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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<u>II. 1. 91. 10. 5</u>

PICASSO: 40 YRS. OF HIS ART (EPOCHS IN
1941-42 Edition III HIS ART)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.91.10.5

Picasso: Forty Years of His Art
Edition III

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 91. 10. 5

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

\$175. for 3 wks.

Edition III

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

Packed in 5 boxes weighing 1,965 lbs.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	<u>II. 1. 91. 10. 5</u>

PICASSO: EPOCHS IN HIS ART

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

C H E C K L I S T

Title Placard

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

38 Labels

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<u>II. 1. 91. 10.5</u>

PICASSO: EPOCHS IN HIS ART

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

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

1. Slide paintings out of grooves carefully, one at a time.
 2. Remove screws holding boards #1 and #2 attached to the back of each painting.
DO NOT REMOVE METAL PLATES SCREWED INTO BACKS OF PAINTINGS.
 3. Replace all packing material - boards and screws - in packing box and put back covers. The pictures must be repacked in the same way and will fit in the boxes only if the same boards are used. Pull gummed tape from glazed pictures (water is not needed) and stick to sides of boxes for use in repacking exhibition.
- Note: In Box #2, 3 mounts for the exhibition are in special compartment at side of box.

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<u>II. 1. 91. 10. 5</u>

PICASSO: EPOCHS IN HIS ART

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

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

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

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

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

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

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

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

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

E.L.39.632	Guitar
E.L.39.639	Portrait of a Lady
E.L.39.627	The Mirror
41.1644	Portrait of Braque
E.L.39.778	Ma Jolie
39.1093.2	Composition Study - Guernica Mural
E.L.39.635	The Race
39.1423	Head, 1907

2. Remove screw eyes and picture wire before packing.

3. Screw into metal plates on back of each painting the boards #1 and #2 marked with the number of the paintings.

BE SURE METAL PLATES ARE FIRMLY ATTACHED.

4. Pack the pictures in the order listed above, in each box. They will fit firmly into the special grooves at the sides of the box only in this order.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

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

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

39.1093.38	Weeping Head (Guernica mural study)
E.L.39.642	Study for Les Demoiselles d'Avignon
E.L.39.1425	Head
R-59	Absinthe Drinker (Color reproduction)
E.L.39.742	Three Ballerinas
E.L.39.641	Study for Les Demoiselles d'Avignon
E.L.39.1424	End of a Monster

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

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

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

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

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

Fill all empty spaces in box with excelsior filled pads.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<u>II. 1. 91. 10. 5</u>

PICASSO: EPOCHS IN HIS ART

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

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

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

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10.5

THE MUSEUM OF MODERN ART

11 WEST 53RD STREET, NEW YORK

TELEPHONE: CIRCLE 5-8900

FOR RELEASE _____

PICASSO: EPOCHS IN HIS ART OPENS

AT _____

ON _____

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

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

The most famous living artist, Picasso is already a legend. He was born October 25, 1881, in Malaga, on the Mediterranean coast of Spain. From a very early age he showed extraordinary talent. His father encouraged and guided his studies until in 1896 he passed the entrance tests for the Barcelona Academy, taking a single day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew bored with the sterile atmosphere of the Madrid Academy and returned to Barcelona to set himself up as an independent artist at the age of sixteen.

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

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

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

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

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

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

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

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

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

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

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

The exhibition will continue at the _____
through _____.

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130 DIAGHILEV AND SELISBURG

Rome or Florence, 1917. Pencil.

184 THREE GRACES

1924. Oil and charcoal.

Lent by the Artist.

245 THE MIRROR

Paris, March 12, 1932. Oil.

Lent by the artist.

In the spring of 1932 Picasso produced with amazing energy a long series of large canvases of women, usually sleeping or seated, unlike anything he had done before in their bold color and great sweeping curves.

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	CE	<i>II. 1. 91. 10. 5</i>

130 DIAGHILEV AND SELISBURG

Rome or Florence, 1917. Pencil.

184 THREE GRACES

1924. Oil and charcoal.

Lent by the Artist.

Picasso's "classic" period began with the Ingres-like drawings of 1915-20, continued with the figures more directly inspired by Greco-Roman art, some of them of colossal proportions, and came to an end, so far as paintings are concerned, with the refined and colorless elegance of this THREE GRACES.

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130 DIAGHILEV AND SELISBURG

Rome or Florence, 1917. Pencil.

Lent by the artist.

Sergei Diaghilev was the impres-
sario of the Ballet Russe; Mr.
Selisburg 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 continuing to
work as a cubist. These drawings
show the influence of Ingres.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FOM LETTER I

Date

Dear

At this time I am enclosing publicity information for the exhibition, Picasso: Epochs in His Art, which you have scheduled for the period to The show will be shipped to you from by Railway Express Collect on The transportation charges will be approximately \$.....

I am enclosing an Installation List of the exhibition, arranged in chronological order. The catalogue numbers refer to the numbers of the paintings in our Picasso catalogue. I have checked in red on the List those pictures of which photographs are available for publicity purposes. The photographs are 35¢ each, but all prints returned to the Museum in good order will be credited.

Also enclosed is a suggested form of publicity release which may provide some information you may need in announcing your show. In all announcements and other publicity, will you please mention that the exhibition is circulated by The Museum of Modern Art, New York City?

You may wish to order catalogues for sale during your showing. These were published at the time of the larger Picasso exhibition here at the Museum. They are available on a consignment basis at \$2.50 each, less 40% discount on ten or more copies for the cloth bound edition, \$1.00 less 10% on paper bound copies.

Unpacking Instructions for the exhibition will be sent to you a week before the opening of your show. If we may help you in any way at this time, please let me know.

Very sincerely yours,

Installation List - *check*
Publicity Release
Catalogue

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FORM LETTER II

Date.....

Dear

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

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

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

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

Sincerely yours,

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

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

Date August 14, 1942

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

Re: Picasso circulating exhibition

Dear Alfred:

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

Wellesley
Middlebury
Sweetbriar

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

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

- cat no. 2 The Artist's Sister, 1898, oil - lent by the artist
- ✓ 51 La Coiffure, oil, 1906 - Museum Collection
 - ✓ 59 Portrait of Braque, oil, 1909 - lent by Frank Crowninshield
 - ✓ 117 Head, pastel and paper, 1914 - lent by Roland Penrose
 - ✓ 130 Diaghilev and Selisburg, pencil, 1917 - lent by the artist
 - ✓ 191 Pipes of Pan, oil, 1923 - lent by the artist
 - ✓ 213 Running Minotaur, oil, 1924 - lent by the artist
 - ✓ 245 The Mirror, oil, 1932 - lent by the artist
 - ✓ 342 Portrait of a Lady, oil, 1937 - lent by the artist
 - ✓ 330 Guernica Study: Weeping Head, oil, 1937 - lent by the artist

Can you let me know if any of these pictures will be needed in the Museum during the season. The first engagement is Wellesley's from Sept 27 to Oct. 16. The shops have time to pack the pictures next week.

✓ Guernica Study: Weeping Head, oil on canvas, 1937

Color Reproduction of "Absinthe Drinker"

Guernica Mural - photographic enlargement

Les Femmes d'Alger - photographic enlargement

Cubist Sculpture

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PICASSO: EPOCHS IN HIS ART

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

CHECK LIST

Title Placard

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

38 Labels

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THE MUSEUM OF MODERN ART

Date Jan. 26, 1942

To: Miss Dudley

Re: Picasso III

From: M. Woodruff

I have just written to the Committee of Customs again asking if we can
Will you kindly have Harry give to Frank Quinn, the Onslow Ford Picasso -
"Femme au nez en quart de brie", which you said we could go ahead and include
in our Picasso show? Thank you.

- 164 Three Musicians, oil, 1921
167 The Race, tempera, 1922
181 The Pipes of Pan, oil, 1923
184 The Three Graces, oil, 1924
187 The Red Tablecloth, oil, 1924
190 The Three Dancers, oil, 1925
194 Three Dancers Resting, ink, 1925
213 Running Minotaur, oil, 1928
230 Bather Standing, oil, 1929
231 Seated Bather, oil, 1929
232 Acrobat, oil, 1930
233 Crucifixion, oil, 1930
240 Still Life on a Table, oil, 1931
245 The Mirror, oil, 1932
264 Girl Reading, oil, 1934
342 Portrait of a Lady, oil, 1937
344 The End of a Monster, 1937, pencil
1-60 6 Guernica studies to be chosen

Rosenberg (will try)
artist
artist
artist
Rosenberg (will ask for this or another))
artist
Rosenberg (will ask)
artist
Watson
artist
~~artist~~ Gallery (have asked)
artist
artist
artist
artist
Watson
artist
Penrose

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

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

- (15 The Blue Room, oil, 1901
(67 Two Nudes, oil, 1906
89 Portrait of Braque, oil, 1909

Phillips Memorial Gallery)
Rosenberg (will ask))
Crowninshield

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

*Picasso
leaves*

THE MUSEUM OF MODERN ART

Date December 17, 1941

To: Miss Courter and Miss Woodruff

Re: Onslow Ford's Picasso

From: Miss Dudley

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

N.S.

132 Three Ballerinas, pencil & charcoal, 1917	
(164 Three Musicians, oil, 1921	Rosenberg (will try))
167 The Race, tempera, 1922	artist
181 The Pipes of Pan, oil, 1923	artist
184 The Three Graces, oil, 1924	artist
(187 The Red Tablecloth, oil, 1924	Rosenberg (will ask for this or another))
190 The Three Dancers, oil, 1925	artist
(194 Three Dancers Resting, ink, 1925	Rosenberg (will ask)
213 Running Minotaur, oil, 1928	artist
230 Bather Standing, oil, 1929	artist
(231 Seated Bather, oil, 1929	artist Gallery (have asked)
232 Acrobat, oil, 1930	artist
233 Crucifixion, oil, 1930	artist
240 Still Life on a Table, oil, 1931	artist
245 The Mirror, oil, 1932	artist
264 Girl Reading, oil, 1934	Watson
342 Portrait of a Lady, oil, 1937	artist
344 The End of a Monster, 1937, pencil	Penrose
1-60 6 Guernica studies to be chosen	

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

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

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10.5

THE MUSEUM OF MODERN ART

Date: 16, 1941

To: Miss Dudley
From: Woodruff

Re: Picasso's "Femme au nez
en quart de brie"

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

- 1 The Artist's Sister, 1899
- 2 Le Moulin de la Sallette, 1900
- 37 Coward Reading, oil, 1904
- 67 The Dance, 1904, oil
- 82 Landscape, with figures, oil, 1904
- 94 La Jolie, oil, 1912
- 117 Head, pastel, paper and charcoal, 1913
- 129 Chinese Peasant's Costume, 1917
- 130 Singulier and Schizurag, pencil, 1917
- 132 Three Gallopinas, pencil & charcoal, 1917
- 164 Three Musicians, oil, 1921
- 167 The Race, tempera, 1922
- 181 The Pipes of Pan, oil, 1923
- 184 The Three Graces, oil, 1924
- 187 The Red Tablecloth, oil, 1924
- 190 The Three Dancers, oil, 1925
- 194 Three Dancers Resting, ink, 1925
- 213 Running Minotaur, oil, 1928
- 230 Bather Standing, oil, 1929
- 231 Seated Bather, oil, 1929
- 232 Acrobat, oil, 1930
- 233 Crucifixion, oil, 1930
- 240 Still Life on a Table, oil, 1931
- 245 The Mirror, oil, 1932
- 264 Girl Reading, oil, 1934
- 342 Portrait of a Lady, oil, 1937
- 344 The End of a Monster, 1937, pencil
- 1-60 6 Guernica studies to be chosen

artist
Thompson (will ask for this or another)
Flathead
Rosenberg (will ask for this or another)
artist
Flathead
Rosenberg (will ask)
artist
Rosenberg (will ask for this or another))
artist
Rosenberg (will ask)
artist
Watson
artist
Watson
Penrose

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

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- (67 Two Nudes, oil, 1906
- 89 Portrait of Braque, oil, 1909

Phillips Memorial Gallery)
Rosenberg (will ask))
Crowninshield

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10.5

COPY COPY COPY

THE MUSEUM OF MODERN ART

Date July 29, 1941

To: Miss Dudley

Re: Next addition - picasso

From: Miss Courter

traveling show - 1941-42

Dear Dud:

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

<u>Cat.</u>	<u>Title</u>	<u>Sender</u>
2	The Artist's Sister, 1899	artist
5	Le Moulin de la Galette, 1900	Thannhauser (requested, not confirmed)
27	Woman Ironing, oil, 1904	" " " "
	Two Nudes, 1906, gouache	Fleischmann
(67)	Two Nudes, 1906, oil	Rosenberg (will ask after claim fixed)
86	Landscape, with figures, oil, 1908	artist
99	Ma Jolie, oil, 1912	Fleischmann
117	Head, pastel, paper and charcoal, 1914	Penrose
(129)	Chinese Conjuror's Costume, 1917	Rosenberg (will ask)
(130)	Diaghilev and Selisburgg, pencil, 1917	Rosenberg (" ")
132	Three Ballerinas, pencil & charcoal, 1917	artist
(164)	Three Musicians, oil, 1921	Rosenberg (will try))
167	The Race, tempera, 1922	artist
181	The Pipes of Pan, oil, 1923	artist
184	The Three Graces, oil, 1924	artist
(187)	The Red Tablecloth, oil, 1924	Rosenberg (will ask for this or another))
190	The Three Dancers, oil, 1925	artist
(194)	Three Dancers Resting, ink, 1925	Rosenberg (will ask)
213	Running Minotaur, oil, 1928	artist
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(231)	Seated Bather, oil, 1929	artist Gallery (have asked)
232	Acrobat, oil, 1930	artist
233	Crucifixion, oil, 1930	artist
240	Still Life on a Table, oil, 1931	artist
245	The Mirror, oil, 1932	artist
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1-60	6 Guernica studies to be chosen	

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89	Portrait of Braque, oil, 1909	Crowninshield

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1. 91. 10. 5

Third edition for circulation 1941-42

- | | |
|---|-----------------------|
| ✓ 2 - The Artist's Sister, 1899 | artist |
| — Two Nudes, 1906, gouache | Fleishman |
| — Toilette des Saltimbanques, gouache (?) | " |
| OK 51 La Coiffure, oil, 1905 | M.M.A. |
| or | |
| 54 The Blue Boy Leading Horse, oil, 1905 | Paley loan |
| ✓ 68 Study for Demoiselles | artist |
| ✓ 69 " " " | " |
| ✓ 76 Head, oil, 1907 | Penrose |
| ✓ 80 Landscape, oil, 1908 | artist |
| ✓ 89 Portrait of Braque, oil, 1909 | Crowninshield |
| ✓ 99 Ma Jolie, oil, 1912 | Fleishman |
| ✓ 117 Head, pastel, paper and charcoal, 1914 | Penrose |
| ✓ 130 Diaghilev and Selisburg, pencil, 1917 | artist |
| ✓ 132 Three Ballerinas, pencil, 1917 | M |
| ✓ 149 Landscape, oil, 1920 | " |
| ✓ 167 The Race, tempera on wood, 1922 | " |
| ✓ 181 Pipes of Pan, 1923, oil | " |
| ✓ 184 Three Graces, oil, 1924 | " |
| ✓ 190 Three Dancers, oil, 1925 | " |
| ✓ 195 Four Ballet Dancers, ink, 1925 | M.M.A. |
| ✓ 200 Guitar, oil, 1926 | Artist |
| ✓ 213 Running Minotaur, oil, 1928 | " |
| ✓ 230 Bather Standing, oil, 1929 | " |
| ✓ 232 Acrobat, oil, 1930 | " |
| ✓ 233 Crucifixion, oil, 1930 | " |
| ✓ 240 Still Life on a Table, oil, 1931 | " |
| ✓ 245 The Mirror, oil, 1932 | " |
| OK 264 Girl Reading, oil, 1934 | Watson |
| ✓ 342 Portrait of a Lady, oil, 1937 | artist |
| ✓ 344 End of a Monster, oil, pencil, 1937 | Penrose |
| Guernica studies | |

Add. Enlarged photograph of Demoseller - heavy with studies
Enlarged " " Guernica
" " Picasso Bronze Head " " Crown Prince
with Cameroon -

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

COPY

COPY

COPY

COPY

THE MUSEUM OF MODERN ART

Date July 29, 1941

To: Miss Dudley

Re: Next edition - picasso

From: Miss Courter

traveling show- 1941-42

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

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88	Landscape, with figures, oil, 1908	artist
99	Ma Jolie, oil, 1912	Fleischmann
117	Head, pastel, paper and charcoal, 1914	Penrose
(129	Chinese Conjurer's Costume, 1917	Rosenberg (will ask))
(130	Diaghilev and Selisburgg, pencil, 1917	Rosenberg (" ")
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184	The Three Graces, oil, 1924	artist
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10.5

Picasso

Yosemite

WESTERN UNION

October 14, 1941

Dear Mr. Adams,

For our exhibition "Picasso: Epochs in his Art" we are very much in need of an enlarged photograph of the Guernica mural.

Beaumont tells me that you have all your negatives of this subject in California with you, I wonder if you would be good enough to send me an enlargement of the entire mural about 20" high and however long it comes out (approximately 50" or 60" ?).

I would greatly appreciate it if you could send this to me right away as the show must leave the museum on October 24.

If it will be impossible for you to do this job in such a hurry would you kindly wire me right away so that we can have an enlargement made here.

Thank you very much.

Very sincerely,

Mr. Ansel Adams
Yosemite National Park
California

AIR MAIL

ec. t

110	35.1540
117	35.1420
118	35.780
120	35.24
140	35.41
145	35.720

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

Head, 1913-1913
No. 4, 1914
Bird on a Branch, 1914
Green Still Life, 1914
The Violinist, 1915
The Window, 1919

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

Guernica

WESTERN UNION (331) 1201

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS
DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The receipt is STANDARD TIME at point of destination

The BL NAB281 10 XC=YOSEMITE CALIF 21 1105A
ELODIE COUNTER, CARE MUSEUM OF MODERN ART 1941 OCT 21 PM 6 36
11 WEST 53 ST NYK=

Guernica
CANT FIND PICASSO NEGATIVES BELIEVE MUSEUM HAS THEM. ASK
NEWHALL=
VIRGINIA ADAMS.

*This doesn't matter because we'd already
ordered it from Boston —
Ent.*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

✓ 70 39.1420 Head, 1907
✓ 80 39.638 Landscape with Figures, 1906

Analytical Cubism: 1909-1912

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

Synthetic Cubism

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

PICASSO: FORTY YEARS OF HIS ART (second edition)

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

INSTALLATION LISTPAINTINGS AND DRAWINGS:Early Work: 1899 - 1906

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

The Negro Period

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

Analytical Cubism: 1909-1912

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

Synthetic Cubism

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<i>II. 1. 91. 10. 5</i>

- 2 -

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

"Classic" Period and The Ballet

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

1922 - 1925

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

1926 - 1928

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

1928 - 1930

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

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

1931 - 1933

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

1934 - 1937

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

1938 - 1939

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

280 - 340

Guernica mural and 59 studies for Guernica

PRINTS

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	<u>II. 1. 91. 10. 5</u>

- 4 -

PRINTS (continued)

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

MOUNTS

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

GUERNICA MURAL AND STUDIES

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

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

Early May

291 39.1093.9 Horse and Bull

May 8

292 39.1093.5 Composition study

293 39.1093.10 Horse and woman with dead child

May 9

294 39.1093.6 Composition study

295 39.1093.20 Woman with dead child on ladder

296 39.1093.21 Woman with dead child

May 10

297 39.1093.11 Study for the horse

298 39.1093.12 " " " "

299 39.1093.13 Horse

300 39.1093.15 Bull's Head

301 39.1093.23 Woman with dead child

May 11

302 39.1093.16 Bull

May 13

303 39.1093.22 Woman with dead child

304 39.1093.28 Head

305 39.1093.57 Hand with broken sword

May 20

306 39.1093.14 Horse's Head

307 39.1093.17 " "

308 39.1093.18 Study for bull's Head

309 39.1093.19 " " " "

310 39.1093.50 Head

May 24

311 39.1093.44 Head

312 39.1093.47 "

313 39.1093.48 "

May 27

314 39.1093.29 Head

315 39.1093.49 Man

May 28

316 39.1093.24 Woman with dead child

317 39.1093.25 " " " "

318 39.1093.33 Weeping Head

May 31

319 39.1093.35 Head

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	<i>II. 1. 91. 10.5</i>

- 6 -

June 3
 320 39.1093.34 Weeping Head
 321 39.1093.36 " "
 322 39.1093.52 " "
 323 39.1093.45 Head and horse's hoofs

June 4
 324 39.1093.40 Heads
 325 39.1093.56 Hand

June 8
 326 39.1093.30 Head
 327 39.1093.31 "

June 13
 328 39.1093.32 Head

June 15
 329 39.1093.26 Weeping Head

June 21
 330 39.1093.38 Weeping Head

June 22
 331 39.1093.27 Woman
 332 39.1093.51 Weeping Head

July 2
 333 39.1093.42 Weeping Woman

July 4
 335 39.1093.54 Weeping Head
 336 39.1093.53 " "

POSTSCRIPTS TO GUERNICA MURAL

September 26
 337 39.1093.58 Composition study

October 12
 338 39.1093.40 Head

October 13
 339 39.1093.37 Head

October 17
 340 39.1093.41 Head

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

Portrait of Braque

1909. Oil on canvas

Kept by Frank Crowninshield, New York

Georges Braque, Picasso's partner in Cubist experiments, was working so closely with him by 1909 that it is hard in some cases to distinguish his work.

The Portrait of Braque marks a ^{definite} step in the development of Analytical cubism. ~~from the~~ compare the disintegration of natural forms with the representation of broken surfaces shown in the photograph of the ^{Braque} Woman's Head of 1909.

The term "Cubism" is said to have been derived from a disparaging remark made by Matisse about "les petits cubes" while looking at some Braque landscapes of 1908.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

The Artist's Sister
1899. oil on canvas
lent by the artist

Pablo Ruiz Picasso was born ~~on Oct~~
~~in~~ in 1881 on the Mediterranean coast of Spain. His father was an art teacher.

~~He showed at~~

Picasso showed extraordinary talent from a very early age. ^{When only sixteen he completed courses at the Academy, and set himself up as an independent artist in Barcelona.} This portrait of his sister, painted when he was ~~only sixteen~~ ^{eighteen}, shows considerable mastery of form ~~to~~ not unlike, ~~the~~ except in the lively tone, the late style of Renoir.

La Coiffure

1905. oil on canvas
Collection The Museum of Modern Art, New York

A visit to Holland in the ^{summer} of 1905 changed the direction of his work. His art became more repetitive and his forms more monumental. The classical ^{and more color composition} ~~serenity~~ of his figures, ~~is a direct~~ as compared with the attenuated forms and pervasive blue tones of the *Strinckx* *Drucker* (see color reproduction) marks a change in the artist's mood, due in part to his own improved circumstances.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 1. 91. 10. 5

Portrait of a Lady

1937. Oil on canvas
Lent by the artist

This is a portrait of Picasso's friend Dora Maar.
The double image of profile and full face has
~~remained~~ remained characteristic in his work since
the experiments of 1925, immediately followed by such
classically elegant compositions ~~as the~~ as the
Three Graces ~~is the picture~~
No. —

weeping Head

1937. Oil on canvas
Lent by the artist

A study for the head of the woman holding a dead
child in her arms at the left in the large
mural, Guernica (see enlarged photograph)
The violent distortion of form ^{is} reduced to
simpler terms and color ~~is~~ restrained to black,
white and grey in the final mural composition.

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Mont

see me

re labels

for Picasso

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Running Minotaur

1928. Oil on canvas
 Given by the artist

The design of the figure in its severity and
 firmness recalls the fine paper collé of
 1914 (Head No —) ~~But the form of~~

~~The Minotaur has undergone a radical~~
~~metamorphosis producing a fantastic~~
~~creation~~

~~anatomy~~ of the Minotaur marks
 The fantastic ~~figure~~ as a new development
 in Picasso's work during the late 20's.
 Human and animal forms undergo a radical
 metamorphosis so that only vestiges of the
 original subjects are recognizable. ~~Such~~
~~distortions produce psychologically disturbing~~
~~features such as which~~. Such distortions
 produce visions on canvas of striking physical
 and emotional violence.

A posted paper of a similar subject was used
 as a cartoon for a large Gobelin tapestry
 executed in 1936

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Head

1914 Pasted paper and charcoal
lent by Roland Penrose (London) ? book.

Around 1912 Braque began to introduce new techniques to Cubism: pasted paper (papier collé) and trompe l'oeil imitation textures. These innovations marked the transition from analytical to synthetic cubism in which the fragmentation of natural forms is supplemented by invented quasi-geometrical forms. This resulted finally in simpler compositions with fewer details.

The Head of 1914 is typical of the synthetic cubist works, but it is perhaps the most arbitrary and abstract ^{compositions} ~~of Picasso's work~~ during this period, ^{because of its} ~~the~~ ^{revelation} from the actual object, a head, this work was particularly admired by the Surrealists.

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