, 7 Sumner Rd., Cambridge, Mass.
ret #136, 39.752 - Costume Design Mrs. Ray Slater Murphy
#197, 39.751 - Pas de Deux " " " "
ret #142, 39.1432 - Bathers Paul J. Sachs, Fogg Art Museum
#144, 39.736 - Fisherman " " " " " " (promised loan)
ret #238, 39.712 - Pitcher & Bowl of Fruit Henry P. McIlhenny, Philadelphia
#273, 39.369 - Minotauremarchy " " " " " " (held over from "Art in Our Time")
ret #239, 39.1044 - Two Nudes in a Tree Wm. B. Hale, 120 W Adams St, Chicago, Ill. (purchase)
ret #244, 39.605 - Nude on Black Couch Perls Gallery, 32 E 58 St.
ret #133, 39.1442 - Pierrot & Harlequin Mrs. Chas. Goodspeed
#134, 39.1078 - " " " "
tel. this sect. y #166, 39.979 - Guitar Paul Willert
ask to hold #198, 39.1051 - Head of a Woman Kurt Valentin, Bucholtz Gallery

write a note What about Weyhe? Do you think we should write for permission to keep their loans another 9 months or so? Or is this unnecessary?

ask Wheeler Also, what about the Macy, Harriman and Wescott loans arranged for by Mr. Wheeler? Do we ask for extension in time? Do we return?

yes Paley, whose extended loan Boy Leading a Horse we have in the show, received an itinerary through San Francisco. Shall we send him another, listing the fall and winter exhibitors?

yes but check with letter Is J.E. Neumann willing to lend his "Dreams and Lies of Franco" for the second tour?

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THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART

Date June 7, 1940

To: Miss Dudley

Re: Chrysler Picassos

From: Miss Courter

EMERGENCY

Dear Flo: We expect the Chrysler loans at the Museum tomorrow or Monday morning.

Will you be good enough to see that they are returned to Chrysler just as soon as possible? Mr. Fox is leaving on Wednesday and he must put the paintings away before he leaves.

AB

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THE MUSEUM OF MODERN ART

Date June 6, 1940

To: MISS COURTER

Re: _____

From: MR. BARR

Dear Elodie:

Mrs. Simon Guggenheim is not the "abstract Guggenheim" - they are mutually hostile. Mr. Clifford will have to ask for the Picasso himself, since the Baroness has definitely refused to lend it to us for the tour.

AB

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

Date April 10, 1940

To: Miss Dudley

Re: Girls with a Toy Boat by

From: Mrs. Schwartz

Picasso

Miss Courter tells me that you would like to have our Department take care of sending the painting Girls with a Toy Boat by Picasso (Mrs. Callery's) to Boston.

The picture will be shipped on Tuesday or Wednesday of next week, April 16th or 17th.

Will you take care of the receipt to Boston and the bill for insurance on the painting? Is the picture covered while it is out of the Museum?

We take special pains with this problem.

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THE MUSEUM OF MODERN ART

Date March 29, 1940

To: MISS MILLER
MISS DUDLEY
MISS COURTER ✓

Re: ~~Mrs. Gallery's Picasso~~

From: MR. BARR

Girls with a Toy Boat

Mr. Plaut of the Institute of Modern Art has asked for the Gallery
I assume your note about Heilbenny referring to the Picasso,
Picasso, Girls with a Toy Boat, as a special loan to the Picasso exhibition
tour, that is, August, when the show returns from the coast,
in Boston.

Do you know if he has actually purchased it or is the painting
to go? This memorandum is to Okay the loan. Special precautions should be
taken to protect the surface against any rubbing. I shall write Mr. Plaut
to take special pains with this problem.

ahb:vs

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

Date March 27, 1940

To: MR BARR
MISS COURTER

Re: McILHENNY - PICASSO

From: MISS COURTER

You have probably heard that McIlhenny bought the big Picasso. I assume your note about McIlhenny referring to the Picasso, means that he is to get the picture after the end of the first tour, that is, August, when the show returns from the coast.

Do you know if he has actually purchased it or is the painting to go to him on approval?

exhibition returns to the Museum in the middle of August. I shall ask him if we may leave it in until the end of the season and then try to arrange for next season.

I am attaching a list of the proposed return exhibition. There may be a few changes in this but this group was approved by the Board before he went away. Therefore the paintings in the Persepolis collection will be accepted for this tour throughout the year, probably about 1941.

Very truly yours,
Miss Courter

Enclosure

cc - Mr. Barr

cc - Mr. McIlhenny

cc - Mr. Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date March 20, 1940

To: MISS DUDLEY

Re: _____

From: MISS COURTER

You have probably heard that McIlhenny bought the big Picasso Still Life, No. 238. I have a note from Mr. Barr which says that Rosenberg writes that McIlhenny is to have the picture after the tour. If he wants it very badly we might take it out after the San Francisco showing, when the exhibition returns to the Museum in the middle of August. Otherwise, I shall ask him if we may leave it in until the end of the second tour which I am trying to arrange for next season.

I am attaching a list of the proposed reduced circulating exhibition. There may be a few changes in this but this group was approved by Alfred before he went away. Therefore any paintings in the Permanent Collection should be reserved for this tour throughout the year, probably until June, 1941.

25 The French People. Lenders: Schneider.
Our frame and set. Return in original set.

43 Salvage. Lenders: Wayne.
Our frame and set. Return to Wayne in original set.

All prints in pink note 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 sets before returning.

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

Date February 24, 1940

To:

MR. FRANK QUINN
MISS DUDLEY
MRS. SCHWARTZ

Re: CIRCULATING PICASSO EXHIBITION

From:

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:

The St. Louis Sales are March 17th to April 14th.

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 Demoiselles 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 Frugal Repast. Lender: Schniewind.
Our frame and mat. Return in original mat.

43 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

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February 15, 1940

MISS NEWMAYER

MISS COURTER

February 15, 1940

Dear Marga-Varga:

Here is the dope on the organization of the Picasso show.

Chicago There is one change in the Picasso dope you sent Marga-Varga.

The St. Louis dates are March 17th to April 14th.

Boston How will they run the credit line in Boston? Wouldn't it be

best to say "Boston Institute of Modern Art exhibition to be shown in

Boston Museum of Fine Arts April 27th to May 25th"?

Regards,

Sally

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Cl: Is this line o.k.

February 13, 1940

WILL SMITH

WILL SMITH

February 13, 1940

Dear Marga-Varga:

Here is the dope on the circulation of the Picasso show:

Chicago Art Institute: Feb. 1 - March 3

St. Louis City Art Museum: March 14¹⁷ - April 17¹⁴

Boston Institute of Modern Art but put on at the
Boston Museum of Fine Arts: April 27 - May 25

San Francisco Museum of Art: ~~Dates not definite but some-~~
~~time this summer.~~ *July*

Regards,

Sally

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

Date February 13, 1940

To: MISS SMITH

Re: Picasso loans for exhibition

From: MISS SUDDUTH

The following: Would you be good enough to send six (6) copies of the and one other small non-lending exhibition:

Picasso catalog, with invoice, to:

#103 - Fernande Olivier, oil - Wm. A. R. Newman, Cambridge, Mass.

#104 and #105 - Picasso and James B. Musick, Esq., Acting Director, Goodspeed City Art Museum of St. Louis

#106 and #107 - Gustave Dore St. Louis, Missouri, drg. - Mrs. Ray Slater Murphy

#108 - Villiers, pencil drg. - Paul J. Sachs, Fogg Art Museum

#109 - Goltz, oil - Paul Willard, London (American Loan, however)

#110 Thank you! oil - Mrs. Patrick J. Hill

#111 - Head of a Woman, litho. - Carl Valentin, Buffalo

#112 - Sketches from Le Chef d'oeuvre Inconnu - Mrs. Lloyd Bruce Westcott

#113 - " " Les Métamorphoses - Harrison Gallery

#114 - " " Lysistrata - George Macy

#115 - Dreams and Lies of France - J.B. Neumann

#116 - Salome - Wayne Gallery

#117 - Still Life with a Bottle - Wayne

#118 - Two Nudes in a Tree - Wayne

#119 - Bathing and Diving - Wayne

#120 - " " " " " "

#121 - Head, bronze - Wayne

#122 - Mother and Child - Maurice Weitzman

#123 - Minotauromachy - Henry F. Well-Henry

All Chrysler loans are to be used for St. Louis and one other showing - to be

returned to Mo in June.

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THE MUSEUM OF MODERN ART

Date January 23, 1940

To: Miss Browning

Re: Picasso loans for circulation

From: Miss Courter

The following loans have been borrowed for St. Louis, San Francisco and one other still nameless exhibitor:

- ✓ #58 - Fernande Olivier, oil - Mr.A.R.Solomon, Cambridge, Mass.
- ✓ #133 and #134 - Pierrot and Harlequin, pencil and gouache - Mrs. Chas. Goodspeed
- ✓ #136 and #197 - Costume Design and Pas de Deux, drg. - Mrs. Ray Slater Murphy
- ✓ #142 - Bathers, pencil drg. - Paul J. Sachs, Fogg Art Museum
- #166 - Guitar, oil - Paul Willert, London (American loan, however)
- #182 - Guitar, oil - Mrs. Patrick J. Hill
- #198 - Head of a Woman, litho. - Curt Valentin, Bu&holz
- ? #205 - Etchings from Le Chef d'Oeuvre Inconnu - Mrs. Lloyd Bruce Westcott
- 2 #226 - " " Les Métamorphoses - Harriman Gallery
- ? #270 - " " Lysistrata - George Macy
- #274 - Dreams and Lies of Franco - J.B.Neumann
- ✓ #43 - Salome - Weyhe Gallery
- ✓ #102 - Still Life with a Bottle - Weyhe
- ✓ #239 - Two Nudes in a Tree - Weyhe
- ✓ #252 - Bathers and Diver - Weyhe
- ✓ #253 - " " " " " "
- ✓ " 83 - Head, bronze - Weyhe
- ✓ #17 - Mother and Child - Maurice Wettheim
- ✓ #273 - Minotauromachy - Henry P. McIlHenny

All Chrysler loans are to be used for St. Louis and one other showing - to be returned to him in June.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 5, 1940

January 11, 1940

MISS DUDLEY

MISS COURTER

Picasso circulating shipment
to Chicago

Attached is a letter from Dan Rich with the copy of the note I sent him. Will you carry on regarding the Klees and return the letter to me?

As soon as our Picasso schedule is complete I will write him about the drawing.

Therefore - better hold the entire shipment until we have formal permission to proceed everything to obtain it by Saturday morning at the latest.

ec:vs

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

January 11, 1940

Mr. Baxter
copy to Frank Quinn and Ekstrom
Miss Courter Frank Quinn
Gust Sandstrom

Picasso circulating shipment
to Chicago

Re: Picasso circulating show

The Customs have informed us that permission to send pictures under bond to Chicago will probably be refused unless they receive affidavits proving the Chicago Art Institute operates for educational purposes only. It will therefore be necessary to hold all pictures belonging to Rosenberg, Fleischmann and any pictures in which sand or pasted paper is employed in the composition.

Therefore - better hold the entire shipment until we have formal permission We are doing everything to obtain it by Saturday morning at the latest.

The following pictures are to be removed from the Circulating list and put into Miss Dudley's list of Chicago only:

1939 - 19.601 - Girls with a Toy Boat - Gallery (too fragile)

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THE MUSEUM OF MODERN ART

Mr. Baxter
copies to Mr. Ekstrom
Frank Quinn
Gust Sandstrom

Date January 9, 1940

Re: Picasso circulating show

To:

From: Miss Courter

In order to simplify checking I list below all items going on tour which were
Confirming telephone conversations, please see that #137 - 39.1075 - Harlequin
from Miss Wetmore - is with Miss Dudley's list of items to go to Chicago and
not with the circulating show.

#117 - 39.1535 - Mother and Child - Maurice Wartheim

#125 - 39.631 - By the Sea - wood and plaster relief - Picasso

#132 - 39.1437 - Peasants of Andorra - Chicago Art Institute
(There is to be a place held for this so it can be added after Chicago
if permission is granted. It goes to Chicago, however, with Miss
Dudley's list)

✓ #166 - 39.979 - Guitar - Willert - Alfred Ullrich Press, 114 - 5th Ave.

✓ #120 - 92.34 - Green Still Life - Permanent Collection

✓ #245 - 39.627 - The Mirror - Picasso

✓ #250 - 39.1579 - Woman Sleeping - Thannhauser, 35 rue Mironneuil, Paris

The following pictures are to be removed from the Circulating list and put
onto Miss Dudley's list of Chicago only:

#279 - 39.601 - Girls with a Toy Boat - Gallery (too fragile)

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THE MUSEUM OF MODERN ART

Date January 8, 1940

To: Mr. Baxter
cc. Mr. Ekstrom
Frank Quinn

Re: Picasso circulating show

From: Miss Courter

In order to simplify checking I list below all items going on tour which were not on my original check list for various reasons:

- ✓ #182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill *3309-G-St. Washington*
- ✗ #17 - 39.1536 - Mother and Child - Maurice Wettheim *33 E. 70 St.*
- ✓ #236 - 39.631 - By the Sea - sand and plaster relief - Picasso
- ✓ #63 - 39.1437 - Peasants of Andorra - Chicago Art Institute
(There is to be a place left for this so it can be added after Chicago if permission is granted. It goes to Chicago, however, with Miss Dudley's list)
- ✓ #166 - 39.979 - Guitar - ^{Paul S.}Willert - *Alfred Univ Press 114-5th Av.*
- ✓ #120 - 92.34 - Green Still Life - Permanent Collection
- ✓ #245 - 39.627 - The Mirror - Picasso
- ✓ #250 - 39.1579 - Woman Sleeping - ^{Dustin}Thannhauser, *35 rue Mironneuil, Paris*

The following pictures are to be removed from the Circulating list and put onto Miss Dudley's list of Chicago only:

- #279 - 39.601 - Girls with a Toy Boat - Gallery (too fragile)

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no = do it over
yes = ok (probably strip on glass)

TRAVELLING PICASSO SHOW

*Copies to Mrs. Dudley
Mrs. Baxter
2 - Mr. Ekstrom*

*To be withdrawn in June, 1940.

PAINTINGS

-1-

Catalog Number	Museum Number	Title & Measurements	Lender
2. ✓	39.624	✓ <u>Artist's Sister</u> 50" x 68" x 3-1/2"	Artist no
* 11. ✓	39.1490	✓ <u>Chrysanthemums</u> 35" x 41-1/2" x 5"	Chrysler no 876-5th Ave.
5. ✓	39.917	✓ <u>Le Moulin de la Galette</u> 51" x 62" x 5-1/2"	Thannhauser no - sentence on label same as in catalog - minus according to the lender.
13.	39.1502	✓ <u>Burial</u> 29" x 25" x 3" (Glass)	Chrysler on glass
* 18. ✓	39.307	✓ <u>Two Women at a Bar</u> 45-1/4" x 40-1/2" x 4-1/2"	Chrysler no
28.	39.1493	✓ <u>Esquisse pour Hotel de l'Ouest</u> 28" x 32-1/4" x 2"	Chrysler on glass -
31. ✓	39.415	✓ <u>Two Acrobats with a Dog</u> 37-1/2" x 49-1/4" x 1-5/4"	Thannhauser no
58. ✓	39.1455	✓ <u>Fernande Olivier</u> 42-1/2" x 50" x 5-3/4"	A. R. Solomon no K. 7 Summer Rd Cambridge Mass
27. ✓	39.1578	✓ <u>Woman Ironing</u> 40-1/2" x 58-1/4" x 3"	Thannhauser no
29. ✓	39.710	✓ <u>The Actor</u> 59-1/2" x 91" x 5"	Rosenberg & Helft no 311 Bedford St. London W1
67. ✓	39.711	✓ <u>Two Nudes</u> 41" x 64-1/4" x 2-1/2"	Rosenberg & Helft no also long P (1)
71. ✓	333.39	✓ <u>Demoiselles d'Avignon</u> 8' x 8'3" x 3"	M.M.A. no do over P - pg. 59 - les Demoiselles d'Avignon
* 72. ✓ (change frame)	39.1484	✓ <u>Dancer</u> 48" x 68" x 3-1/2"	Chrysler no sentence on label ditto in catalog
* 78. ✓	39.1482	✓ <u>Head (Tete Negre)</u> 31-1/4" x 39" x 4"	Chrysler no sentence on label 13" P in catalog (under pict)
80. ✓	39.638	✓ <u>Landscape with Figures</u> 36-1/4" x 31-1/4" x 3-1/4"	Artist no
* 84. ✓	39.1480	✓ <u>Woman with Pears</u> 45" x 52" x 5-1/2"	Chrysler no
87. ✓	39.1510	✓ <u>Head - gouache</u> 31-1/4" x 37-1/2" x 4-3/4"	Chrysler no

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TRAVELLING PICASSO SHOW

*To be withdrawn in June, 1940

PAINTINGS (Cont'd)

-2-

Catalog Number	Museum Number	Title & Measurements	Lender
* 90. ✓	39.1481	✓ <u>Woman in a Landscape</u> 41-1/4" x 48-1/2" x 5-1/2"	Chrysler no
✓ 91.	39.1421	✓ <u>Woman with a Mandolin</u> 41" x 51-1/2" x 2-1/2"	Penrose no sentence on label - 1st part of P under pict. in cat.
✓ 94.	39.604	✓ <u>Standing Figure</u> 35-1/2" x 7'1-1/2" x 3-1/4"	Callery no whole P from catalog -
✓ 99.	E.L.39.778	✓ <u>"Ma Jolie" (Woman with Guitar)</u> 26-1/2" x 40-1/2" x 1-1/2"	Fleischmann Collection aka Philipp's Lacquer
*100. ✓	39.1505	✓ <u>L'Arlesienne</u> 32-3/4" x 40-1/2" x 3-3/4"	Chrysler yes - P in catalog - omit nos.
118. ✓ (Not on previous list)	39.753	✓ <u>Bird on a Branch</u> 16-1/2" x 23-1/2" x 3-1/2"	Rosenberg & Helft yes -
106. ✓	39.1422	✓ <u>Man with a Violin</u> 31-1/2" x 62-1/4" x 2"	Roland Penrose yes - 21 Devonshire Hill London NW3
*109. ✓	39.1489	✓ <u>The Model</u> 39" x 52-1/2" x 3"	Chrysler yes - add P - in cat.
54. ✓	E.L.38.3040	✓ <u>Boy Leading a Horse</u> 53-1/2" x 7'4-1/2" x 2"	Wm. S. Paley no 29 Beckman Pl.
246.	2.38	✓ <u>Girl Before a Mirror</u> 64" x 6'4" x 3-1/2"	M.M.A. yes -
268. ✓	39.268	✓ <u>Interior with a Girl Drawing</u> 7' x 58" x 3"	Mus. Marie Callery No - 21 rue du Belvedere Boulogne 5/5 Fr.
140.	39.411	✓ <u>The Violinist</u> 41-1/2" x 57-1/4" x 2"	Rosenberg & Helft yes
*155. ✓ (Change frame?)	39.1485	✓ <u>Two Seated Women</u> Canvas without frame: 76-3/4" x 64-1/4"	Chrysler No add P in Baris cat.
163. ✓	39.1512	✓ <u>Girl in a Yellow Hat</u> 40-1/4" x 52" x 3-1/4"	Chrysler no add sentence in cat.
141.	39.721	✓ <u>Still Life with Pipe</u> 21" x 19" x 3-1/4"	Rosenberg & Helft yes -
145.	39.729	✓ <u>The Window</u> 21-3/8" x 25-3/8" x 2-3/4"	Rosenberg & Helft yes -

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TRAVELLING PICASSO SHOW

*To be withdrawn in June.

PAINTINGS (Cont'd.)

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Catalog Number	Museum No.	Title & Measurements	Lender
146.	39.725	X <u>Table before a Window</u> 19-1/4" x 21-1/4" x 3"	Rosenberg & Helft yes
156.	39.1483	X <u>Landscape</u> 37-1/4" x 31" x 3-1/4"	Chrysler yes -
167.	39.635	X <u>The Race</u> 24" x 20-3/4" x 2-1/2"	Artist yes - extra label for sent. in cat.
149.	39.626	X <u>Landscape</u> 34-3/4" x 27-3/4" x 2-1/2"	Artist no compare this cubist landscape with classic landscape to the left" extra label
179.	96.54	X <u>Woman in White</u> <u>Note:</u> Take measurements of travelling frame.	M.M.A. no - put sentence in cat. on label.
*180. ✓	39.1491	X <u>By the Sea</u> 49" x 41-3/4" x 3-1/4"	Chrysler no add cat. sentence
181. ✓	39.637	X <u>The Pipes of Pan</u> 70-1/2" x 6'10-1/2" x 2"	Artist no - add to label This & 2 seated women are generally considered the capital works of P.'s classic period
185. ✓	39.717	X <u>Still Life with Mandolin & Biscuit</u> 63-1/2" x 50-1/2" x 3-1/2"	Rosenberg & Helft no - add sent. in cat.
187. ✓	39.716	X <u>Red Tablecloth</u> 66-1/2" x 53-3/4" x 3-1/2"	Rosenberg & Helft no
188. ✓	39.714	X <u>Woman with a Mandolin</u> 50-1/2" x 63-1/2" x 3-1/4"	Rosenberg & Helft no
191. ✓	39.720	X <u>The Rams Head</u> 54" x 46" x 3-1/2"	Rosenberg & Helft no
189. ✓	39.718	X <u>The Fish Net</u> <u>Note:</u> Needs new frame for travelling. Present one open at corners.	Rosenberg & Helft no
201. ✓	39.633 (Ask Mr. Barr) ok	X <u>Guitar</u> (paint chipping on panel) 38-1/4" x 51-1/2" x 3-1/4"	Artist no add it on yellow paper in label - (2)
200. ✓	39.632 (Ask Mr. Barr) ok	X <u>Guitar</u> (with nails) 59-1/2" x 38-1/2" x 3-1/4"	Artist no
184. ✓	39.634	X <u>Three Graces</u> 61" x 6'9" x 2"	Artist no add sentence in cat.
190. ✓	39.636	X <u>The Three Dancers</u> 58-1/2" x 7'2-1/2" x 2-1/4"	Artist no add - R in Barr's cat.

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TRAVELLING PICASSO SHOW
PAINTINGS (Cont'd.)

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*To be withdrawn in June, 1940

<u>Catalog Number</u>	<u>Museum Number</u>	<u>Title & Measurements</u>	<u>Lender</u>
195.✓	39.715	✓ <u>Still Life with Bottle of Wine</u> 63-3/4" x 51-3/4" x 3-1/2"	Rosenberg & Helft no
207.✓	450.37	✓ <u>Seated Woman</u> 50-1/2" x 64-1/2" x 3-3/4"	M.M.A. no
208.✓	39.617	✓ <u>Woman in an Armchair</u> 40-1/4" x 53-1/4" x 2"	Artist yes - (Early in 1927 P. was developing the manner first announced by the left hand fig. of The '3 donee 1925)
210.✓	39.610	✓ <u>Figure</u> 39-1/2" x 52-1/2" x 4"	Artist yes add R in Barr's cat.
186.✓	39.719	✓ <u>Still Life with Biscuits</u> 46-1/4" x 53-3/4" x 3-1/2"	Rosenberg & Helft no
232.	39.621	✓ <u>Acrobat</u> 53-1/4" x 65-3/4" x 2"	Artist yes -
212.	213.35	✓ <u>The Studio</u> 7'8-3/4" x 61" x 2-1/2"	M.M.A. yes -
230.	39.619	✓ <u>Bather Standing</u> 53-1/4" x 6'6-3/4" x 2"	Artist yes -
231.	39.602	✓ <u>Seated Bather</u> 53" x 65-1/2" x 1-1/4"	Gallery yes -
213.	39.612	✓ <u>Painting (Running Minotaur)</u> 53-1/4" x 65-3/4" x 2-1/4"	Artist yes -
217.✓	39.640 (Ask Mr. Barr) OK	✓ <u>Head of a Woman, oil and sand</u> 22-1/2" x 22-1/2" x 1-1/2"	Artist no
221.	39.734	✓ <u>Beach Scene</u> 18" x 20-1/2" x 4-1/4"	Rosenberg & Helft yes
233.✓	39.630	✓ <u>Crucifixion</u> 32-1/2" x 26-3/8" x 2-1/2"	Artist yes 1st sent. of R. extra label -
✓229.	39.616	✓ <u>Woman in an Armchair</u> 53-1/4" x 6'7" x 2-1/4"	Artist yes

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TRAVELLING PICASSO SHOW

PAINTINGS (CONT'D.)

*To be withdrawn in June

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Catalog Number	Museum No.	Title & Measurements	Lender
215	39.613	X <u>The Studio</u> 53-1/4" x 65-3/4" x 2"	Artist yes-
234 ✓	39.1506	X <u>Project for a Monument</u> (Metamorphose) 27-1/4" x 34-1/2" x 3-3/4"	Chrysler no add sentence omit "Kahnweiler says"
240 ✓	39.625	X <u>Still Life on a Table</u> 53-1/4" x 6'6-3/4" x 2"	Artist no
242	39.615	X <u>Seated Nude</u> 53-1/4" x 65-1/2" x 2"	Artist yes-
238	39.712	X <u>Pitcher & Bowl of Fruit</u> 6'6-3/4" x 65-1/4" x 3-3/4"	Rosenberg & Helft yes
247	39.623	X <u>Figure in a Red Chair</u> 40-1/4" x 53" x 2"	Artist yes-
254 ✓	39.622	X <u>Three Women by the Sea</u> 41-1/4" x 34" x 2"	Artist no
255 ✓	39.611	X <u>2 Women on the Beach</u> 38" x 30-1/2" x 2"	Artist no
244 ✓	39.605	X <u>Nude on a Black Couch</u> 66-1/4" x 6'6-1/2" x 4"	Gallery no
241	39.618	X <u>Reclining Woman</u> 53-1/4" x 6'7-1/4" x 2"	Artist yes-
264 ✓	39.1575	X <u>Girl Reading</u> 64" x 6'4-1/2" x 4"	Peter Watson no 44 rue de Bac Paris temp. add - 36 South St London
262	39.628	X <u>Circus Acrobats</u> 19-1/4" x 22-1/4" x 2-1/4"	Artist yes
135	39.713	X <u>Study for curtain of ballet</u> "Le Tricorne" 28-1/4" x 25-1/4" x 3-3/4"	Rosenberg & Helft yes-
130 ✓	39.741	X <u>Diaghilev and Selisburg</u> 29-1/2" x 33-1/2" x 3"	Artist no (see yellow paper)
138 ✓	39.740	X <u>The Theatre Box</u> 67-1/2" x 7'1-1/4" x 1-3/4"	Rosenberg & Helft no
237	39.620	X <u>Figure Throwing a Stone</u> 6'7" x 53-1/2" x 2"	Artist yes

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TRAVELLING PICASSO SHOW

PAINTINGS (CONT'D.)

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*To be withdrawn in June.

Catalog Number	Museum No.	Title and Measurements	Lender
✓ 164	39.1768	✓ <u>Three Musicians (Three Masks)</u> 8'5" x 7'8" x 4-1/2" Note: (If possible use old box)	Rosenberg & Helft <i>yes</i> <i>no</i>
235	39.614	✓ <u>Swimming Woman</u> 53-1/4" x 65-3/4" x 2"	Artist <i>yes</i>
✓ 342	39.639	✓ <u>Portrait of a Lady</u> 33" x 44-1/4" x 3-1/2"	Artist <i>no</i>
✓ 276	39.722	✓ <u>Pitcher and Candle</u> 27-1/4" x 24" x 3-1/4"	Rosenberg & Helft <i>no</i> add sentence under it in cat. (omit nos.)
✓ 341	39.1574	✓ <u>Birdcage and Playing Cards</u> 36" x 44-1/4" x 3-1/2"	Mme Elsa Schiaparelli <i>no</i> Place Trafalgar Paris
269	39.1488	✓ <u>Sleeping Girl</u> 32-1/4" x 28-3/4" x 2-3/4"	Chrysler <i>yes</i>
✓ 279	39.601 <i>removed 1/6/40</i>	✓ <u>Girls with a Toy Boat</u> 6'9" x 55" x 2-1/2"	Gallery <i>no</i>
*349	39.306	✓ <u>Portrait</u> 37-1/4" x 41-1/2" x 3-3/4"	Chrysler <i>yes</i>
348	39.1508	✓ <u>Cock</u> 33-1/4" x 41-3/4" x 2-1/2"	Chrysler <i>yes</i>
✓ 345	39.603	✓ <u>Girl with a Cock</u> 55" x 64" x 2-1/2"	Gallery <i>no</i>
✓ 355	39.1486	✓ <u>Man with All-Day-Sucker</u> 29-3/4" x 38-3/4" x 3-1/2"	Chrysler <i>no</i>
✓ 350	39.1581	✓ <u>Head of a Woman</u> Note: Re-frame. 25" x 33" x 1"	Gallery <i>no</i>
✓ 359	39.723	✓ <u>Girl with Dark Hair</u> 29" x 34-3/4" x 2-1/2"	Rosenberg & Helft <i>no</i>
✓ 360	39.724	✓ <u>Girl with Blonde Hair</u> 29" x 34-3/4" x 2-1/2"	Rosenberg & Helft <i>no</i>

17✓
166✓
182✓
246✓

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TRAVELLING PICASSO SHOWWATERCOLORS

(Or to be packed as watercolors are packed)

<u>Catalog Number</u>	<u>Museum Number</u>	<u>Title & Measurements</u>	<u>Lender</u>
14.	39.1497	X <u>Jardin Paris</u> 29-1/8" x 34-3/4" x 1-1/2"	Chrysler yes (on 9/23/51)
6.	39.1499	X <u>Old Musician</u> 18-3/4" x 24-3/4" x 2-3/16"	Chrysler yes "
4 ✓	39.1498	X <u>Heads and Figures</u> 13" x 10-1/8" x 1-3/8"	Chrysler no —
3.	39.1576	X <u>Self-Portrait</u> 17-7/8" x 24-3/4" x 1-3/8"	Thannhauser yes —
21.	39.1584	X <u>Street Urchins</u> 17-1/2" x 20-1/4" x 1-1/2"	Thannhauser yes —
22.	39.1503	X <u>Beggar</u> 13-5/8" x 23" x 1"	Chrysler yes —
76. ✓	39.1423	(oil) X <u>Head (Femme au nez en quart de Brie)</u> 17-1/4" x 20-1/2" x 2"	Penrose no
50.	39.1504	X <u>"Ex Libris: Guillaume Apollinaire"</u> 10-1/2" x 13-1/4" x 1-3/4"	Chrysler yes
2 63.	39.1437	X <u>Peasants from Andorra</u> 23-3/4" x 29-3/4" x 1-1/4"	Art Inst. of Chicago yes
64.	39.1500	X <u>Figure Study, Back</u> 28" x 34" x 1-3/16"	Chrysler yes
68.	39.641	X <u>Composition study for Demoiselles</u> 30" x 25-1/4" x 3/4"	Artist yes
69.	39.642	X <u>Composition study for Demoiselles</u> 19-1/2" x 17-1/4" x 2-1/4"	Artist yes
73.	39.1501	X <u>Dancer</u> 28-3/16 x 34-1/2 x 1-1/4	Chrysler yes
74.	39.1495	X <u>Standing Figure</u> 18-1/4" x 23-1/4" x 1-1/8"	Chrysler yes
103. ✓	39.629	X <u>Still Life with Chair Caning</u> 20-3/4" x 18-3/4" x 2-1/8"	Artist no add ID from cat.
110.	39.1540	X <u>Head, 1912-13</u> 27-1/2" x 34-1/4" x 7/8"	Barr yes —

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TRAVELLING PICASSO SHOWWATERCOLORS (Cont'd.)

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<u>Catalog Number</u>	<u>Museum Number</u>	<u>Title and Measurements</u>	<u>Lender</u>
104.	39.737	<u>Guitar</u> 27-1/4" x 33-1/2" x 1"	Rosenberg & Helft yes -
117. ✓	39.1425	<u>Head</u> 19-1/4" x 23-1/4" x 1-5/8" <u>Note:</u> (Delicate frame)	Penrose no
199.	39.1496	<u>Head, 1926</u> 28-5/8" x 34-3/4" x 1-1/4"	Chrysler yes -
204.	39.727	<u>Painter and His Model</u> 24" x 21" x 1-3/8"	Rosenberg & Helft yes -
129.	39.739	<u>Design for Chinese Conjurer's Costume</u> 15-1/2" x 19-1/4" x 1-1/8"	" " yes -
132.	39.742	<u>Three Ballerinas</u> 23-1/8" x 29" x 1-1/8"	Artist yes -
137.	39.1075 <i>no - own see DD list</i>	<u>Harlequin</u> 16" x 19-1/2" x 1-3/4" <i>Miss Edith Wetmore (on 9/25) N. Peckman Place</i>	
133.	39.1442	<u>Pierrot and Harlequin</u> 14" x 16-3/4" x 3/4" <i>Miss Chas. B. Goodspeed 2430 Lake Shore Ave. Chicago</i>	yes -
134.	39.1078	<u>Pierrot and Harlequin, gouache</u> 17" x 20-1/2" x 1-1/2" <u>Note:</u> Very bad frame <i>caution</i>	" yes -
144.	39.736	<u>Fisherman</u> 16-3/8" x 21-1/2" x 1-5/8"	Rosenberg & Helft yes -
142.	39.1432	<u>Bathers</u> 19-1/8" x 16" x 1-1/8"	Fogg Art Museum yes -
157.	39.1494	<u>Hand</u> 21-3/8" x 17-1/2" x 1-1/4"	Chrysler yes -
172.	39.738	<u>Studies of Nude</u> 21" x 19-1/8" x 1"	Rosenberg & Helft yes -
171.	39.726	<u>View of St. Malo</u> 25-3/4" x 21" x 1-1/8"	Rosenberg & Helft yes -
162.	39.1492	<u>Still Life, 1921, gouache</u> 16-3/4" x 14-3/4" x 2"	Chrysler yes -

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TRAVELLING PICASSO SHOWWATERCOLORS (CONT'D.)

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<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title and Measurements</u>	<u>Lender</u>
248.	39.1509	X <u>Seated Woman and Bearded Head</u> 17-1/2" x 21-1/2" x 1"	Chrysler <i>yes</i>
136.	39.752	X <u>Costume Design</u> 11 x 8 7/8 - double glass x 1 1/8	Mrs. Ray Slater Murphy <i>yes</i>
153. ✓	39.732	X <u>Four Classic Figures</u> 13 1/4 x 15 1/4	Rosenberg & Helft <i>no</i>
148.	39.731	X <u>Still Life on Table</u> 15-1/2" x 19-1/4" x 3"	" " <i>yes</i>
260.	39.728	X <u>Sculptor and his Statue</u> 28-7/8" x 24-3/4" x 1"	Rosenberg & Helft <i>yes</i>
344.	39.1424	X <u>The End of a Monster</u> 30-7/8" x 24-1/4" x 1-1/2"	Penrose <i>yes</i>
343.	39.1420	X <u>Portrait of Nusch</u> 19" x 25-3/4" x 1-3/8"	Penrose <i>yes</i>
194.	39.735	X <u>Three Dancers Resting</u> 17-1/4" x 21-1/8" x 1"	Rosenberg & Helft <i>yes</i>
195.	128.35	X <u>Four Ballet Dancers</u> 19-1/4" x 23-1/8" x 1"	M.M.A. <i>yes</i>
197.	39.751	X <u>Pas de deux</u> 31-3/8" x 37-3/4" x 2-1/4" Repair frame	Mrs. Ray Slater Murphy <i>yes</i> 603 Park Ave.
<u>Note:</u>			
351.	39.609	X <u>Seated Woman</u> 32-1/8" x 40" x 1"	Callery <i>yes</i>
352.	39.1580	X <u>Woman in an Armchair</u> 23-1/2" x 32" x 3/4"	Callery <i>yes</i>
353.	39.1582	X <u>Woman in an Armchair</u> 29-3/4" x 35-3/4" x 1"	Callery <i>yes</i>
354.	39.608	X <u>Three Figures</u> 35-3/4" x 27" x 1"	Callery <i>yes</i>
357.	39.607	X <u>Head of a Woman</u> 27-1/4" x 36-1/4" x 3/4"	Callery <i>yes</i>

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TRAVELLING PICASSO SHOWPRINTS

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title and Measurements</u>	<u>Lender</u>
264 (dup)	39.1870	<input checked="" type="checkbox"/> <u>The Frugal Repast</u> Note: New measurements - another being substituted. - Schniewind ^{no} _{Skulpt. Museum of Art}	Carls B. ?
33	PR 62	<input checked="" type="checkbox"/> <u>The Poor Family</u> 19" x 23" x 3/4"	Mrs. J.D. Rockefeller, Jr. yes 10 W. 54th
39	PR 60	<input checked="" type="checkbox"/> <u>At the Circus</u> 19" x 23" x 3/4"	" " " yes
34	PR 55	<input checked="" type="checkbox"/> <u>Bust of a Man</u> 15-1/4" x 20-1/4" x 3/4"	" " " yes
35	PR 56	<input checked="" type="checkbox"/> <u>Two Acrobats</u> 15-1/4" x 20-1/4" x 3/4"	" " " yes
36	94.34 40.18	<input checked="" type="checkbox"/> <u>Head of a Woman</u> 18" x 21-1/2" x 3/4"	M.M.A. yes
43	59.1057	<input checked="" type="checkbox"/> <u>Salome</u> Note: Weyhe to substitute duplicate print. Our frame: 21" x 26-1/2" x 1"	Weyhe yes 794 Lexington Av.
44	PR 70	<input checked="" type="checkbox"/> <u>The Dance</u> 17" x 23-1/8" x 3/4"	Mrs. J.D. Rockefeller, Jr. yes
37	PR 66	<input checked="" type="checkbox"/> <u>Acrobats, 1905</u> 25-1/2" x 21-1/2" x 1"	" " " yes
102	39.1056	<input checked="" type="checkbox"/> <u>Still Life with Bottle</u> 26-1/4" x 31-1/4" x 1"	Weyhe yes
101	PR 58	<input checked="" type="checkbox"/> <u>Head of a Man</u> 15" x 19" x 3/4"	Mrs. J.D. Rockefeller, Jr. yes
160	41.32	<input checked="" type="checkbox"/> <u>The Wrestlers</u> 23" x 17" x 3/4"	Mrs. Sadie May yes 711 City Bank 57 + Park PO Box 23 Rosemont Cal.
176	PR 228	<input checked="" type="checkbox"/> <u>The Three Bathers</u> 15-1/4" x 20-1/4" x 3/4"	Mrs. J.D. Rockefeller, Jr. yes
198	39.1051	<input checked="" type="checkbox"/> <u>Head of a Woman</u> 19" x 23" x 3/4"	Buccholz yes 32 E 57th

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TRAVELLING PICASSO SHOWPRINTS (CONT'D.)

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<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title and Measurements</u>	<u>Lender</u>
202	PR 69	✓ <u>Interior</u> 19" x 23-1/8" x 3/4"	Mrs. J.D. Rockefeller, Jr. <i>yes</i>
203	PR 57	✓ <u>Reading</u> 15-1/4" x 20-1/4" x 3/4"	" " <i>yes -</i>
222	PR 50	✓ <u>Face</u> 15-1/4" x 20-1/4" x 3/4"	" " <i>yes</i>
225	PR 51	✓ <u>Two Nudes</u> 19-1/4" x 24-1/4" x 7/8"	" " <i>yes</i>
239	39.1044	✓ <u>Two Nudes in a Tree</u> 21" x 27-1/4" x 7/8"	Weyhe <i>yes -</i>
252	39.1053	✓ <u>Bathers and Diver</u>	Weyhe <i>yes -</i>
✓ 253	39.1043	✓ " " " 19-1/8" x 23" x 7/8" <i>each</i>	" <i>yes -</i>
273	39.369	✓ <u>Minotauromachy</u> 34-1/2" x 26-3/4" x 1-3/8"	Henry P. McIlhenny <i>yes art - 2' Hb</i> <i>CR 16</i>
274	39.1050	✓ <u>Dreams and Lies of Franco</u> 26-1/2" x 20-1/2" x 7/8"	Neumann <i>yes</i> 543 <i>madison</i>
275	39.1050	✓ <u>Dreams and Lies of Franco</u> 26-1/2" x 21-1/2" x 7/8"	" <i>yes</i>
334	39.1093.43	✓ <u>Weeping Woman</u> 26-3/4" x 36-1/8" x 1-1/8"	Artist <i>yes -</i>
227	39.1045	✓ <u>Death of Orpheus</u> 16" x 19-5/8" x 7/8"	Wheeler <i>yes -</i>

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TRAVELLING PICASSO SHOW

SCULPTURE

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title</u>	<u>Lender</u>
60. ✓	39.1507	✓ <u>Woman Combing her Hair</u> 17-1/2" high x 12-1/2" deep x 11" wide	Chrysler No
83. ✓	39.28	✓ <u>Woman's Head</u> 16-1/2" high x 9" deep x 9-1/2" wide	Weyhe No

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TRAVELLING PICASSO SHOW

MOUNTS

<u>Catalog Number</u>	<u>Museum No.</u>	<u>Title and Measurements</u>	<u>Lender</u>
205 ✓	39.1016	✓ <u>Etchings from Chef-d'Oeuvre Inconnu</u> 9 pages (3 are double pages)	Mrs. Lloyd Bruce Wescott Yes - PO 368 Clinton, N.J.
270 ✓	39.1017	✓ <u>3 etchings "Lysistrata"</u>	Geo. Macy No Limited Editions 595 mad
272 ✓	517.39	✓ <u>With above: Copper plate</u>	gift of Neumann to MMA
226 ✓	39.1011	✓ <u>Etchings for Metamorphoses</u> 10 pages	Marice Harriman Yes - 63 E 57
	39.730.1-32	<u>4 mounts, reproductions of costumes for "Le Tricorne"</u>	Rosenberg No

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date January 6, 1940

To: Miss Dudley
Mr. Baxter
Mr. Ekstrom

Re: Picasso circulating show

From: Miss Courter

The painting Girls with a Toy Boat, from Mrs. Meyric Gallery #279 - 39.601 has had to be withdrawn from the travelling exhibition because there is no way of protecting the canvas. It will therefore be sent directly to Chicago in a separate box and returned to us after their showing.

We are re-framing the following pictures for the tour:

#5 - 39.1498 - Le Moulin de la Galette - Thannhauser

~~#28x~~

#69 - 39.642 - Composition study for Demoiselles - Picasso
(Borrowed frame is to be returned to Lowey. We are using an old van Gogh frame to replace this one)

#117 - 39.1423 - Head - Penrose (New frame being made by Pacher. Old one should be stored)

#169 - ~~39.718x~~
39.718 - The Fish Net - Rosenberg (Pacher is making new frame, old one to be stored)

#

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date January 8, 1940

To: Mr. Baxter
copies to Mr. Ekstrom, Gus Sandstrom, Quinn
From: Miss Courter

Re: Picasso circulating show

The following pictures and prints should be set aside for re-framing before going to Chicago:

Pacher
25.00
#5 - 39.1498 Le Moulin de la Galette - Thannhauser
(Pacher is coming with mouldings tomorrow morning from which we will choose)

#72 - 39.1484 Dancer - Chrysler
(Chrysler hasn't given permission to change but if I can get it tomorrow we will probably cut a simple moulding in the shop to replace this fragile one)

Ekstrom
Pacher
#69 - 39.642 Composition study for Femmes d'Alger - Picasso
(This picture has a borrowed and expensive frame which we should replace with a simple one either from stock or a new one. Ekstrom is checking stock)

Ekstrom
#117 - 39.1425 Head - Penrose
(Replace with simple moulding, same size, cut to measurements. Ekstrom has drawing for this.)

Pacher loan or repair this one
39.718 x 36.7/8
30.00
#189 - 39.718 The Fish Net - Rosenberg
(I need Mr. Barr's permission to change or have repaired outside the Museum. Will give final word tomorrow (I hope). I will choose suitable moulding with Pacher in case it is necessary to re-frame)

#279 - 39.601 Girls with a Toy Boat - Gallery
(Mr. Barr thinks this needs glass or another frame to protect the charcoal surface which may smudge. I will try to have him look at it tomorrow so that we can have a new frame made with glass or remove it from the traveling show)

#197 - 39.761 - Pas de Deux - Murphy
(Have wired for permission to repair frame opening at corners.)

#26 - 39.1870 - Fugel Repeat - Schniewind
(This print was recently lent to us to replace the duplicate lent by Stieglitz at present in the exhibition. The Schniewind print should be matted and framed with a 2" moulding for the tour)

#43 - 40.18 Salome - Toyne
(This print is also to replace the one in the present exhibition. It should be placed in the frame now on exhibition, the one in the frame is to be returned to Toyne)

All the prints mounted in the pink mats are to be re-matted in light grey board which Gust has in stock. When they are taken down Monday I will lay them out in order with Gust.

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

Date January 4th, 1940

To: Mr. Baxter
Mr. Ekstrom
Miss Dudley

From: Miss Courter

Re: Picasso Circulating show

The following paintings should be added to the list of pictures to go on tour.
~~This~~ is the last additions
there are

- #182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill
- # 17 - 39.1536 - Mother and Child - Maurice Wertheim
- #236 - 39.631 - By the Sea - sand and plaster relief - lent by Picasso

Ekstrom: Please note that Mrs. Hill's picture #182 is to be re-glazed before it goes out. Miss Dudley has ordered the glass for it.

Also, will you leave room in one of the watercolor boxes for number 63 - 39.1457 - Peasants of Andorra, drawing, lent by Chicago Art Institute. This may go on tour after Chicago but we won't have permission until after the picture is out there so it should be packed to go with the Chicago things, from here and then can be added out there to the touring group if we have an OK.

Items which are questioned on my list (ask Mr. Barr) have been approved:

- #200)
- #201) All three will need some kind of protective frame. I will discuss
- #217) this with Miller and give you instructions today.

Box #51 in which Mrs. Hill's picture was to be packed for Chicago can be dropped from Miss Dudley's list. Miss Dudley asked me to point this out in case you want to use the number for another box.

The only further changes will be matters of re-framing which we talked over when we were measuring the pictures. This should be settled today.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date Jan. 4, 1940

To: Miss Dudley
Mr. Baxter
Mr. Ekstrom

Re: Chrysler loans

From: Miss Courter

Mr. Douglas Fox has just telephoned to say that Mr. Chrysler will want all of his pictures back after the first two showings after Chicago; in other words about the ^{twentieth} ~~first~~ of June everything will be returned to him. Pictures belonging to Chrysler should therefore be packed so that they can be withdrawn together without causing re-boxing arrangements at the second Museum after Chicago.

The following items are still in question:

- Henry*
- #166 - 39.979 - Guitar - Paul Willert - *Miss Sherman - or U.P. res - will call*
 - ✓ #174 - 39.1065 - The Sign - Soby *me - 8.5.*
 - #182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill
 - #249 - 39.1475 - Seated Women - Lee Ault - *Re. 4-669 - wants to think it over for day or two.*

If there are no answers by the end of this week, these/will be added to Miss Dudley's list of things to be shipped to Chicago.

I haven't a final O.K. on Chrysler loans or Chicago Art Institute drawing #63 - 39.1437 - Peasants from Andorra, but I expect them to go on tour.

IF THERE ARE ANY QUESTIONS OR MISTAKES PLEASE TELL ME PRONTO!

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

Date Jan. 4, 1940

To:

Miss Dudley (2 copies)

Re:

Picasso returns

From:

Miss Courter

We received word yesterday that Mr. Willert has consented to lend us in addition to the Salome etching Weyhe wants the following prints returned after our showing closes next week:

The Bath, 1905 - #41 - 39.1058

Woman, 1922-23 - #175 - 39.1054

The following items are still in question:

- #166 - 39.979 - Guitar - Paul Willert - *min Shumard - or U.P. res - will call me - 8.5.*
- ✓ #174 - 39.1065 - The Sigh - Soby
- #182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill
- #249 - 39.1475 - Seated Women - Lee Ault - *Re 4-069 (above) - wants to think it over for day or two.*

If there are no answers by the end of this week, these will be added to Miss Dudley's list of things to be shipped to Chicago.

I haven't a final O.K. on Chrysler loans or Chicago Art Institute drawing #63 - 39.1437 - Peasants from Andorra, but I expect them to go on tour.

IF THERE ARE ANY QUESTIONS OR MISTAKES PLEASE TELL ME PRONTO!

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

Date January 5, 1939

To: Mr. Baxter
Miss Dudley
Mr. Ekstrom (2 copies)

Re: TRAVELLING PICASSO SHOW

From: Miss Courter
Miss Courter

We received word yesterday that Mr. Willert has consented to lend us his Picasso Guitar for the Picasso circulating exhibition. Will you please add his picture to the list which I sent you recently of pictures to go?

Catalog No. 166 Mus. No. 39.979 Guitar Paul Willert

on Miss Dudley's list and if I don't get an OK for tour this week you can pack them with other things going just to Chicago.

The following items are still in question:

- #
#166 - 39.979 - Guitar - Paul Willert - *Miss Sherman - or U.P. res - will call*
#174 - 39.1065 - The Sign - Soby
#182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill
#249 - 39.1475 - Seated Women - Lee Ault - *Re 4-669 (above) - wants to think it over for day or two.*

If there are no answers by the end of this week, these/will be added to Miss Dudley's list of things to be shipped to Chicago.

I haven't a final O.K. on Chrysler loans or Chicago Art Institute drawing #63 - 39.1437 - Peasants from Andorra, but I expect them to go on tour.

IF THERE ARE ANY QUESTIONS OR MISTAKES PLEASE TELL ME PRONTO!

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THE MUSEUM OF MODERN ART

Date Dec. 26, 1939

To: Mr. Ekstrom

Re: Picasso Circulating show

From: Miss Courter

Will you send the extra list attached to the memo to Frank Quinn so he can start backing pictures. Note the three added to painting list - measurements should be taken of these in storeroom and Recording Room. The items in question are also on Miss Dudley's list and if I don't get an OK for tour this week you can pack them with other things going just to Chicago.

The following items are still in question:

- gallery*
- #166 - 39.979 - Guitar - Paul Willert - *miss Sherman - ok U.P. res - will call me - 8.5.*
 - ✓ #174 - 39.1065 - The Sign - Soby
 - #182 - 39.1447 - Musical Instruments - Mrs. P.C.Hill
 - #249 - 39.1475 - Seated Women - Lee Ault - *Re. 4-064 (above) - wants to think it over for day or two.*

If there are no answers by the end of this week, these/will be added to Miss Dudley's list of things to be shipped to Chicago.

I haven't a final O.K. on Chrysler loans or Chicago Art Institute drawing #63 - 39.1437 - Peasants from Andorra, but I expect them to go on tour.

IF THERE ARE ANY QUESTIONS OR MISTAKES PLEASE TELL ME PRONTO!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Date December 26, 1939

To: Miss Dudley
Mr. Baxter
Mr. Ekstrom

Re: Picasso Circulating Show

From: Miss Courter

I have attached a copy of our final list to date for the circulating show, dividing the items into paintings, watercolors, prints (including the mounts with prints) and sculpture. A few discrepancies occur because some watercolors are too large to be packed as watercolors and will be packed with paintings.

The following should be added to the list: (these are not on exhibition)

- #120 - 92.34 - Green Still Life - Permanent Collection storeroom
- #245 - 39.627 - The Mirror - Lent by Picasso - Recording room, basement
- #250 - 39.1579 - Woman Sleeping - Lent by Thannhauser - Recording room, basement

The following items are still in question:

- #166 - 39.979 - Guitar - Paul Willert - *miss Shannard. or U. Press - will call me - D.S.*
- ✓ #174 - 39.1065 - The Sign - Soby
- #182 - 39.1447 - Musical Instruments - Mrs. P.C. Hill
- #249 - 39.1475 - Seated Women - Lee Ault - *Re. 4-069 (above) - wants to think it over for day or two.*

If there are no answers by the end of this week, these/will be added to Miss Dudley's list of things to be shipped to Chicago.

I haven't a final O.K. on Chrysler loans or Chicago Art Institute drawing #63 - 39.1437 - Peasants from Andorra, but I expect them to go on tour.

IF THERE ARE ANY QUESTIONS OR MISTAKES PLEASE TELL ME PRONTO!

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

Date December 28, 1939

To: Miss Courter

Re: Circulating Picasso Exhibition

From: Miss Dudley

This is to remind you that we must keep our Customs Brokers informed of the schedule for the Picasso Circulating Exhibition. I have written both Tice & Lynch and Byrnes about all Picasso shipments and the Fleishmann Collection which were entered under bond, giving them the Chicago and St. Louis dates only.

Please remind Mrs. Schwarz that the Picasso, "Ma Jolie" from the Fleishmann Collection should appear in your insurance report as of the date it is shipped. *see attached.*

N.H.L.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

Copy for Miss Courter

TRAVELLING PICASSO EXHIBITION

12/30/39

Notes - To Go

Catalog No.	Museum No.	Title	Location
-------------	------------	-------	----------

48	39.1067	Stones	Wayne (This signed copy has been sold - will substitute another)
----	---------	--------	--

December 28, 1939

Dear Dr. Loewenfeld:

I am enclosing a copy of our letter to Tice and Lynch regarding the Picasso painting, "Ma Jolie" from the Fleishmann Collection. This painting will be shipped to Chicago on January 15th. It will be covered by our insurance from that date until it is returned to us.

I will ask Miss Courter to let you know when it is returned so that you may cover it again with your insurance policy.

39.1068	(2 prints)	
39.1063	Bathers and River	Wayne
39.1077	3 plates "Eyes-in-trusts"	Wayne

Very truly yours,

Registrar

Dr. Philipp Loewenfeld
551 Fifth Avenue
New York, N.Y.

272	Copper plate (mounted with 5 many prints)	Wayne
-----	---	-------

WAITING FOR COMMENT:

26	Encl.	39.1552	Frugal Repeat	Stieglitz - 50 (Need another to substitute - have asked Goriary)
27		39.1552	Frugal Repeat	
273		39.1552	Frugal Repeat	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

PICASSO EXHIBITION

TRAVELLING PICASSO EXHIBITION

12/20/39

ANSWERS AS OF DECEMBER 20TH FOR "TO ASK" LIST:

<u>Prints - To Go</u>			<u>Title</u>	<u>Lender</u>	<u>Answer</u>
<u>Catalog No.</u>	<u>Museum No.</u>		<u>Title</u>	<u>Lender</u>	
43	59.1057	59.1057	Salome	Weyhe (This signed copy has been sold - will substitute another)	Yes
102	59.1056	59.1056	Still Life with Bottle	Weyhe	Yes
198	59.1051	59.1051	Head of Woman	Buccholz	Yes
205	59.1016	59.1016	10 mounted pages from "Le Chef d'Oeuvre Inconnu"	Wescott	Yes
226	59.1011	59.1011	Mounted pages from "Metamorphoses"	Harriman	Yes
227	59.1045	59.1045	Metamorphoses, framed	Wheeler	Yes
239	59.1044	59.1044	Two Nudes in a Tree	Weyhe	Yes
252)	59.1053	59.1053	(2 prints)		
253)	59.1043	59.1043	Bathers and Diver	Weyhe	Yes
270	59.1077	59.1077	3 plates "Lysis-trata"	Macy	Yes
272	59.1088	59.1088	Copper plate (mounted with 3 Macy prints)	Museum of Modern Art	Yes
(Miss Dudley: I did not ask for this but Monroe has asked for it. I will ask her for prints so we can send or not depending on how she answers your arrangements.)					
<u>WAITING FOR CONSENT:</u>					
26	59.1532	59.1532	Frugal Repast	Stieglitz - NO (Need another to substitute - have asked Gorlany)	No
273	59.569	59.569	Minotauromachy	McIlhenny	Yes

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

PICASSO EXHIBITION

ANSWERS AS OF DECEMBER 20TH FOR "TO ASK" LIST:

12/18/79

Catalog Number	Museum No.	Title	Lender	Answer
1.	59.1478	Roses	Bignou	No
43.	59.1057	See Prints		
58.	59.1455	Fernande-Olivier	Solomon	Yes
70.	59.1519	Study for Demoiselles	N.Y.U.	No
82.	59.1477	Fruit Dish	Bignou	No
102.	59.1056	See Prints		
133 and	59.1442			
134.	59.1078	Pierrot & Harlequin	Goodspeed	Yes
142.	59.1432	Bathers	Fogg (Sachs)	Yes
198.	59.1051	See Prints		
205.	59.1016	Head " "		
226.	59.1011	" "		
239.	59.1044	" "		
252.	59.1053	" "		
255.	59.1043	" "		
270.	59.1077	" "		
20.	59.1455	The Old Guitarist	Art Inst. of Chicago	No
110.	59.1540	Head, charcoal	Barr	Yes
156.	59.752	Costume, gouache	Murphy	Yes
197.	59.751	Pas de Deux, ink	"	Yes
45.	59.1040	Bust of a Woman	Jean Goriany	No
75.	59.1041	Figure Turned to the Left	" "	No
225.	59.1046	Figure	" "	No

ADDITIONS:

85.	59.28	Bronze Head	Weyhe	Yes
161.	59.1086	Nude	Wescott	No (answer arrived since this note)

(Miss Dudley: I did not ask for this but Monroe did in asking her for prints so we can send or not depending on how much change disrupts your arrangements.)

WAITING FOR COMMENT:

59.153v 26	Fragil Report	Stinglitz - OK
59.153v 26	Bust of a Woman	(Need another to substitute - have none)
59.153v 26	Figure Turned to the Left	
59.153v 26	Figure	
59.153v 26	Figure	

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COPIES TO MISS DUDLEY
MR. BAXTER
MR. EKSTROM

PICASSO EXHIBITION

ARRIVED ON DECEMBER 15TH, 1959 FOR "TO GO" LIST

PICASSO EXHIBITION

12/18/59

Catalog Number	Title	Lender	Answer
<u>PRINTS - TO GO</u>			
39.1057 43	Salome	Weyhe (This signed copy has been sold - will substitute another)	No
39.1056 102	Still Life with Bottle	Weyhe	
39.1051 198	Head of Woman	Buccholz	
39.1016 205	10 mounted pages from "Le Chef d'Oeuvre Inconnu"	Wescott of Chicago	No
39.1011 226	Mounted pages from "Metamorphoses"	Harriman	Yes
39.1045 227	Metamorphoses, framed	Wheeler	"
39.1044 239	Two Nudes in a Tree	Weyhe	
39.1053 252)	Bathers and Diver (2 prints)	Weyhe	Yes
39.1043 253)	3 plates "Lysistrata"	Macy	Yes No
39.1077 270	Dreams and Lies of Franco	J. B. Neumann	
39.1050 { 274	" " " " "	J. B. Neumann	
275	copper plate (mounted w 3 many prints)	M H H (just no. on before it goes)	
<u>WAITING FOR CONSENT:</u>			
39.1532 26	Frugal Repast	Stieglitz - NO (Need another to substitute - have asked Gorianny)	
39.1040 45	Bust of a Woman	Jean-Gorianny	no
39.1041 75	Figure Turned to the Left	" "	no
39.1046 223	Figure	" "	no
39.369 273	Minotauremarchy	McIlhenny (If not ask Gorianny)	

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PICASSO EXHIBITION

ANSWERS ON DECEMBER 16TH, 1959 FOR "TO ASK" LIST

<u>Catalog Number</u>	<u>Title</u>	<u>Lender</u>	<u>Answer</u>
39.1478 1.	Roses	Bignou	No
39.1057 45.	See Prints		
39.1455 58.	Fernande-Olivier	Solomon	Yes
39.1519 70.	Study for Demoiselles	N.Y.U.	No
39.1477 82	Fruit Dish	Bignou	No
39.1056 102.	See Prints		
39.1442 133 + 134 (39.1078)	Pierrot & Harlequin	Goodspeed	Yes
39.1432 142	Bathers	Fogg (Sachs)	Yes
39.1051 198	See Prints		
39.1016 205	" "		
39.1011 226	" "		
39.1044 239	" "		
39.1053 252	" "		
39.1043 253	" "		
39.1077 270	" "		
39.1435 20	The Old Guitarist	Art Inst. of Chicago	No
39.1540 - 110	Head, charcoal	Barr	Yes
39.752, 136	costume - sonailles	Weyhe	Yes
39.751 197	Pas de Deux - ink	"	"

ADDITIONS:

85.	59.28	Bronze Head	Weyhe	Yes
161.	59.1086	Nude	Wescott	Yes No
(Miss Dudley: I did not ask for this but Monroe did in asking her for prints so we can send or not depending on how much change disrupts your arrangements).				

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dusley
cc Porter
Ekstrom

Picasso -

3 copies

PRINTS

TO GO:

- 43 - Salome - Weyhe (This signed copy has been sold - will substitute another)
- 102 - Still Life w/ Bottle - Weyhe
- 198 - Head of Woman - Buchholz
- 205 - 10 mounted pages p. Le Chef d'œuvre Inconnu Trescott
- 226 - mounted pages from Metamorphoses Harriman
- 227 - Metamorphoses - framed - Wheeler
- 239 - Two Nudes in a Tree - Weyhe
- 252 } Bathers & Diver (2 prints) - Weyhe
253 }
- 270 - 3 plates Synistrata - Macy

WAITING:

- 26 Fugal Report - Steigley - NO
need another to substitute - have asked Jorjany
- 45 }
75 } Jorjany
~~223~~ } (over)

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273 - we thinking - if not used sat:
(asking foriaany)

274 (yes) J. B. Neumann
275

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Dudley

on Dec 18 for
Answers ~~to~~ "TO ASK" LIST

PICASSO

- | | | | |
|-------|-------------------------|--------------|-----|
| 1- | Roses - | Beignon - | NO |
| 43 - | see prints | | |
| 58 - | Fernande - | Solomon - | Yes |
| 70 - | Study for Renoiselles - | N.Y.U - | NO |
| 82 - | Fruit Dish - | Beignon - | NO |
| 102 - | see prints | | |
| 103 - | Pierrot & Harlequin - | Goodspeed - | Yes |
| 142 - | Balleters - | Fogg (Sachs) | Yes |
| 198 - | see prints | | |
| 205 - | see print | | |
| 226 - | " " | | |
| 239 | " " | | |
| 252 | " " | | |
| 253 | " " | | |
| 270 | " " | | |

ADDITION 5 - noted on Miss Dudley's
list left off counter TO ASK list

- | | | | | |
|-------|-----------|--------------|---------|------|
| 83 - | 39.28 - | Brnze Head - | Weyhe - | Yes |
| 161 - | 39.1086 - | Nude - | Hescott | Yes. |

(Dudley - I did not ask for this but
would did in asking her for prints
so we can send or not depending on
how much change disrupts your
arrangements)

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Gorianny 2w67 - TR 7-1053

to call us

- 26 - Weyhe - or Gorianny

Burt - 1905-6 45 - Gorianny if no other med this

Fig - 1907 75 - 11

~~775~~ - 11

223 - 11

no - 273 - med Henry - ask Weyhe
ask Gorianny

~~yes 204 - Rosenberg? study for.~~

~~rescott 161 - response for traveling.~~

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

Date Dec. 16, 1939

To: MR. BAXTER

Re: PICASSO CIRCULATING SHOW

From: MISS COURTER

I have attached three lists of pictures for the circulating exhibition which goes on to two or three cities after Chicago:

1. Those definitely going on tour, including foreign loans and Permanent Collection. It would be advisable to have lenders pictures packed together insofar as possible, so that if one person withdraws his loans before the tour is completed it will not disrupt all the boxing arrangements. I know this cannot be carried out altogether if we intend to pack all different sizes efficiently. However, it should be kept in mind in making plans.
2. A list of pictures belonging to Mr. Chrysler all of which can go on tour through May and possibly June. Those I have marked "out" will be withdrawn by the first of June or the 15th of June so it would be advisable to pack as many of these together as possible. Then only these boxes need be withdrawn - others can go on if the exhibition does.
3. This list includes many pictures on Miss Dudley's list which we have requested for tour but do not know whether they can go beyond Chicago. I will keep you up to date on this list as the answers come in.

As soon as it is possible, I will separate all prints from the three lists and put them on a separate list which I believe will help everyone concerned. In the meantime, I thought you would like to see the total!

Cc. Mr. Ekstrom
Miss Dudley

Oil and pasted
paper

Charcoal

Pasted paper &
charcoal

Charcoal

Pasted paper &
charcoal

Oil

Graphic

Pencil

The Artist

Reynolds & Co., Ltd.

Salvador Dalí

Alfred H. Barr, Jr.

Salvador Dalí

G. H. P.

Reynolds & Co., Ltd.

The Artist

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

PICASSO EXHIBITION

The following will definitely go on tour:

Catalog Number	Museum No.	Title	Medium	Lender
✓2.	✓ 39.624	The Artist's Sister, 1899	Oil	The Artist
✓3.	✓ 39.1576	Self Portrait, 1900	Conte crayon	J. Thannhauser
✓5.	✓ 39.917	Le Moulin de la Galette, 1900	Oil	J. Thannhauser
✓10. <i>Le Moulin de la Galette</i>	✓ 39.1577	Bull Ring, 1901	Pastel	J. Thannhauser
✓21.	✓ 39.1584	Street Urchins, 1903	Color crayon	J. Thannhauser
✓27.	✓ 39.1578	Woman Ironing, 1904	Oil	J. Thannhauser
✓29.	✓ 39.710	The Actor, 1904-05	Oil	Rosenberg & Helft, Ltd.
✓31.	✓ 39.415	Two Acrobats with a Dog '05	Gouache	J. Thannhauser
✓33.	✓ PR 62	The Poor Family, 1905	Etching on zinc	Mrs. John D. Rockefeller, Jr.
✓34.	✓ PR 55	Bust of a Man, 1905	Drypoint	" " "
✓35.	✓ PR 56	Two Acrobats, 1905	Drypoint	" " "
✓36.	✓ 94.34	Head of a Woman in Profile, 1905	Drypoint	M. M. A.
✓37.	✓ PR 66	Acrobats, 1905	Drypoint	Mrs. John D. Rockefeller, Jr.
✓39.	✓ PR 60	At the Circus, 1905	Drypoint	" " "
✓44.	✓ PR 70	The Dance, 1905	Drypoint	" " "
✓54.	✓ EL 38.5040	Boy Leading a Horse '05	Oil	William S. Paley
✓67.	✓ 39.711	Two Nudes, 1906	Oil	Rosenberg & Helft, Ltd.
✓68.	✓ 39.641	Composition study for Les Demoiselles d'Avignon, 1907	Charcoal & Pastel	The Artist
✓69.	✓ 39.642	Composition study for Les Demoiselles d'Avignon, 1907	Oil on wood	" "
✓71.	✓ 333.39	Les Demoiselles d'Avignon	Oil	M. M. A.
✓76.	✓ 39.1423	Head, 1907	Oil	Roland Penrose
✓80.	✓ 39.638	Landscape with Figures '08	Oil	The Artist
✓91.	✓ 39.1421	Woman with a Mandolin '10	Oil	Roland Penrose
✓94.	✓ 39.604	Standing Figure, 1910?	Oil	Mrs. Meric Gallery
✓99.	✓ EL 39.778	"Ma Jolie", 1912	Oil	Marcel Fleischmann
✓101.	✓ PR 58	Head of a Man, 1912	Etching	Mrs. John D. Rockefeller, Jr.
✓103.	✓ 39.629	Still Life with Chair Caning, 1911-12	Oil and pasted paper	The Artist
✓104.	✓ 39.737	Guitar, 1912	Charcoal	Rosenberg & Helft, Ltd.
✓106.	✓ 39.1422	Man with a Violin, '13	Pasted paper & charcoal	The Artist
✓110.	✓ 39.1540	Head, 1912-13	Charcoal	Roland Penrose
✓117.	✓ 39.1425	Head, 1914	Pasted paper & charcoal	Alfred H. Barr, Jr.
✓120.	✓ 92.34	Green Still Life, 1914	Oil	Roland Penrose
✓129.	✓ 39.739	Chinese Conjuror's Costume, 1917	Gouache	M. M. A.
✓130.	✓ 39.741	Diaghilev and Selisburg	Pencil	Rosenberg & Helft, Ltd.
				The Artist

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Catalog Number	Museum No.	Title	Medium	Lender
✓ 132.	39.742	Three Ballerinas, 1917	Pencil and charcoal	The Artist
✓ 135.	39.713	Study for curtain of the ballet Le Tricorne '19	Oil	Rosenberg & Helft, Ltd.
✓ 138.	39.740	The Theatre Box, 1921	Oil	" " " "
✓ 140.	39.411	The Violinist, 1918	Oil	" " " "
✓ 141.	39.721	Still Life with a Pipe '18	Oil	" " " "
✓ 144.	39.736	Fisherman, 1918	Pencil	" " " "
✓ 145.	39.729	The Window, 1919	Gouache	" " " "
✓ 146.	39.725	Table before a Window '19	Oil	" " " "
✓ 148.	39.731	Still Life on a Table '20	"	" " " "
✓ 149.	39.626	Landscape, 1920	"	The Artist
✓ 160.	41.52	The Wrestlers (Six Figures) 1921	Lithograph	M. M. A.
✓ 170.	39.1060	Head of a Man, 1922?	Pastel	Mrs. Charles M. Russell
✓ 172.	39.730	Studies of Nude, 1923	Ink	Rosenberg & Helft, Ltd.
✓ 176.	PR 228	The Three Bathers, III	Etching on zinc	Mrs. J. D. Rockefeller, Jr.
✓ 179.	96.34	Woman in White, 1923	Oil	M. M. A.
✓ 181.	39.837	The Pipes of Pan, 1923	Oil	The Artist
✓ 184.	39.834	Three Graces, 1924	Oil & charcoal	The Artist
✓ 185.	39.717	Still Life with Mandolin and Biscuit, 1924	Oil	Rosenberg & Helft, Ltd.
✓ 186.	39.719	Still Life with Biscuits	Oil and sand	" " " "
✓ 187.	39.716	The Red Tablecloth '24	Oil	" " " "
✓ 188.	39.714	Woman with a Mandolin '25	Oil	" " " "
✓ 189.	39.718	The Fish Net, 1925	Oil	" " " "
✓ 190.	39.636	The Three Dancers, 1925	Oil	The Artist
✓ 191.	39.720	The Ram's Head, 1925	Oil	Rosenberg & Helft, Ltd.
✓ 193.	39.715	Still Life with Bottle of Wine, 1926	Oil	" " " "
✓ 194.	39.735	Three Dancers Resting '25	Ink	" " " "
✓ 195.	128.35	Four Ballet Dancers, 1925	Ink	Mus. of M.A.
✓ 202.	PR 69	Interior, 1926	Lithograph	Mrs. J. D. Rockefeller, Jr.
✓ 203.	PR 57	Reading, 1926	Lithograph	" " " "
✓ 204.	39.727	The Painter and His Model, 1926	Ink	Rosenberg & Helft, Ltd.
✓ 207.	450.37	Seated Woman, 1926-27	Oil	M. M. A.
✓ 208.	39.617	Woman in an Armchair '27	Oil	The Artist
✓ 210.	39.610	Figure, 1927	Oil on plywood	The Artist
✓ 212.	215.35	The Studio, 1927-28	Oil	M. M. A.
✓ 213.	39.612	Painting, 1928	Oil	The Artist
✓ 215.	39.613	The Studio, 1928	Oil	" " " "
✓ 222.	PR 50	Face, 1928	Lithograph	Mrs. J. D. Rockefeller, Jr.
✓ 225.	PR 51	Two Nudes, 1930	Etching	" " " "
✓ 227.	39.1045	Death of Orpheus, 1930	Etching	Monroe Wheeler
✓ 229.	39.616	Woman in an Armchair '29	Oil	The Artist

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Catalog Number	Museum No.	Title	Medium	Lender
230. ✓	39.619	Bather, Standing, 1929	Oil	The Artist
231. ✓	39.602	Seated Bather, 1929	Oil	Mrs. Meric Gallery
232. ✓	39.621	Acrobat, 1930	Oil	The Artist
233. ✓	39.630	Crucifixion, 1930	Oil on wood	The Artist
235. ✓	39.614	Swimming Woman, 1929	Oil	The Artist
237. ✓	39.620	Figure Throwing a Stone '31	Oil	" "
238. ✓	39.712	Pitcher and Bowl of Fruit	Oil	Rosenberg & Helft, Ltd.
240. ✓	39.625	Still Life on a Table '31	Oil	The Artist
241. ✓	39.618	Reclining Woman, 1931	Oil	" "
242. ✓	39.615	Seated Nude, 1931	Oil	" "
244. ✓	39.605	Nude on a Black Couch, 1932	Oil	Mrs. Meric Gallery
245. ✓	39.627	The Mirror, 1932	Oil	The Artist
246. ✓	2.38	Girl Before a Mirror '32	Oil	M. M. A.
247. ✓	39.623	Figure in a Red Chair '32	Oil	The Artist
254. ✓	39.622	Three Women by the Sea '32	Oil	" "
255. ✓	39.611	Two Women on the Beach '33	Oil	" "
260. ✓	39.728	Sculptor and His Statue 1935	Gouache	Rosenberg & Helft, Ltd.
262. ✓	39.628	Circus (Acrobats) '33	Oil	The Artist
264. ✓	39.1575	Girl Reading, 1934	Oil	Peter Watson
268. ✓	39.268	Interior with a Girl Drawing, 1935	Oil	Mrs. Meric Gallery
276. ✓	39.722	Pitcher and Candle '37	Oil	Rosenberg & Helft, Ltd.
341. ✓	39.1574	Birdcage and Playing Cards, 1937	Oil	Elsa Schiaparelli
343. ✓	39.1420	Portrait of Nusch, 1937	Pen and ink wash	Roland Penrose
342. ✓	39.659	Portrait of a Lady, 1937	Oil	The Artist
344. ✓	39.1424	The End of a Monster, '37	Pencil	Roland Penrose
350. ✓	39.1581	Head of a Woman, 1938	Color Crayon	Mrs. Meric Gallery
351. ✓	39.609	Seated Woman, 1938	Ink	" " "
352. ✓	39.1580	Woman in an Armchair '38	Solor Crayon	" " "
353. ✓	39.1582	Woman in an Armchair, '38	Ink and crayon	" " "
354. ✓	39.608	Three Figures, 1938	Ink and wash	" " "
355. ✓	39.1486	Man with a Hat, day-sucker, 1938	Oil	Walter D. Chrysler, Jr.
357. ✓	39.607	Head of a Woman, 1938	Ink	Mrs. Meric Gallery
359. ✓	39.723	Girl with Dark Hair, '39	Oil on wood	Rosenberg & Helft, Ltd.
360. ✓	39.724	Girl with Blond Hair '39	Oil on wood	" "
279. ✓	39.601	Girls with a Toy Boat, '37	Oil & charcoal	Mrs. Meric Gallery
345. ✓	39.603	Girl with a Cock, 1938	Oil	Mrs. Meric Gallery

GUERNICA MURAL #280. There is a box for this with studies and postscripts:

281-84	39.1095.4	Composition studies	Pencil on blue paper
	39.1095.59		
285.	39.1095.5	Study for the horse	Pencil on blue paper

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Catalog Number	Museum No.	Title	Medium	Lender
GUERNICA (Cont'd) - Studies and postscripts:				
286.	59.1095.2	Composition study	Pencil on gesso	
287.	59.1095.1	Composition study	Pencil on gesso	
288.	59.1095.7	Horse's head	Oil on canvas	
289-90	59.1095.8	Studies for horse's head	Pencil and gouache on	
	a-b	Studies for horse's head	Pencil on blue paper	
291.	59.1095.9	Horse and Bull	Pencil on tan paper	
292.	59.1095.5	Composition study	Pencil on white paper	
293.	59.1095.10	Horse and woman with dead child	Pencil on white paper	
294.	59.1095.6	Composition study	Pencil on white paper	
295.	59.1095.20	Woman with dead child on ladder	Pencil and oil on canvas	
296.	59.1095.21	Woman with dead child	Pencil on white paper	
297-98	59.1095.11-12	Studies for the horse	Pencil on white paper	
299.	59.1095.15	Horse	Pencil and color crayon on white paper	
300.	59.1095.15	Bull's head	Pencil on white paper	
301.	59.1095.23	Woman with dead child	Color crayon and pencil on white paper	
302.	59.1095.16	Bull	Pencil on white paper	
303.	59.1095.22	Woman with dead child	Color crayon and pencil on white paper	
304.	59.1095.28	Head	Pencil and color crayon on white paper	
305.	59.1095.57	Hand with broken sword	Pencil on white paper	
306.	59.1095.14	Horse's head	Pencil on gray paper	
307.	59.1095.17	Horse's head	Pencil on white paper	
308-09	59.1095.18-19	Studies for bull's head	Pencil on gray tinted paper	
310.	59.1095.50	Head	Pencil and gouache on white paper	
311-15	59.1095.44, 59.1095.47, 59.1095.48	Heads	Pencil & gouache on white paper	
314.	59.1095.22	Head	Pencil on gray paper	
315.	59.1095.49	Man	Pencil and gouache on white paper	
316.	59.1095.34	Woman with dead child	Pencil, ink and gouache on gray paper	
317.	59.1095.25	Woman with dead child	Pencil, color crayon and oil on white paper	
318.	59.1095.35	Weeping head	Pencil, color crayon and gouache on white paper	
319.	59.1095.35	Head	Pencil, color crayon and gouache on white paper	
320-22	59.1095.34, 59.1095.36, 59.1095.52	Weeping heads	Pencil and color crayon on white paper	

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GUERNICA STUDIES AND POSTSCRIPTS (CONT'D.)

Catalog Number	Museum No.	Title	Medium	Lender
✓323.	39.1093.45	Head and horse's hoofs	Pencil and gouache on white paper	
✓324-25	39.1093.46	Heads and Hand	Pencil and gouache on white paper	
✓326-27	39.1093.50, 39.1093.51	Heads	Pencil and crayon on white paper	
✓328.	39.1093.52	Head Study, Back, '08	Pencil and color crayon on white paper	
✓329.	39.1093.56	Weeping Head	Pencil and oil on canvas	
✓330.	39.1093.58	Weeping Head	Oil on canvas	
✓331.	39.1093.27	Woman	Pencil and oil on canvas	
✓332.	39.1093.51	Weeping head	Pencil and gouache on card-board (NOT EXHIBITED)	
✓333.	39.1093.42	Weeping Woman	Etching and aquatint	
✓334.	39.1093.43	Weeping Woman	Etching and aquatint	
✓335.	39.1093.54	Weeping head	Ink on white paper	
✓336.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓337.	39.1093.58	Composition study	Oil on canvas	
✓338.	39.1093.40	Head	Pencil and ink on white paper	
✓339.	39.1093.37	Head	Ink and oil on canvas	
✓340.	39.1093.41	Head	Oil on canvas	
118. ✓	39.733	Bird on a Branch, 1913	Oil	Rosenberg & Helft, Ltd.
164. ✓	39.1768	Three Musicians, 1921	Oil	" "
167. ✓	39.635	The Race, 1922	Tempera on wood	The Artist
171. ✓	39.726	View of St. Malo, '22	Ink and pencil	Rosenberg & Helft, Ltd.
221. ✓	39.754	Beach Scene, 1928	Oil	" "
250. ✓	39.1579	Woman Sleeping, 1932	Oil	J. Thannhauser
272. ✓		Copper plate for Lysistrata illus. '34	Engraving	M. M. A.
✓351.	39.1093.51	Heads	Pencil and crayon on white paper	
✓352.	39.1093.52	Head Study, Back, '08	Pencil and color crayon on white paper	
✓353.	39.1093.56	Weeping Head	Pencil and oil on canvas	
✓354.	39.1093.58	Weeping Head	Oil on canvas	
✓355.	39.1093.27	Woman	Pencil and oil on canvas	
✓356.	39.1093.51	Weeping head	Pencil and gouache on card-board (NOT EXHIBITED)	
✓357.	39.1093.42	Weeping Woman	Etching and aquatint	
✓358.	39.1093.43	Weeping Woman	Etching and aquatint	
✓359.	39.1093.54	Weeping head	Ink on white paper	
✓360.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓361.	39.1093.58	Composition study	Oil on canvas	
✓362.	39.1093.40	Head	Pencil and ink on white paper	
✓363.	39.1093.37	Head	Ink and oil on canvas	
✓364.	39.1093.41	Head	Oil on canvas	
✓365.	39.1093.42	Weeping Woman	Etching and aquatint	
✓366.	39.1093.43	Weeping Woman	Etching and aquatint	
✓367.	39.1093.54	Weeping head	Ink on white paper	
✓368.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓369.	39.1093.58	Composition study	Oil on canvas	
✓370.	39.1093.40	Head	Pencil and ink on white paper	
✓371.	39.1093.37	Head	Ink and oil on canvas	
✓372.	39.1093.41	Head	Oil on canvas	
✓373.	39.1093.42	Weeping Woman	Etching and aquatint	
✓374.	39.1093.43	Weeping Woman	Etching and aquatint	
✓375.	39.1093.54	Weeping head	Ink on white paper	
✓376.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓377.	39.1093.58	Composition study	Oil on canvas	
✓378.	39.1093.40	Head	Pencil and ink on white paper	
✓379.	39.1093.37	Head	Ink and oil on canvas	
✓380.	39.1093.41	Head	Oil on canvas	
✓381.	39.1093.42	Weeping Woman	Etching and aquatint	
✓382.	39.1093.43	Weeping Woman	Etching and aquatint	
✓383.	39.1093.54	Weeping head	Ink on white paper	
✓384.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓385.	39.1093.58	Composition study	Oil on canvas	
✓386.	39.1093.40	Head	Pencil and ink on white paper	
✓387.	39.1093.37	Head	Ink and oil on canvas	
✓388.	39.1093.41	Head	Oil on canvas	
✓389.	39.1093.42	Weeping Woman	Etching and aquatint	
✓390.	39.1093.43	Weeping Woman	Etching and aquatint	
✓391.	39.1093.54	Weeping head	Ink on white paper	
✓392.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓393.	39.1093.58	Composition study	Oil on canvas	
✓394.	39.1093.40	Head	Pencil and ink on white paper	
✓395.	39.1093.37	Head	Ink and oil on canvas	
✓396.	39.1093.41	Head	Oil on canvas	
✓397.	39.1093.42	Weeping Woman	Etching and aquatint	
✓398.	39.1093.43	Weeping Woman	Etching and aquatint	
✓399.	39.1093.54	Weeping head	Ink on white paper	
✓400.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓401.	39.1093.58	Composition study	Oil on canvas	
✓402.	39.1093.40	Head	Pencil and ink on white paper	
✓403.	39.1093.37	Head	Ink and oil on canvas	
✓404.	39.1093.41	Head	Oil on canvas	
✓405.	39.1093.42	Weeping Woman	Etching and aquatint	
✓406.	39.1093.43	Weeping Woman	Etching and aquatint	
✓407.	39.1093.54	Weeping head	Ink on white paper	
✓408.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓409.	39.1093.58	Composition study	Oil on canvas	
✓410.	39.1093.40	Head	Pencil and ink on white paper	
✓411.	39.1093.37	Head	Ink and oil on canvas	
✓412.	39.1093.41	Head	Oil on canvas	
✓413.	39.1093.42	Weeping Woman	Etching and aquatint	
✓414.	39.1093.43	Weeping Woman	Etching and aquatint	
✓415.	39.1093.54	Weeping head	Ink on white paper	
✓416.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓417.	39.1093.58	Composition study	Oil on canvas	
✓418.	39.1093.40	Head	Pencil and ink on white paper	
✓419.	39.1093.37	Head	Ink and oil on canvas	
✓420.	39.1093.41	Head	Oil on canvas	
✓421.	39.1093.42	Weeping Woman	Etching and aquatint	
✓422.	39.1093.43	Weeping Woman	Etching and aquatint	
✓423.	39.1093.54	Weeping head	Ink on white paper	
✓424.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓425.	39.1093.58	Composition study	Oil on canvas	
✓426.	39.1093.40	Head	Pencil and ink on white paper	
✓427.	39.1093.37	Head	Ink and oil on canvas	
✓428.	39.1093.41	Head	Oil on canvas	
✓429.	39.1093.42	Weeping Woman	Etching and aquatint	
✓430.	39.1093.43	Weeping Woman	Etching and aquatint	
✓431.	39.1093.54	Weeping head	Ink on white paper	
✓432.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓433.	39.1093.58	Composition study	Oil on canvas	
✓434.	39.1093.40	Head	Pencil and ink on white paper	
✓435.	39.1093.37	Head	Ink and oil on canvas	
✓436.	39.1093.41	Head	Oil on canvas	
✓437.	39.1093.42	Weeping Woman	Etching and aquatint	
✓438.	39.1093.43	Weeping Woman	Etching and aquatint	
✓439.	39.1093.54	Weeping head	Ink on white paper	
✓440.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓441.	39.1093.58	Composition study	Oil on canvas	
✓442.	39.1093.40	Head	Pencil and ink on white paper	
✓443.	39.1093.37	Head	Ink and oil on canvas	
✓444.	39.1093.41	Head	Oil on canvas	
✓445.	39.1093.42	Weeping Woman	Etching and aquatint	
✓446.	39.1093.43	Weeping Woman	Etching and aquatint	
✓447.	39.1093.54	Weeping head	Ink on white paper	
✓448.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓449.	39.1093.58	Composition study	Oil on canvas	
✓450.	39.1093.40	Head	Pencil and ink on white paper	
✓451.	39.1093.37	Head	Ink and oil on canvas	
✓452.	39.1093.41	Head	Oil on canvas	
✓453.	39.1093.42	Weeping Woman	Etching and aquatint	
✓454.	39.1093.43	Weeping Woman	Etching and aquatint	
✓455.	39.1093.54	Weeping head	Ink on white paper	
✓456.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓457.	39.1093.58	Composition study	Oil on canvas	
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✓463.	39.1093.54	Weeping head	Ink on white paper	
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✓471.	39.1093.54	Weeping head	Ink on white paper	
✓472.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓473.	39.1093.58	Composition study	Oil on canvas	
✓474.	39.1093.40	Head	Pencil and ink on white paper	
✓475.	39.1093.37	Head	Ink and oil on canvas	
✓476.	39.1093.41	Head	Oil on canvas	
✓477.	39.1093.42	Weeping Woman	Etching and aquatint	
✓478.	39.1093.43	Weeping Woman	Etching and aquatint	
✓479.	39.1093.54	Weeping head	Ink on white paper	
✓480.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓481.	39.1093.58	Composition study	Oil on canvas	
✓482.	39.1093.40	Head	Pencil and ink on white paper	
✓483.	39.1093.37	Head	Ink and oil on canvas	
✓484.	39.1093.41	Head	Oil on canvas	
✓485.	39.1093.42	Weeping Woman	Etching and aquatint	
✓486.	39.1093.43	Weeping Woman	Etching and aquatint	
✓487.	39.1093.54	Weeping head	Ink on white paper	
✓488.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓489.	39.1093.58	Composition study	Oil on canvas	
✓490.	39.1093.40	Head	Pencil and ink on white paper	
✓491.	39.1093.37	Head	Ink and oil on canvas	
✓492.	39.1093.41	Head	Oil on canvas	
✓493.	39.1093.42	Weeping Woman	Etching and aquatint	
✓494.	39.1093.43	Weeping Woman	Etching and aquatint	
✓495.	39.1093.54	Weeping head	Ink on white paper	
✓496.	39.1093.55	Weeping head	Ink on tan paper (NOT EXHIBITED)	
✓497.	39.1093.58	Composition study	Oil on canvas	
✓498.	39.1093.40	Head	Pencil and ink on white paper	
✓499.	39.1093.37	Head	Ink and oil on canvas	
✓500.	39.1093.41	Head	Oil on canvas	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

#2

THE MUSEUM OF MODERN ART PICASSO EXHIBITION

Date Dec. 18, 1957

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

PICASSO EXHIBITION

Catalog Number	Museum No.	Title	Medium	Lender
✓1. NO	39.1478	Roses, 1898	Oil	Bignou Gallery
✓12. NO	39.1439	Harlequin, 1901	Oil	Mr. & Mrs. Henry Clifford
✓20. NO	39.1435	The Old Guitarist, 1903	Oil on panel	Art Inst. of Chicago
✓43. ✓	39.1057	Salome, 1905	Drypoint	Weyhe Gallery
✓52. NO	39.1465	The Watering Place, 1905	Gouache	Worcester Art Museum
✓58. ✓	39.1455	Fernande Olivier '05	Oil	Mr. A. R. Solomon, Cambridge, Mass. Cleveland Mus. of Art
✓61. NO	39.1438	Standing Nude, '05	Gouache	
✓70. NO	39.1519	Composition study for Les Demoiselles d'Avignon, 1907	Watercolor	Museum of Living Art
✓82. NO	39.1477	Fruit Dish, 1908	Oil	Bignou Gallery
✓102. ✓	39.1056	Still Life with Bottle, 1912	Drypoint	Weyhe Gallery
✓133. ✓	39.1442	Pierrot and Harle- quin, 1918	Pencil	Mrs. Chas. B. Goodspeed
✓134. ✓	39.1078	Pierrot and Harle- quin, 1919	Gouache	" " " "
✓136. ✓	39.752	Costume Design '19	Gouache	Mrs. Ray Slater Murphy
✓142. ✓	39.1432	Bathers, 1918	Pencil	Fogg Art Museum
✓158. NO	39.1467	Classic Head '21	Pastel	Worcester Art Museum
✓166. ?	39.979	Guitar, 1922	Oil	Paul Willert
✓174. ?	39.1065	The Sigh, 1923	Oil & charcoal	James Thrall Soby
✓182. ?	39.1447	Musical Instru- ments, 1923	Oil	Mrs. Patrick C. Hill
✓197. ✓	39.751	Pas de deux '25	Ink	Mrs. Ray Slater Murphy
✓198. ✓	39.1051	Head of a Woman '25	Lithograph	Bucchnolz Gallery
✓205. ✓	39.1016	Painter with a Model Knitting '27	Etching	Mrs. Lloyd Bruce Wescott
✓217. ✓	39.640	Head of a woman, '27 or '28	Oil and sand	The Artist
✓226. ✓	39.1011	Combat of Perseus and Phineus over Andromeda, 1930	Etching	Marie Harriman Gallery
✓239. ✓	39.1044	Two Nudes in a Tree	Etching	Weyhe Gallery
✓249. ?	39.1475	Seated Woman '32	Oil on wood	Lee A. Ault
✓252. ✓	39.1053	Bathers and Diver	Etching - black ink	Weyhe Gallery
✓253. ✓	39.1043	Bathers and Diver	Etching - white ink	Weyhe Gallery
✓270. ✓	39.1077	Myrrha and Kine- sias, 1934	Etching	George Macy
✓274. ✓	39.1050	Dreams and Lies of Franco, 1937	Etching & aquatint	J. B. Neumann
✓275. ✓	39.1050	" " "	" " "	" " "
✓560a) NO	39.1558	Inspiration '35?	Cobelin tapestry	Through courtesy of Mrs.
✓560b) NO	39.1557	Minotaur, 1936	" "	Cuttoli, Dorothy Liebes and San Francisco Museum
137	39.1075	Harlequin	gouache	Weyhe
✓48		Head of a woman	oil	Weyhe
83.	39.28	Bronze head		Weyhe
273	39.369	Wino (unusually)	etch	Weyhe

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

MR. EKSTROM

ARRIVED ON DECEMBER 18TH, 1959 FOR "TO ASK" LIST

PICASSO EXHIBITION

12/18/59

<u>Catalog Number</u>	<u>Title</u>	<u>Lender</u>	<u>Answer</u>
<u>PRINTS - TO GO</u>			
43	Salome	Weyhe	(This signed copy has been sold - will substitute another)
102	Still Life with Bottle	Weyhe	
198	Head of Woman	Buccholz	
205	10 mounted pages from "Le Chef d'Oeuvre Inconnu"	Wescott	
226	Mounted pages from "Metamorphoses"	Harriman	
227	Metamorphoses, framed	Wheeler	
239	Two Nudes in a Tree	Weyhe	
252	Bathers and Diver (2 prints)	Weyhe	
253	3 plates "Lysistrata"	Macy	
270			
274	Dreams and Lies of Franco	J. B. Neumann	
275	" " " " "	J. B. Neumann	

WAITING FOR CONSENT:

26	Sub.	Frugal Repast	Stieglitz - NO (Need another to substitute - have asked Goriary)
45	No	Bust of a Woman	Jean Goriary
75	No	Figure Turned to the Left	" "
223	No	Figure	" "
273	OK	Minotauremarchy	McIlhenny (If not ask Goriary)

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

PICASSO EXHIBITION

ANSWERS ON DECEMBER 18TH, 1959 FOR "TO ASK" LIST

Catalog Number	Title	Lender	Answer
1.	Roses	Bignou	No
43.	See Prints		
58.	Fernande-Olivier	Solomon	Yes
70.	Study for Demoiselles	N.Y.U.	No
82	Fruit Dish	Bignou	No
102.	See Prints		
103.	Pierrot & Harlequin	Goodspeed	Yes
142	Bathers	Fogg (Sachs)	Yes
198	See Prints		
205	" "		
226	" "		
239	" "		
252	" "		
253	" "		
270	" "		
20	The Old Guitarist	Art Inst. of Chicago	No

ADDITIONS:

83. 39.28 Bronze Head but we not know whether Weyhe design beyond this Yes
161. 39.1086 Nude you up to date on this list Wescott Yes
- (Miss Dudley: I did not ask for this but Monroe did in asking her for prints so we can send or not depending on how much change disrupts your arrangements). At which I believe will have been announced in the meantime, I thought you would like to see the total

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

Date Dec. 16, 1939

To: MR. BAXTER

Re: ~~PICASSO CIRCULATING SHOW~~

From: MISS COURTER

I have attached three lists of pictures for the circulating exhibition which goes on to two or three cities after Chicago:

1. Those definitely going on tour, including foreign loans and Permanent Collection. It would be advisable to have lenders pictures packed together insofar as possible, so that if one person withdraws his loans before the tour is completed it will not disrupt all the boxing arrangements. I know this cannot be carried out altogether if we intend to pack all different sizes efficiently. However, it should be kept in mind in making plans.
2. A list of pictures belonging to Mr. Chrysler all of which can go on tour through May and possibly June. Those I have marked "out" will be withdrawn by the first ~~XXXXXX~~ or the 15th of June so it would be advisable to pack as many of these together as possible. Then only these boxes need be withdrawn - others can go on if the exhibition does.
3. This list includes many pictures on Miss Dudley's list which we have requested for tour but do not know whether they can go beyond Chicago. I will keep you up to date on this list as the answers come in.

As soon as it is possible, I will separate all prints from the three lists and put them on a separate list which I believe will help everyone concerned. In the meantime, I thought you would like to see the total!

(3) Miss Courter has not yet sent me her Circulating Exhibition list. When she does there will probably be a few items to add to the attached lists.

Most of the loans to be included in the Circ. Ex'n will be European and the boxes for that are stored. However I don't believe Miss Courter can see them for Circulating except possibly the box and roller for the American work.

There will be some charges to be made in this list but I am sending it to you now so that you can arrange for storage to keep on the back side of each.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

THE MUSEUM OF MODERN ART

Copy to E. C.

Date December 9, 1939

To: Mr. Baxter

Re: Packing and shipping Picasso

From: Miss Dudley

Exhibition to Chicago

Dear Mr. Baxter:

The Picasso Exhibition closes January 7th and I understand that it is to be shipped to Chicago on January 15th.

Attached is part of the list of paintings, drawings etc. which will need to be packed. If the work can be done here will you please have each box numbered and have box numbers noted on lists for me.

(1) The loans from outside N.Y.C. will be returned to owners (I hope) by the Art Institute of Chicago. I suppose each loan should have a separate box so that Chicago can use them again when returning. We have held the boxes for one section of this list and I hope they can be used again.

(2) The loans from N.Y.C. can be grouped and packed according to size, etc. They will be returned to us by Chicago and we will unpack and return to owners by truck.

(3) Miss Courter has not yet sent me her Circulating Exhibition list. When she does there will probably be a few items to add to the attached lists.

Most of the loans to be included in the Circ. Ex'n will be European and the boxes for them are stored. However I don't believe Miss Courter can use them for Circulating except possibly the box and roller for the Guernica mural.

There will be some changes to be made on this list but I am sending it to you now so that you can see whether we can do the work here or not.

M. H. Dudley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

Picasso Exh.

December 7, 1939

MR. BARR

PICASSO EXHIBITION

MISS COURTER

Dear Alfred:

I talked last evening with Douglas Fox about the possibility of Chrysler lending us his Picassos for the tour. He thinks that Chrysler possibly will lend, except that Heil apparently has already many of the Picassos for an exhibition in San Francisco, which I assume follows the Chicago showing. From Fox's outline I believe Heil's exhibition is the same one he was planning for December when he asked us for so many pictures from "Art In Our Time". As I have not heard from Heil again I do not know what dates he is now planning for the show. I should think if we could offer him the Picasso exhibition he would be willing to sacrifice the Chrysler paintings in order to make the travelling show possible.

I have drafted a short note to Chrysler for you to sign (Douglas Fox thought it best for you to write him). Please make any changes necessary in the letter. Perhaps you would rather not mention the cities until the itinerary is more definite. I thought you might say something in the first paragraph about the success of the exhibition and how nice it is to have all his paintings, etc.

Fox says that Chrysler has not been in to see the show since the day before the opening. I could gather no more than this information about his present attitude toward us.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

December 7, 1939

MR. BARR

MISS COURTER

-2-

Dear Alfred:

I have to leave to do some work in Philadelphia on the Houses and Housing show today. Would you dictate the letter to Miss Sudduth so that it can go out soon? Miss Dudley is anxious to make plans for returns by Monday of next week.

week after our closing on January 7th.

May I go over this with you some time soon?

ec:vs
ec:vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

*Picasso
Circ. Show*

THE MUSEUM OF MODERN ART

Date November 29, 1939

To: MR. BARR
From: MISS COURTER

Dear Alfred:

If the Picasso exhibition is going to circulate I believe I ought to start work on it fairly soon. The carpenters will probably have to measure all the paintings while they are still on the walls in order to have the packing cases ready to ship on time, which will probably be about a week after our closing on January 7th.

May I go over this with you some time soon?

ec:vs

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

Date October 11, 1939

To: Midd Dudley

Re: Picasso prints

From: Midd Adams

Prints in our collection being used in exhibition:

- ✓ Pr 62- Les Pauvres
- ✓ Pr 55- Buste d'homme
- ✓ ~~94.34~~ Tête de femme, de profil
- ✓ Pr 66- Les Saltimbanques
- ✓ Pr 60- Au Cirque
- ✓ Pr 70- La Danse
- ✓ Pr 58- Tête d'homme
- ✓ Pr 228- Les Trois Baigneuses, III
- ✓ Pr 51- Deux Femmes Nues
- ✓ ~~41.32~~ Les Lutte~~urs~~ (lutteurs) *wrestlers*
- ✓ Pr 69- Scène d'Intérieur
- ✓ Pr ~~57~~ La Lecture 57
- ✓ Pr 50- Visage

Pr 56 - Two Acrobats, drypoint

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

Date August 5, 1939

Circulating exhibition of
Picasso show

To: Miss Courter

Re: _____

From: Mr. Barr

✓ Please arrange with me to write all persons who
asked for the Picasso show explaining the situation.

R.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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~~Just~~ M M A - Picasso;
 What about
 Picasso Can't find any word from
 Gallery about lending -
 Go ahead with ~~the~~

everything except
 Tammhauser, Perouse,
 Rosenberg, Schiaparelli &
 Watson - hold on Chrysler's
 I'll give you word as soon
 as I get it from him or Fox -
 I trust by Monday -

E. E. Ode

Do you think Gallery is out?
~~Has~~ Has Browning returned correspondence

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dec. 6

Elodie Important

Can you send me your
 Picasso Circ. list by ^{at the latest} Monday
 so that I can plan boxes
 for rest of show. I spoke
 to Mr. Abbott & we must get
 started right away -

Edud

I really showed home is before
 & I could work on it Sat.
 1012

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The following have been asked for loans
but may not go - I expect
answers by Monday at the
latest and will keep you informed
as new loans are OK'd or
refused

cat	num	title	med	lender
1	39.1428	Roses	Brignon	
12	39.1439	Harlequin	Clifford	
20	1435	guitarist	Chicago	
43	1057	Weyhe	(etch)	
52	1465	Worcester		
58	1455	Solomon		
61	1438	Cleveland		
82	1477	Brignon		483 - Weyhe
70	1519	Gallatin	N.Y.U.	
102	1056	Weyhe		
133	1442	Goodspeed		
134	1079	Murphy		
136	732	Foss		
142	1432	Foss		
158	1467	Worcester	(if not Alexander) wait	
166	979	Milner	call sec. at Oxford U. Press.	
174		Soby	& check cones.	

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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182 - Mrs. Hill

197 - Mrs. Murphy

198 - Buckley

205 - Prescott

217 - Look up oil + sauc

226 - Harbman - ask her about.

239 - Weyhe

249 - Auer

252 - Weyhe

253 - "

270 - Macy

274 - Neumann

275 - "

360a + 360b Cattoli - Leiber - Herley

find out if Mr. Schenney has bought 238
from Rosenberg

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

Beuys - OK

Gallery ?

Tamkauer - OK

Rosenberg - OK

Watson ? to Chicago
and to be stored with
P.C. - not fully men-
tioned but given OK.

EXHIBITION

ND CATALOG REPRINT

800

500

500

1800

500

100

10

200

2610

300

100

400

Minneapolis or St. Paul

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

THIRD EDITION - PAPERBOUND CATALOG REPRINT

Boston	1,000	800
St. Louis	750	500
San Francisco	500	<u>500</u>
		1800
Pittsburgh	1,000	500
Toronto	150	100
Springfield	10	10
Cleveland	<u>200</u>	<u>200</u>
	3,610	2610

Possible additions:

Los Angeles	300
Minneapolis or St. Paul	<u>100</u>
	400

PICASSO EXHIBITION - PAINTINGS & DRAWINGS	
39-1478	Picture: "The Kiss"
39-1479	"Guernica"
39-1480	"Jester"

to lenders

39.1430 Picasso: "Pipes of Fan"...ink.....Frame:18-1/4 x 21 inches

OK C.?

c ?

32

OK C-1

2.

C 38

570

100

* Glass to be replaced before being sent to Chicago

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.4

-2-

Phillips Memorial Gallery, Washington, D.C.

- 39.1458 Picasso: "The Blue Room"...oil on canvas.....Frame:25-3/4 x 29-7/8 in.
 39.1459 " : "Bullfight".....oil on canvas.....Frame:26-3/8 x 32-1/4 "
 39.1460 " : "Jester".....bronze.....~~XXXXXX~~16-1/4 inches
 high; base:14-3/8 x 8-1/2 inches

Mrs. Lloyd Bruce Wescott, Clinton, New Jersey

- 39.1086 Picasso: "Standing Nude"...oil on canvas.....Frame:20-7/8 x 17-7/8 in.

Mr. Samuel S. White, 3rd, 114 Llanfair Road, Ardmore, Pennsylvania

- 39.1087 Picasso: "Figures in a Landscape"....gouache.....Frame:23 x 27-3/8 inches

39.1118 Picasso: "Oinks"....gouache

39.1149 " : "Dance Barbara"....ink

39.1490 " : "Street Scene, Paris"....oil on canvas

Smith College Museum of Art, Northampton, Massachusetts

- 39.1133 Picasso: "The Table"....oil on canvas
 LOANS OUTSIDE OF NEW YORK - ORIGINAL BOXES HELD

Albright Art Gallery, Buffalo, New York

- 39.1431 Picasso: "La Toilette"....oil on canvas.....Frame:50-3.8 x 69 inches

Mr. Walter S. Brewster, c/o Art Institute of Chicago, Chicago, Illinois

Mrs. Charles B. Goodspeed, " " " " " " " "

39.1389 Pic The Art Institute of Chicago, Chicago, Illinois

- 39.1429 Picasso: "Roman with 'helmet of Hair'"....gouache

C/G - 39.1442 " : "Pierrot at Arlequin"....pencil...

39.1444 " : "Still Life with Calling Card"....papier colle

39.1437 " : "Peasants of Andorra"....ink

39.1465 Pic Mrs. Charles B. Goodspeed, c/o Art Institute of Chicago, Chicago, Illinois

39.1466 " The Art Institute of Chicago, Chicago, Illinois

39.1443 Picasso: "Portrait of Khanweiler".(no frame) . oil on canvas

C - ? 39.1435 " : "The Old Guitarist"....oil on panel

39.1436 " : "On the Upper Deck"....oil on canvas

Mr. and Mrs. Chauncey McCormick, c/o Art Institute of Chicago, Chicago, Ill.

- 39.1451 Picasso: "Woman with Folded Arms"....oil on canvas

Cleveland Museum of Art, Cleveland, Ohio

- C - ? 39.1438 Picasso: "Standing Nude"....watercolor

Columbus Gallery of Fine Arts, East Broad Street at Washington Avenue
Columbus, Ohio

- 39.1440 Picasso: "Portrait Arrangement. J'aime Eva"....oil on canvas

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

II. Loans from New York City to be returned to the Museum of Modern Art by the Art Institute of Chicago

Mr. Lee A. Ault, 28 East 73rd St., N.Y.C.

- 39.1475 Picasso: "Seated Woman"....oil on wood.....Frame:40 x 31-1/4 inches
39.1474 " : "Girl in a Straw Hat"....oil on canvas....Frame:35 x 28-3/4 inches

Mr. Alfred H. Barr, 49 East 96th St., N.Y.C.

- 39.1540 Picasso: "Head"....charcoal.....Frame:34 x 27-1/2 inches

Bignou Gallery, 32 East 57th St., N.Y.C.

- 39.1478 Picasso: "Roses".....oil on canvas.....Frame:20-5/8 x 23-5/8 inches
39.1479 " : "Still Life"....oil on canvas.....Frame:30-1/2 x 34-7/8 inches
39.1479 " : "Fruit Dish"....oil on canvas.....Frame:37-5/8 x 32-1/4 inches

Brooklyn Museum, Eastern Parkway, Brooklyn, N.Y.

- 39.1534 Picasso: "Head of a Young Man"....crayon.....Frame:32-1/8 x 26-5/8 inches

Mr. Frank Crownshield, Graybar Building, N.Y.C.

- 39.1476 Picasso: "Portrait of Braque"....oil on canvas....Frame:30-1/2 x 26-1/4 inches
39.1094 " : "Nude"....pencil.....Frame:27 x 22 inches

Mr. Philip Goodwin, 9 West 54th St., N.Y.C.

- 39.1513 Picasso: "The Rape"....tempera on wood.....Frame:15-1/2 x 19 inches

Mr. A. Conger Goodyear, 116 East 66th Street, N.Y.C.

- 39.1514 Picasso: "Silenus"....gouache.....Frame:25-1/2 x 29 inches
E.L29.18 " : "Guitar"....composition with paper....Frame:87-1/2 x 34-1/4 inches

Solomon R. Guggenheim Foundation, 1010 Carnegie Hall, N.Y.C.

- 39.1097 Picasso: "Pierrot"....oil on canvas.....Frame:62-7/8 x 47 inches

Mr. Wm. Averell Harriman, 4 East 66th St., N.Y.C.

- 39.1515 Picasso: "Woman with a Fan"....oil on canvas....Frame:50-1/4 x 42-3/4 inches

Mr. T. Catesby Jones, 53 East 92nd St., N.Y.C.

- 39.1517 Picasso: "Toy Doll"....pastel.....Frame:11-1/2 x 12-3/4 inches
39.1516 " : "Head with a Kerchief".....Frame:33-3/8 x 27-1/8 inches

Mr. Sam Lewisohn, 115 East 73rd St., N.Y.C.

- 39.1538 Picasso: "The Harlequin's Family"....gouache.....Frame:36-1/2 x 30-3/4 inches
39.1539 " : "Pierrot Seated"....oil on canvas.....Frame:45-1/8 x 38 inches

Mrs. Charles J. Liebman, 907 Fifth Ave., N.Y.C.

- 39.1518 Picasso: "Women by the Sea"....pencil.....Frame:18-1/2 x 22-3/8 inches

Mr. George L.K. Morris, 340 East 72nd St., N.Y.C.

- 39.1527 Picasso: "Head"....oil on wood.....Frame:14-1/4 x 12 inches
39.1528 " : "On the Beach"....oil on canvas.....Frame:19 x 23-3/4 inches

Mr. George L.K. Morris, 340 East 72nd St., N.Y.C.

- 39.1469 Picasso: "Seated Woman"....oil on canvas....Frame:15-3/8 x 11-3/8 inches

Mr. George L.K. Morris, 340 East 72nd St., N.Y.C.

- 39.1468 " : "The Painter and His Model"....oil....Frame:16 x 22-1/2 inches

Mr. George L.K. Morris, 340 East 72nd St., N.Y.C.

- 39.1470 " : "Still Life-Vase and Fruit"....oil on canvas....Frame:27-1/4 x 32 inches

Mr. George L.K. Morris, 340 East 72nd St., N.Y.C.

- 39.1471 " : "Still Life with Guitar"....oil on canvas....Frame:29-7/8 x 23-1/2 inches

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Circulating Picasso Exhibition.

Mrs. Ray Slater Murphy, 603 Park Ave., N.Y.C.

- OK ? C - 39.751 Picasso: "Pas de Deux"....ink.....Frame: 37-3/8 x 31 inches
 OK 2 C - 39.752 " : "Costume Design"....gouache.....Frame: 11 x 8-7/8 inches

Gallery of Living Art, New York University, N.Y.C.

- 39.1519 Picasso: "Composition study for Les Femmes d'Alger"....watercolor...Frame: 14 x 15-3/4 inches
 39.1524 " : "Still Life"....crayon.....Frame: 19-5/8 x 15-5/8 inches
 39.1526 " : "Drawing for Sisyphus"....pen and ink...Frame: 19-1/2 x 24-5/8 inches
 39.1522 " : "Three Musicians"....oil on canvas....Frame: 91 x 85-1/4 inches
 39.1523 " : "Self Portrait"....oil on canvas.....Frame: 46-3/8 x 38-1/2 inches
 39.1526 " : "Still Life with Fruit"....pasted paper...Frame: 34-3/4 x 28-5/8 inches
 39.1525 " : "Bowls and Jug"....oil on canvas.....Frame: 40-3/4 x 34-1/4 inches
 39.1521 " : "Glass of Absinthe"....bronze.....size: 8-5/8 x 6 inches greatest width

Perls Gallery, 32 East 58th St., N.Y.C.

- 39.1096 Picasso: "Deux Femmes et une Main"....crayon....Frame: 11-7/8 x 14-1/8 inches

Mrs. Stanley Resor, 1 Beekman Place, N.Y.C.

- 39.761 Picasso: "Coq"....pastel.....Frame: 41-3/8 x 33 inches
 39.762 " : "Two Figures on the Beach"....ink.....Frame: 24-3/4 x 28-1/4 inches

Dr. Allan Roos, 136 East 64th St., N.Y.C.

- 39.1529 Picasso: "On the Beach"....watercolor.....Frame: 24-5/8 x 28-1/2 inches

Mrs. Charles H. Russell, Jr., 20 East 84th St., N.Y.C.

- 39.1060 Picasso: "Head of a Man"....pastel.....Frame: 34-3/8 x 28-5/8 inches

Mr. Gilbert Seides, 132 East 73rd St., N.Y.C.

- 39.1059 Picasso: "Centaur and Woman"....pencil.....Frame: 14-7/8 x 16-5/8 inches

Mr. James J. Sweeney, 120 East End Ave., N.Y.C.

- 39.1535 Picasso: "Woman in an Armchair"....oil on canvas...Frame: 48-1/2 x 41 inches
 39.1533 " : "Head"....oil on canvas.....Frame: (none)

Mr. Edward M.M. Warburg, 37 Beekman Place, N.Y.C.

- 39.285 Picasso: "Blue Boy"....gouache.....Frame: 47-3/8 x 29-1/2 inches

Mr. Maurice Wertheim, 33 East 70th St., N.Y.C.

- 39.1536 Picasso: "Mother and Child"....oil on canvas...Frame: 51-3/4 x 45-1/2 inches

Miss Edith Wetmore, 1 Beekman Place, N.Y.C.

- 39.1075 Picasso: "Harlequin"....watercolor.....Frame: 19-1/8 x 15-3/4 inches

Weyhe Gallery, 794 Lexington Ave., N.Y.C.

- 39.1537 Picasso: "Woman's Head"....bronze.....size: 14 inches high
 base: 8-3/4 x 8-1/2 inches
 OK E - ? 39.28 Picasso: "Head"....bronze.....size: 16-1/4 inches high

Mr. Sidney Janis, 1 West 85th St., N.Y.C.

- 39.1469 Picasso: "Seated Woman"....oil on canvas...Frame: 15-3/8 x 11-3/8 inches
 39.1468 " : "The Painter and his Model"....oil...Frame: 66 x 78-1/2 inches
 39.1470 " : "Still Life-Vive La..."....oil on canvas...Frame: 27-3/4 x 32 inches
 39.1471 " : "Still Life with Guitar"....oil on canvas...Frame: 29-7/8 x 25-1/2 inches

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Circulating Picasso Exhibition.

ADDRESSES OF OWNERS WHOSE PICTURES ARE FOR SALE

<u>Title</u>	<u>Address</u>	<u>Reason not available</u>
Rosenberg & Helft, Ltd., 31 Bruton Street, London, W.1, England		
Penrose, Mr. Roland A., 21 Devonshire Hill, London, N.W.3, England		Will not lead for tour.
Thannhauser Gallery, 35 rue Miromesnil, Paris, France		Never came - war interrupted shipment.
Weyhe Gallery, 794 Lexington Avenue, New York, N. Y.		Will not lead for tour.
Buchholz Gallery, 52 East 57th Street, New York, N. Y.		Never came (no lock loose case) Cannot lead after June, 1940. Will approach again, however, for a few principal paintings.
J. B. Neumann, 545 Madison Avenue, New York, N. Y.		Not for tour
113 Still Life	Arensberg	Never leads for tour
122 "Vive la..."	Janis	They need in Northampton
147 The Table	Smith College	
152 Four Classic Figures	Anonymous	Too small and fragile for safety
192 The Studio	Private Collection	Cannot borrow for tour
279 Girls with Toy Boat	Gallery	This is a pastel on canvas, we had to remove from circulating show because it was so fragile. It is too large to protect by glass and it is not safe to send it without glass.
280 Pitcher and Bowl of Fruit		Has been purchased by private collector who probably won't lead it for tour.
284 Girl Writing	Watson	Removed because P&G is better and they are similar in style.
278 Negro Sculpture	Anonymous	Never came.

DRAWINGS AND PRINTS:

25 Mother and Child	Fogg	No
55 Peasants from Andorra	Chicago	Will not lead for tour.
92 Figure	Wileglits	Never leads for tour! (Previous)
93 Four Stockings	Lock	Never came.
114 Twelve Cubist Studies	"	"
142 Bathing	Fogg	Unusable
225 Pegasus & Phineas	Hartmann	Probably
273 Minotaurmancy	McIlhenny	We had not had this print here for over a year. Still hopeful of persuading him to lead it to us for another year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO PICTURES NOT AVAILABLE FOR TOUR
PICASSO PICTURES NOT AVAILABLE FOR TOUR

<u>Cat.No.</u>	<u>Title</u>	<u>Lender</u>	<u>Reason not available</u>
<u>PAINTINGS:</u>			
1	Roses	Anonymous	Hope to get Chrysler's instead (#548)
57	La Toilette	Bignou Gallery	Will not lend for tour.
61	Standing Nude	Albright Art Gall.	" " " " "
65	Gertrude Stein	Cleveland	" " " " "
		Stein	Never came - war interrupted shipment.
82	Fruit Dish	Bignou Gallery	Will not lend for tour.
98	Girl and Soldier	Loeb	Never came (no Loeb loans came)
109	The Model	Chrysler	Cannot lend after June, 1940. Will approach again, however, for a few principal paintings.
113	Still Life	Arensberg	Not for tour
122	"Vive la..."	Janis	Never lends for tour
147	The Table	Smith College	They need in Northampton
155	Four Classic Figures	Anonymous	Too small and fragile for safety
192	The Studio	Private Collection	Cannot borrow for tour
279	Girls with Toy Boat	Gallery	This is a pastel on canvas, we had to remove from circulating show because it was so fragile. It is too large to protect by glass and it is not safe to send it without glass.
238	Pitcher and Bowl of Fruit		Has been purchased by private collector who probably won't lend it for tour).
264	Girl Writing	Watson	Removed because 268 is better and they are similar in style.
278	Negro Sculpture	Anonymous	Never came.
<u>DRAWINGS AND PRINTS:</u>			
23	Mother and Child	Fogg	No
63	Peasants from Andorra	Chicago	Will not lend for tour.
92	Figure	Stieglitz	Never lends for tour! (Precious)
93	Four Etchings	Loeb	Never came.
114	Twelve Cubist Studies	"	" "
142	Bather	Fogg	Hopeful
226	Perseus & Phineus	Harriman	Probably
273	Minotauremacy	McIlhenny	He has not had this print home for over a year. Still hopeful of persuading him to lend it to us for another year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PICASSO PICTURES NOT AVAILABLE FOR TOUR

346	Cock	Anonymous	Hope to get Chrysler's instead (#348)
347	Cock	Loeb	Never came.

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<u>Cat.No.</u>	<u>Mus.No.</u>	<u>Title</u>	<u>Box No.</u>
<u>GUERNICA MURAL AND STUDIES (continued)</u>			
<u>June 15</u>			
329	39.1093.26	Weeping Head	78
Hill, Mrs. P. C., 3308 "G" Street, Washington, D. C.			
<u>June 21</u>			
330	39.1093.38	Weeping Head, New York, N. Y.	78
Wills, Mrs. S., Oxford University Press, 114 Fifth Avenue, New York, N. Y.			
<u>June 22</u>			
331	39.1093.27	Woman	78
332	39.1093.51	Weeping Head Paris, France	80
Thompson, Mr. H., 390 Fifth Avenue, New York, N. Y.			
<u>July 2</u>			
333	39.1093.42	Weeping woman	80
Solomon, Mr. J. K., 7 Summer Road, Cambridge, Massachusetts			
<u>July 4</u>			
335	39.1093.54	Weeping head London, W.I., England	80
336	39.1093.33	" "	"
Penrose, Mr. Roland, 21 Devonshire Hill, London, N.W.3, England			
<u>POSTSCRIPTS TO GUERNICA MURAL</u>			
du Belvedere, Boulogne, s/o, France			
<u>September 26</u>			
337	39.1093.58	Composition study	69
Fleishman, Mr. Philip, 390 Fifth Avenue, New York, N. Y.			
<u>October 12</u>			
338	39.1093.40	Head	80
Palmer, Mr. Peter, 44 rue de Bac, Paris. Temporary address: 36 South Street, London, Eng.			
<u>October 15</u>			
339	39.1093.37	Head Vendôme, Paris	73
Snyder, Mr. H., 114 1/2 5th Avenue, New York, N. Y.			
<u>October 17</u>			
340	39.1093.41	Head	78
Goodspeed, Mrs. Charles B., 2480 Lake View Avenue, Chicago, Illinois			
Fogg Art Museum, Harvard University, Cambridge, Massachusetts			
Murphy, Mrs. Ray Slater, 605 Park Avenue, New York, N. Y.			
Guttschick, Mr. Carl O., Brooklyn Museum of Art, Brooklyn, N. Y.			
Rockefeller, Mrs. John D., Jr., 10 West 54th Street, New York, N. Y.			
Warne Gallery, 794 Lexington Avenue, New York, N. Y.			
Wp, Mrs. Radie, National City Bank, 87th Street and Park Avenue, New York, N. Y.			
Rockwell's Gallery, 22 East 57th Street, New York, N. Y.			
Sullivan, Mr. Henry P., Asst. Curator of Decorative Arts, Philadelphia Museum of Art, Philadelphia, Pennsylvania			
Johnson, Mr. J. B., 245 Madison Avenue, New York, N. Y.			

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PICASSO EXHIBITION

LENDERS PICASSO EXHIBITION ARE ON CIRCUIT

LENDERS WHOSE WORKS ARE GOING ON CIRCUIT

Hill, Mrs. P. C., 3509 "G" Street, Washington, D. C.
 Bennett, Mrs. Lloyd Bruce, P. O. 368, Clinton, New Jersey
 Wertheim, Mr. Maurice, 35 East 70th Street, New York, N. Y.
 Wady, George, Limited Editions Club, 335 Madison Avenue, New York, N. Y.
 Willert, Mr. Paul S., Oxford University Press, 114 Fifth Avenue, New York, N. Y.
 Devriess, Marie (Mrs.), 35 East 57th Street, New York, N. Y.
 Thannhauser, M. Justin, 35 rue Miromesnil, Paris, France
 Chrysler, Walter P., Jr., Chrysler Building, New York, N. Y.
 Chrysler, Mr. Walter P., Jr., 826 Fifth Avenue, New York, N. Y.
 Solomon, Mr. A. K., 7 Sumner Road, Cambridge, Massachusetts
 Rosenberg & Helft, Ltd., 31 Bruton Street, London, W.1, England
 Penrose, Mr. Roland, 21 Devonshire Hill, London, N.W.3, England
 Gallery, Mrs. Meric, 21 rue du Belvedere, Boulogne, s/S, France
 Fleischmann Collection - Extended Loan to the Museum of Modern Art - through
 Dr. Philipp Loewenfeld, 551 Fifth Avenue, New York, N. Y.
 Paley, Mr. William S., 29 Beekman Place, New York, N. Y.
 Watson, Mr. Peter, 44 rue de Bac, Paris. Temporary address: 36 South Street, London, Eng.
 Schiaparelli, Mme. Elsa, 21 Place Vendome, Paris
 Wetmore, Miss Edith, 1 Beekman Place, New York, N. Y.
 Goodspeed, Mrs. Charles B., 2430 Lake View Avenue, Chicago, Illinois
 Fogg Art Museum, Harvard University, Cambridge, Massachusetts
 Murphy, Mrs. Ray Slater, 603 Park Avenue, New York, N. Y.
 Schniewind, Mr. Carl O., Brooklyn Museum of Art, Brooklyn, N. Y.
 Rockefeller, Mrs. John D., Jr., 10 West 54th Street, New York, N. Y.
 Weyhe Gallery, 794 Lexington Avenue, New York, N. Y.
 May, Mrs. Sadie, National City Bank, 57th Street and Park Avenue, New York, N. Y.
 Buchholz Gallery, 32 East 57th Street, New York, N. Y.
 McIlhenny, Mr. Henry P., Asst. Curator of Decorative Arts, Philadelphia Museum of Art,
 Philadelphia, Pennsylvania
 Neumann, Mr. J. B., 543 Madison Avenue, New York, N. Y.

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DRAFT
PICASSO EXHIBITION

LENDERS WHOSE WORKS ARE GOING ON CIRCUIT

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December 7, 1939

Wescott, Mrs. Lloyd Bruce, P. O. 368, Clinton, New Jersey

Macy, George, Limited Editions Club, 595 Madison Avenue, New York, N. Y.

Harriman, Marie (Mrs.), 65 East 57th Street, New York, N. Y. Requests from other

Chrysler, Walter P., Jr., Chrysler Building, New York, N. Y. Louis, Pittsburgh,

Philadelphia are among the most important.

Foreign lenders seem disposed to our keeping duration of the war and although it is in-
sight of time they may remain in this country to circulate the "cream" of the exhibition abroad.

Available include paintings from Vanhousen, Penrose and Picasso. You have been so very

generous in helping us with our travelling exhibitions this year, I hesitate to ask you for further loans. However, if your pictures could be included in the exhibition with the loans from abroad we would be able to offer the other cities a superb collection.

We have not made any promises to the other museums as yet but we think a convenient itinerary could be arranged to include Pittsburgh and perhaps St. Louis or Cleveland after Chicago, then the California Palace of the Legion of Honor in San Francisco for the summer months, possibly followed by a showing in Los Angeles. If loans were still available in the fall we would like to include Toronto and Philadelphia on our itinerary but I believe these arrangements could wait until we ascertain developments in Europe.

Very sincerely,

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D R A F T

Unique Pkg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

December 7, 1939

Date _____

For SaundersBy Batters

Phone _____

Time _____

Remarks

*Has been told
by Ben that will be
settled in March -
write again & say Ben
didn't have my list
when letter was written
& keeping it in show*

Rec'd by _____

about success of exhibition, etc.)

ready received eleven requests from other

on: San Francisco, St. Louis, Pittsburgh,

Philadelphia are among the most important.

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duration of the war and although it is im-

length of time they may remain in this country

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ties.

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Very sincerely yours,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.91.10.4

D R A F T

December 7, 1939

Dear Walter:

(Paragraph about success of exhibition, etc.)

We have already received eleven requests from other museums for the exhibition: San Francisco, St. Louis, Pittsburgh, Toronto, Los Angeles and Philadelphia are among the most important. A number of important foreign lenders seem disposed to our keeping their paintings for the duration of the war and although it is impossible to judge the length of time they may remain in this country we are considering plans to circulate the "cream" of the exhibition to the most important cities.

The loans available include paintings from Tannhauser, Rosenbe^R~~g~~, Schiaparelli, Penrose and Picasso. You have been so very generous in helping us with our travelling exhibitions this year, I hesitate to ask you for further loans. However, if your pictures could be included in the exhibition with the loans from abroad we would be able to offer the other cities a superb collection.

We have not made any promises to the other museums as yet but we think a convenient itinerary could be arranged to include Pittsburgh and perhaps St. Louis or Cleveland after Chicago, then the California Palace of the Legion of Honor in San Francisco for the summer months, possibly followed by a showing in Los Angeles. If loans were still available in the fall we would like to include Toronto and Philadelphia on our itinerary but I believe these arrangements could wait until we ascertain developments in Europe.

Very sincerely yours,