

PICASSO

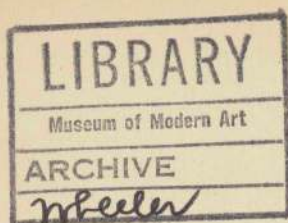
75th ANNIVERSARY EXHIBITION

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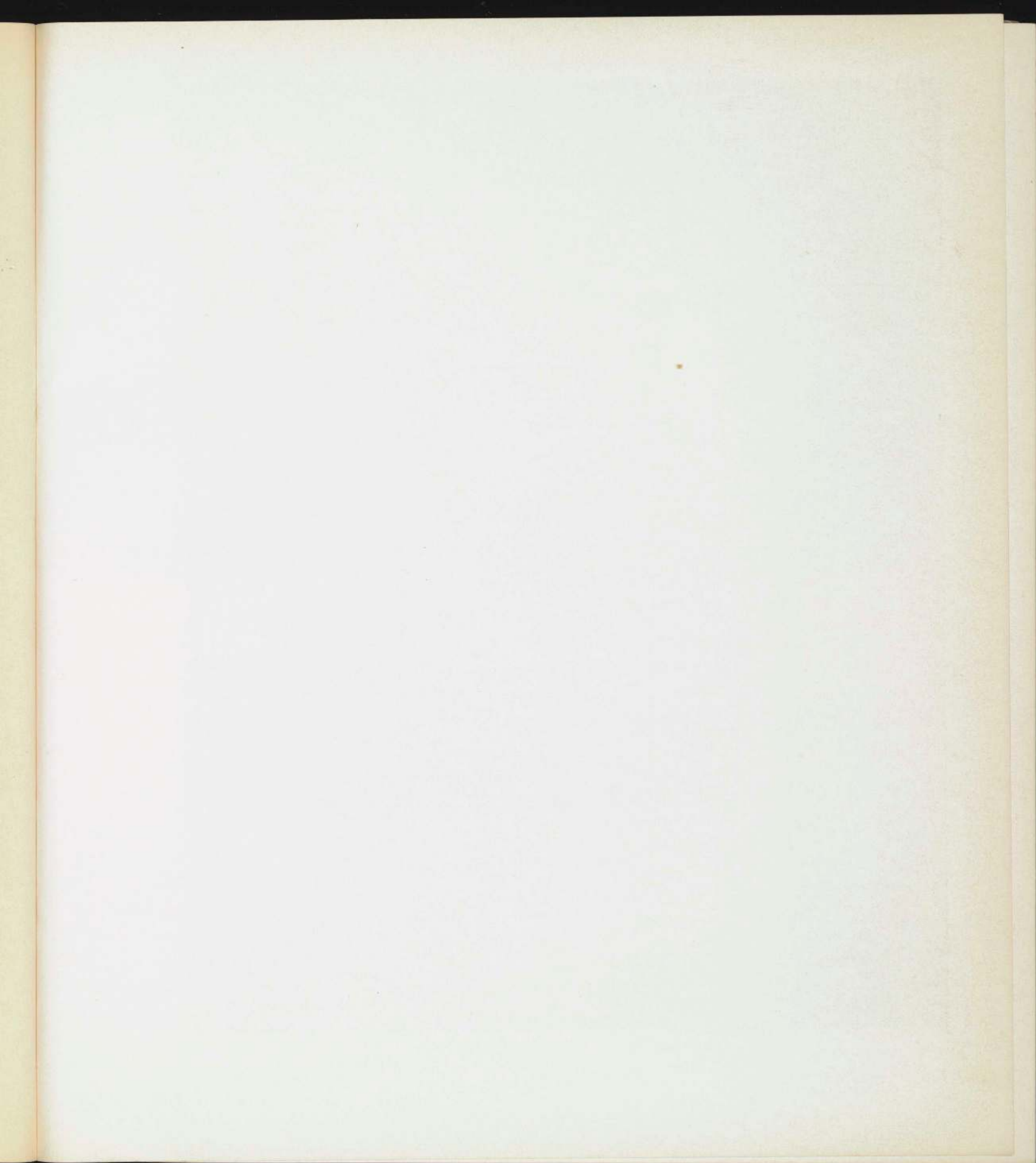


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Edited by Alfred H. Barr, Jr.

PICASSO

75th ANNIVERSARY EXHIBITION

THE MUSEUM OF MODERN ART, NEW YORK *May 22–September 8, 1957*

THE ART INSTITUTE OF CHICAGO *October 29–December 8, 1957*

Published by the Museum of Modern Art, New York

FRONTISPIECE: *Girl Writing*. 1934. Oil on canvas, 63 $\frac{7}{8}$ x 51 $\frac{3}{4}$. Florene and Samuel Marx, Chicago

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PREFACE AND ACKNOWLEDGMENTS

Picasso was seventy-five years old last October. This exhibition, organized by the Museum of Modern Art with the support of the Art Institute of Chicago and the Philadelphia Museum of Art, contributes to the celebration of his anniversary.

The exhibition was originally planned to show Picasso's art since his *Guernica* mural of 1937. It would thus simply have supplemented the retrospective Picasso show of 1939. However, since 1939 a whole new generation has come to maturity. For its sake and to make possible a comparative study of Picasso's art throughout his prodigious career, the scope of the exhibition has been extended to include some sixty years of work.

Though the period covered is half again as long, the present survey is not so systematically comprehensive as that of 1939. For lack of space, certain media, notably prints and ceramics, have been entirely omitted. This has made room for the largest showing in America of Picasso's rather neglected sculpture and a generous number of drawings. Most of the important sculptures so far released by the artist, as well as many lesser works, are included. Had the many major pieces still in Picasso's possession been available (as was expected), the artist would, I believe, have been revealed as one of the great sculptors of our time. His brilliance and power as a draftsman are demonstrated by the seventy drawings selected from American collections by William S. Lieberman.

Picasso's American amateurs will find many well-known canvases in the exhibition. This was inevitable, since it seemed essential to include certain capital paintings no matter how familiar. Besides, in the novel context of unaccustomed and challenging neighbors, even the often-seen canvas may display unexpected qualities.

Many paintings and drawings have never before been exhibited in America. Some in fact are almost unknown even to students of Picasso. For instance the *Woman in Blue*, page 16, was shown at the Madrid Bellas Artes exhibition of 1901 and may even be the first Picasso to enter a public museum, yet it languished for nearly fifty years almost forgotten and quite unpublished until recently. Painted perhaps in the same year, the *Self Portrait*, page 13, has, it appears, never before been reproduced. It was bought in 1911 from the Thannhauser Gallery, Munich, by Hugo von Hofmannsthal with royalties from his libretto for *Der Rosenkavalier*. In 1907, while he was at work on *Les Femmes d'Alger*, Picasso painted an elaborate and unique composition in full fauve color, *The Harvesters*, page 32, which he gave to his old friend, Sebastián Junyer,

of Barcelona, where the painting remained until last year. The *Jug and Bowl*, page 32, Picasso gave to Matisse in 1907-08, repeating the gesture almost forty years later with a still life of 1944, page 93. Both are published here apparently for the first time.

The exhibition welcomes four of the most notable cubist pictures to this country, the *Girl with Mandolin*, page 38, recently acquired by a New York collector, and three loans not seen here before, the *Aficionado*, from the Basle Museum, page 41, the *Woman in an Armchair*, page 45, and the *Portrait of a Girl*, page 46, the last lent by that admirable connoisseur of twentieth-century art, the Director of the National Museums of France. With these should be mentioned the exquisite oval still life, page 44, from the collection of the National Gallery of Norway.

At the heart of the cubist section may be found a concentration of collages, pages 42-44, rivaled in number only by the neo-classic "miniatures" of the early 1920s, pages 54-55. By contrast with these two groups, the large number of portraits was quite unplanned. The famous portrait of Sebastián Junyer, page 18; the youthful self portraits, pages 13, 17 and 29; the artist's early patrons, Leo and Gertrude Stein, page 29, Wilhelm Uhde, page 39, and Dr. Claribel Cone, page 54; two of his pioneer dealers, Daniel-Henry Kahnweiler, page 39, and Ambroise Vollard, page 48; Diaghilev, who commissioned most of his ballet designs, page 48; the charming portrayals of his children, Paul, page 60, Maya, page 82, and Claude, page 98; the affectionate if vertiginous mask of his faithful friend and biographer, Jaime Sabartés, page 82; the formidable intensity of his little daughter Paloma at play, page 99; the witty bravura of the two portraits of Madame H.P., page 104, and the proud profile of Jacqueline Roque, page 110; all these images of friends offer evidence that, as in the past, the greatest portraits were painted by the greatest artists rather than by specialists.

The largest number of works previously unseen in America date of course from the most recent third of Picasso's career, the period since *Guernica*. Besides the portraits reviewed above, one may take special note of the famous pair of still lifes with a bull's head, page 81, the large *Serenade*, lent by the Musée d'Art Moderne, the bitterly humorous cycle of drawings, pages 106-107, the fifteen variations on a theme by Delacroix, pages 9 and 108-109, the little view of Vallauris with smoke pouring from its ceramic furnaces, page 97, and, dating from last year, the large seated figures and studio interiors, pages 110-114, works which bear witness to the sustained invention and vitality of the artist now in his 75th year, the man who by a coincidence of anniversaries, can look back exactly 20 years to his *Guernica* and 50 years to *Les Femmes d'Alger*.

ACKNOWLEDGMENTS

The recent triumphal procession of large Picasso retrospective exhibitions began in the museums of Rome and Milan in 1953, followed by Lyons and São Paulo in 1954, and the series of 75th birthday exhibitions in Paris and Munich in 1955, Cologne, Hamburg, Moscow and Oslo in 1956. The consequent and very natural exhaustion of lenders (not to mention the works of art!) have added to the already very great sense

of gratitude and indebtedness felt by the three American museums toward those whose generosity and collaboration have contributed to the exhibition.

First of all, on behalf of the Trustees of The Art Institute of Chicago, The Philadelphia Museum of Art* and The Museum of Modern Art, we should like to thank M. Pablo Picasso for his support of the exhibition and his loan of no less than thirty works in addition to the *Guernica* mural and its studies.

Picasso's representative, M. Daniel-Henry Kahnweiler and his associates of the Galerie Louise Leiris, particularly Mme Leiris herself, and M. Maurice Jardot have been most self-sacrificing in working with both Picasso and the Museum of Modern Art during the very difficult period when the gallery was moving to a new location and opening its own show of Picasso's recent painting. Mr. Kahnweiler, scholar, dealer and one of Picasso's staunchest champions, is, in this season of anniversaries, celebrating his 50th year of association with the artist. In New York, Mr. and Mrs. Daniel Saidenberg of the Saidenberg Gallery, helpful in many ways, have been particularly considerate in postponing their exhibition of Picasso's latest paintings so that it would not anticipate the Museum's show.

Besides the generous lenders who are listed on pages 8, 11, we cordially thank the following:

—for their help in securing loans from museums: Mr. Gordon M. Smith, Director, The Albright Art Gallery, Buffalo; Mrs. Adelyn D. Breeskin, Director, and Miss Gertrude Rosenthal, Senior Curator, The Baltimore Museum of Art; Mr. Charles Nagel, Director, and Mr. William N. Eisendrath, Jr., Assistant Director, The City Art Museum of St. Louis; Professor Wolfgang Stechow, The Dudley Peter Allen Memorial Art Museum, Oberlin College; Mr. John Coolidge, Director, The Fogg Art Museum, Harvard University; Mr. Arnold Rüdinger, Curator, Kunsthalle, Basle; Dr. R. Wehrli, Director, Kunsthhaus, Zürich; Dr. Georg Schmidt, Director, Kunstmuseum, Basle; M. Georges A. Salles, Director, The Louvre and the National Museums of France; Mr. James J. Rorimer, Director, and Mr. Theodore Rousseau, Curator of Paintings, The Metropolitan Museum of Art, New York; M. Jean Cassou, Chief Curator, and M. Bernard Dorival, Curator, Musée National d'Art Moderne, Paris; Don Enrique Lafuente y Ferrari, Director, Museo de Arte Moderno, Madrid; Dr. Sigurd Willoch, Director, and Mr. Leif Oestby, Keeper, Nasjonalgalleriet, Oslo; Mrs. Ala Story, Director, The Santa Barbara Museum of Art; Mr. Blake-More Godwin, Director, The Toledo Museum of Art; Mr. John Reid of the Cultural Affairs Offices, U. S. Embassy, Madrid; Mr. Charles C. Cunningham, Director, The Wadsworth Atheneum, Hartford

—for their help in securing loans from private owners: Dr. P. Bouffard, Director, Musée d'Art et d'Histoire, Geneva; Mme Marie Cuttoli; Mr. Niels Ebbesen; Mr. Victor W. Ganz; Mr. Otto M. Gerson; Mr. Pierre Matisse; Mr. Klaus Perls; Miss

*The Philadelphia Museum will open the exhibition, with certain changes, in January, 1958.

Joyce Reeves; Mr. John Rewald; Mr. Per Rom; Mr. Paul Rosenberg; Mr. Jaime Sabartés; Mr. Sam Salz; Mr. and Mrs. Javier Vilato

—for their help in providing information or photographs: Mr. Sidney Janis; Mr. Henry Kleemann; Dr. Otto Kallir; M. Knoedler & Co.; Mr. and Mrs. Samuel M. Kootz; Prof. José Lopez-Rey; Mr. Frederick Mayor; Mr. and Mrs. Roland Penrose; Mr. Antoni Ribera; Mr. Germain Seligman; Mr. James Thrall Soby; Mr. Soichi Sunami; Mr. Justin K. Thannhauser; Mrs. G. David Thompson; Miss Jane Wade; Mrs. Florence Walters; Dr. Fernanda Wittgens

At the moment when this preface must go to the press certain important loans are still in doubt. Whether they are granted or not we should like to thank His Excellency, Georgi N. Zaroubin, Ambassador of the U.S.S.R., and Madame Tamara G. Mamedov, the Acting Cultural Attaché, for their efforts to secure the loan of ten paintings from the collections of the Hermitage Museum in Leningrad and the Pushkin Museum in Moscow; Dr. Juan Ainaud de Lasarte, Director of the Municipal Art Museums of Barcelona, for his part in negotiating loans from the Museo de Arte Moderno in Barcelona; and Mr. and Mrs. Joan Junyer for their generous, painstaking help in requesting loans from Don Sebastián Junyer Vidal of Barcelona.

I have also to thank my cooperative colleagues in the three museums associated as partners in the exhibition: Mr. Daniel Catton Rich, Director, Mrs. Katharine Kuh, Curator of Modern Painting and Sculpture, and Mr. Carl O. Schniewind, Curator of Prints and Drawings, all of The Art Institute of Chicago; Mr. Henri Marceau, Director, and Mr. Henry Clifford, Curator of Paintings, of The Philadelphia Museum of Art; Mr. René d'Harnoncourt, Director, Mr. Monroe Wheeler, Director of Exhibitions and Publications, and Mr. James Platt White, Special Assistant to the Director, of the Museum of Modern Art.

Mr. William S. Lieberman, Curator of Prints at the Museum of Modern Art, has not only organized the important drawing section of the exhibition but has been my right hand in many other ways; he has been ably assisted by the staff of the Print Room, Miss Dorothy L. Lytle, Assistant Curator, and Miss Edith Herman, Assistant. Mrs. E. Powis Jones has generously given many weeks of volunteer service in assembling photographs. My secretary, Miss Marie Alexander, with the help of Miss Betsy Jones, Secretary of the Museum Collections, have tirelessly borne the brunt of correspondence. Miss Dorothy C. Miller, Curator, and Miss Sara Mazo, Assistant Curator of the Museum Collections, have helped in installation; Miss Dorothy H. Dudley, Registrar, Miss Frances Pernas, Publications Manager, and Mrs. Elizabeth Shaw, Director of Publicity, indispensable pillars of all the Museum's exhibitions, have performed exceptionally arduous tasks in this one, as has the Museum's typographer, Mr. Charles Oscar. All have devoted to the exhibition, or its catalog, time and hard work far beyond their ordinary duties.

These thanks would be incomplete without acknowledging indebtedness to three publications which have proven indispensable in assembling and documenting the ex-

hibition: the great catalogue by Christian Zervos which reproduces most of Picasso's work up through 1937; the catalogue of the grand Picasso retrospective presented in the Palazzo Reale, Milan, 1953; and the exemplary *catalogue raisonné* prepared by Maurice Jardot for the exhibition of Picasso's paintings presented under M. Jardot's direction at the Musée des Arts Décoratifs, Paris, in 1955.

This catalogue is simply a record of the exhibition. With it the Museum of Modern Art is publishing *Portrait of Picasso*, an admirable and richly illustrated documentation of Picasso's life by his friend, Roland Penrose. Among other books in English on Picasso now in print four general studies and one on his early period may be listed along with Mr. Penrose's work:

- Roland Penrose, *Portrait of Picasso*, The Museum of Modern Art, New York, 1957
Frank Elgar and Robert Maillard, *Picasso*, Frederick A. Praeger, New York, 1956
Wilhelm Boeck and Jaime Sabartés, *Picasso*, Harry N. Abrams, New York, 1955
William S. Lieberman, *Picasso, Blue and Rose Periods*, Harry N. Abrams, with Pocket Books, New York, 1954
Maurice Raynal, *Picasso*, Skira, New York, 1953
Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art*, The Museum of Modern Art, New York, 1946

Almost all of the works in this catalogue will be shown in both New York and Chicago. Most of them will also be shown in Philadelphia but for the exhibition opening in that city in January certain works will be replaced and revisions made in the catalogue.

ALFRED H. BARR, JR.
Director of the Exhibition

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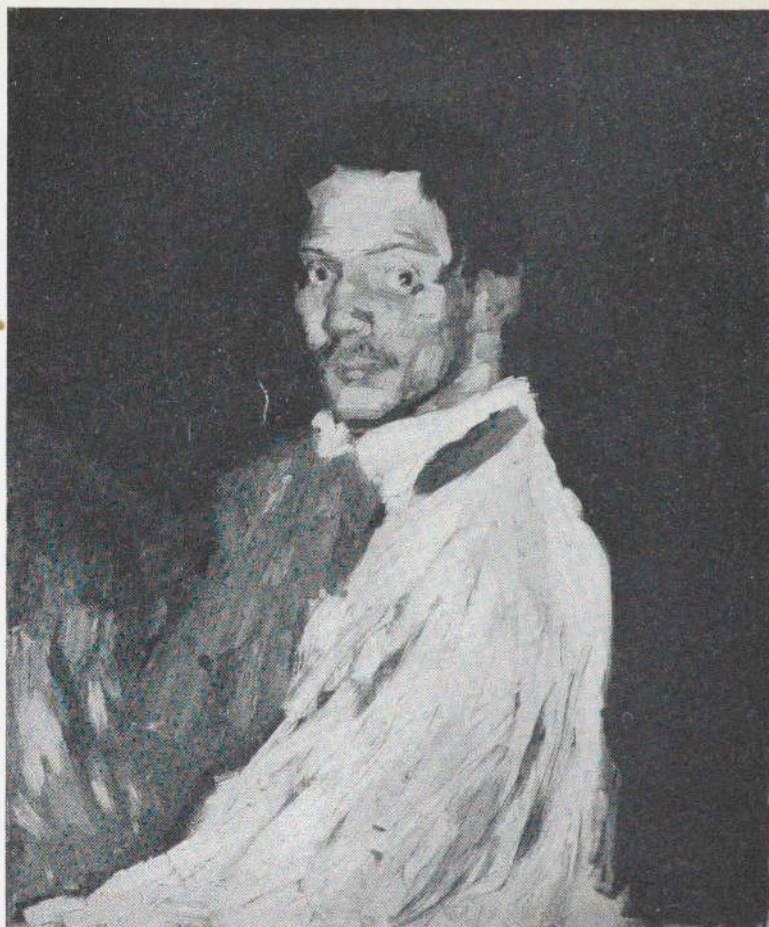
Women of Algiers. Final version, 14 February 1955. 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ". Collection Mr. and Mrs. Victor W. Ganz, New York

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Museo de Arte Moderno, Barcelona
The Kunstmuseum, Basle
The Albright Art Gallery, Buffalo
The Fogg Art Museum, Harvard University,
Cambridge
The Art Institute of Chicago
The Wadsworth Atheneum, Hartford
Museo de Arte Moderno, Madrid
The Metropolitan Museum of Art, New York
The Museum of Modern Art, New York
The Allen Memorial Art Museum, Oberlin College
Nasjonalgalleriet, Oslo
Musée National d'Art Moderne, Paris
The Philadelphia Museum of Art
The Santa Barbara Museum of Art, California
The Toledo Museum of Art, Ohio

CATALOGUE AND PLATES



Self Portrait. (1901). Oil on canvas, 29 x 23¼". Private collection, New York

The arrangement is approximately chronological.

Whenever feasible the relative size of the reproductions within each double-page spread reflects approximately the relative size of the works themselves.

Because of lack of space or late arrival of photographs some works included in the exhibition could not be illustrated. References are given to reproductions of these works in other publications.

The place where the work was done and the date are given *without* parentheses if these data occur on the work itself and appear to be by the artist's hand. Data drawn from other sources are placed in parentheses.

Dimensions are given in inches; height precedes width.

Abbreviations:

"Zervos" refers to Christian Zervos, *Pablo Picasso*, Paris, Cahiers d'Art, 8 volumes, 1932-57.

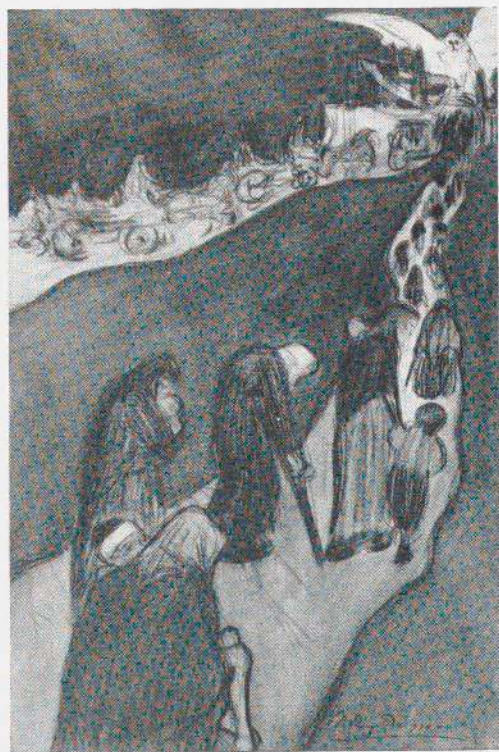
"Picasso 50" refers to Alfred H. Barr, Jr., *Picasso: Fifty Years of His Art*, New York, Museum of Modern Art, 1946.



LEFT: *Gypsy Girl*. (1898?). Oil and pastel, 18½ x 24¼". Private collection

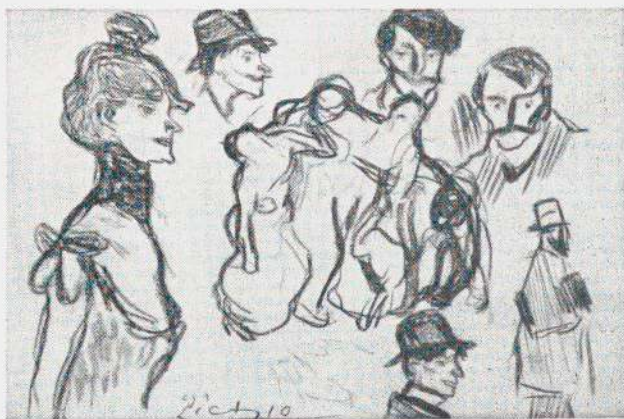
BELOW LEFT: *Seated Woman*. (1899). Bronze, 5½" high. Mrs. List-Israel, New York

BELOW RIGHT: *Redemption*. (1898?). Watercolor and conté crayon, 17¾ x 11½". Mr. and Mrs. Justin K. Thannhauser, New York





Le Moulin de la Galette. (Paris, autumn 1900). Oil on canvas, 35¼ x 45¼". Mr. and Mrs. Justin K. Thannhauser, New York



Page of Studies (Heads and Figures). (Paris, 1900). Conté crayon, 5½ x 8¼". Ivan L. Best, Seattle

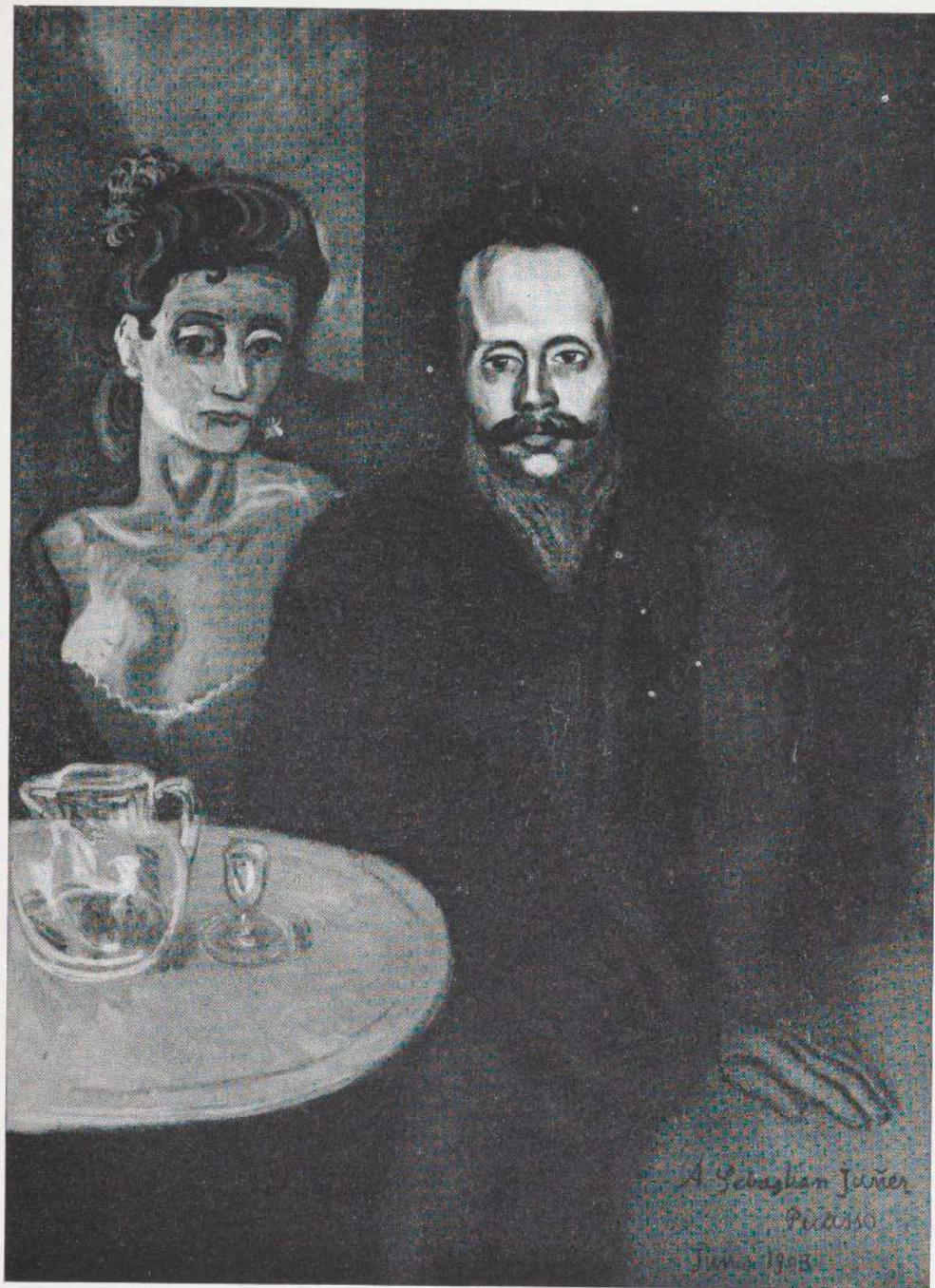


Woman in Blue. (1901?). Oil on canvas, 52 $\frac{5}{8}$ x 39 $\frac{3}{4}$ ". Museo de Arte Moderno, Madrid

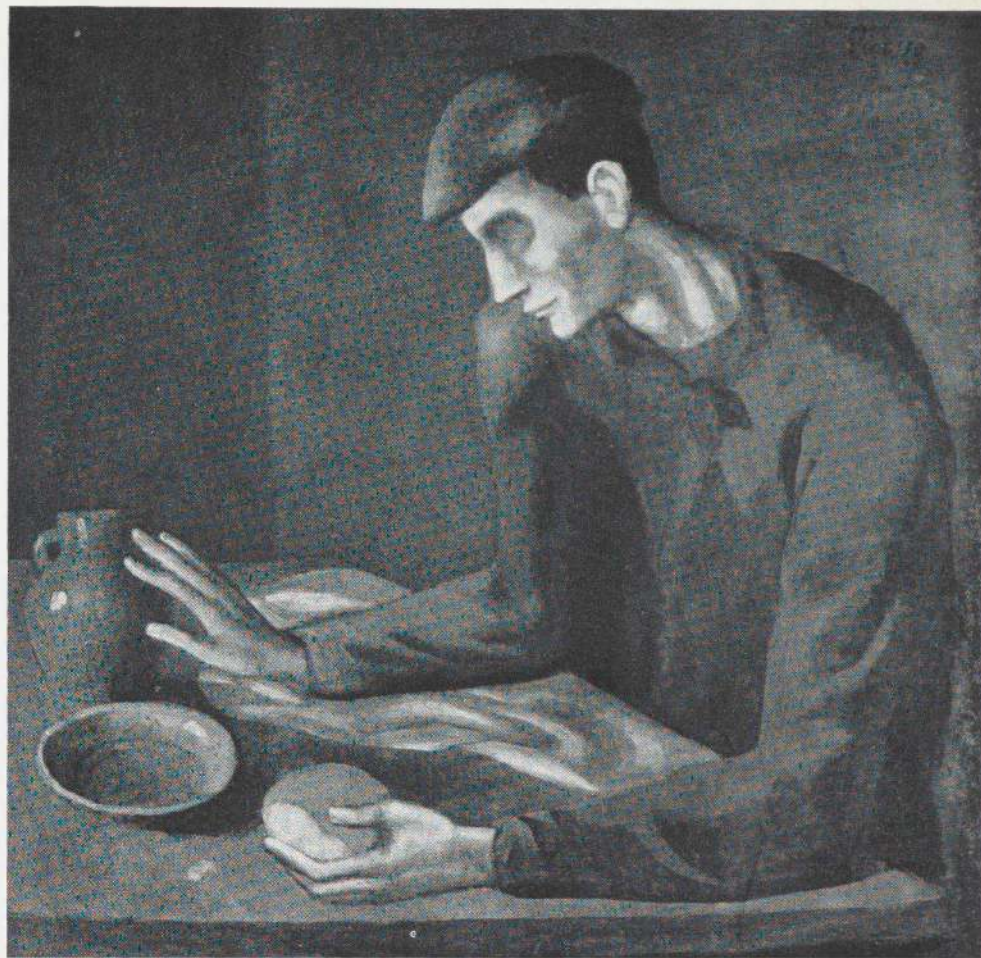


Dwarf Dancer (La Nana). (Paris, 1901). Oil on canvas, 40 $\frac{3}{4}$ x 23 $\frac{3}{4}$ ". Museo de Arte Moderno, Barcelona

LEFT: *Self Portrait*. (1901). Oil on cardboard mounted on wood, 20 $\frac{1}{4}$ x 12 $\frac{1}{2}$ ". Ambassador and Mrs. John Hay Whitney, London



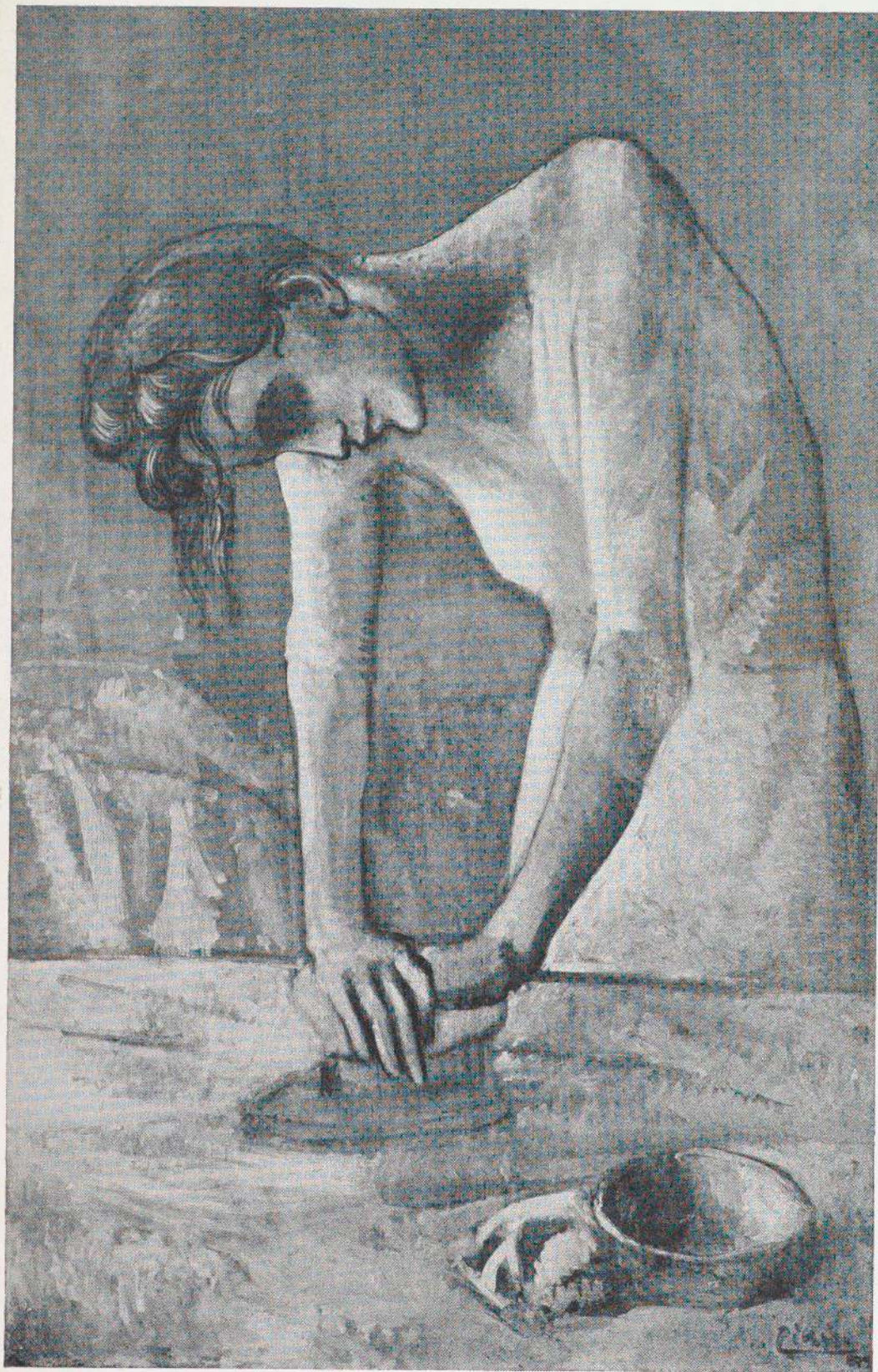
Sebastián Junyer Vidal. (Barcelona) June 1903. Oil on canvas, 49 $\frac{3}{4}$ x 36". Sebastián Junyer Vidal, Barcelona



ABOVE: *Blind Man's Meal*. (Barcelona, 1903). Oil on canvas, $37\frac{1}{2} \times 37\frac{1}{4}$ ". The Metropolitan Museum of Art, New York, gift of Mr. and Mrs. Ira Haupt



LEFT: *Brooding Woman*. (Paris, 1904). Watercolor, $10\frac{5}{8} \times 14\frac{1}{2}$ ". The Museum of Modern Art, New York, gift of Mr. and Mrs. Werner E. Josten



OPPOSITE: *Boy with Pipe*. (Paris, 1905). Oil on canvas, 39 $\frac{3}{8}$ x 32". Ambassador and Mrs. John Hay Whitney, London

LEFT: *Woman Ironing*. (Paris, 1904). Oil on canvas, 46 $\frac{1}{8}$ x 29 $\frac{1}{8}$ ". Mr. and Mrs. Justin K. Thannhauser, New York. (Shown only in New York)

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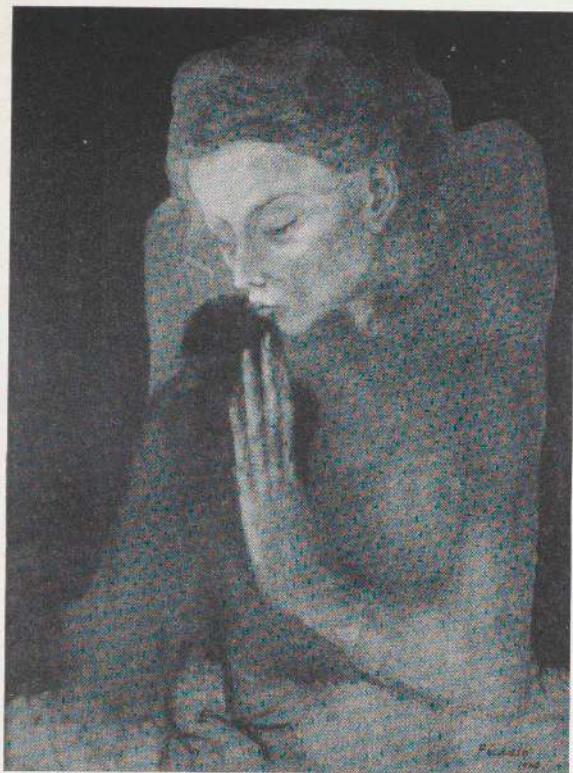




Meditation. (Paris, 1904). Watercolor, $13\frac{3}{4} \times 10\frac{1}{8}$ ". Mrs. Louise Smith, New York



Man's Mask. 1904? (inscribed on cast: 04-1905; cf. Zervos VI, no. 597). Bronze, $7\frac{3}{4}$ " high. The Baltimore Museum of Art, Cone Collection



LEFT: *Woman with Crow*. (Paris) 1904. Gouache and pastel, 25½ x 19½". The Toledo Museum of Art, gift of Edward Drummond Libbey



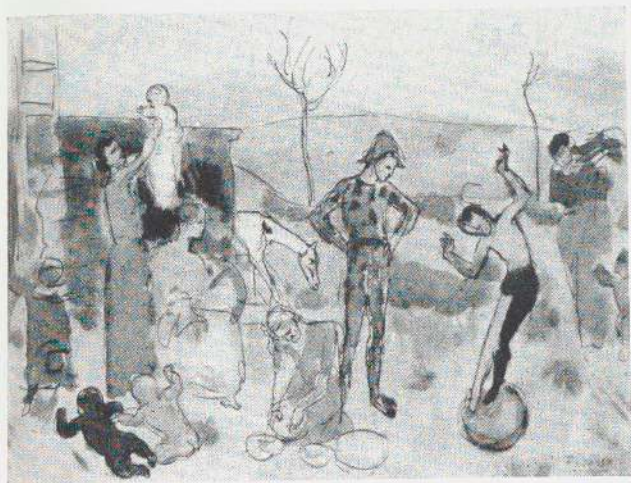
RIGHT: *Study for "The Actor" with profiles of Fernande*. (Paris, winter, 1904-05). Pencil, 18½ x 12¾" (sight). Nelson A. Rockefeller, New York

LEFT: *Woman with Chignon (Head of the Acrobat's Wife)*. (Paris) 1904. Gouache, 16¾ x 12¼". The Art Institute of Chicago, bequest of Kate L. Brewster

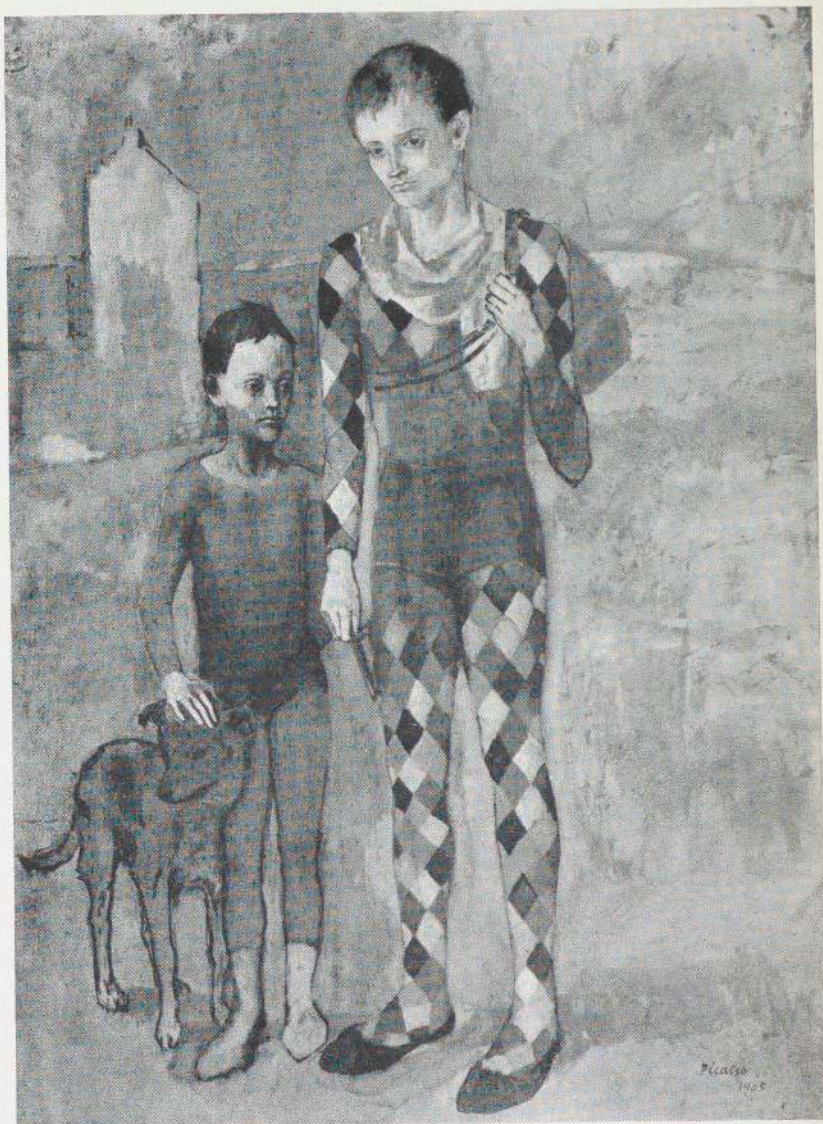


RIGHT: *Monkey*. (Paris, 1905). Watercolor and pen, 19¾ x 12¾". The Baltimore Museum of Art, Cone Collection

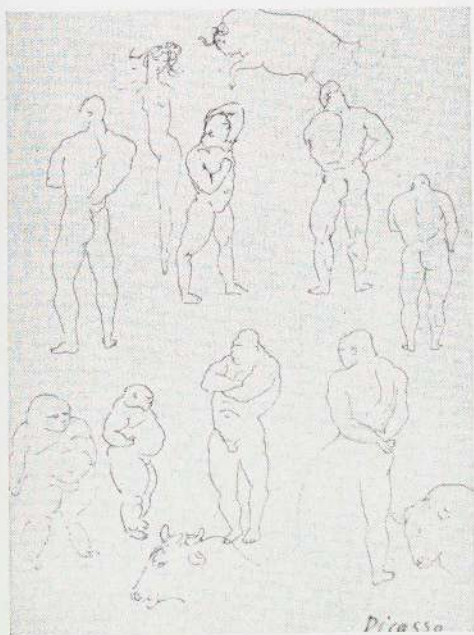




Circus Family. (Paris, 1905). Watercolor and pen, $9\frac{1}{2} \times 12$ ".
The Baltimore Museum of Art, Cone Collection



ABOVE: *Two Acrobats with a Dog.* (Paris) 1905. Gouache on cardboard, $41\frac{1}{2} \times 29\frac{1}{2}$ ". Mr. and Mrs. William A. M. Burden, New York. (Shown in New York only)



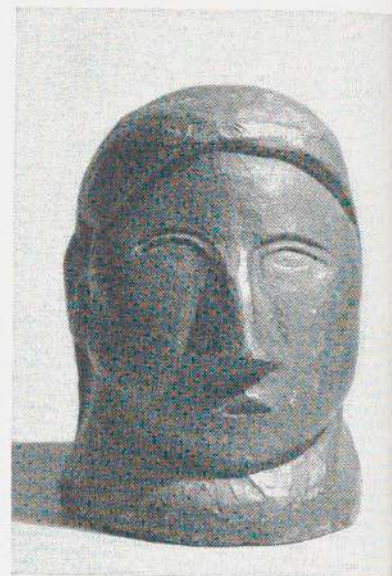
LEFT: *Page of Studies (Figures and Bulls).* (Paris, 1905). Pen and ink, $12\frac{3}{4} \times 9\frac{3}{4}$ ". Nelson A. Rockefeller, New York



LEFT: *Head of a Man*. (1905?). Bronze $6\frac{1}{2}$ " high. J. K. Thannhauser, New York



CENTER: *Head of a Woman* (1906). Bronze, $6\frac{1}{4}$ " high. Miss Clara Hoover, New York



RIGHT: *Head of a Girl*. (1906). Bronze, $4\frac{3}{4}$ " high. William Zeckendorf, Jr., New York

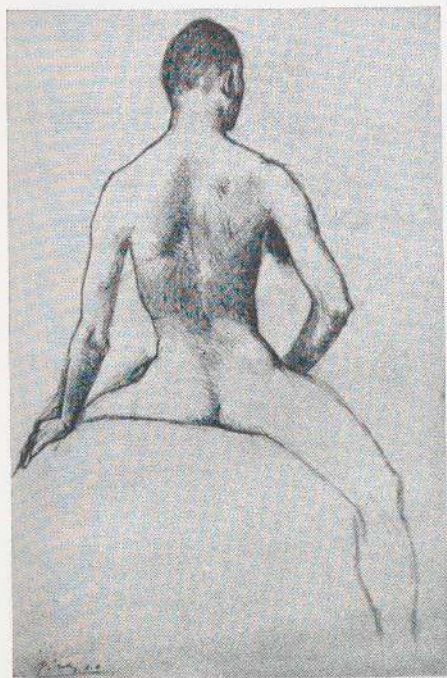
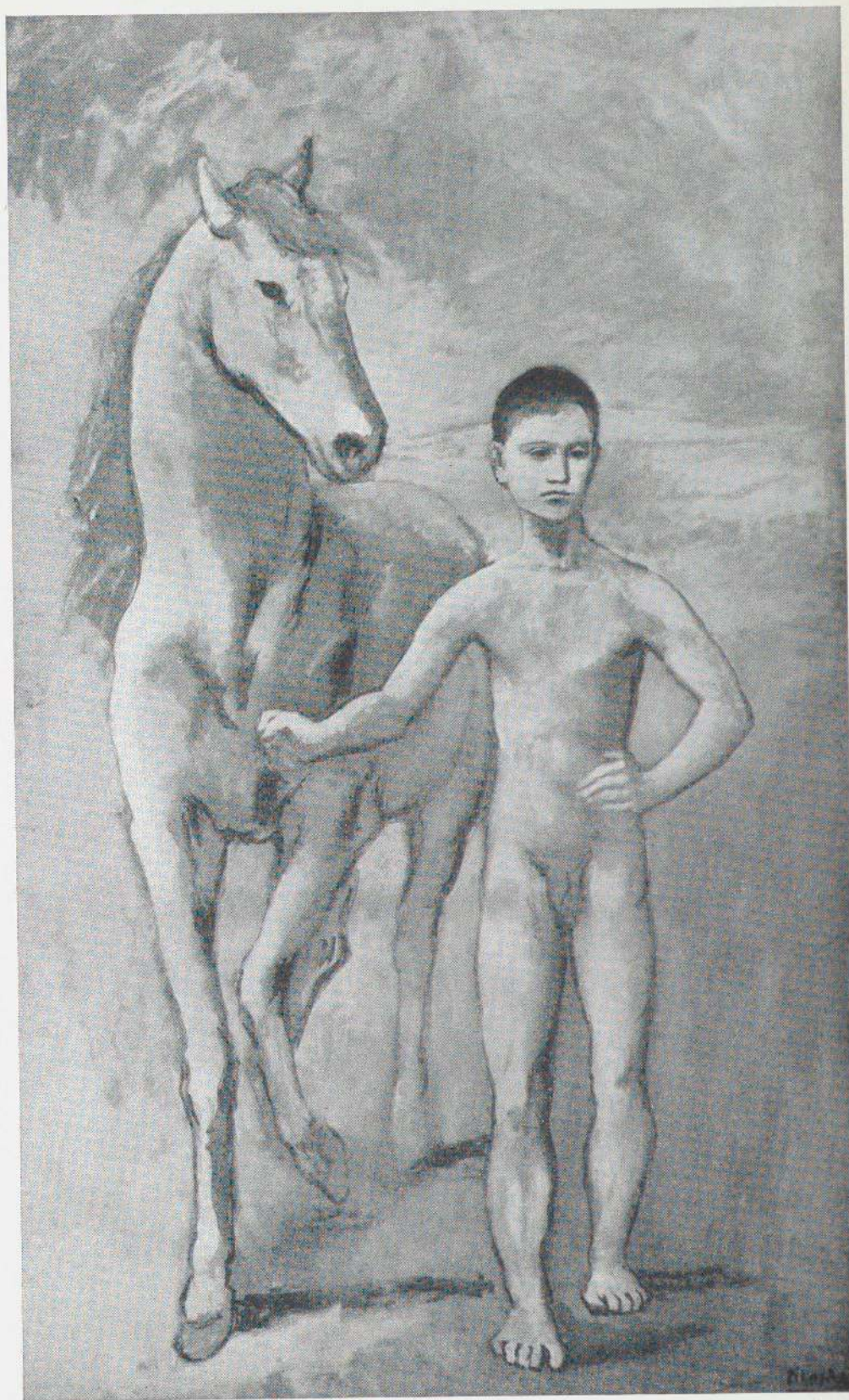
BELOW LEFT: *Head of a Jester*. (Paris, 1905). Bronze, $16\frac{1}{4}$ " high. Mrs. Louise Smith, New York

BELOW RIGHT: *Fernande*. 1905. Bronze, $14\frac{1}{4}$ " high. Allen Memorial Art Museum, Oberlin College, Ohio



RIGHT: *Boy Leading a Horse*. (Paris, 1905). Oil on canvas, 87 x 51¼". Mr. and Mrs. William S. Paley, New York

BELOW: *Boy on a Horse* (study for "The Watering Place"). (Paris, 1905). Charcoal, 18¾ x 12". Mr. and Mrs. John W. Warrington, Cincinnati

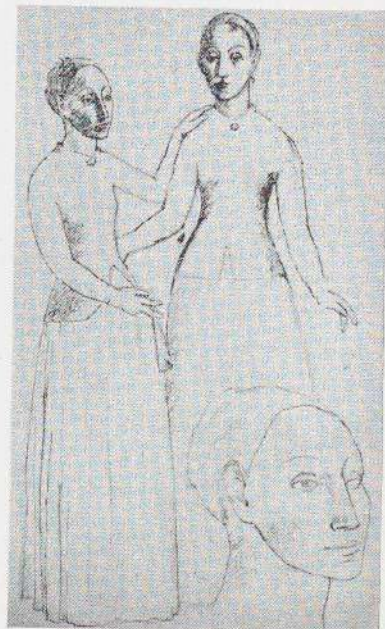


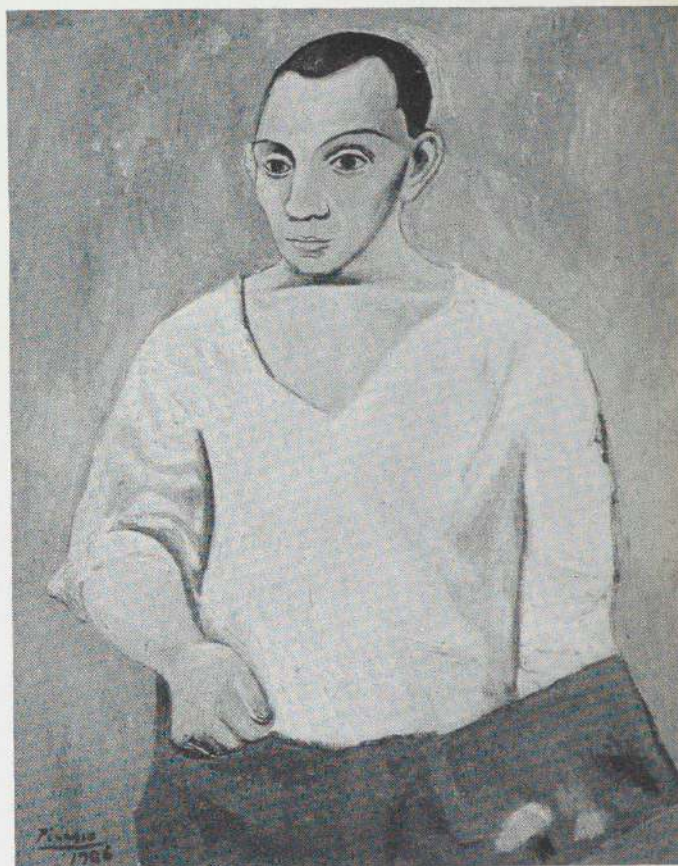


Landscape. (Gosol, summer 1906). Oil on canvas, 27½ x 39". Mr. and Mrs. Nate B. Spingold, New York

LEFT: *The Blind Flower Vendor.* (1906). Ink and watercolor, 25 x 18¾". Mr. and Mrs. S. J. Zacks, Toronto

RIGHT: *Peasants from Andorra.* (Gosol, summer 1906). Ink, 22½ x 13¾". The Art Institute of Chicago, gift of Robert Allerton

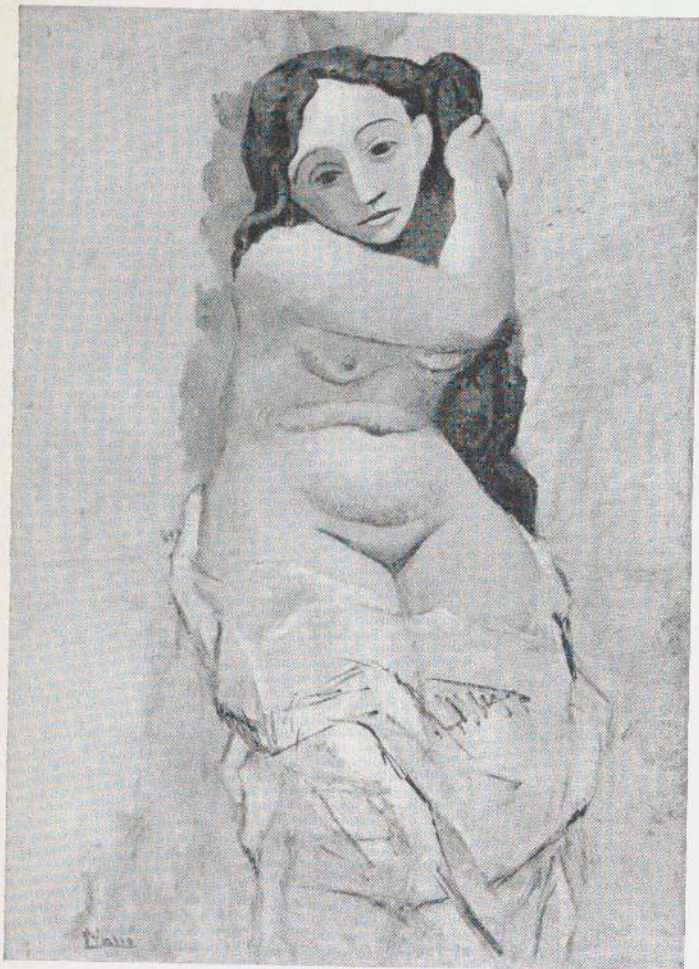




ABOVE LEFT: *Gertrude Stein*. (Paris, 1906). Oil on canvas, $39\frac{3}{8} \times 32$ ". The Metropolitan Museum of Art, New York, bequest of Gertrude Stein

ABOVE RIGHT: *Self Portrait*. (Paris, autumn) 1906. Oil on canvas, $36\frac{1}{2} \times 25\frac{3}{4}$ ". Philadelphia Museum of Art, A. E. Gallatin Collection

LEFT: *Leo Stein*. (Paris, 1906). Gouache, $9\frac{3}{4} \times 6\frac{3}{4}$ ". The Baltimore Museum of Art, Cone Collection



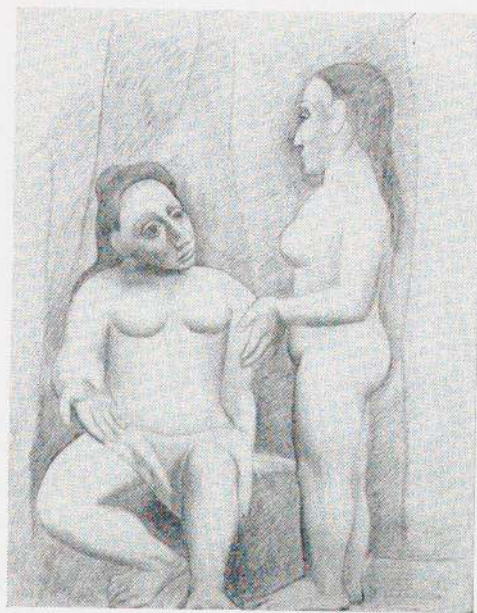
LEFT: *Woman Combing her Hair*. (Paris, 1906). Oil on canvas, 49 $\frac{3}{4}$ x 35 $\frac{1}{2}$ ". Florene and Samuel Marx, Chicago

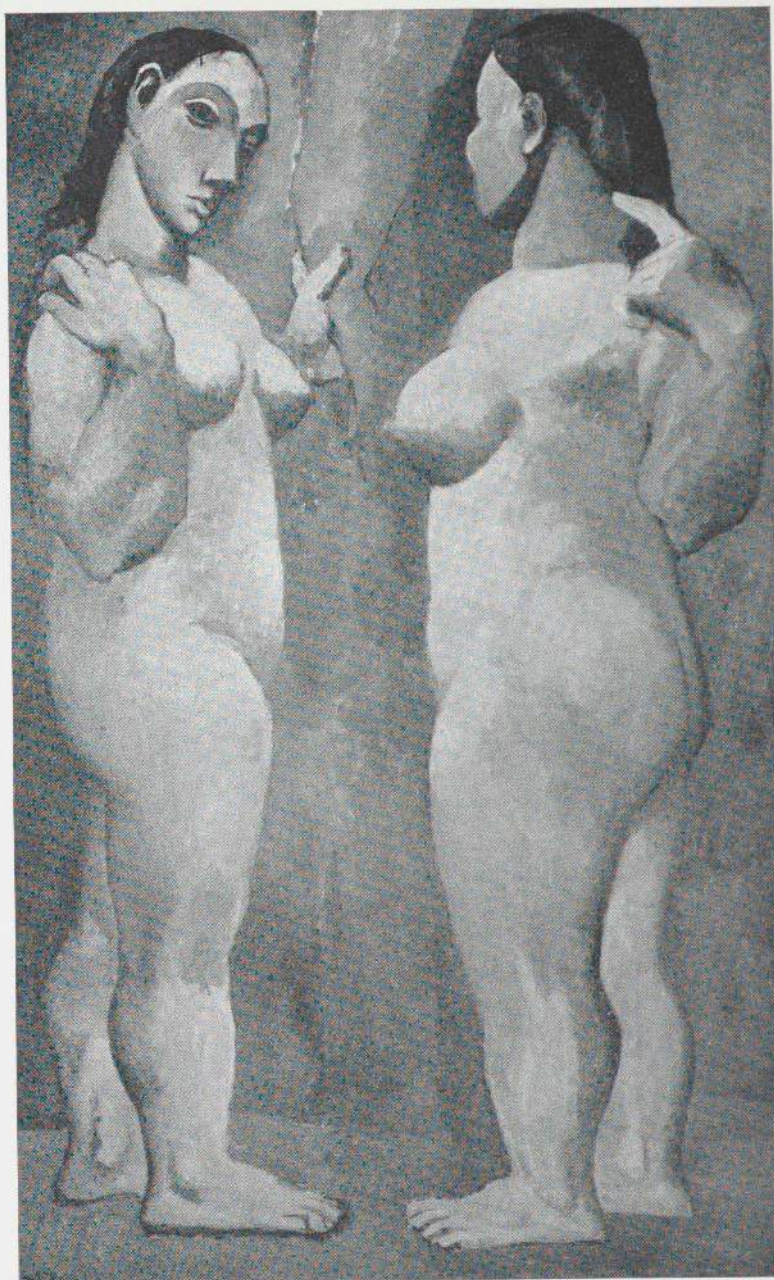
BELOW: *Kneeling Woman Combing her Hair*. (1906). Bronze, 16 $\frac{3}{8}$ " high. Nelson A. Rockefeller, New York



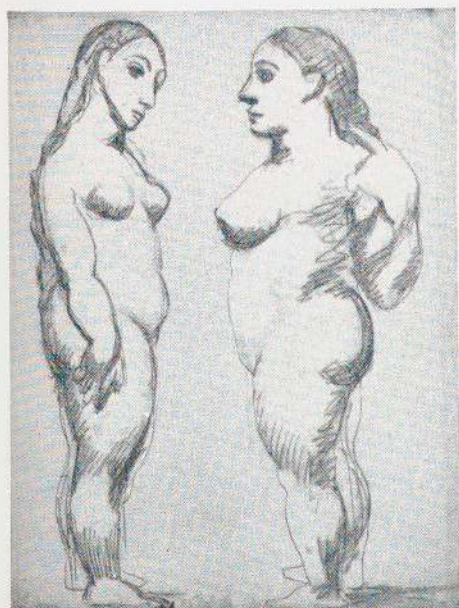
LEFT: *Two Women*. (Paris, late 1906). Charcoal, 24 $\frac{3}{4}$ x 18 $\frac{1}{2}$ ". Mr. and Mrs. Richard S. Davis, Wayzata, Minnesota

RIGHT: *Woman Seated and Woman Standing*. (Paris, late 1906). Charcoal, 24 $\frac{1}{8}$ x 18 $\frac{1}{4}$ ". Philadelphia Museum of Art, Louise and Walter Arensberg Collection





Two Nudes. (Paris, late 1906). Oil on canvas, 59 $\frac{3}{4}$ x 36 $\frac{5}{8}$ ". G. David Thompson, Pittsburgh



Two Nudes. (Paris, late 1906). Pencil and estompe, 24 $\frac{3}{4}$ x 18 $\frac{1}{2}$ ". The Art Institute of Chicago, gift of Mrs. Potter Palmer

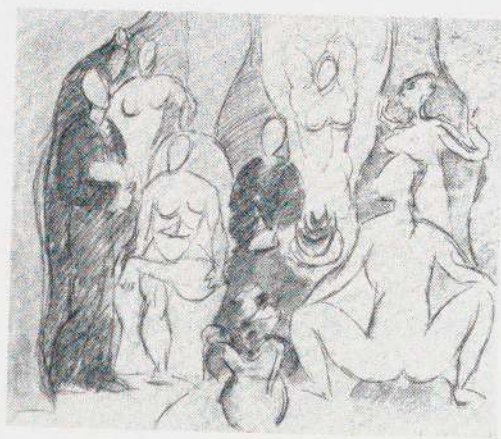
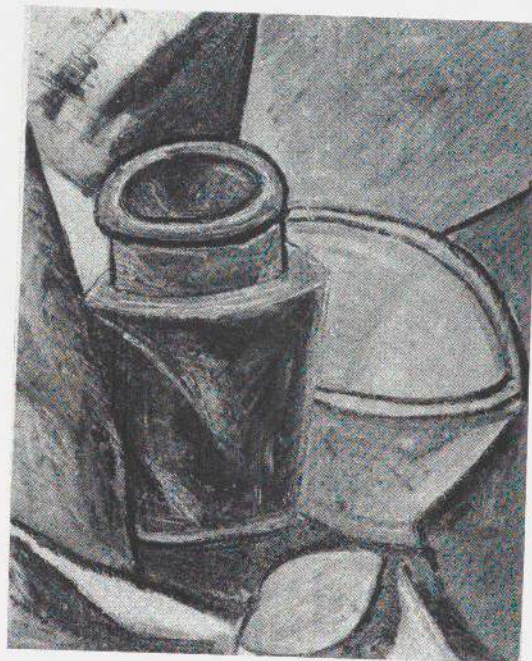


ABOVE: *Harvesters*. (Paris, spring 1907). Oil on canvas, 25 $\frac{5}{8}$ x 31 $\frac{1}{8}$ ". Nelson A. Rockefeller, New York

BELOW LEFT: *Study for "Les Demoiselles d'Avignon."* (Paris, spring) 1907. Charcoal and pastel, 18 $\frac{3}{8}$ x 25". The artist

BELOW RIGHT: *Study for "Les Demoiselles d'Avignon."* (Paris, spring) 1907. Watercolor, 6 $\frac{3}{4}$ x 8 $\frac{3}{4}$ ". Philadelphia Museum of Art, A. E. Gallatin Collection

BELOW: *Jug and Bowl*. (Paris, 1907; presented to Matisse 1907-08). Oil on wood, 24 $\frac{1}{2}$ x 19". Private collection, New York





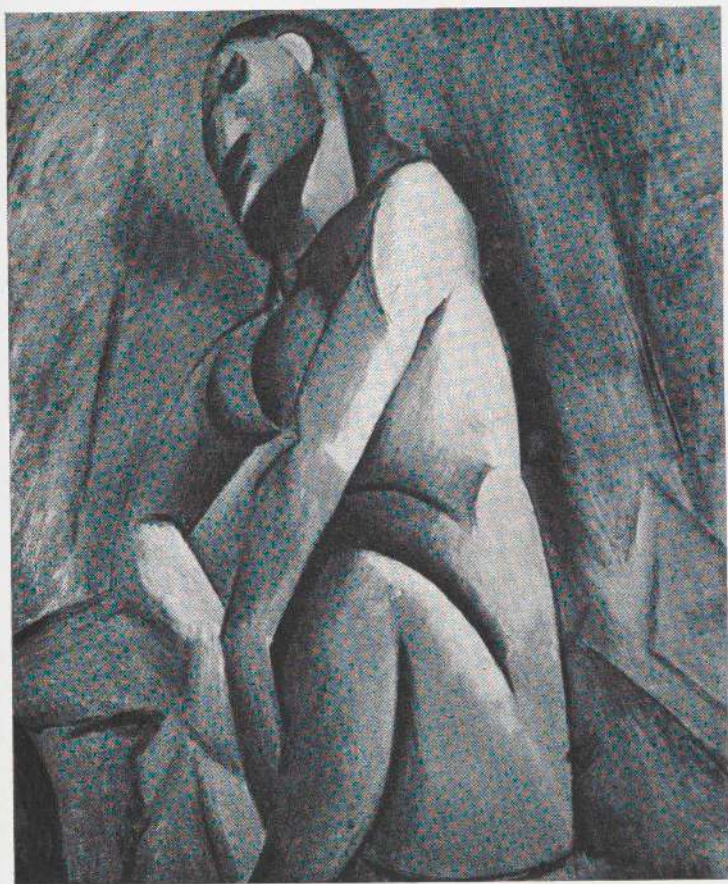
Les Femmes d'Alger (O Version O). (Paris, spring 1907). Oil on canvas, 96 x 92". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest



Woman in Yellow. (Paris, summer 1907). Oil on canvas, $51\frac{1}{4} \times 37\frac{3}{8}$ ". Louise and Joseph Pulitzer, Jr., St. Louis. (Shown in Chicago only)



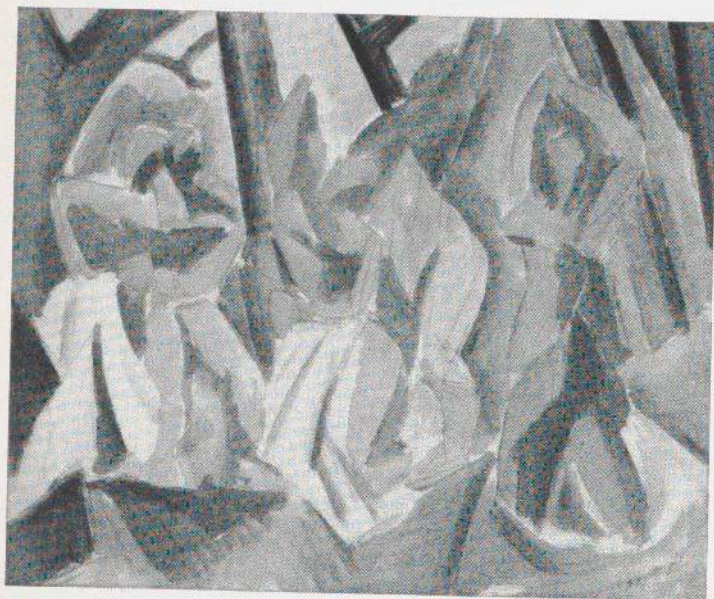
Flowers. (Paris, summer 1907). Oil on canvas, $36\frac{1}{2} \times 28\frac{1}{2}$ ". Mr. and Mrs. Ralph F. Colin, New York



Seated Woman. (Paris, early 1908). Oil on canvas, 28¾ x 23½". Larry Aldrich, New York



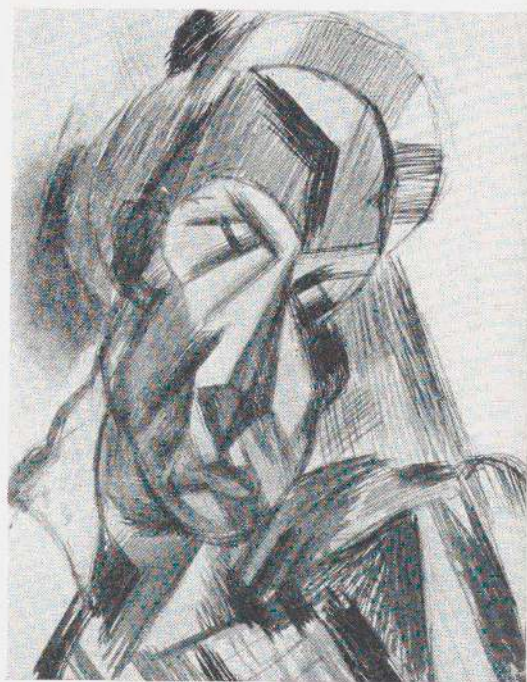
Woman Sleeping. (Paris, spring 1908). Oil on canvas, 32 x 25¼". André Lefèvre, Paris



LEFT: *Bathers in the Forest*. (Paris) 1908. Watercolor, 19 $\frac{1}{8}$ x 23 $\frac{3}{4}$ ". Mrs. Eleanor Rixson Cannon, New York

BELOW LEFT: *Kneeling Figure* (study for a figure composition). (Paris, 1908). Charcoal, 24 $\frac{3}{8}$ x 18 $\frac{1}{2}$ ". Nelson A. Rockefeller, New York

BELOW RIGHT: *Head of a Woman*. (Paris, spring 1909). Black crayon and gouache, 24 $\frac{1}{4}$ x 18 $\frac{3}{4}$ ". The Art Institute of Chicago, Charles L. Hutchinson Memorial (Edward E. Ayer Fund)

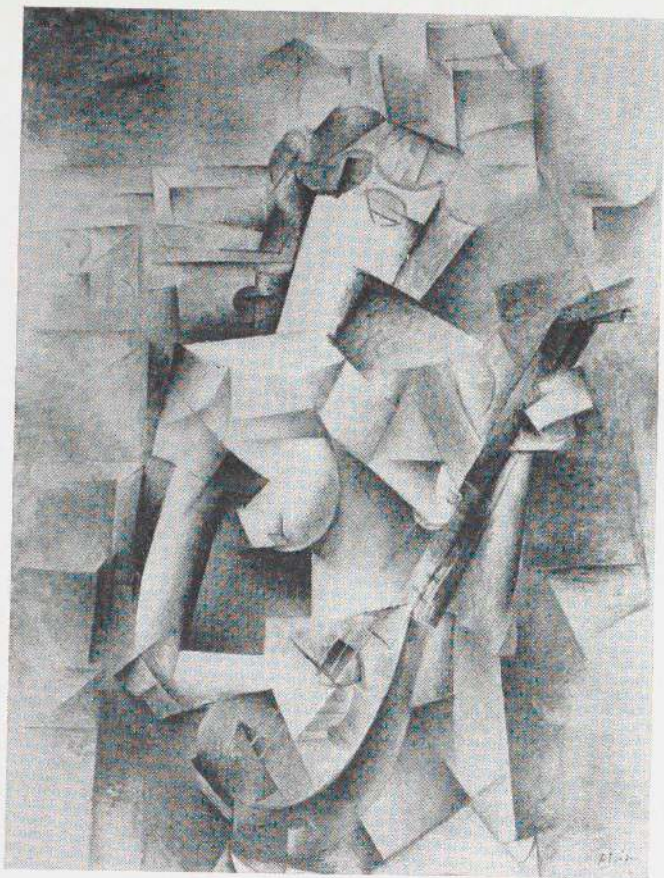




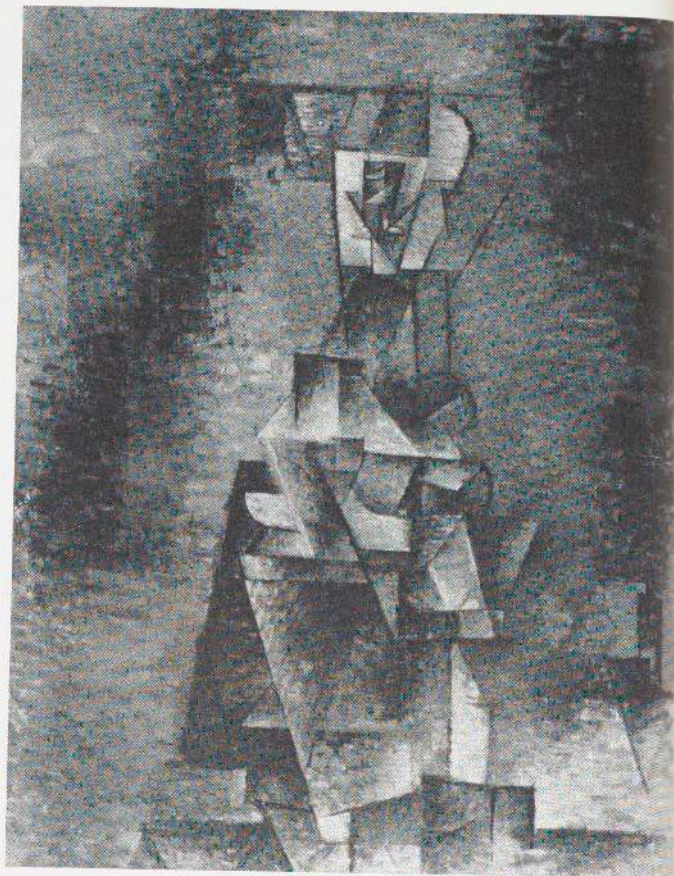
Woman's Head. (1909). Bronze, 16¼" high. The Museum of Modern Art, New York



Woman with Pears. (Horta de San Juan, summer 1909). Oil on canvas, 36 x 28¾". Florene and Samuel Marx, Chicago



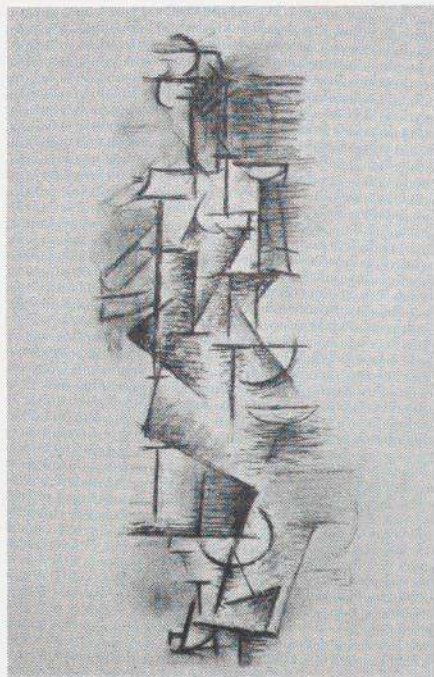
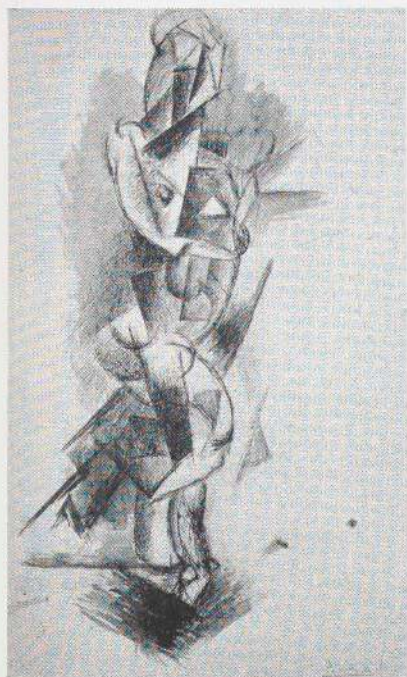
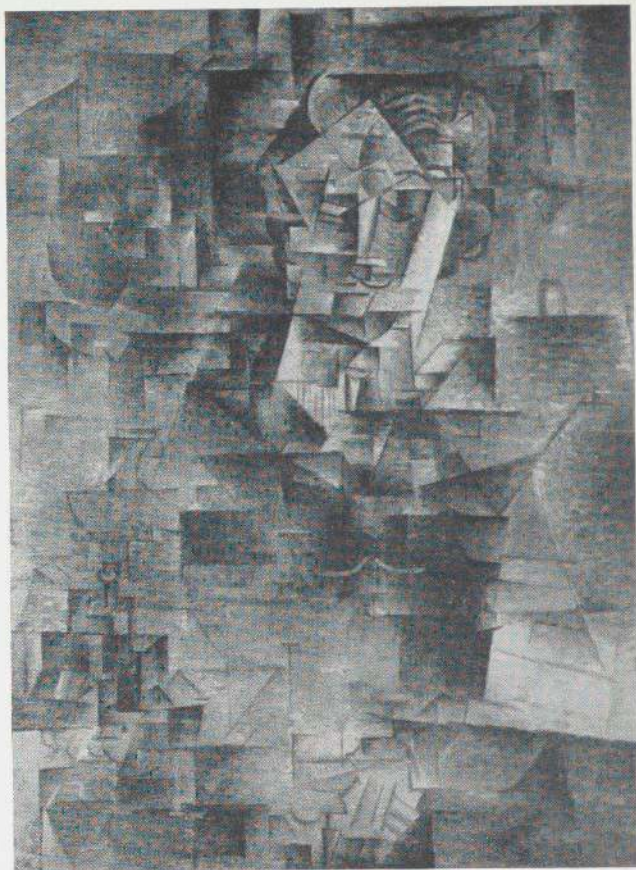
LEFT: *Girl with Mandolin (Fanny Tellier)*. (Paris, early) 1910. Oil on canvas, 39½ x 29". Nelson A. Rockefeller, New York



RIGHT: *Female Nude*. (Paris, late 1910). Oil on canvas, 38¾ x 30¾". Philadelphia Museum of Art, Louise and Walter Arensberg Collection

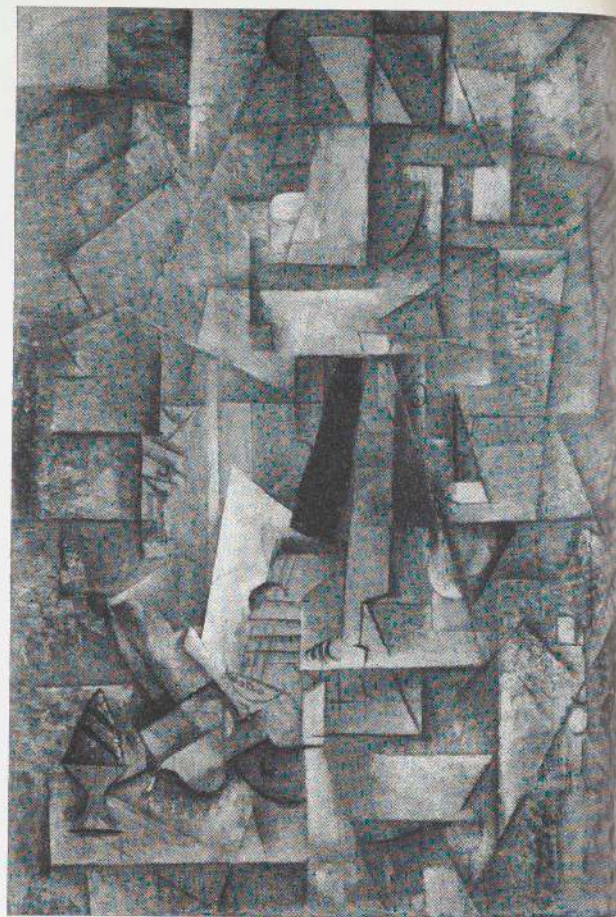
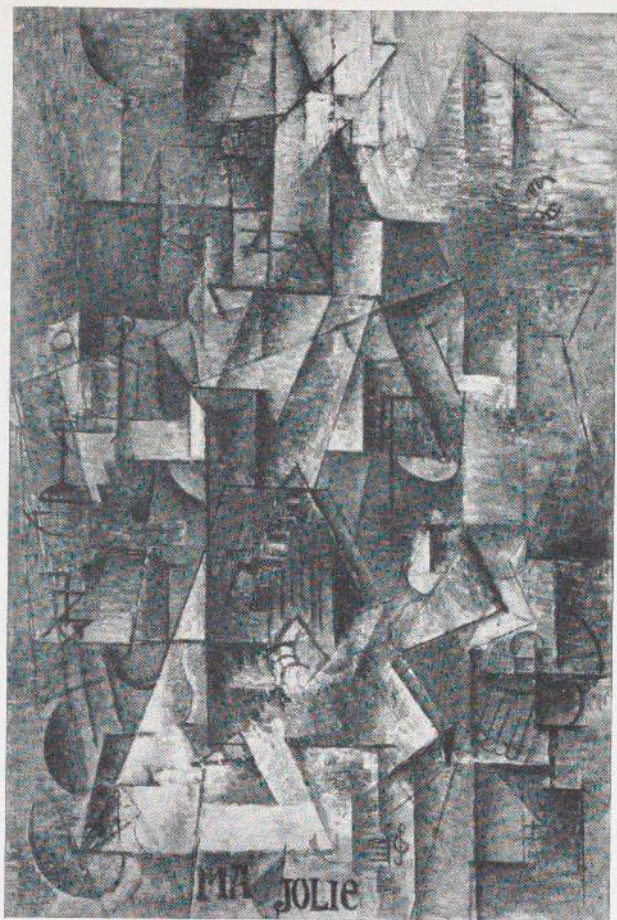
OPPOSITE LEFT: *Female Nude*. (Paris, spring) 1910. Pen and ink and watercolor, 29½ x 18¾". Mr. and Mrs. Richard S. Davis, Wayzata, Minnesota

OPPOSITE RIGHT: *Nude*. (Paris, spring 1910). Charcoal, 19½ x 12¼". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection



ABOVE LEFT: *Wilhelm Uhde*. (Paris, spring 1910). Oil on canvas, 30 $\frac{3}{4}$ x 22 $\frac{3}{4}$ ". Roland Penrose, London

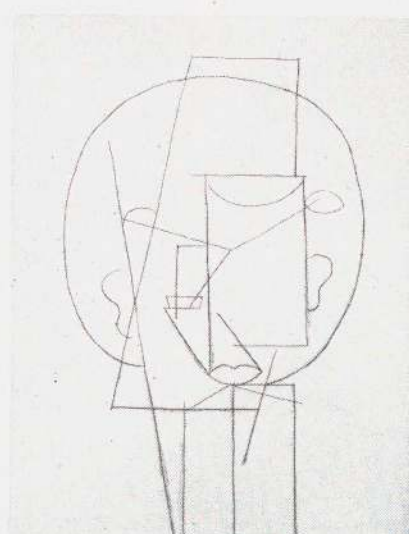
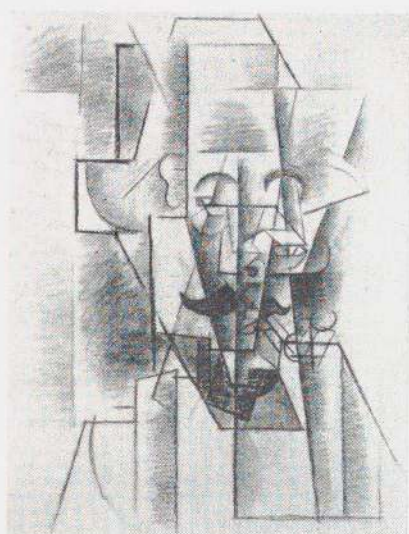
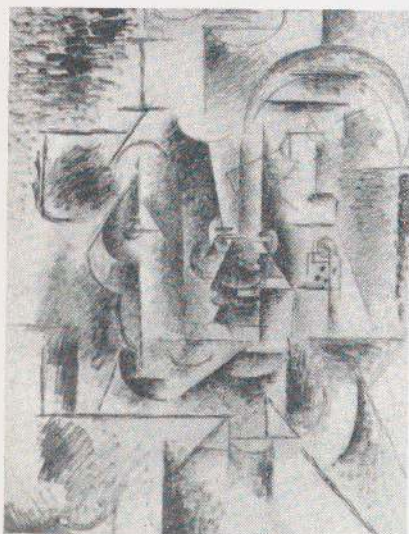
ABOVE RIGHT: *D. H. Kahnweiler*. (Paris, autumn 1910). Oil on canvas, 39 $\frac{5}{8}$ x 28 $\frac{5}{8}$ ". The Art Institute of Chicago, gift of Mrs. Gilbert W. Chapman



BELOW LEFT: *Man with Pipe*. (Céret, summer 1911). Ink wash with charcoal, probably oil, 25 x 18¼". Fogg Art Museum, Harvard University, Cambridge

BELOW CENTER: *Man with Pipe*. (1912). Charcoal, 24½ x 18½". Dr. and Mrs. Israel Rosen, Baltimore

BELOW RIGHT: *Head of a Man*. (Paris, winter 1912-13). Charcoal, 24½ x 18⅝". Private collection, New York



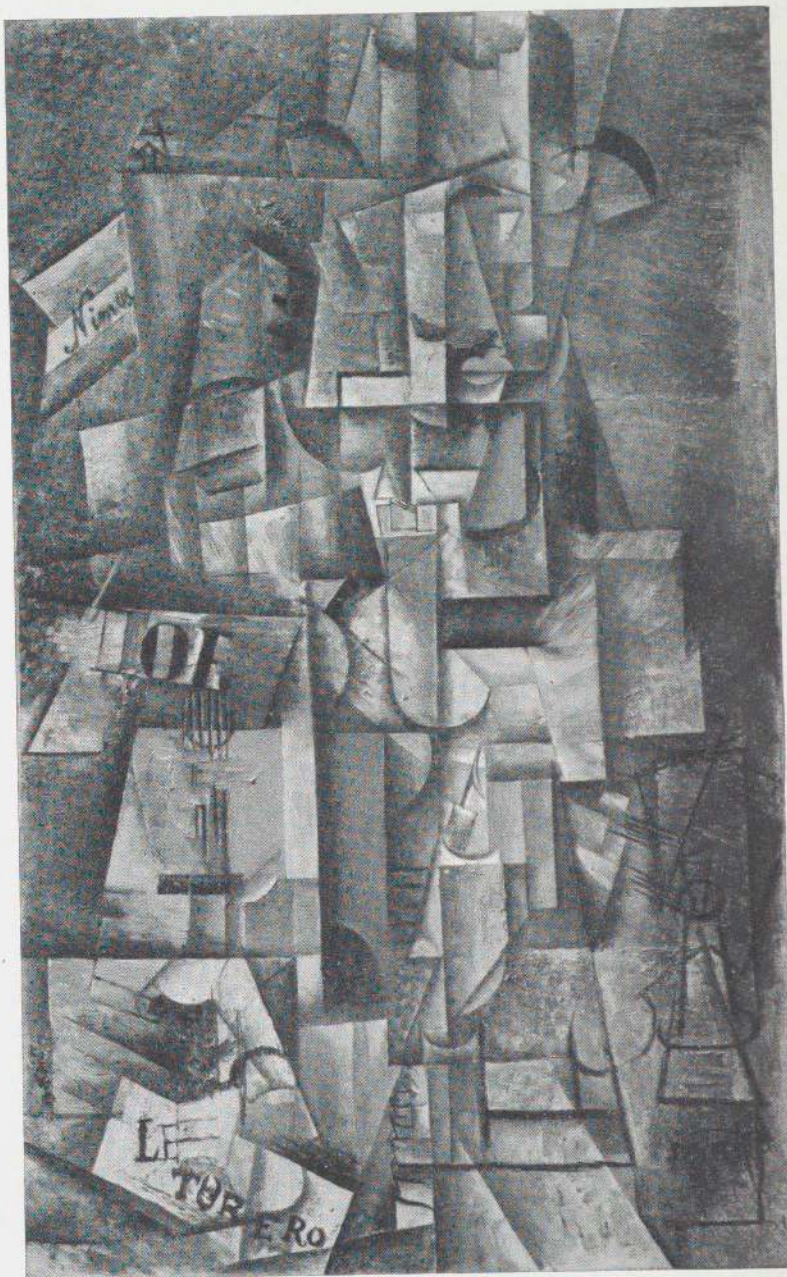
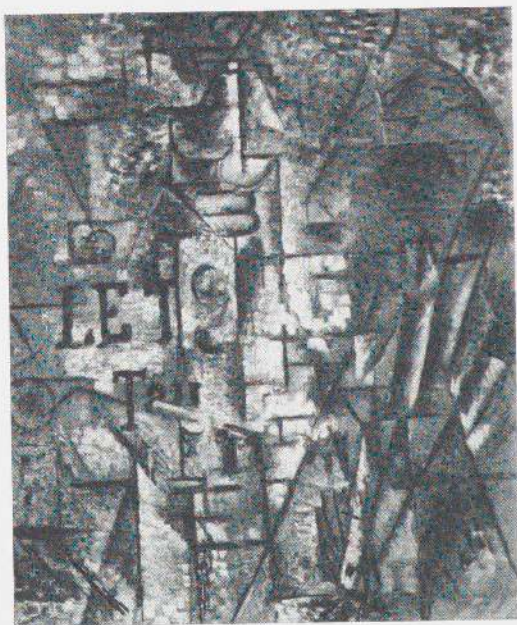
OPPOSITE PAGE

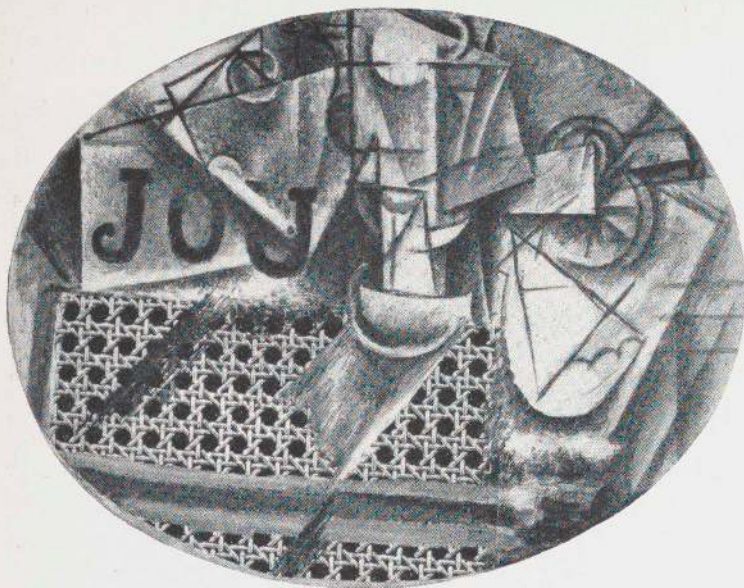
LEFT: "*Ma Jolie*" (woman with zither or guitar). (Paris, winter 1911-12). Oil on canvas, 39 $\frac{3}{8}$ x 25 $\frac{3}{4}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

RIGHT: *Man with Guitar*. Sorgues (summer) 1912 (completed in Paris, spring 1913). Oil on canvas, 51 $\frac{1}{8}$ x 35". Philadelphia Museum of Art, Louise and Walter Arensberg Collection

RIGHT: *Aficionado (Bullfight Fan)*. Sorgues (summer) 1912. Oil on canvas, 53 $\frac{1}{4}$ x 32 $\frac{1}{2}$ ". Oeffentliche Kunstsammlung, Kunstmuseum, Basle

BELOW: "*Le Torero*." Céret (summer 1911). Oil on canvas, 18 $\frac{1}{4}$ x 15". Nelson A. Rockefeller, New York



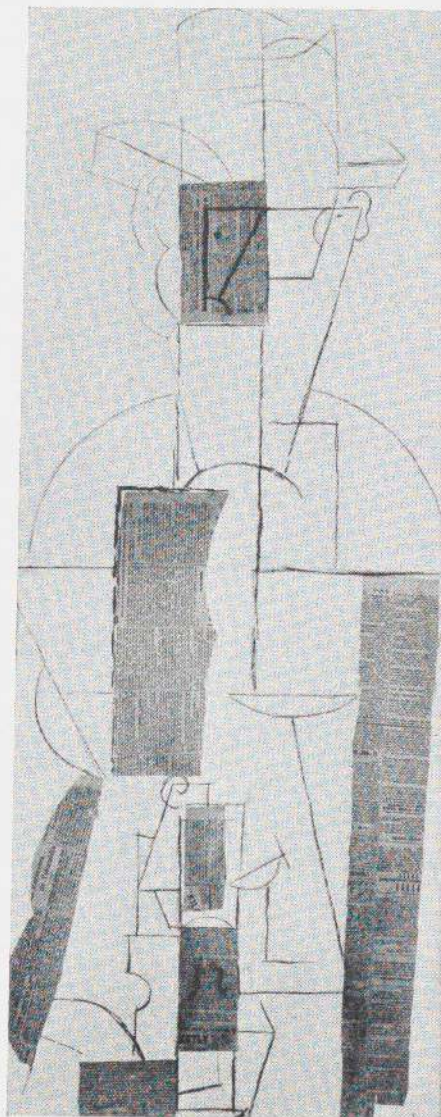
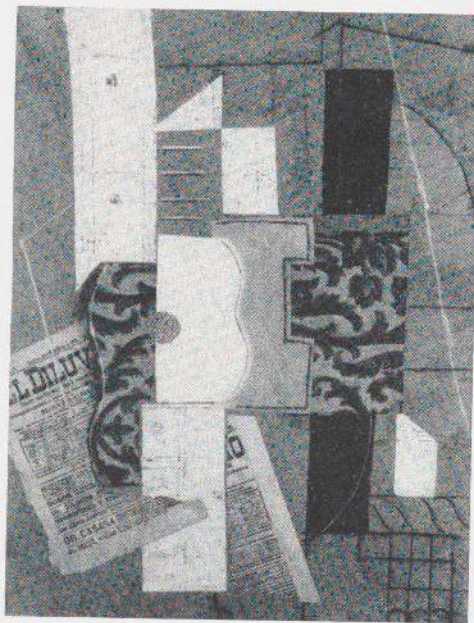
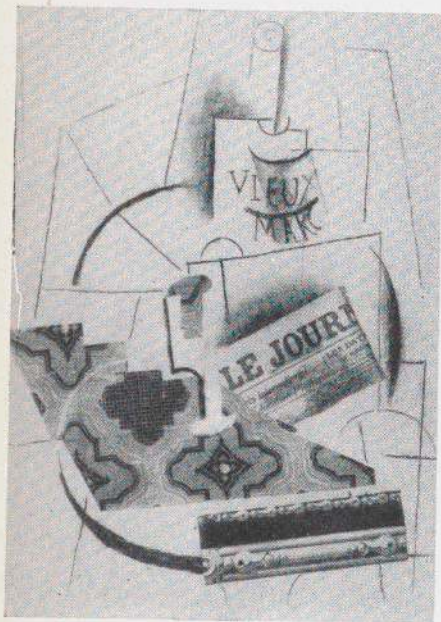


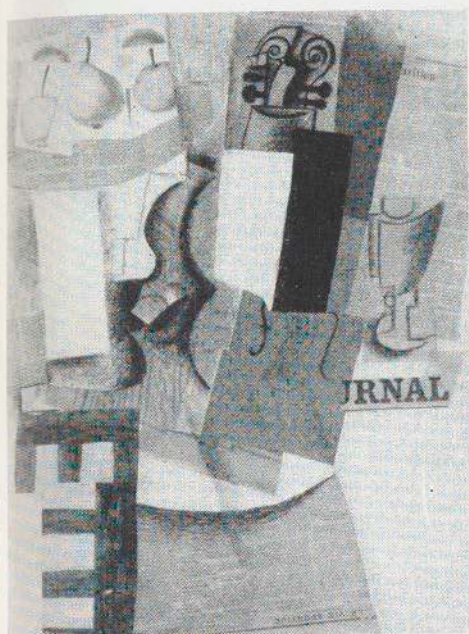
Still Life with Chair Caning. (Paris, winter 1911-12). Oil, pasted oilcloth simulating chair caning on canvas, 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ " (oval). The artist

BELOW LEFT: *Bottle of "Vieux Marc," Glass, Newspaper.* (Céret, spring 1912). Charcoal and pasted papers, 24 $\frac{3}{8}$ x 18 $\frac{1}{2}$ ". Mme Marie Cuttoli, Paris

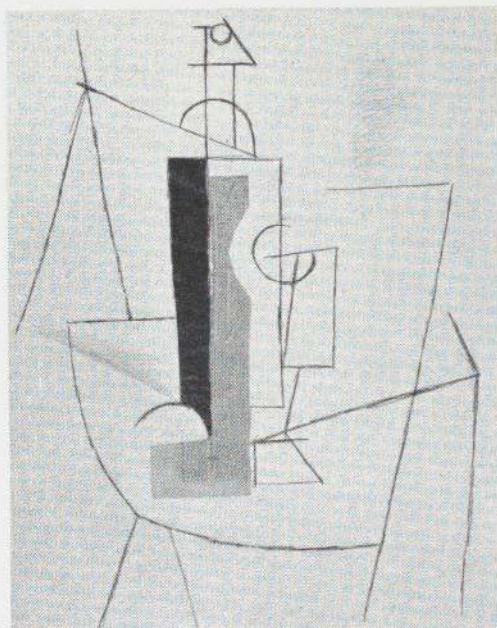
BELOW CENTER: *Guitar.* (Spring 1912). Charcoal and pasted papers, 24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ " (sight). Nelson A. Rockefeller, New York

RIGHT: *Man with Violin.* (Paris, winter 1912-13). Charcoal and pasted papers, 48 $\frac{3}{8}$ x 18 $\frac{1}{8}$ ". G. David Thompson, Pittsburgh

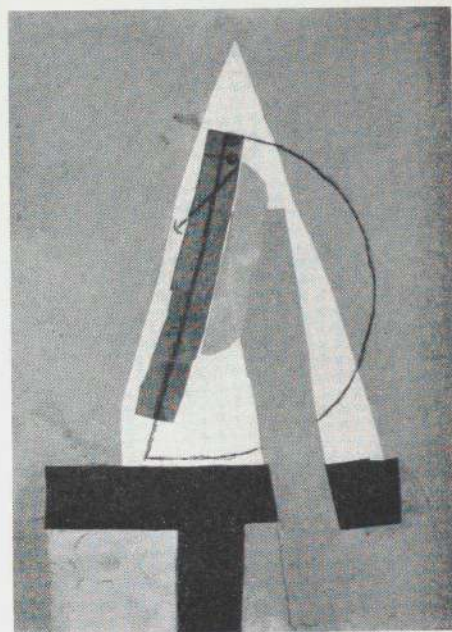




ABOVE LEFT: *Violin and Fruit*. (Paris, 1913). Charcoal and pasted papers, 25½ x 19½". Philadelphia Museum of Art, A. E. Gallatin Collection



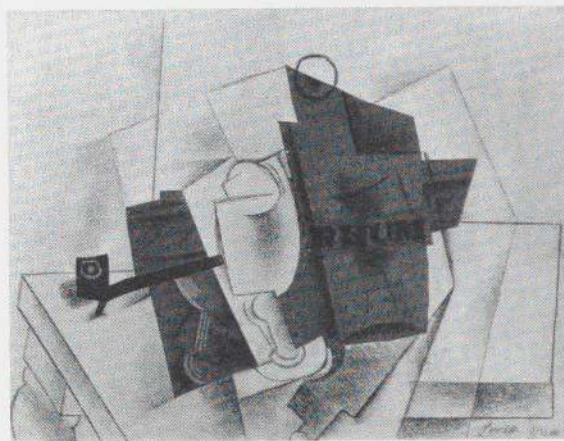
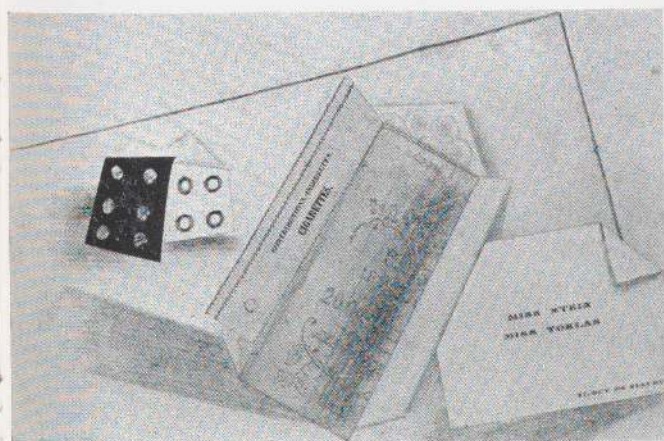
ABOVE CENTER: *Still Life (Bottle and Glass)*. (Paris, winter 1912-13). Charcoal, ink and pasted paper, 24¾ x 19¼". The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection

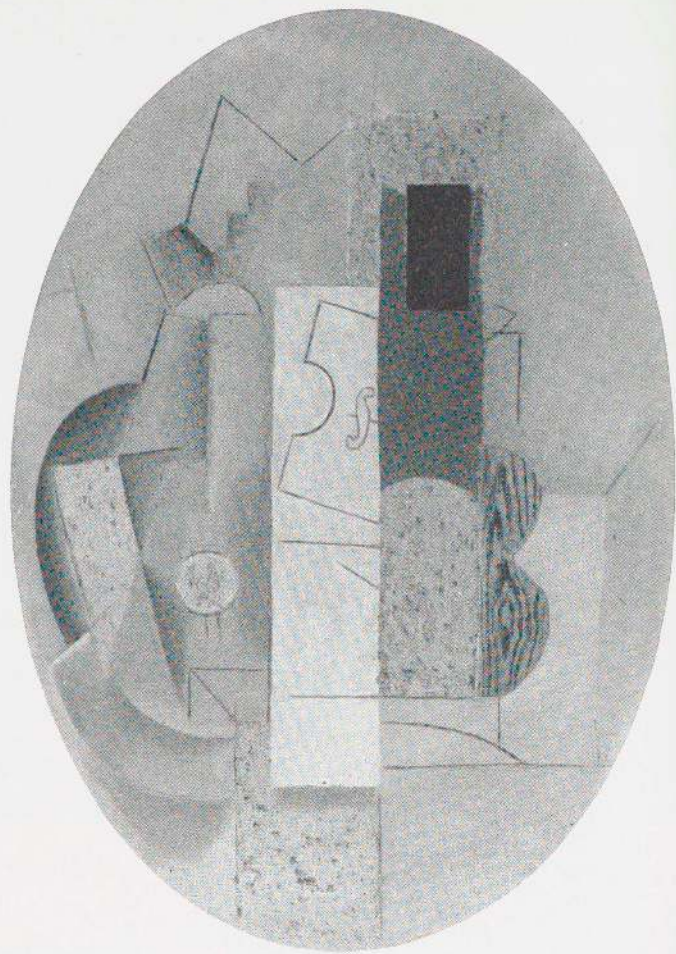
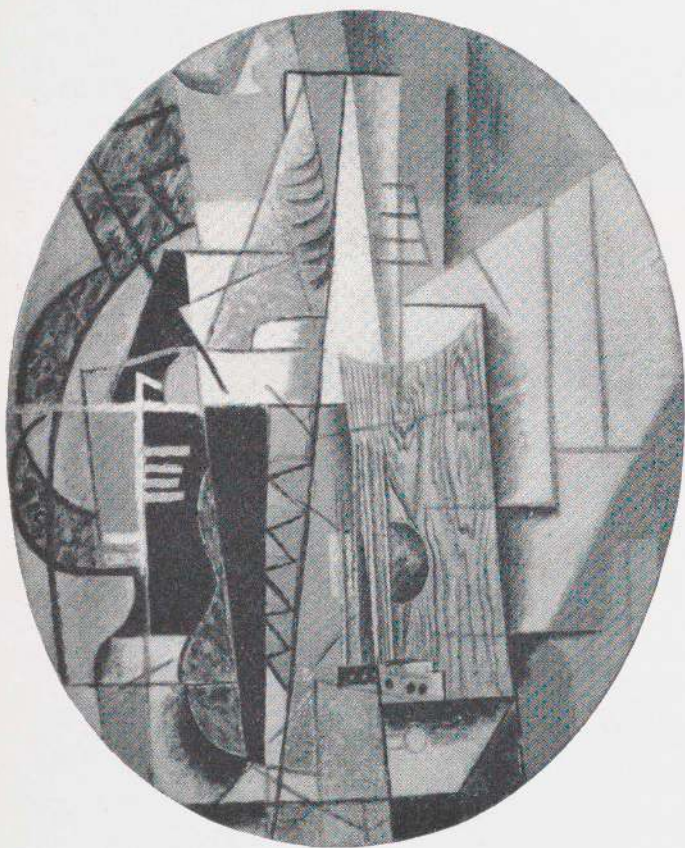


ABOVE RIGHT: *Head*. (Paris, 1914?). Charcoal and pasted papers on cardboard, 17½ x 13¾". Roland Penrose, London

BELOW LEFT: *Still Life with Calling Card*. (Paris, 1914). Pencil and pasted papers, 5½ x 8¼". Mrs. Gilbert W. Chapman, New York

BELOW RIGHT: *Pipe, Glass, Bottle of Rum*. (Paris, 1914). Pencil, gouache and pasted papers on cardboard, 15¾ x 20¾". The Museum of Modern Art, New York, gift of Mr. and Mrs. Daniel Saidenberg

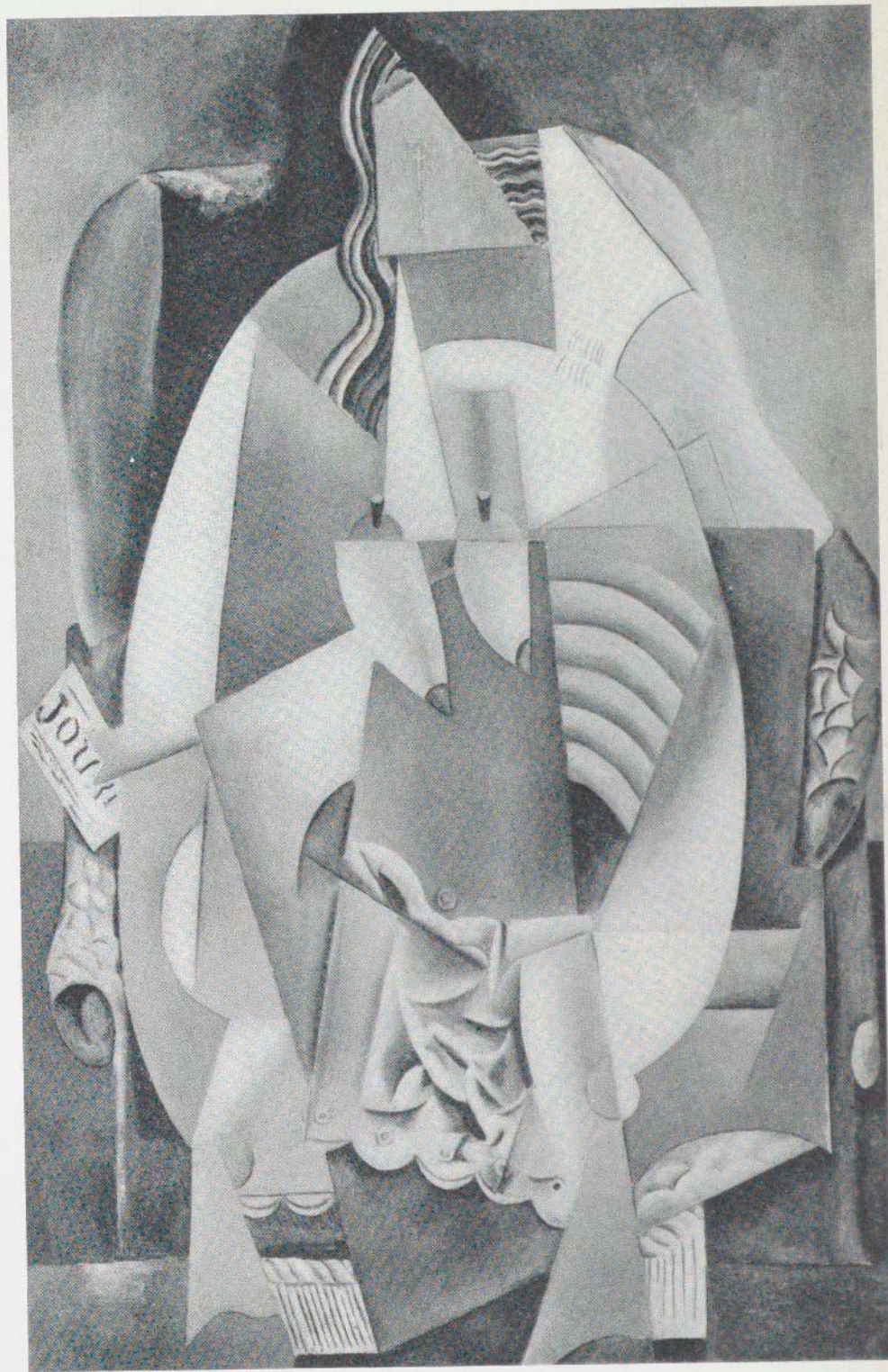




ABOVE: *Violin and Guitar*. (Paris, early) 1913. Pasted cloth, oil, pencil and plaster on canvas, 36 x 25" (oval). Philadelphia Museum of Art, Louise and Walter Arensberg Collection

LEFT: *Guitar*. Sorgues (summer 1912). Oil on canvas, 28½ x 23½" (oval). Nasjonalgalleriet, Oslo

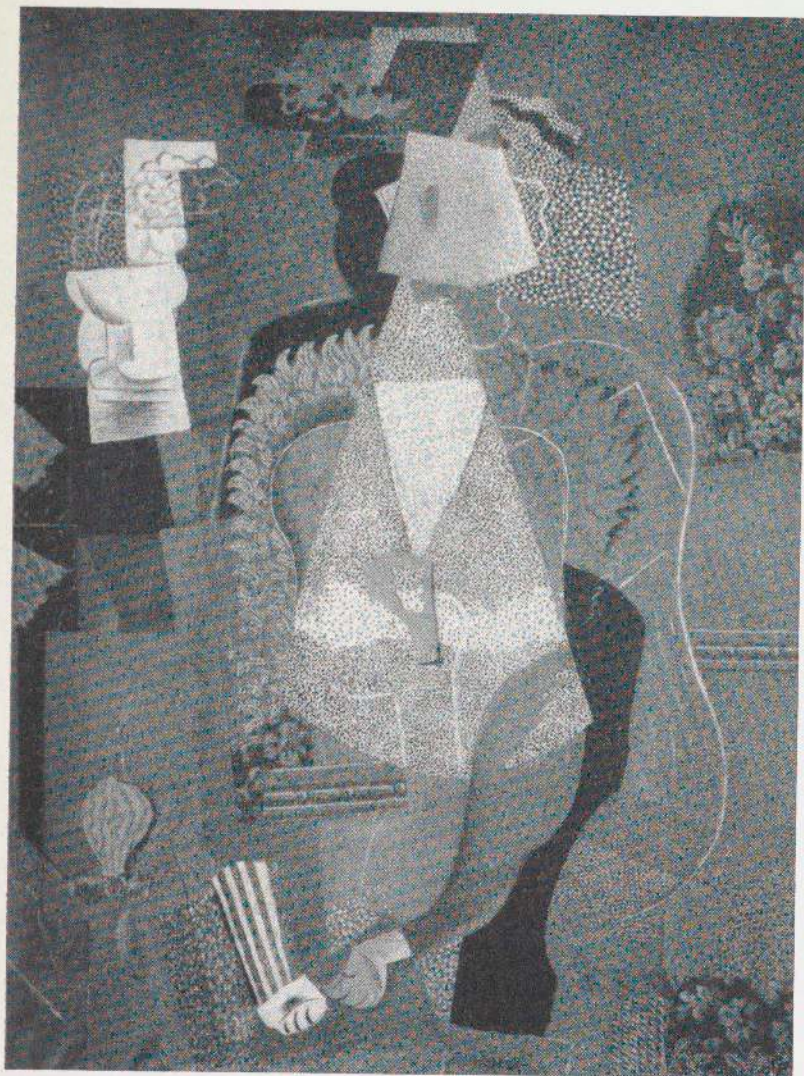
Man with Hat. (Paris, December 1912). Charcoal, ink and pasted papers, 24½ x 18½". (Reproduced Zervos II, no. 398 and Picasso 50, p. 80). The Museum of Modern Art, New York



Woman in an Armchair. Paris, (late) 1913. Oil on canvas, 58¼ x 39". Mrs. Ingeborg Pudelko Eichmann, Florence



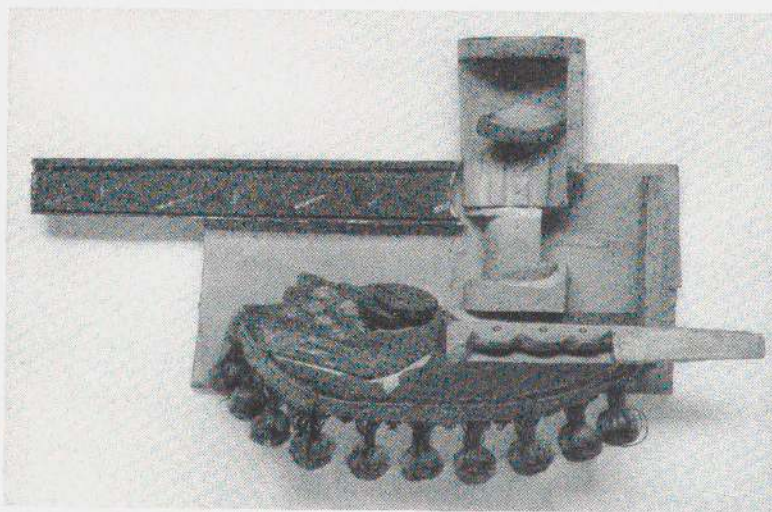
LEFT: *Bird*. (Late 1913). Oil on canvas, 13 x 5⅞". Private collection, New York



ABOVE: *Glass of Absinth.* (1914). Painted bronze and silver spoon, 7 $\frac{1}{8}$ " high. The Museum of Modern Art, New York, gift of Mrs. Louise Smith

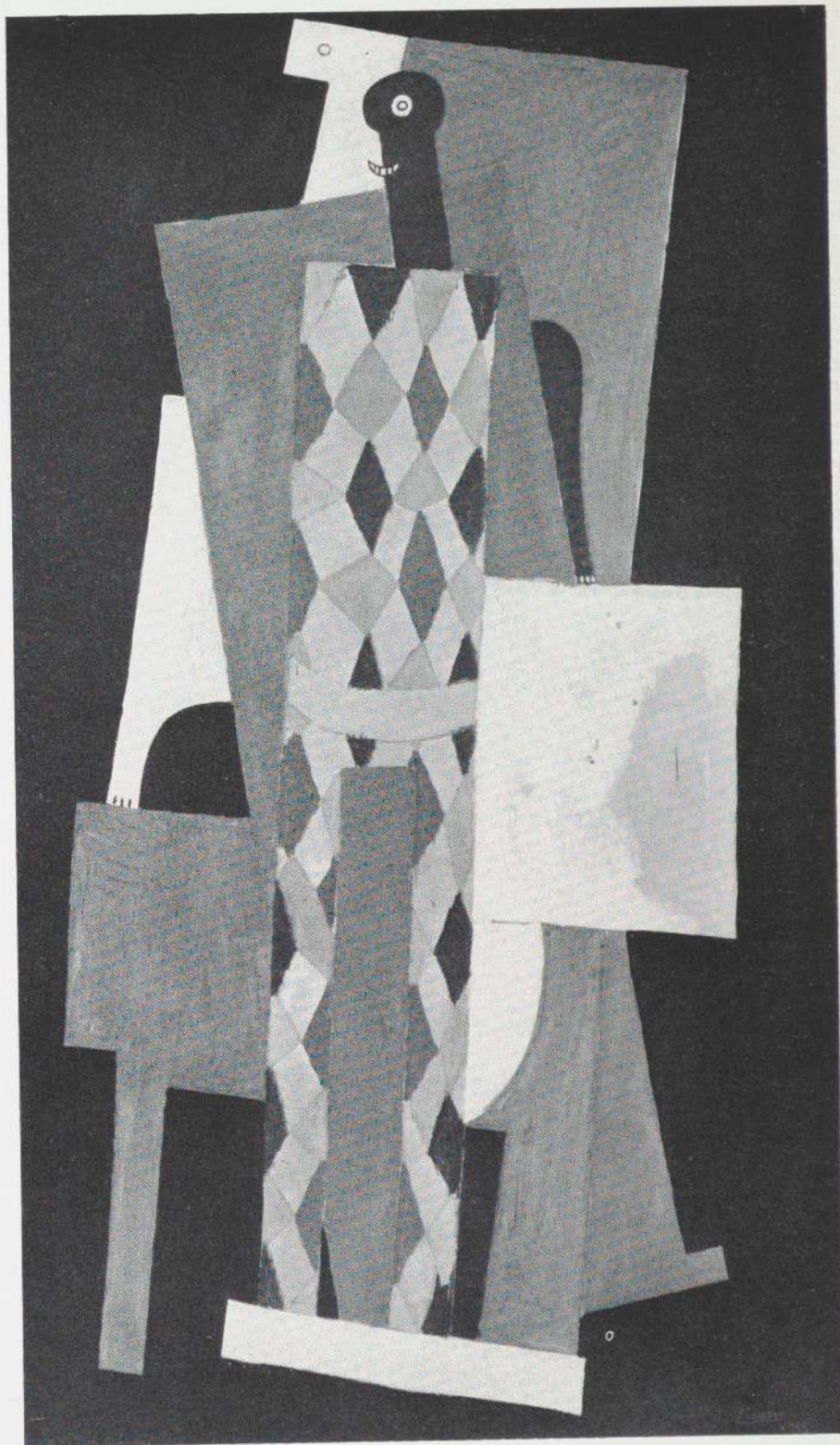
LEFT: *Portrait of a Girl. Avignon,* 1914. Oil on canvas, 51 $\frac{1}{4}$ x 38 $\frac{1}{8}$ ". Georges A. Salles, Paris

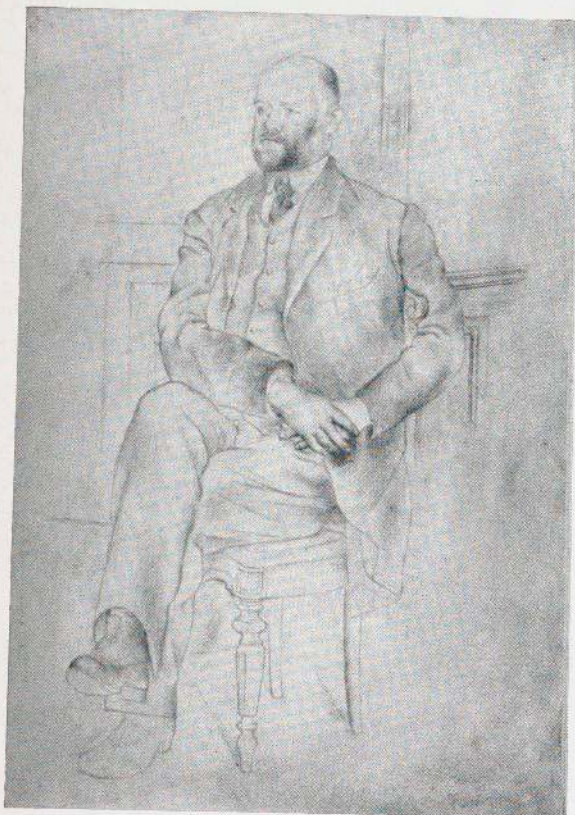
BELOW: *Still Life.* (1914). Painted wood with upholstery fringe, 13 $\frac{1}{8}$ " long. Roland Penrose, London



Harlequin. (Paris, late) 1915. Oil on canvas, 72¼ x 41¾".
The Museum of Modern Art, New York, acquired
through the Lillie P. Bliss Bequest

BELOW: *Head of a Young Man.* (Paris). 1915. Oil on
wood, 10 x 7¼". Fine Arts Associates, New York





LEFT: *Ambroise Vollard*. Paris, August 1915. Pencil, 18 $\frac{3}{8}$ x 12 $\frac{1}{2}$. The Metropolitan Museum of Art, New York, Whittelsey Fund

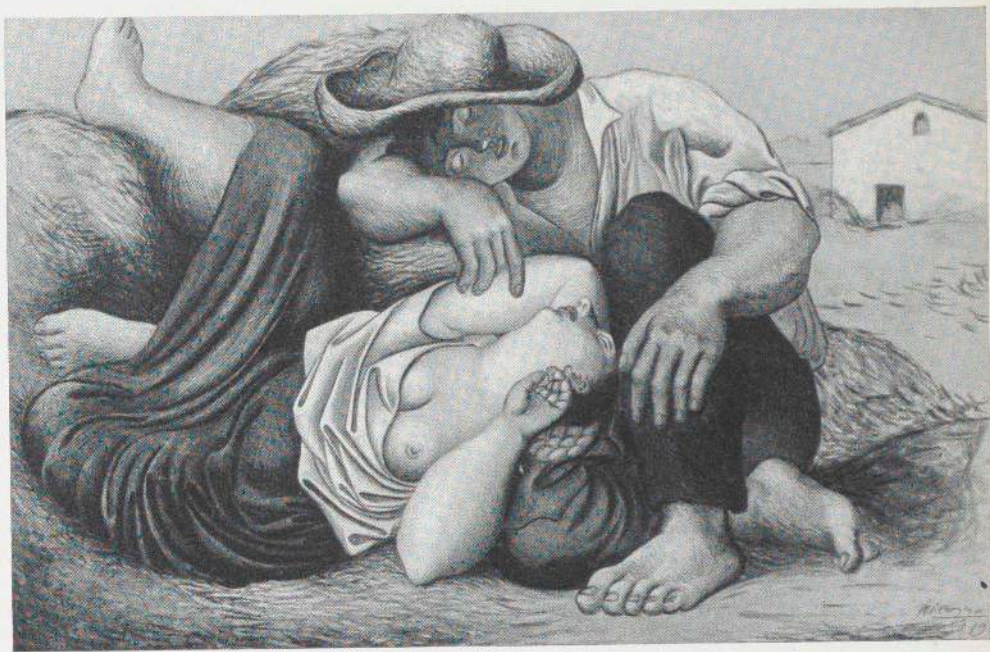
BELOW LEFT: *Diaghilev and Selisburg*. (1919). Pencil, 24 $\frac{7}{8}$ x 18 $\frac{3}{8}$ ". The artist

BELOW RIGHT: *Three Ballerinas*. (Paris, 1919). Pencil and charcoal, 23 $\frac{1}{8}$ x 17 $\frac{3}{8}$ ". The artist

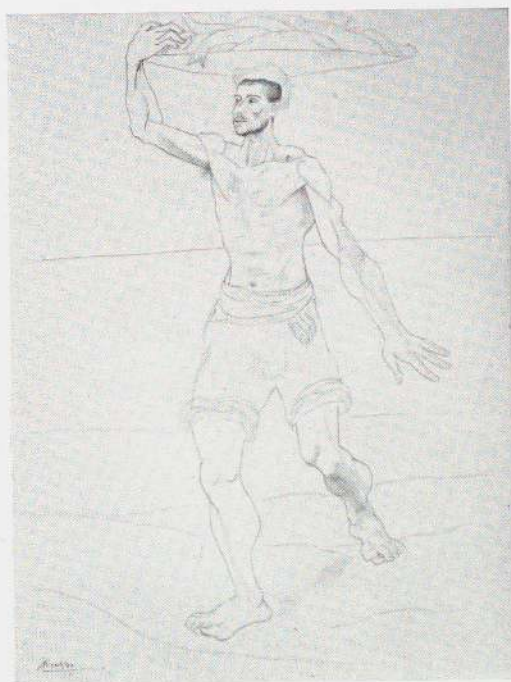


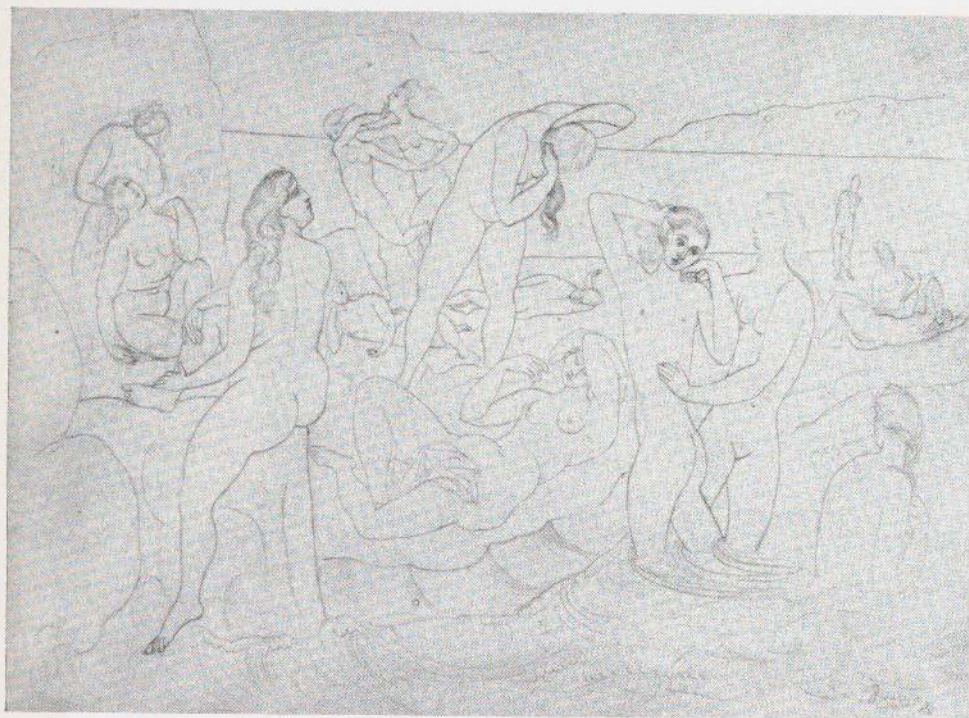
BELOW LEFT: *Two Peasants (Bride and Groom)*. (Paris) 1919. Conté crayon 23½ x 18¼". Santa Barbara Museum of Art, gift of Wright Ludington

BELOW RIGHT: *Fisherman*. (Biarritz?) 1918. Pencil, 13¾ x 10" (sight). Private collection, New York



Sleeping Peasants. (Paris) 1919. Gouache, 12¼ x 19¼". The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund



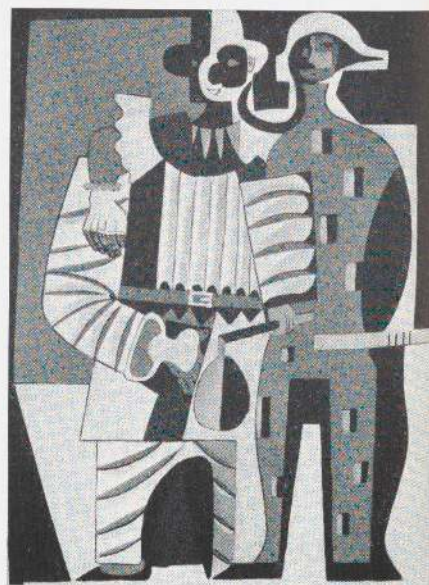
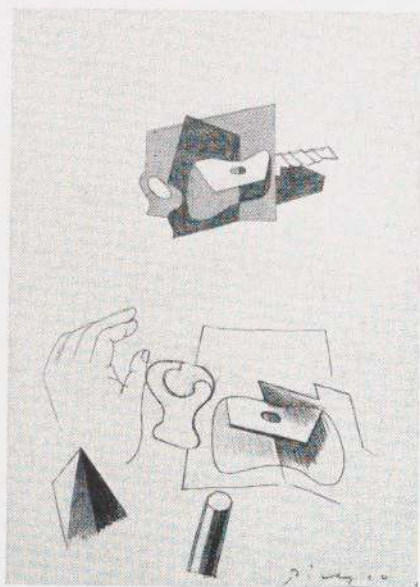


LEFT: *Bathers*. (Biarritz) 1918. Pencil, $9\frac{1}{8} \times 12\frac{1}{4}$ ". Fogg Art Museum, Harvard University, Cambridge, Meta and Paul J. Sachs Collection

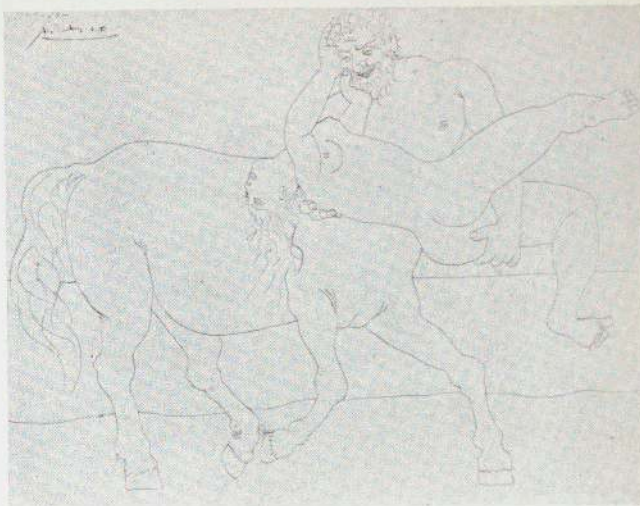
BELOW LEFT: *Page of Sketches*. (1919). Pencil, $12\frac{1}{2} \times 8\frac{3}{8}$ ". Mrs. Culver Orswell, Pomfret Center, Connecticut

BELOW CENTER: *Pierrot and Harlequin*. (Paris) 1918. Pencil, $10\frac{1}{4} \times 7\frac{1}{2}$ ". The Art Institute of Chicago, given in memory of Charles B. Goodspeed by Mrs. Gilbert W. Chapman

BELOW RIGHT: *Pierrot and Harlequin*. (Juan-les-Pins, summer 1920). Gouache, $10\frac{1}{8} \times 7\frac{3}{4}$ ". Mrs. Gilbert W. Chapman, New York



TOP: *Nessus and Dejanira*. (Juan-les-Pins) 12 September 1920. Pencil, $8\frac{1}{4} \times 10\frac{1}{4}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest



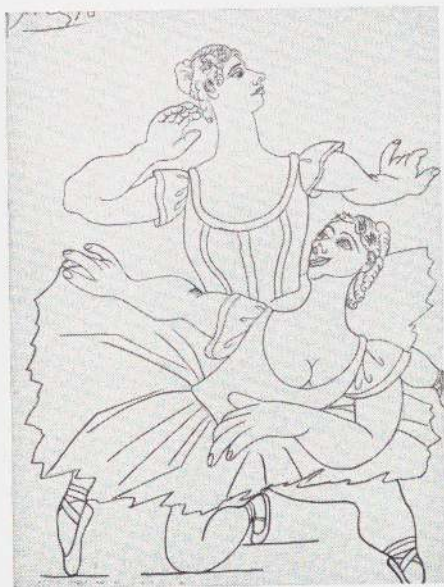
CENTER: *Nessus and Dejanira*. (Juan-les-Pins) 22 September 1920. Silverpoint, $8\frac{3}{4} \times 10\frac{5}{8}$ ". Nelson A. Rockefeller, New York



BELOW RIGHT: *Nessus and Dejanira with a Satyr*. (Juan-les-Pins) 12 September 1920. Watercolor, $8\frac{1}{2} \times 11\frac{1}{4}$ ". Private collection, New York

BELOW LEFT: *Two Ballet Dancers*. (London, summer 1919). Pencil, $12\frac{1}{4} \times 9\frac{1}{4}$ ". Mr. and Mrs. Victor W. Ganz, New York

Study of a Hand. (Paris) 20 January 1921. Pastel, $8\frac{1}{2} \times 12\frac{1}{2}$ ". (Reproduced Zervos IV, no. 239 and Picasso 50, p. 119). Nelson A. Rockefeller, New York

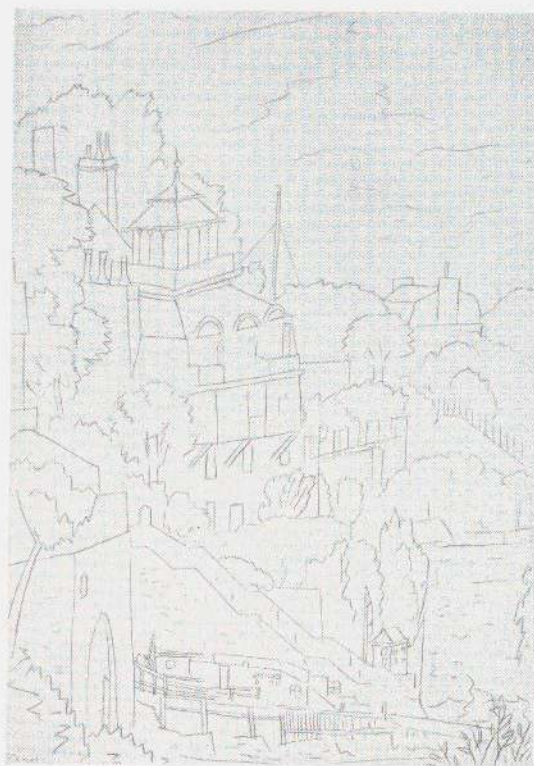




Three Musicians. (Fontainebleau, summer) 1921. Oil on canvas, 80 x 74". Philadelphia Museum of Art, A. E. Gallatin Collection



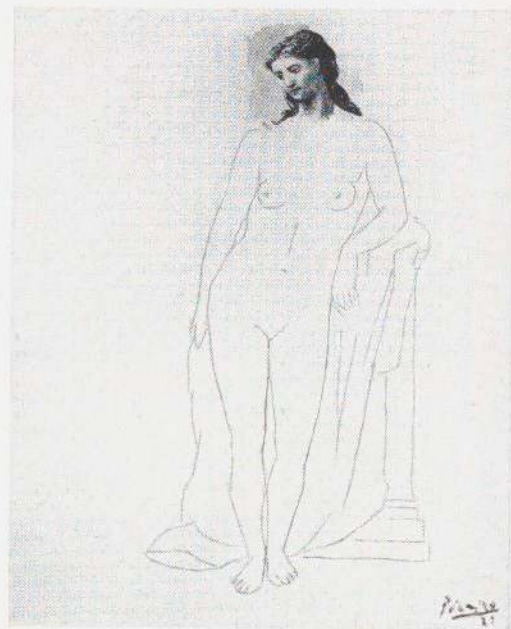
Three Musicians. Fontainebleau (summer) 1921. Oil on canvas, 79 x 87¾". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

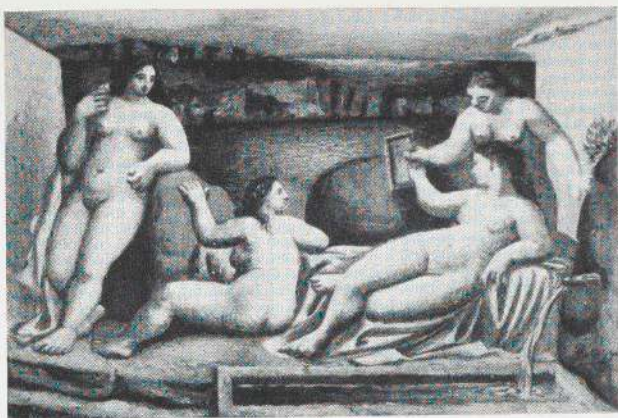


ABOVE LEFT: *Dr. Claribel Cone*. 14 July 1922. Pencil, $24\frac{3}{4} \times 19\frac{1}{4}$ ".
The Baltimore Museum of Art, Cone Collection

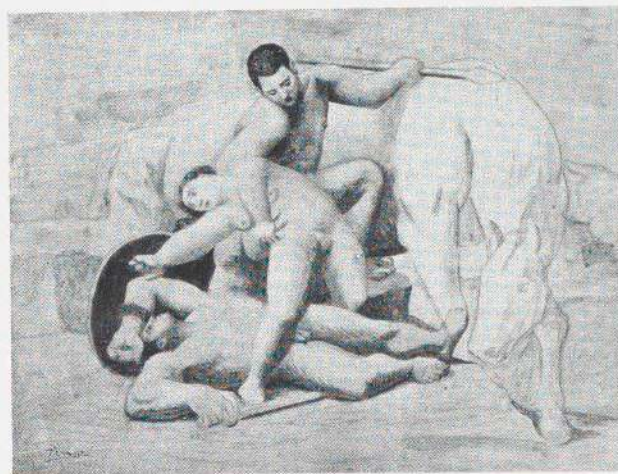
ABOVE RIGHT: *St. Servan, near Dinard*. (1922). Pencil, $16\frac{1}{8} \times 11\frac{1}{8}$ "
(Sight). Mr. and Mrs. Justin K. Thannhauser, New York

RIGHT: *Standing Nude*. 1922. Oil on canvas, $10\frac{1}{4} \times 8\frac{1}{2}$ ". Private
collection, New York





LEFT, ABOVE: *Four Bathers*. 1921. Tempera on wood, 4 x 6". Private collection, New York

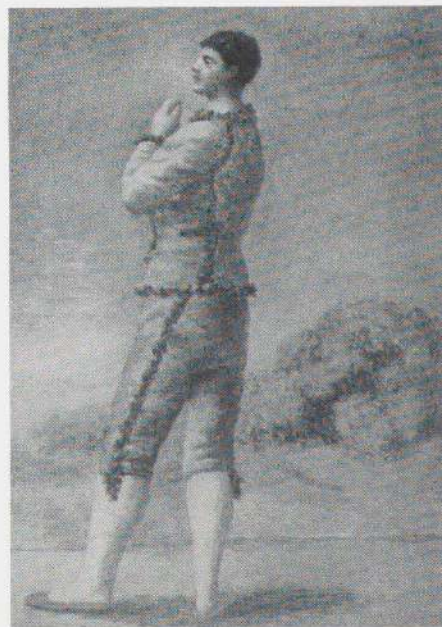
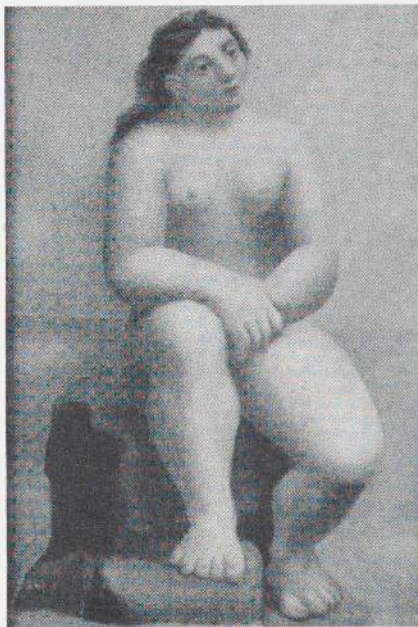
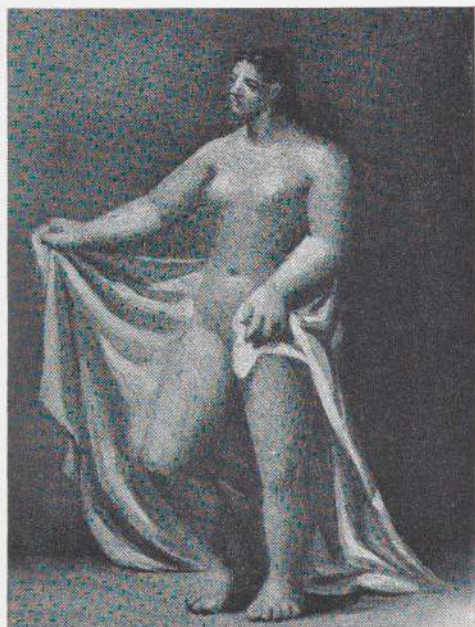


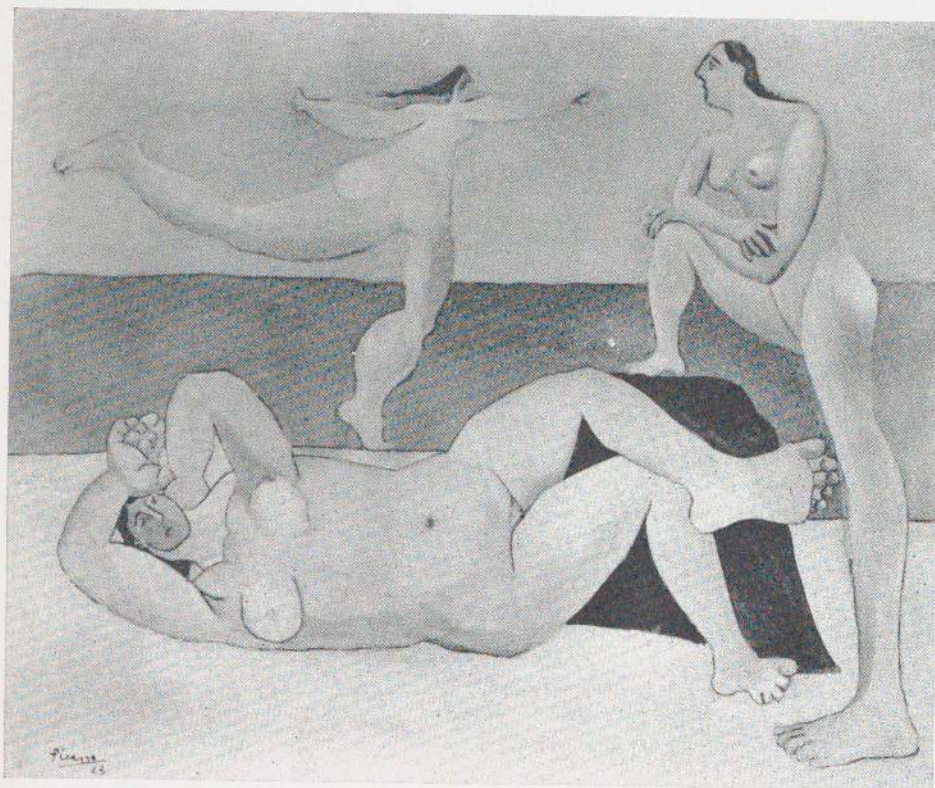
LEFT, BELOW: *The Rape*, 1920. Tempera on wood, 9 $\frac{3}{8}$ x 12 $\frac{7}{8}$ ". Philip L. Goodwin, New York

BELOW LEFT: *Standing Nude*. (Dinard) 1922. Oil on wood, 7 $\frac{1}{2}$ x 5 $\frac{1}{2}$ ". Wadsworth Atheneum, Hartford

BELOW CENTER: *Nude Seated on a Rock*. (1921). Tempera on wood, 5 $\frac{3}{8}$ x 3 $\frac{3}{8}$ ". Mr. and Mrs. James Thrall Soby, New Canaan, Conn.

BELOW RIGHT: *Actor in Green*. 1922. Gouache on paper, 6 $\frac{3}{8}$ x 4 $\frac{1}{2}$ ". Stephen C. Clark, New York





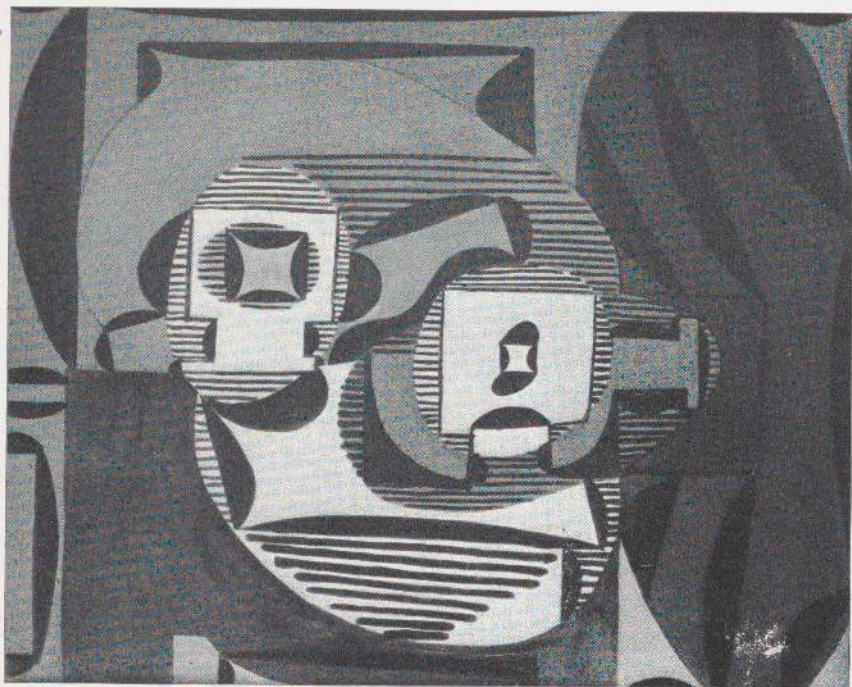
By the Sea. (Juan-les-Pins, summer 1920) dated by error "1923." Oil on wood, 32 x 39½". G. David Thompson, Pittsburgh



The Race. (Paris, 1922). Tempera on wood, 12⅞ x 16¼".
The artist



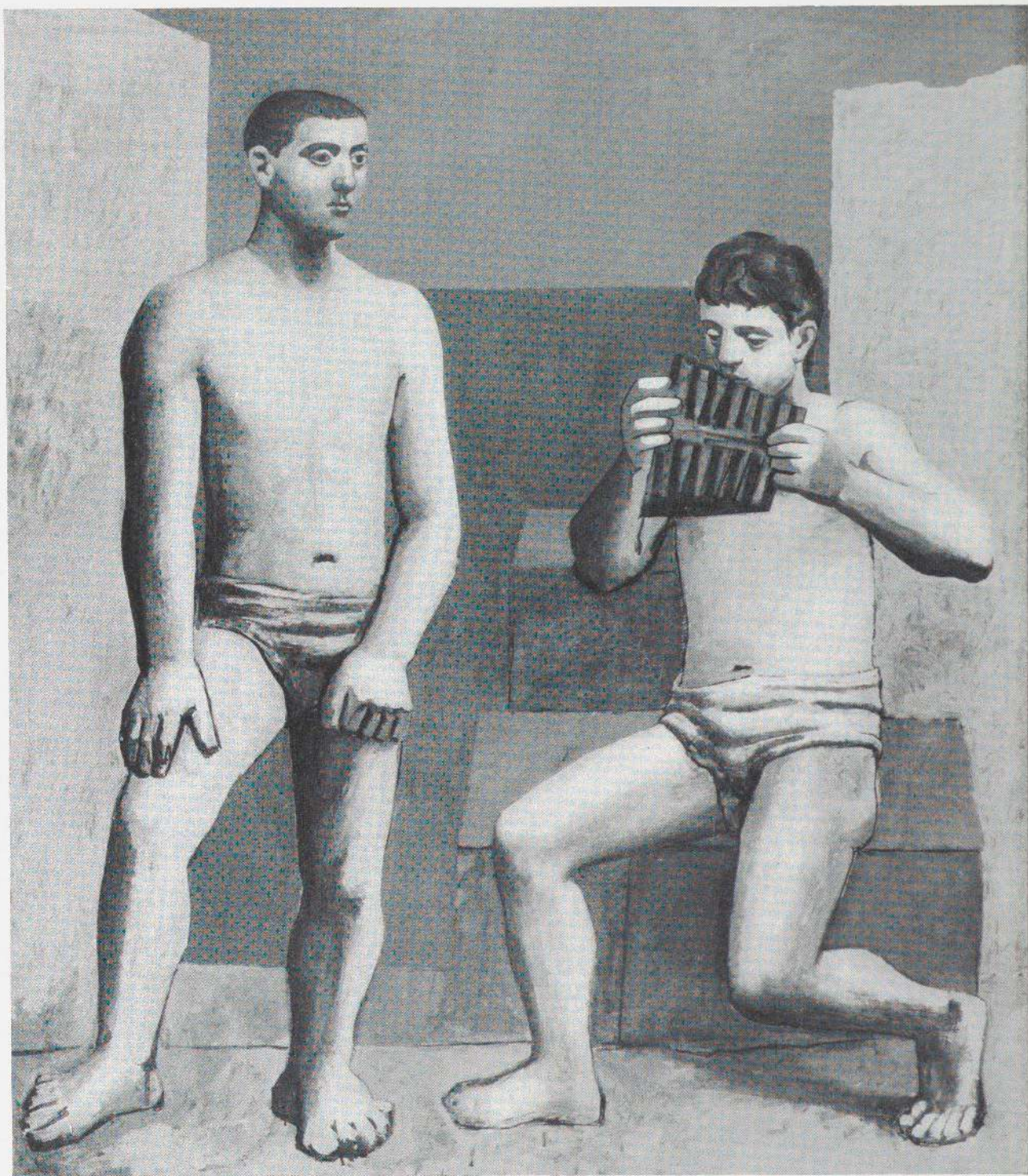
Mother and Child. 1921. Oil on canvas, 56½ x 64". The Art Institute of Chicago



LEFT: *Mandolin on a Table*. (Paris) 1922. Oil on canvas, 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ". Mr. and Mrs. William B. Jaffe, New York

BELOW: *The Red Tablecloth*. (Paris, December) 1924. Oil on canvas, 38 $\frac{3}{4}$ x 51 $\frac{3}{8}$ ". Private collection, New York





The Pipes of Pan. (1923). Oil on canvas, $80\frac{1}{2} \times 68\frac{5}{8}$ ". The artist



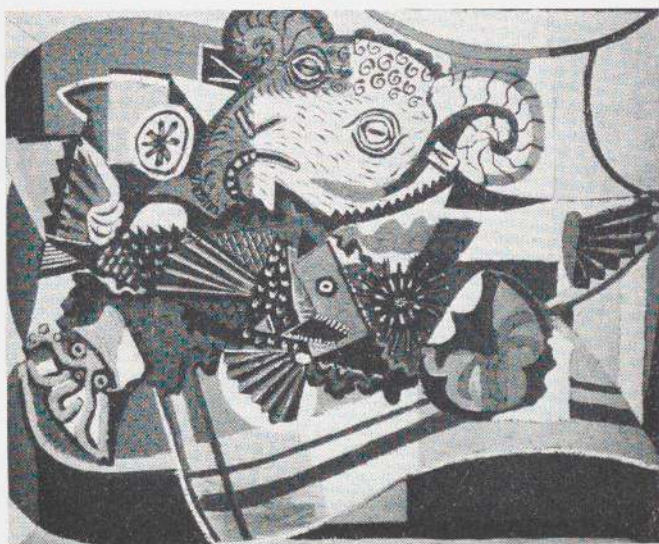
Paul as Harlequin. 1924. Oil on canvas, 51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ ". The artist



Paul as Pierrot. (February) 1925. Oil on canvas, 51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ ". The artist

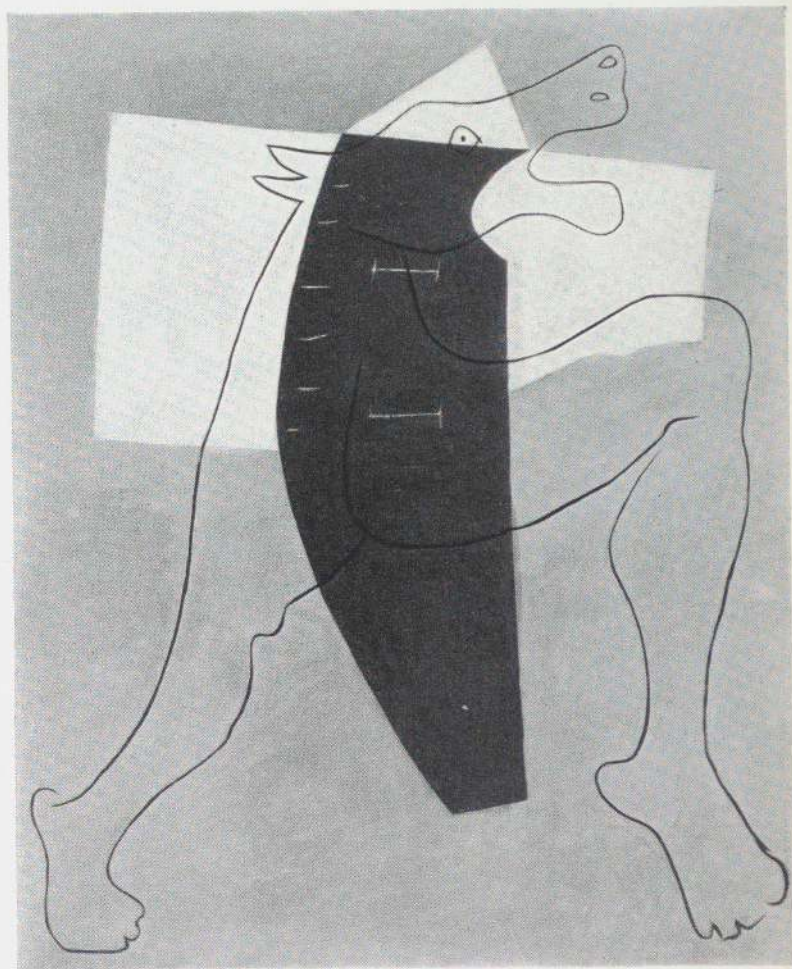
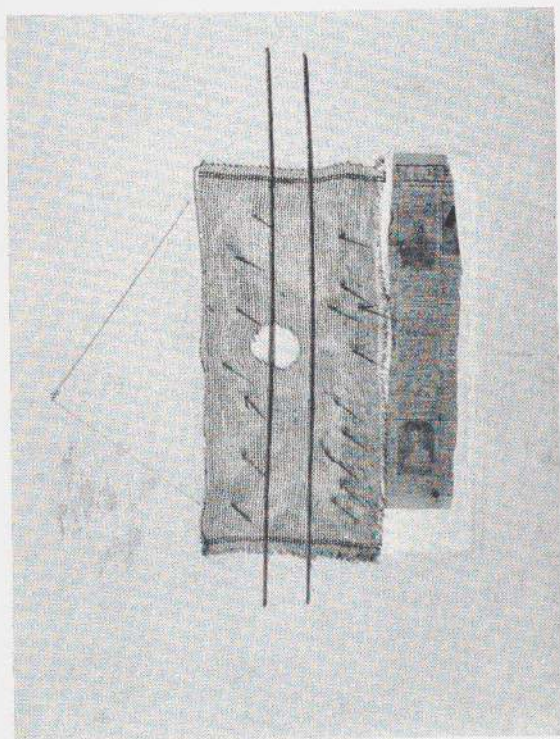
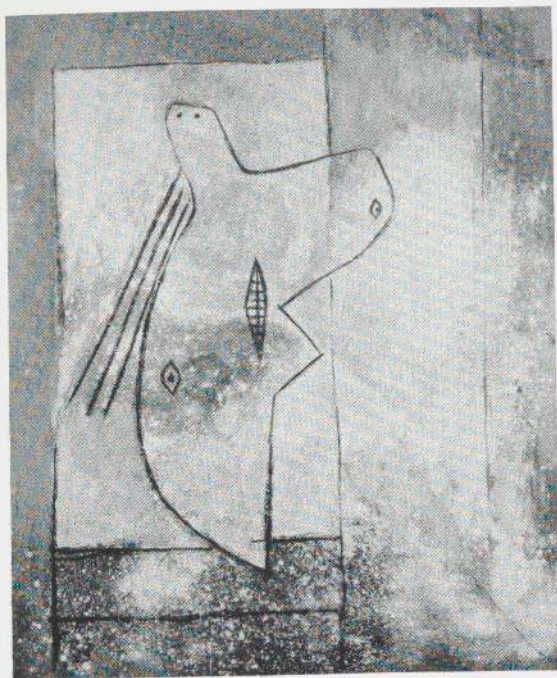
RIGHT: *Harlequin with Guitar*. 1924. Oil on canvas, 51¼ x 38¼". Mr. and Mrs. Leigh B. Block, Chicago

BELOW: *Ram's Head*. (Juan-les-Pins, summer) 1925. Oil on canvas, 32½ x 39½". Private collection, New York





Three Dancers. (1925). Oil on canvas,
34 $\frac{3}{8}$ x 56 $\frac{1}{4}$ ". The artist



ABOVE: *Running Monster*. April 1928. Oil on canvas, 63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ ". The artist

ABOVE LEFT: *Head*. (1927). Oil and plaster on canvas, 39 $\frac{1}{4}$ x 31 $\frac{3}{4}$ ". The Art Institute of Chicago, gift of Mr. and Mrs. Samuel A. Marx

BELOW LEFT: *Guitar* (1926). Canvas with string, pasted paper, oil paint and cloth with two inch nails, points out, 51 $\frac{1}{4}$ x 38 $\frac{3}{4}$ ". The artist



Seated Woman. 1927. Oil on wood, 51 $\frac{1}{8}$ x 38 $\frac{3}{4}$ ". Mr. and Mrs. James Thrall Soby, New Canaan

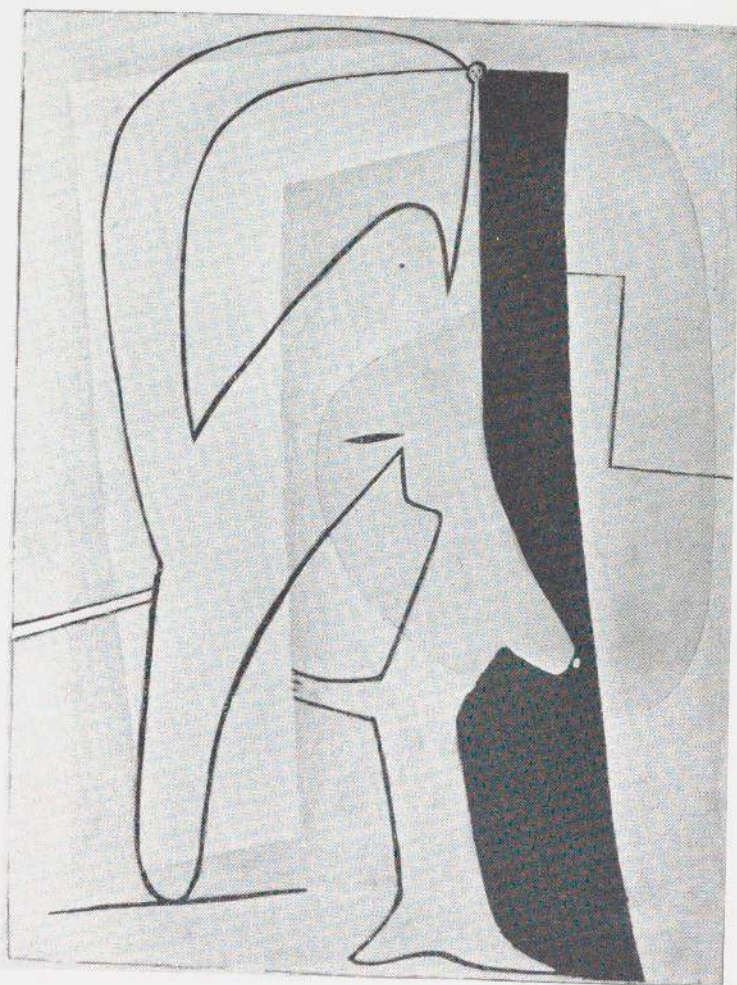
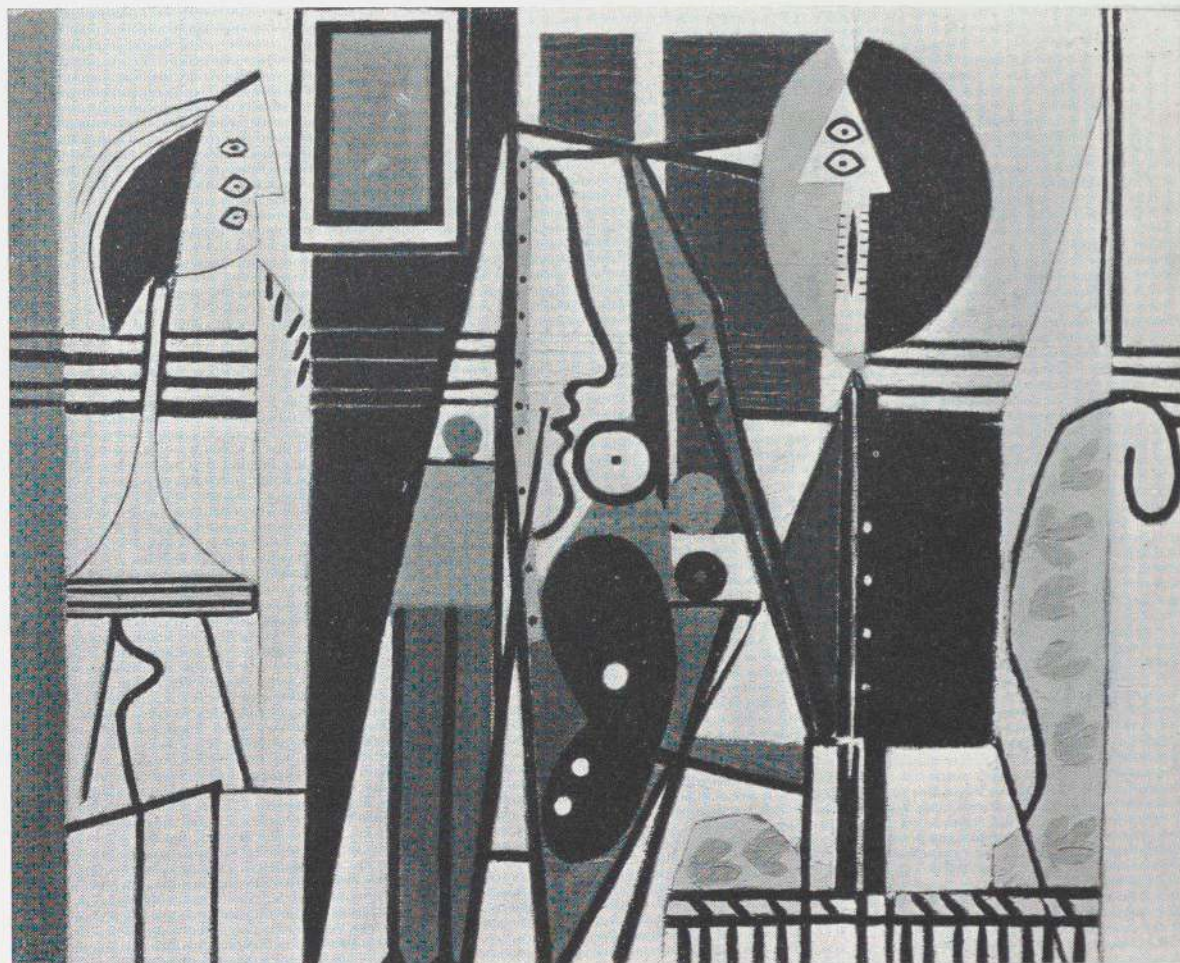
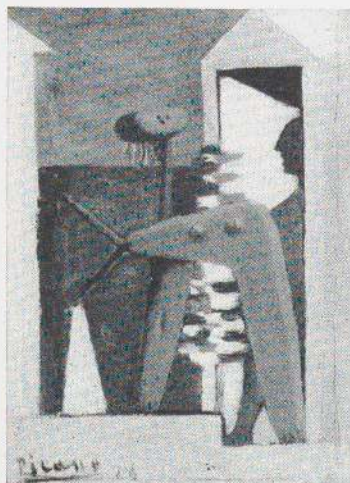


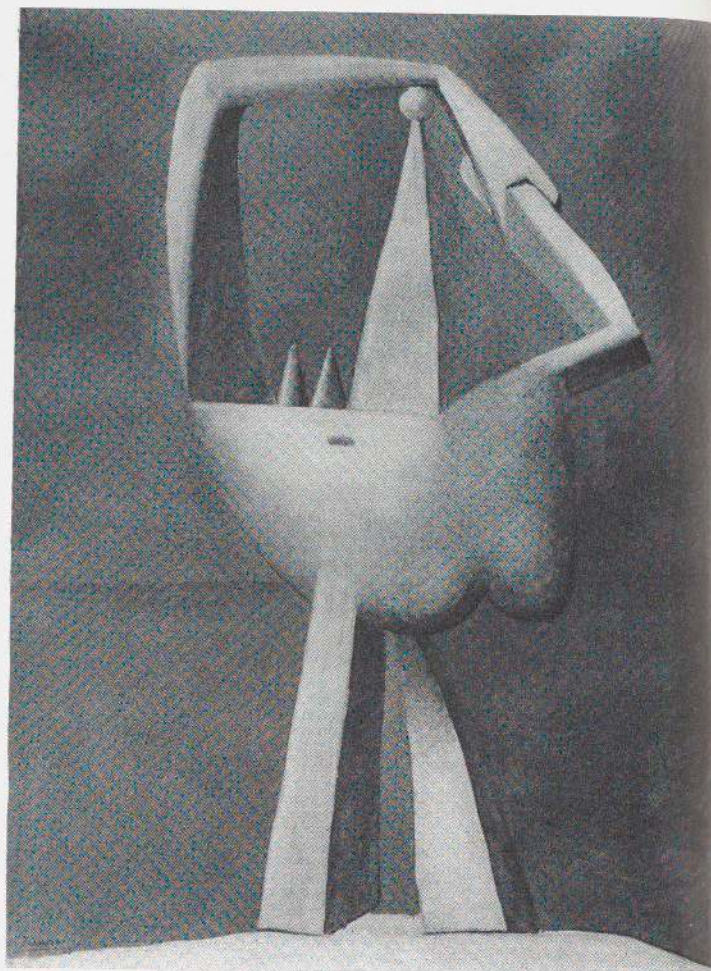
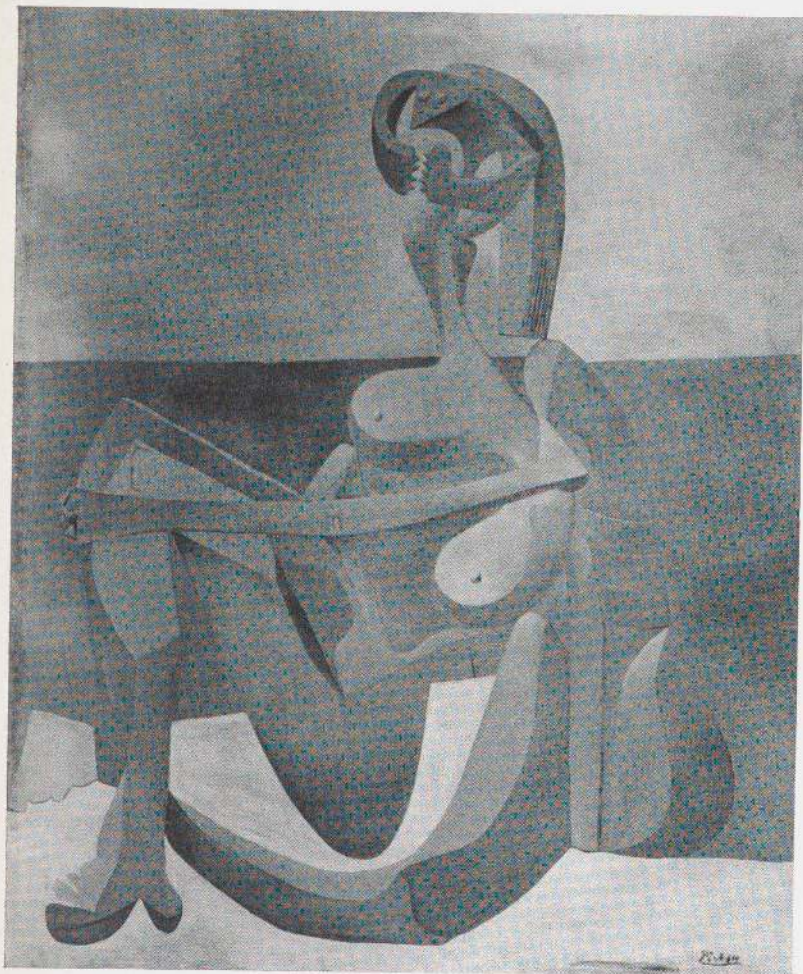
Figure. (1927). Oil on wood, 51 $\frac{1}{8}$ x 38 $\frac{3}{8}$ ". The artist



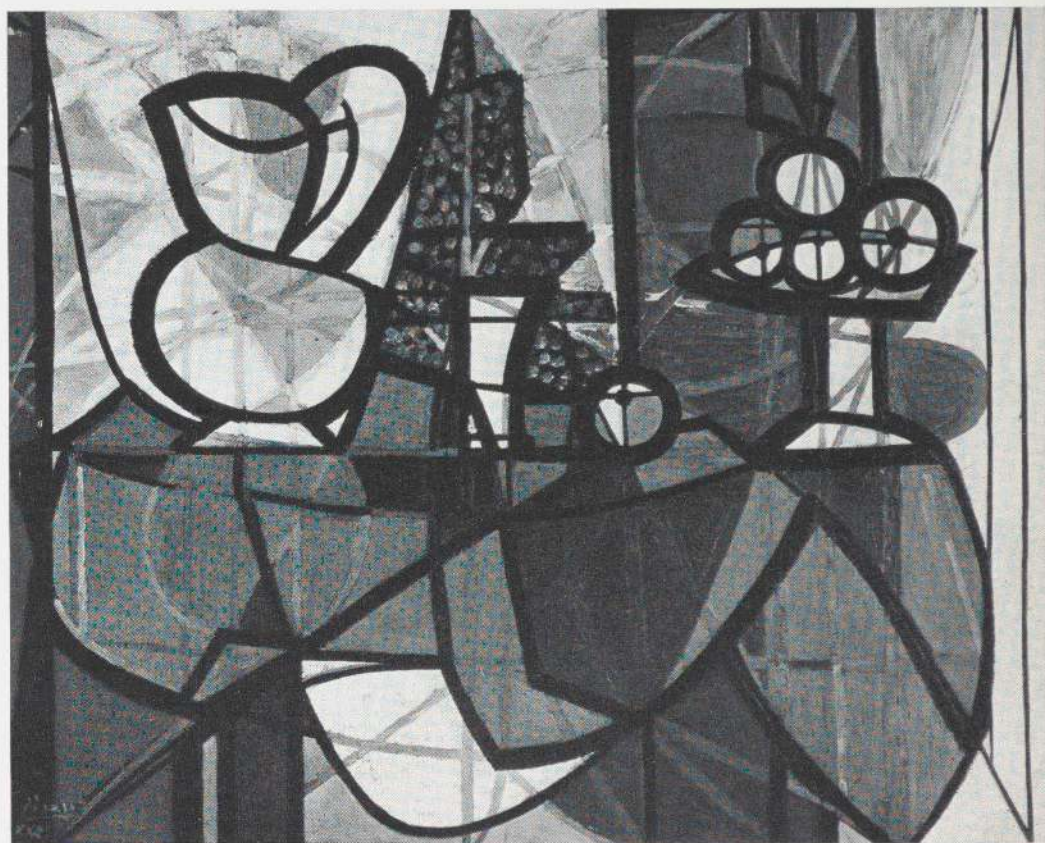
ABOVE: *Painter and Model*. 1928. Oil on canvas, 51½ x 63½". Mr. and Mrs. Sidney Janis, New York



LEFT: *Bather and Cabin*. (Dinard, 9 August) 1928. Oil on canvas, 8½ x 6¼". The Museum of Modern Art, New York, Hillman Periodicals Fund



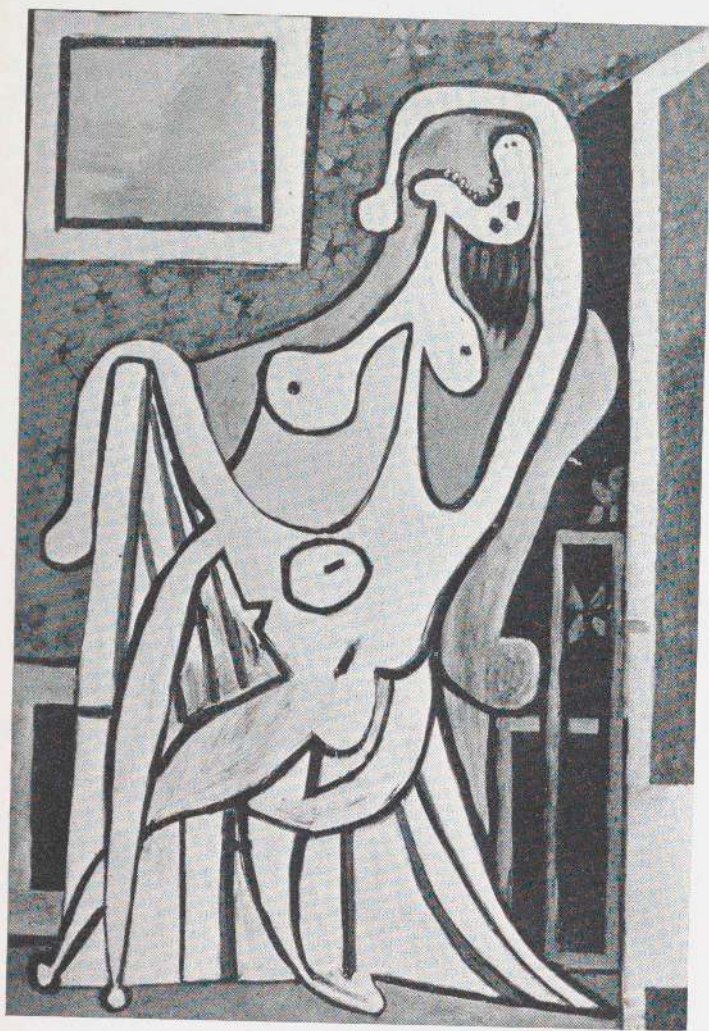
LEFT: *Seated Bather*. (Early 1930). Oil on canvas, 64¼ x 51". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
 RIGHT: *Figure by the Sea*. (7 April) 1929. Oil on canvas, 51 x 38". Florene and Samuel Marx, Chicago



Pitcher and Bowl of Fruit. (Paris) 22 February 1931. Oil on canvas, 51½ x 63". Nelson A. Rockefeller, New York



Crucifixion. (Paris) 7 February 1930. Oil on wood, 20 x 26".
The artist



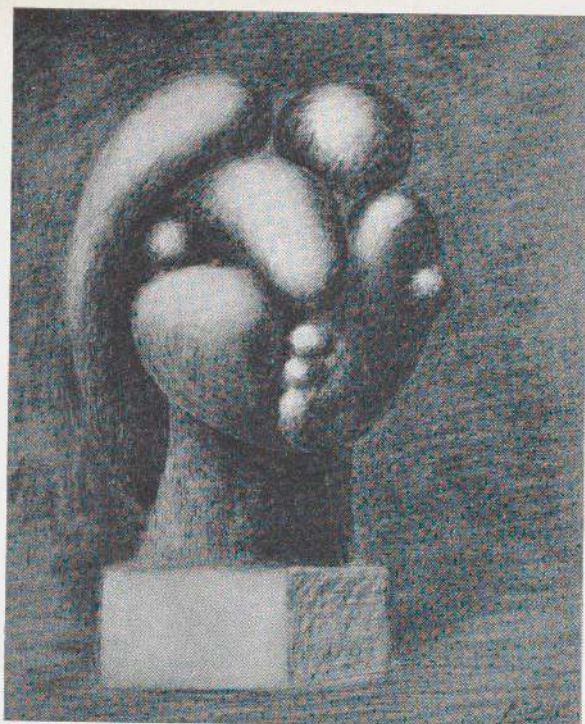
Woman in an Armchair. 5 May 1929. Oil on canvas, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
The artist



Still Life on a Table. 11 March 1931. Oil on canvas, $76\frac{3}{4} \times 51\frac{1}{8}$ ".
The artist



Bather Playing Ball. Boigeloup, 30 August 1932. Oil on canvas, 57½ x 45". The artist

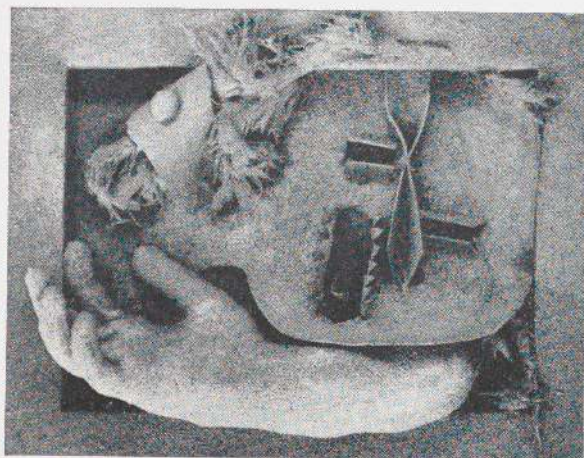


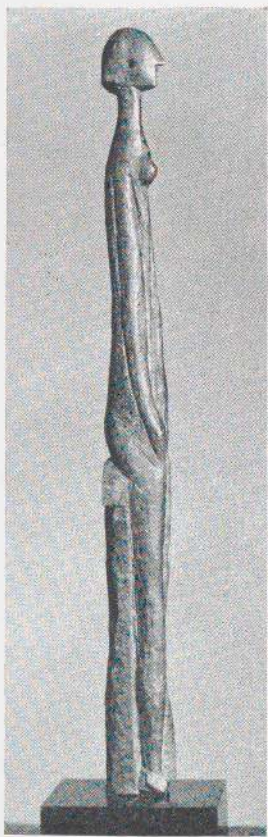
TOP: *Design for sculpture*. (1932). Crayon on canvas, 36 $\frac{3}{8}$ x 28 $\frac{3}{4}$. G. David Thompson, Pittsburgh

CENTER: *Sculptor and his Statue*. Cannes, 20 July 1933. Gouache and ink, 15 $\frac{3}{8}$ x 19 $\frac{3}{8}$ " (sight). Private Collection, New York

BOTTOM: *By the Sea*. (Juan-les-Pins) 22 August 1930. Sand over cardboard, plaster and canvas, 10 $\frac{5}{8}$ x 13 $\frac{3}{4}$ ". The artist

BELOW RIGHT: *Cock*. (1932). Bronze, 25 $\frac{1}{2}$ " high, Mr. and Mrs. William A. M. Burden, New York





Standing Woman. (1931). Bronze after carved wood,
21½" high. Mrs. Meric Gallery, New York

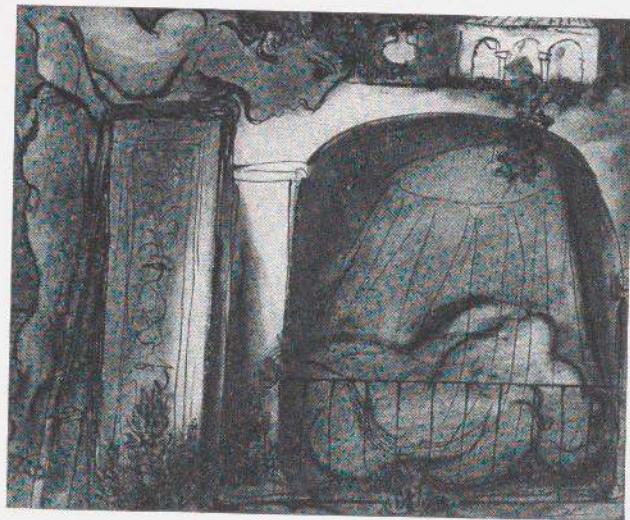


Girl before a Mirror. (Paris) 14 March 1932. Oil on canvas, 63¾ x 51¼". The Museum of Modern Art, New York, gift of Mrs. Simon Guggenheim



Nude on a Black Couch. (Paris) 9 March 1932. Oil on canvas, 63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ ". Mrs. Meric Gallery, New York

The Balcony. Cannes, 1 August 1933. Watercolor and ink, 15 $\frac{3}{4}$ x 19 $\frac{3}{4}$ ". Mrs. Louise Smith, New York



LEFT: *Man Ray*. Paris, 3 January 1934. Pen and ink wash, 13 $\frac{5}{8}$ x 9 $\frac{3}{4}$ ". Clifford Odets, Beverly Hills

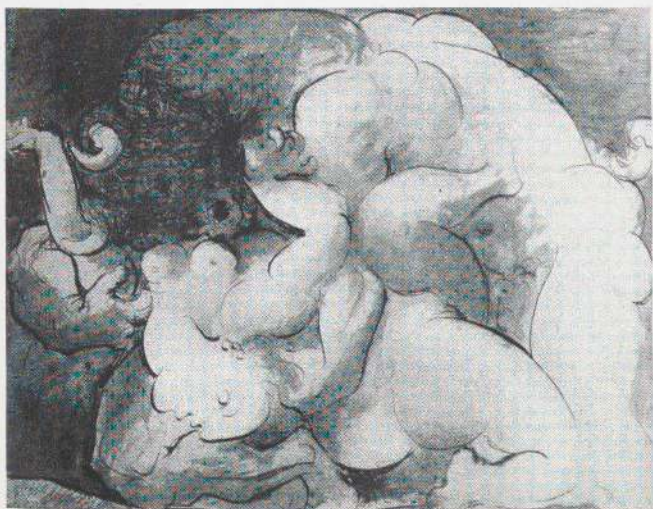
RIGHT: "*Minotaure*" (design for a magazine cover). (1933). Pencil drawing with pasted papers and cloth tacked on wood, 19 $\frac{1}{8}$ x 16 $\frac{1}{8}$ ". Private collection, New York

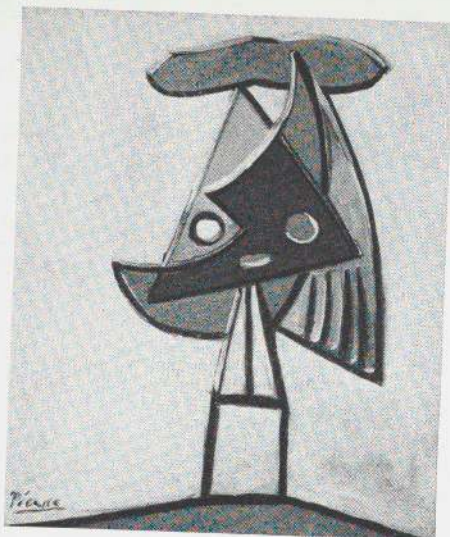
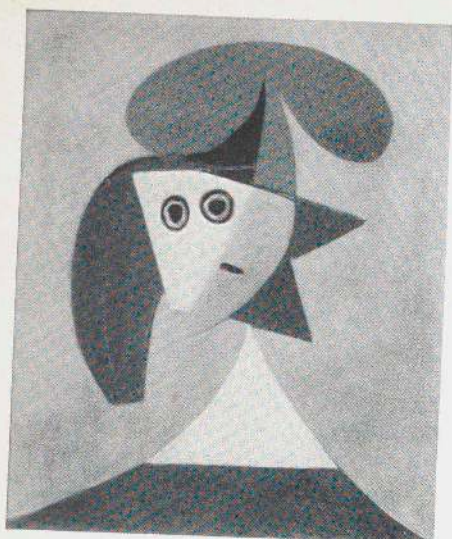
Study for illustrations to "*Lysistrata*." Paris, 11 January 1934. Brush and ink, 14 $\frac{1}{4}$ x 19 $\frac{3}{8}$ " (Reproduced Zervos VIII, no. 160). Mrs. Meric Gallery, New York



LEFT: *The Minotaur*. Boisgeloup, 24 June 1933. Pen and ink wash, 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ ". Sylvester W. Labrot, Jr., Hobe Sound, Florida

RIGHT: *Bullfight*. Boisgeloup, 9 September 1934. Oil on canvas, 13 x 16 $\frac{1}{8}$ ". Henry P. McIlhenny, Philadelphia





LEFT: *Woman with Hat*. (Paris, 1935). Oil on canvas, 30 x 24½". Georges A. Salles, Paris

CENTER: *Harlequin* (project for a monument). Paris, 10 March 1935. Oil on canvas, 24¼ x 20". Room of Contemporary Art Collection, Albright Art Gallery, Buffalo

RIGHT: *Portrait of D. M.* (Paris) 19 November 1936, Oil on canvas, 25¼ x 21¼". Mme Marie Cuttoli, Paris

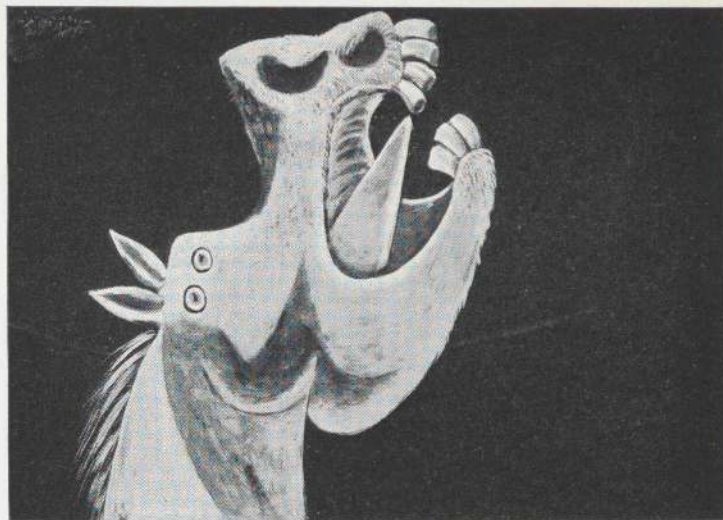
BELOW: *Reclining Nude*. (Paris) 12 August—2 October 1936. Oil on canvas, 51¼ x 63¾". Private collection, Paris



GUERNICA—1937

20th Anniversary—1957

Horse's Head. May 2, 1937. Oil on canvas. 25½ x 36¼". The artist



Guernica, the ancient capital of the Basque people in northern Spain, was largely destroyed on April 27th, 1937 by German bombers flying for General Franco. It was the first "saturation" bombing of a city in military history.

Some months earlier Picasso had been commissioned to paint a mural in the Spanish Republic building at the Paris World's Fair. He had done nothing about it until the news of the Guernica catastrophe aroused him to a fury of action. On May 1st he made the first sketches; on May 10 he began to paint; in June the mural was installed.

There have been many and often contradictory interpretations of the *Guernica*. Picasso himself has denied it any political significance stating simply that the mural expresses his abhorrence of war and brutality.

The *Guernica* and the studies and "postscripts" listed below are lent by the artist. Almost all are reproduced in *Guernica* by Juan Larrea, New York, Curt Valentin, 1947.

Guernica studies and "postscripts"

1 MAY 1937

Three *Composition studies*. Pencil on blue paper, each 8¼ x 10⅝".

Two *Studies for the horse*. Pencil on blue paper, each 8¼ x 10½".

Composition study. Pencil on gesso on wood, 21½ x 25½".

2 MAY 1937

Composition study. Pencil on gesso on wood, 23⅝ x 28¾".

Two *Studies for horse's head*. Pencil on blue paper, 8¼ x 6" and 10½ x 8¼".

Horse's head. Oil on canvas, 25½ x 36¼"

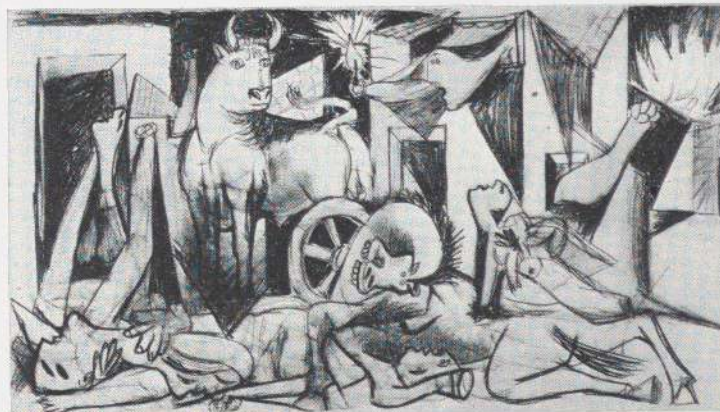
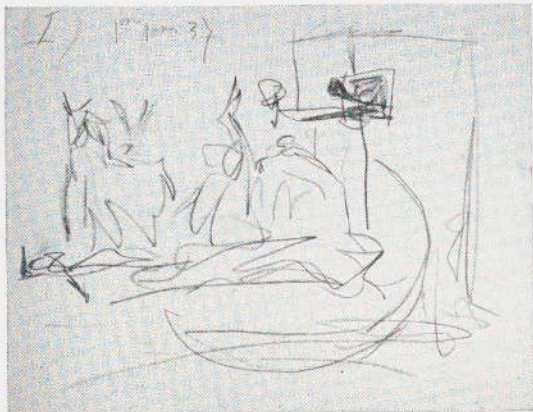
(EARLY MAY 1937?)

Horse and bull. Pencil on tan paper, 8⅞ x 4¾"

continued on page 78

LEFT: *Composition study for Guernica*. May 1, 1937. Pencil on blue paper, 8¼ x 10⅝". The artist

RIGHT: *Composition study for Guernica*. May 9, 1937. Pencil on white paper, 9½ x 17⅞". The artist





Guernica. (Paris, May—early June 1937). Oil on canvas, 11'5½" x 25'5¼". Extended loan by the artist to the Museum of Modern Art, New York



8 MAY 1937

Composition study. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Horse and mother with dead child. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

9 MAY 1937

Mother with dead child. Ink on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Composition study. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Mother with dead child on ladder. Pencil on white paper, $17\frac{7}{8} \times 9\frac{1}{2}$ "

10 MAY 1937

Study for the horse. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Studies for the horse. Pencil on white paper, $17\frac{7}{8} \times 9\frac{1}{2}$ "

Bull's head with human face. Pencil on white paper, $17\frac{7}{8} \times 9\frac{1}{2}$ "

Study for the horse. Pencil and color crayon on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Mother with dead child on ladder. Color crayon and pencil on white paper, $17\frac{7}{8} \times 9\frac{1}{2}$ "

11 MAY 1937

Bull with human face. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

13 MAY 1937

Woman's head. Pencil and color crayon on white paper, $17\frac{7}{8} \times 9\frac{1}{2}$ "

Hand with broken sword. Pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

Mother with dead child. Color crayon and pencil on white paper, $9\frac{1}{2} \times 17\frac{7}{8}$ "

20 MAY 1937

Horse's head. Pencil and wash on white paper, $11\frac{1}{2} \times 9\frac{1}{4}$ "

Horse's head. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

Two Studies for bull's head. Pencil and wash on white paper, each $9\frac{1}{4} \times 11\frac{1}{2}$ "

Woman's head. Pencil and wash on white paper, $11\frac{1}{2} \times 9\frac{1}{4}$ "

24 MAY 1937

Two Studies for weeping head. Pencil and wash on white paper, each $11\frac{1}{2} \times 9\frac{1}{4}$ "

Head. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

27 MAY 1937

Weeping head. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

Falling man. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

28 MAY 1937

Mother with dead child. Pencil, color crayon, gouache and hair on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

Mother with dead child. Pencil, color crayon and gouache on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

Weeping head. Pencil, color crayon and gouache on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

31 MAY 1937

Weeping head. Pencil, color crayon and gouache on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

3 JUNE 1937

Three Studies for a weeping head. Pencil, color crayon and gouache on white paper, each $9\frac{1}{4} \times 11\frac{1}{2}$ "

Head and horse's hoofs. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

4 JUNE 1937

Study for man's head. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

Study for hand. Pencil and wash on white paper, $9\frac{1}{4} \times 11\frac{1}{2}$ "

8 JUNE 1937

Weeping head. Pencil, color crayon and wash on white paper, $11\frac{1}{2} \times 9\frac{1}{4}$ "

Weeping head. Pencil and wash on white paper, $11\frac{1}{2} \times 9\frac{1}{4}$ "

13 JUNE 1937

Weeping head. Pencil and color crayon on white paper, $11\frac{1}{2} \times 9\frac{1}{4}$ "

15 JUNE 1937

Weeping head. Pencil, color crayon and oil on canvas, $21\frac{5}{8} \times 18\frac{1}{8}$ "

Weeping head. Pencil and gouache on cardboard, $4\frac{5}{8} \times 3\frac{1}{2}$ "

22 JUNE 1937

Weeping head with handkerchief. Oil on canvas, $21\frac{5}{8} \times 18\frac{1}{8}$ "

Mother with dead child. Pencil, color crayon and oil on canvas, $21\frac{5}{8} \times 18\frac{1}{8}$ "

(4) JULY 1937

Weeping head with handkerchief. Ink on white paper, $10 \times 6\frac{3}{4}$ "

6 JULY 1937

Weeping head with handkerchief. Ink on tan paper, $6 \times 4\frac{1}{2}$ "

26 SEPTEMBER 1937

Mother with dead child. Oil on canvas, $51\frac{1}{4} \times 76\frac{3}{4}$ "

12 OCTOBER 1937

Weeping head. Ink and pencil on white paper, $35\frac{3}{8} \times 23$ "

13 OCTOBER 1937

Weeping head with handkerchief. Ink and oil on canvas, $21\frac{5}{8} \times 18\frac{1}{8}$ "

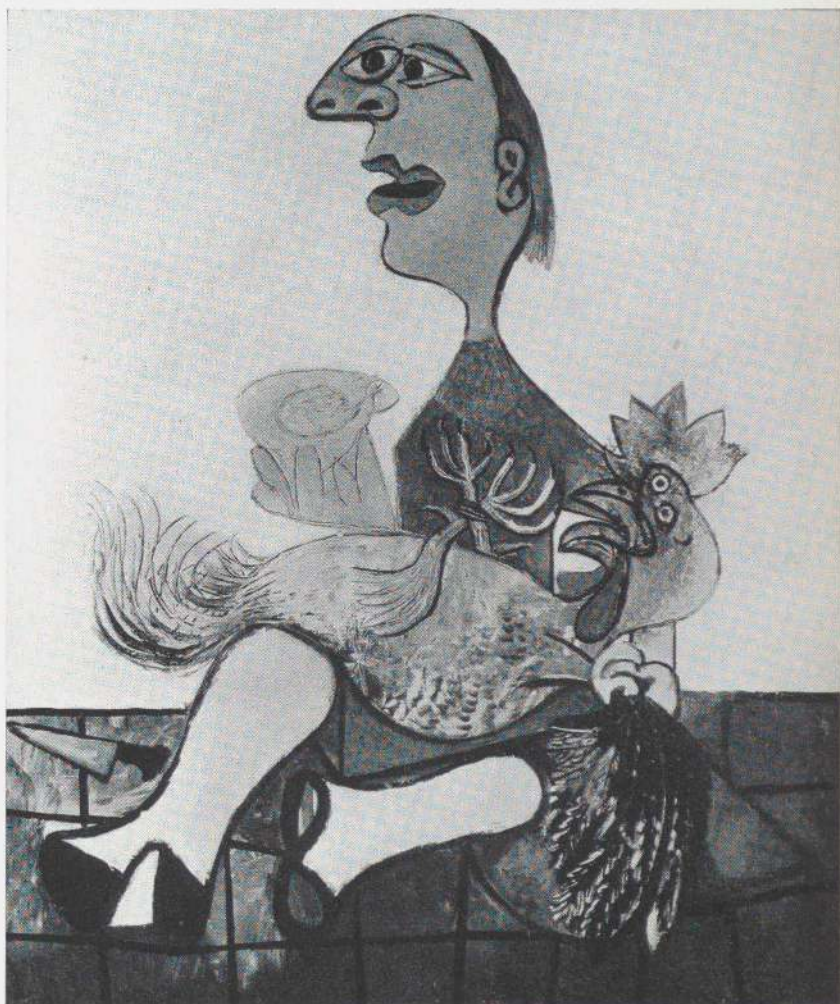
17 OCTOBER 1937

Weeping woman with handkerchief. Oil on canvas, $36\frac{1}{4} \times 28\frac{5}{8}$ "



ABOVE: *Weeping Woman*. (Paris) 26 October 1937. Oil on canvas, 23½ x 19¼". Roland Penrose, London

RIGHT: *Girl with Cock*. (Paris) 15 February 1938. Oil on canvas, 57¼ x 47½". Mrs. Meric Gallery, New York

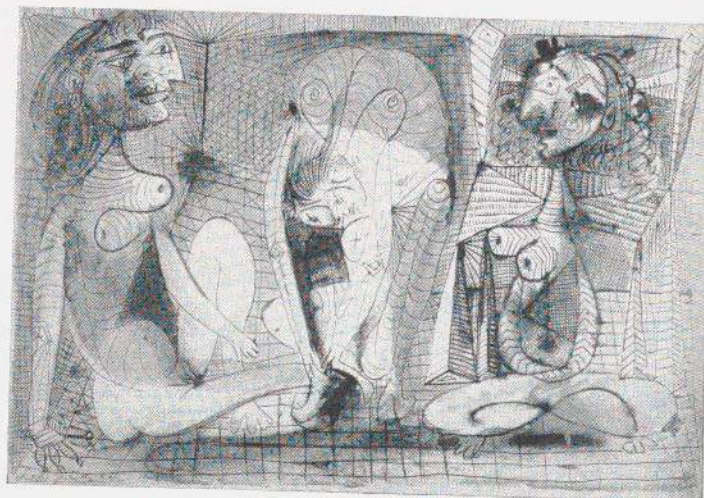
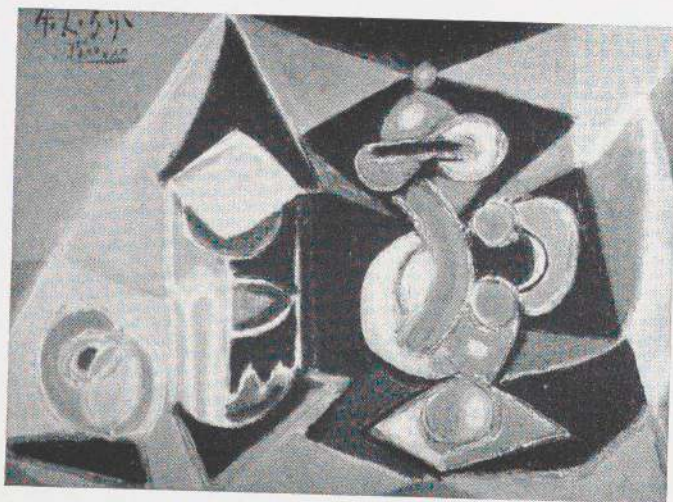




LEFT: *Man with Lollipop*. (Mougins) 20 August 1938. Oil on paper on canvas, 26 $\frac{1}{8}$ x 18". Edward A. Bragaline, New York
RIGHT: *Cock*. (Paris) 29 March 1938. Pastel, 30 $\frac{1}{2}$ x 21 $\frac{1}{4}$ ". Mr. and Mrs. Ralph F. Colin, New York

BELOW LEFT: *Still Life*. (Paris) 4 February 1939. Oil on canvas, 13 x 18". Dr. Herschel Carey Walker, New York

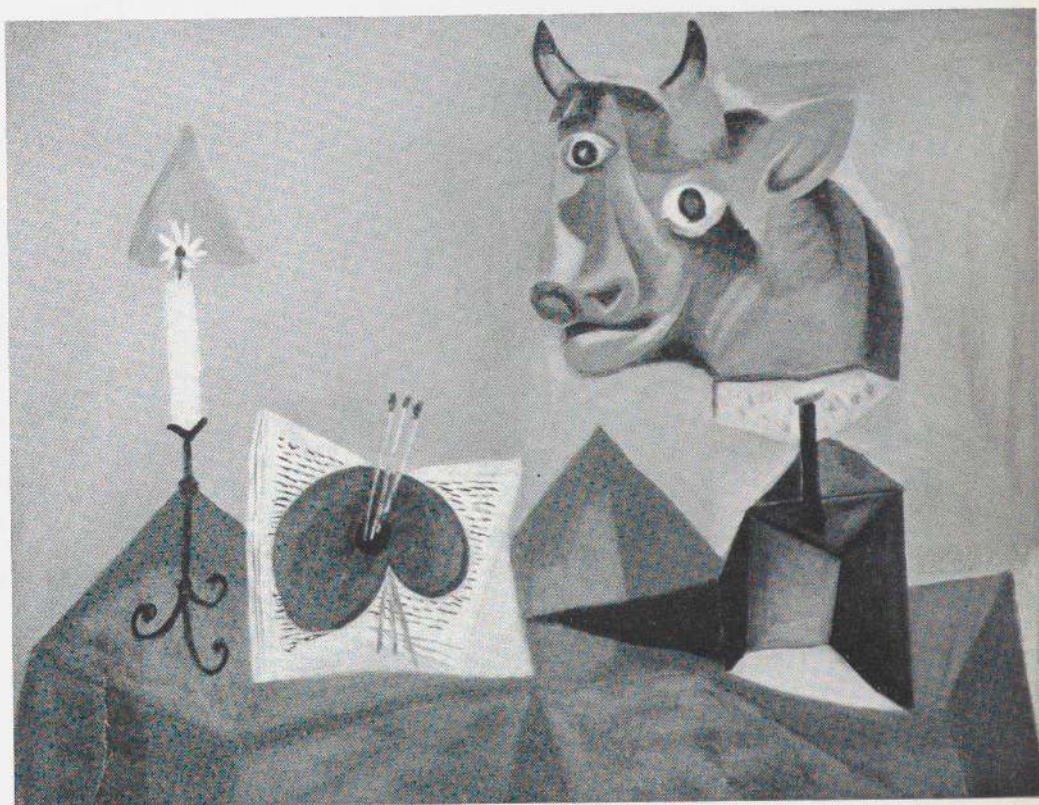
BELOW RIGHT: *Three Women*. (Mougins) 10 August 1938. Pen and ink wash, 17 $\frac{1}{2}$ x 26 $\frac{5}{8}$ ". Mrs. Meric Gallery, New York

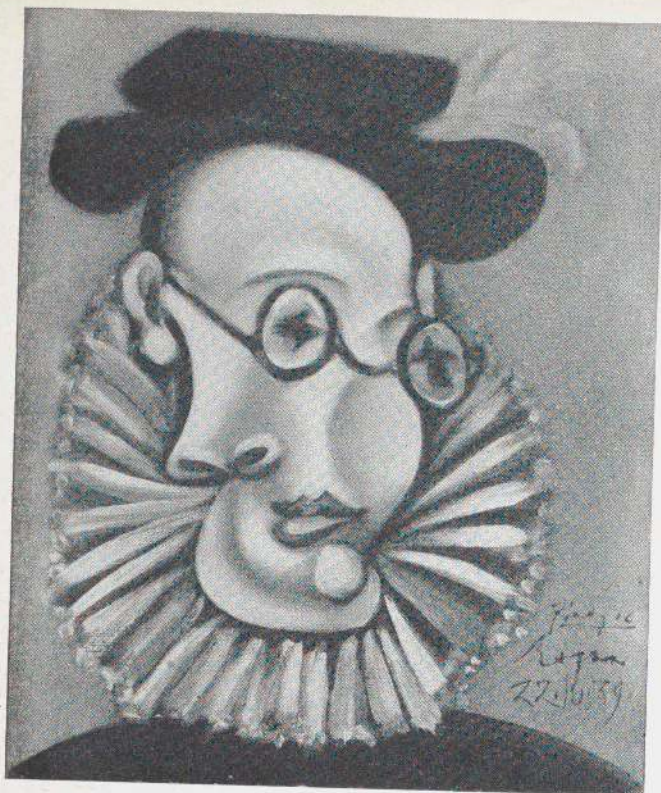


Still Life with Black Bull's Head. (Paris) 19
November 1938. Oil on canvas, 38¼ x 51¼".
Colonel Valdemar Ebbesen, Oslo

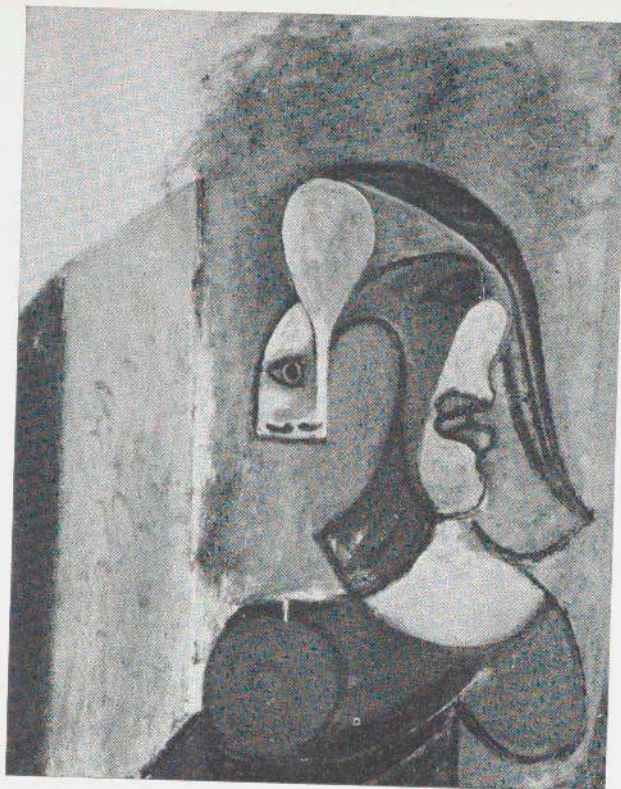


Still Life with Red Bull's Head. (Paris)
26 November 1938. Oil on canvas, 37¼ x 51".
Mr. and Mrs. William A. M. Burden, New
York



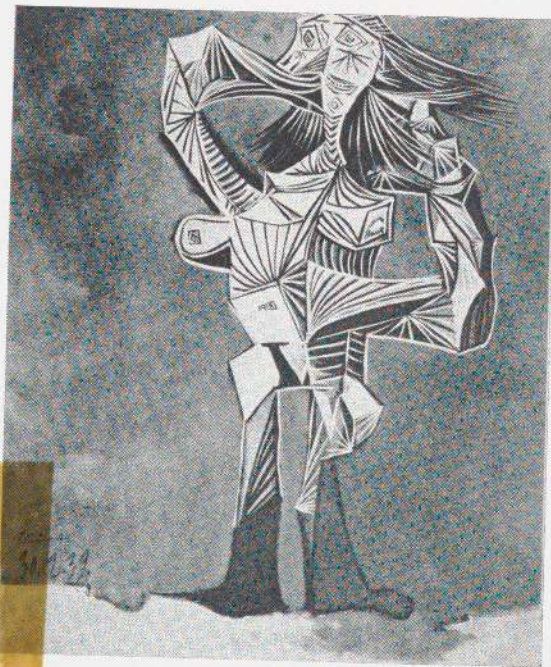


LEFT: *Jaime Sabartés*. Royan, 22 October 1939. Oil on canvas, 23 $\frac{3}{4}$ x 18". Jaime Sabartés, Paris



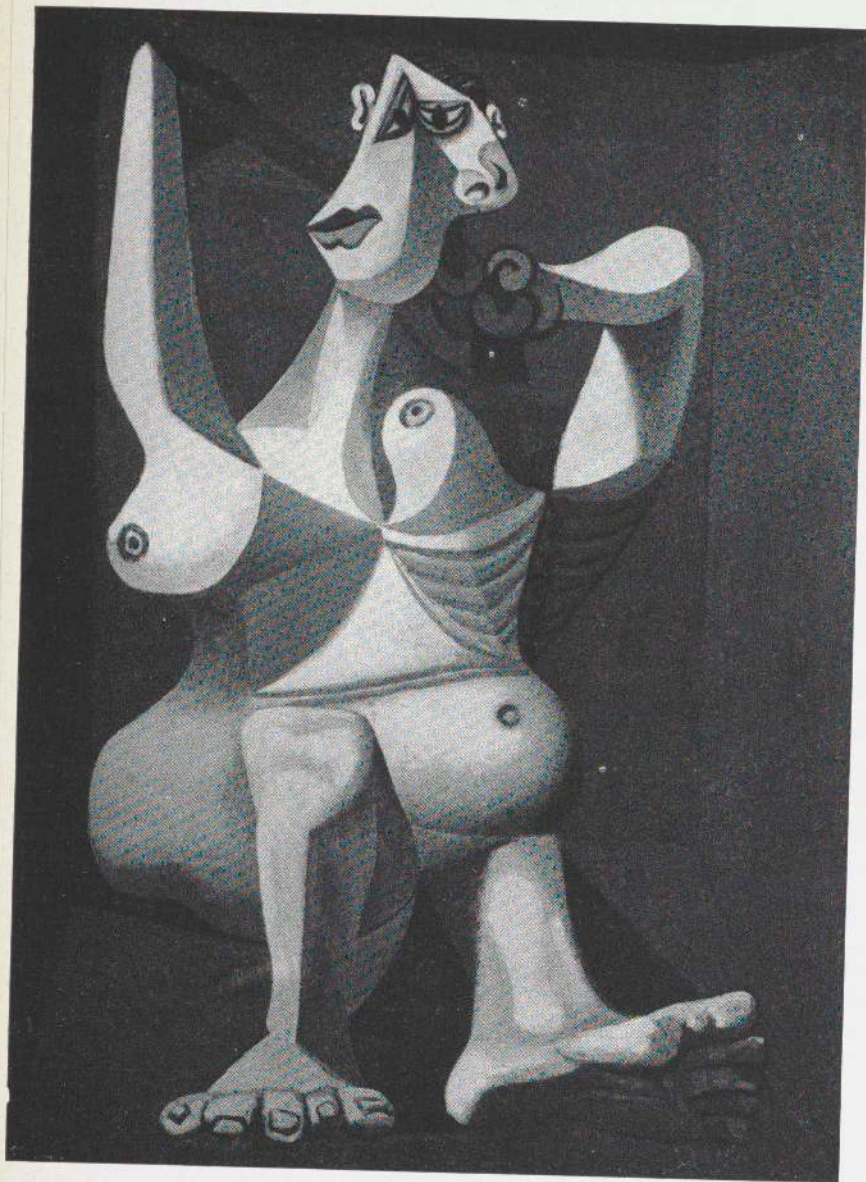
RIGHT: *Portrait of D. M.* (Paris) 1 April 1939. Oil, 36 x 28". Mlle Dora Maar, Paris

BELOW LEFT: *Maïa with a Sailor Doll*. (Paris) 16 January 1938. Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{3}{8}$ ". The artist
BELOW RIGHT: *Portrait of D. M.* (Royan) 30 December 1939. Gouache, 18 $\frac{1}{8}$ x 15". André Lefèvre, Paris





Night Fishing at Antibes. (August 1939). Oil on canvas, 6'9" x 11'4". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

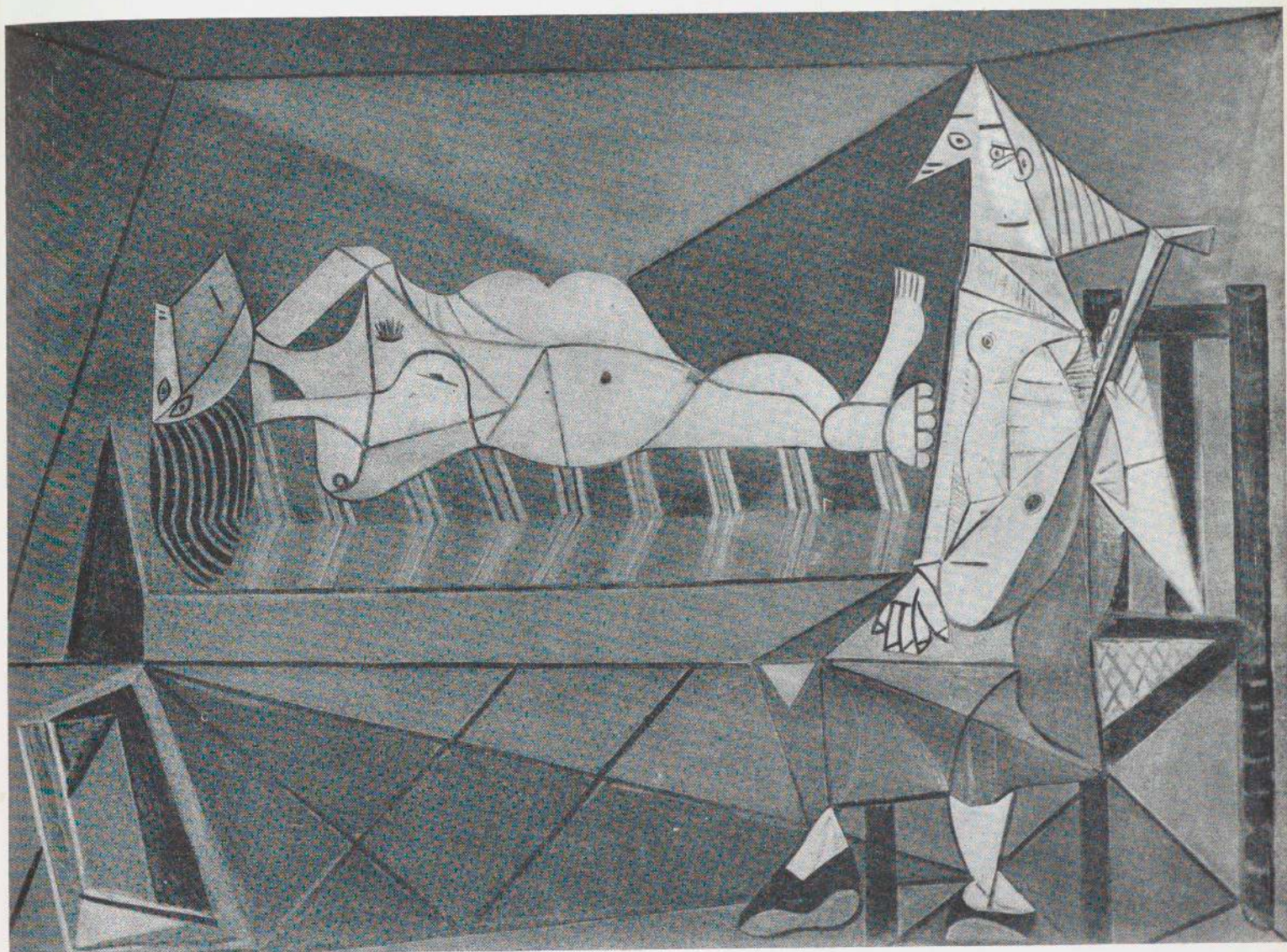


LEFT: *Woman Dressing her Hair*. (Royan) 6 March 1940 (dated on stretcher, but possibly early June 1940). Oil on canvas, 51¼ x 38½". The artist

BELOW: *Still Life with Sausage*. (Paris) 10 May 1941. Oil on canvas, 35 x 25½". Mr. and Mrs. Victor W. Ganz, New York



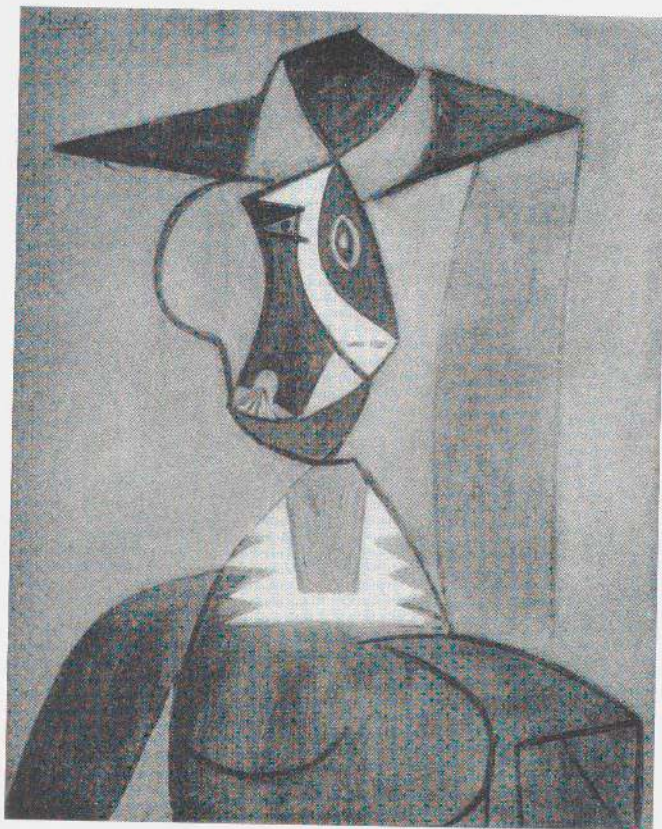
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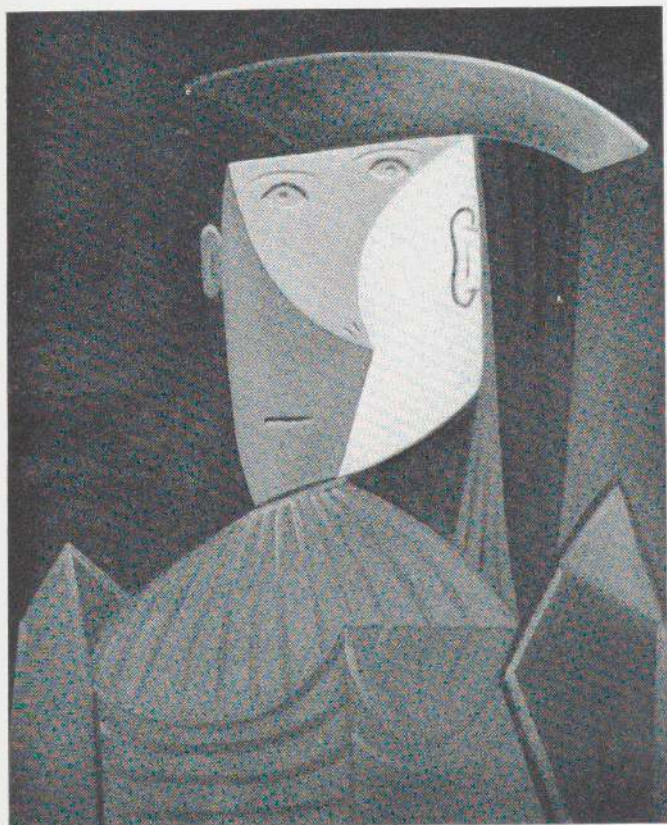
Serenade (L'Aubade). (Paris) 4 May 1942. Oil on canvas, 6'4 $\frac{3}{4}$ " x 8'8 $\frac{1}{4}$ ". Musée National d'Art Moderne, Paris



*Portrait of D. M. (Paris) 9 October 1942. Oil on canvas, 36 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ".
Mlle Dora Maar, Paris*



*Woman in Gray. (Paris) 6 August 1942. Oil on canvas, 39 $\frac{1}{4}$ x 31 $\frac{7}{8}$ ".
Mr. and Mrs. Alex L. Hillman, New York*



The Striped Bodice. (Paris) 20 September 1943. Oil on canvas, 40 x 32½". Nelson A. Rockefeller, New York



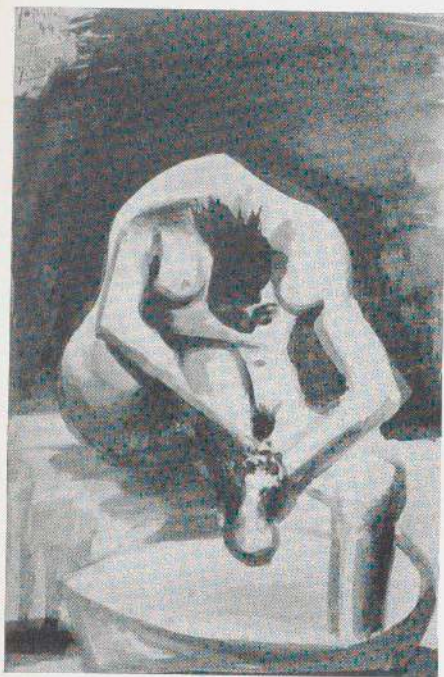
Woman in Green. 1943. Oil on canvas, 51 x 38". Private collection, New York



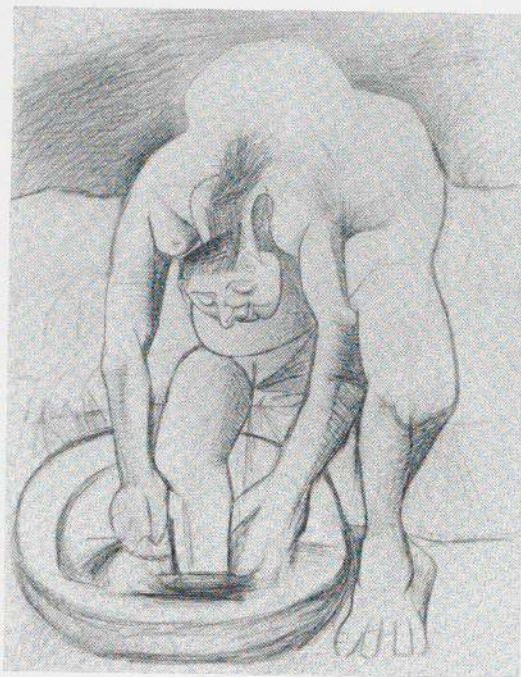
First Steps. (Paris) 21 May 1943. Oil on canvas, 51¼ x 38¼". Stephen C. Clark, New York



Man with a Lamb. (Paris) 1944. Bronze, 7'4" high.
Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa.



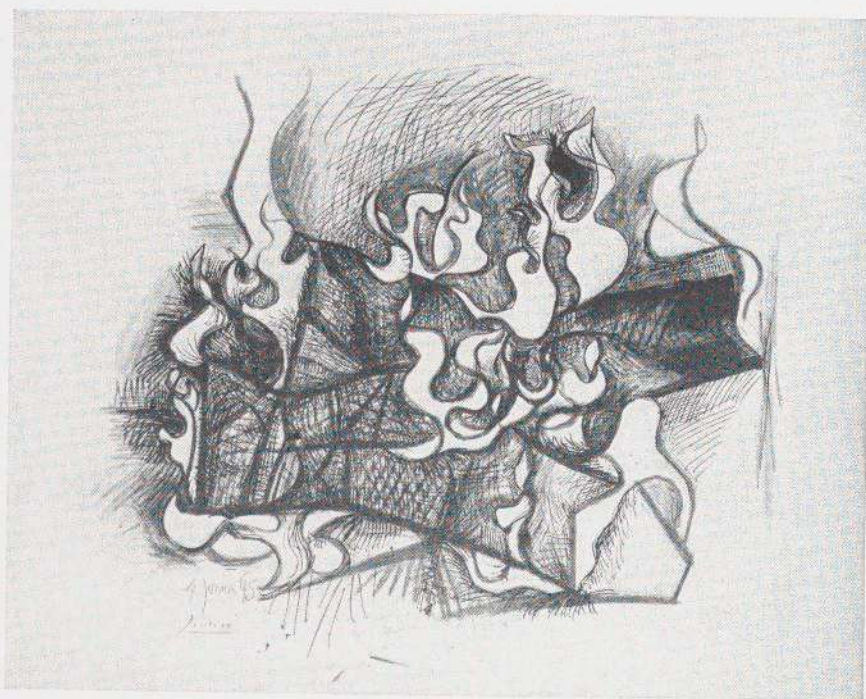
LEFT: *Woman Washing her Feet*. (Paris) 10 July 1944. Brush and ink, 20 x 13 $\frac{1}{4}$ ". The Museum of Modern Art, New York



CENTER: *Woman Washing her Feet*. (Paris) 6 May 1944. Pencil, 19 $\frac{3}{8}$ x 15 $\frac{1}{8}$ ". The Art Institute of Chicago, bequest of Curt Valentin



RIGHT: *Young Boy*. Paris, 13-15 August 1944. Ink and wash, 19 $\frac{1}{2}$ x 11 $\frac{1}{8}$ " (sight). Florene and Samuel Marx, Chicago



Burning Logs. (Paris) 4 January 1945. Pen and ink with crayon, 19 $\frac{1}{2}$ x 23 $\frac{1}{2}$ ". Mr. and Mrs. Walter Bareiss, Greenwich, Conn.



1945: 9 1/4"



5 1/2"



8 3/4"



10 3/8"

Seventeen small bronzes of female figures, 1945-47, lent by G. David Thompson, Pittsburgh. In the exhibition the bronzes are mounted in two groups of eight and nine each as arranged by the lender. Besides those illustrated here, six bronzes of 1945 are included, measuring 5 3/8, 8 3/8, 9 1/8, 7 1/4, 10 1/8, and 5 1/8" high each; one of 1947, 3 3/8" high; and two duplicate casts.



1947: 7 3/4"



6 1/2"



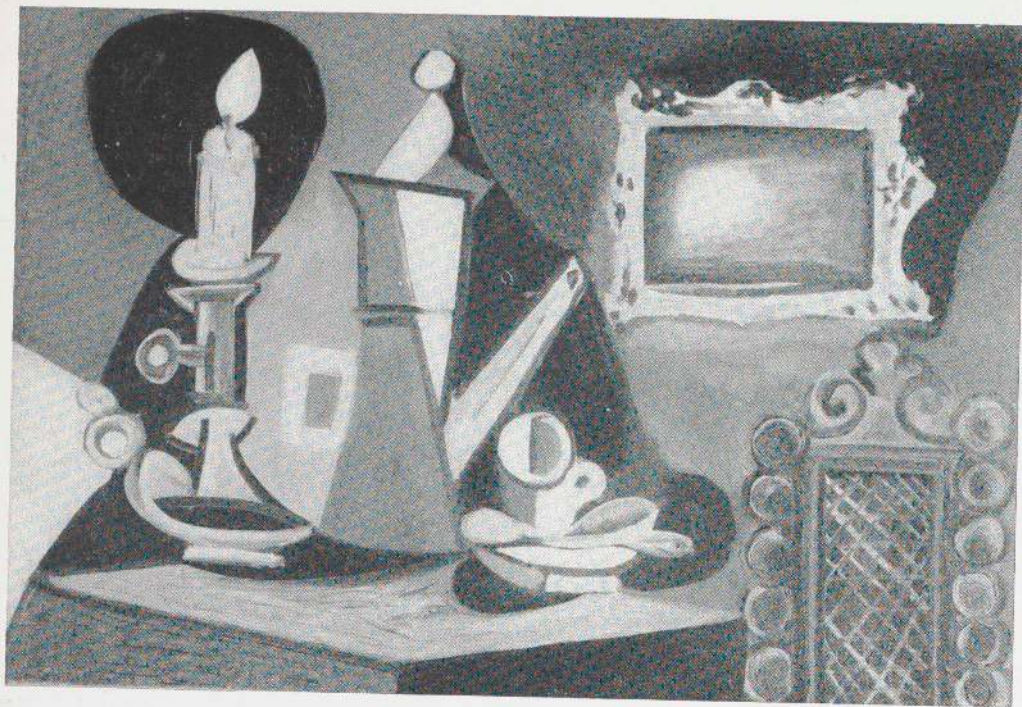
7 3/4"



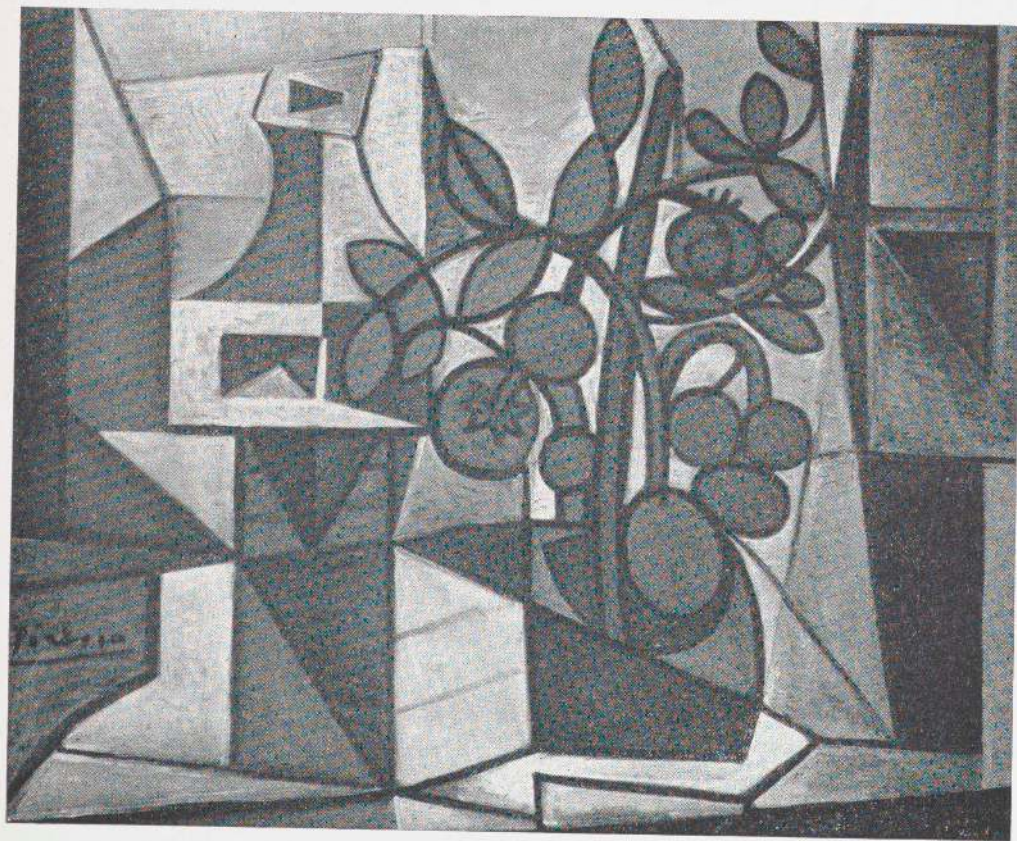
4 3/4"

Hand. (1947). Bronze, 9 1/2" long.
Mrs. Gates Lloyd, Haverford, Pa.

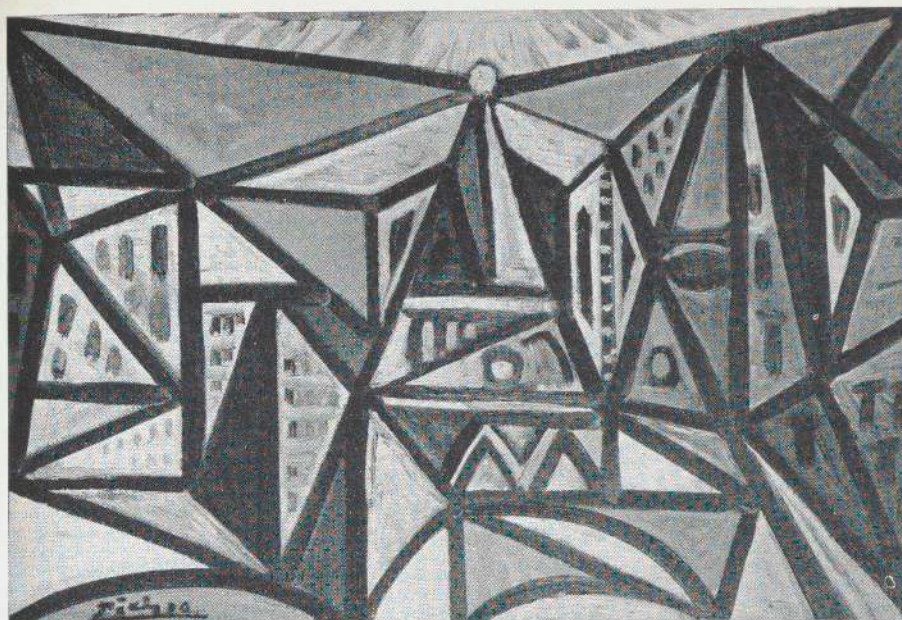




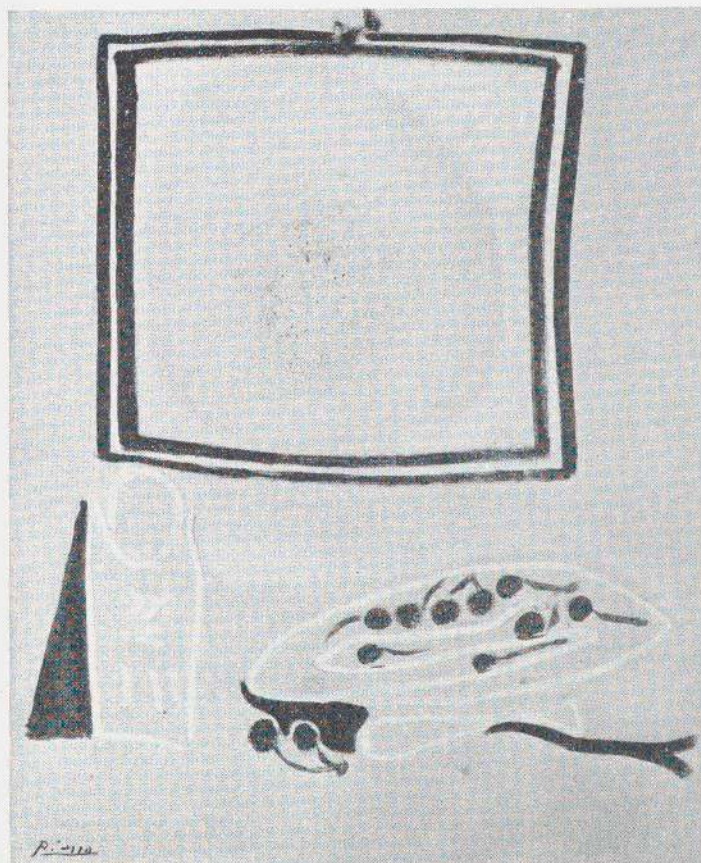
Still Life with Candle. (Paris) 4 April 1944. Oil on canvas, 23 $\frac{5}{8}$ x 36 $\frac{1}{4}$ ". Jacques Sarlie, New York



Tomato Plant. (Paris) 3 August 1944. Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ ". Guennol Collection, New York

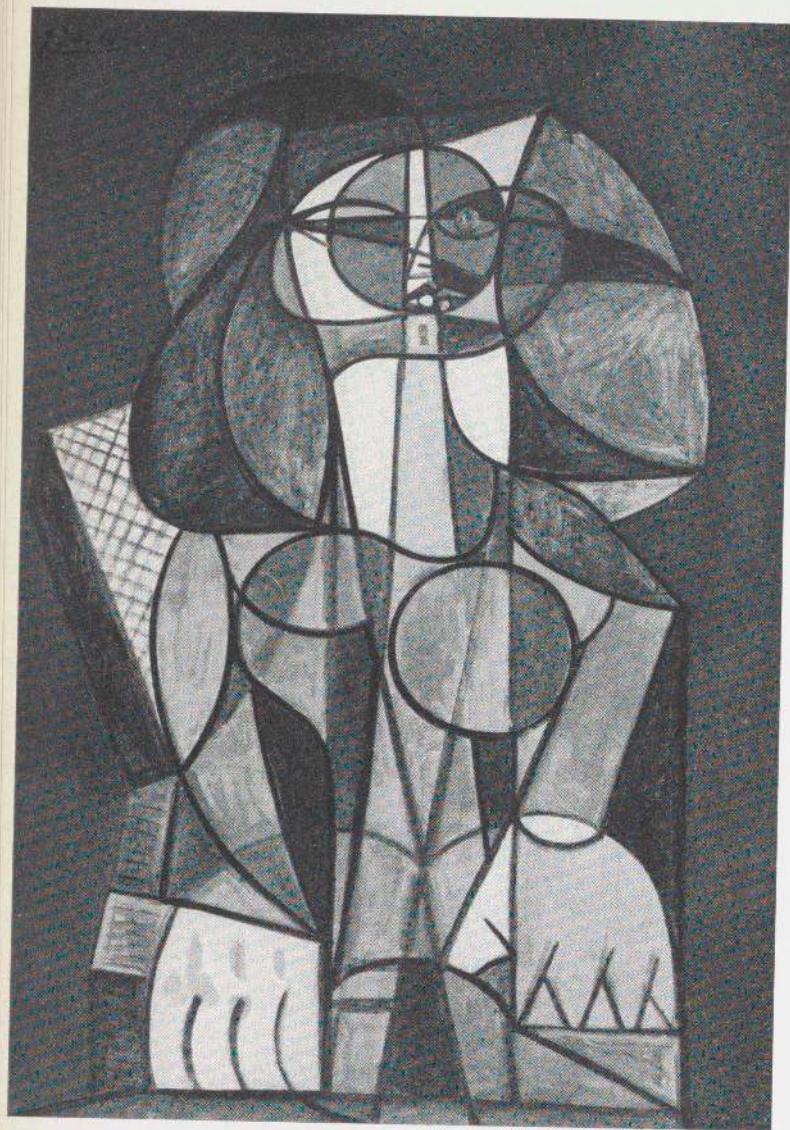


Paris: Notre Dame. 1 March 1945. Oil on canvas, 21¼ x 32". Herbert and Nannette Rothschild, New York, courtesy Perls Galleries

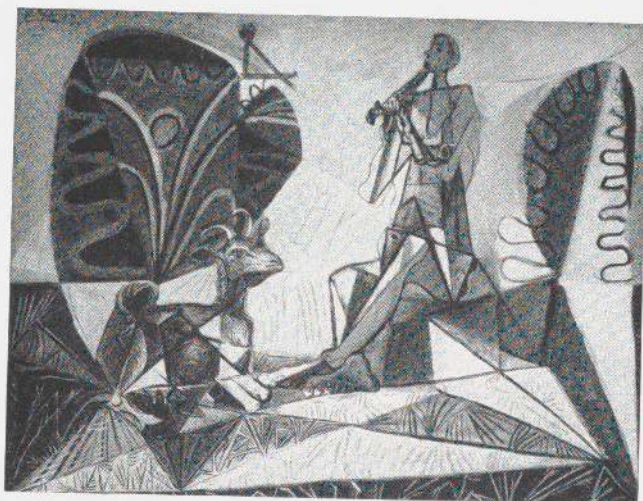


ABOVE: *Still Life*. (Paris) 20 July 1944. Oil on canvas, 15 x 18½". Private collection

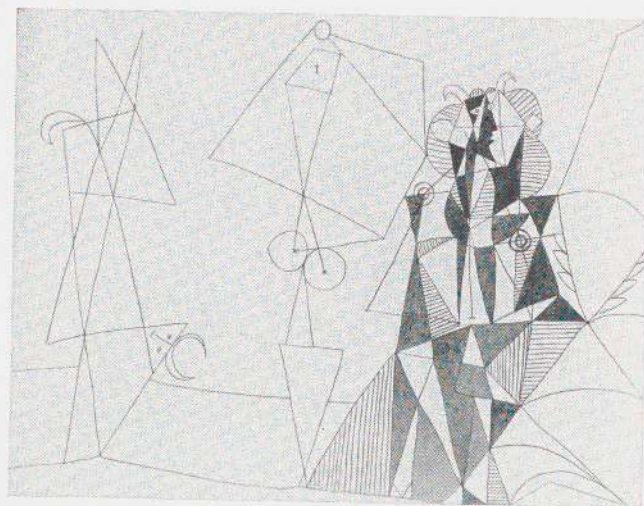
LEFT: *The Mirror*. 23 June 1947. Oil on canvas, 24 x 19½". Mr. and Mrs. William A. M. Burden, New York



Seated Woman. 1946. Oil on canvas, 51 x 35". Mr. and Mrs. Victor W. Ganz, New York



RIGHT, ABOVE: *Pastoral*. (Ménarbes) 22 July 1946. Gouache on paper, 19 $\frac{3}{4}$ x 25 $\frac{3}{4}$ ". Mr. and Mrs. Richard Deutsch, Greenwich, Conn. (Shown in New York only)

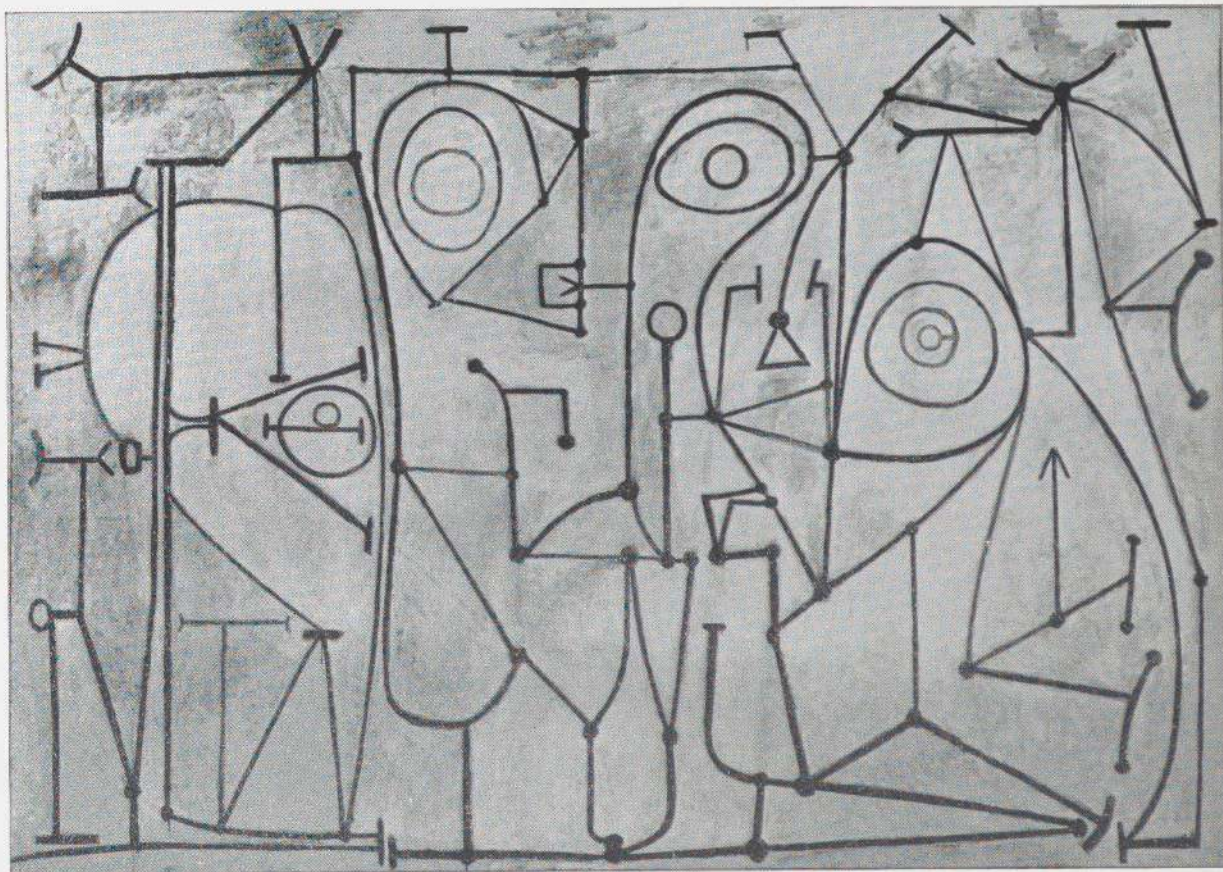


RIGHT: *Nymph and Fauns*. (Antibes, 1946). Pencil and watercolor, 19 $\frac{3}{4}$ x 25 $\frac{3}{8}$ ". Herbert Hemphill, Jr., New York



LEFT: *Portrait of a Painter, after El Greco*. Vallauris, 22 February 1950. Oil on wood, 40 x 32 $\frac{1}{4}$ ". Siegfried Rosengart, Lucerne

BELOW: *The Kitchen*. (Vallauris) 9 November 1948. Oil on canvas, 68 $\frac{7}{8}$ x 98 $\frac{3}{8}$ ". The artist



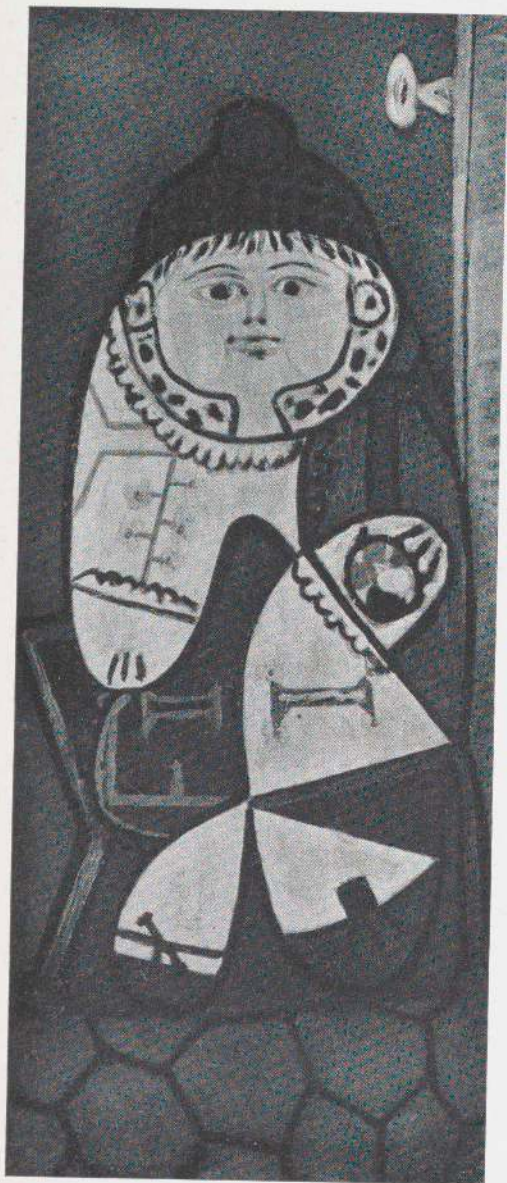


Winter Landscape. (Vallauris, 22 December 1950). Oil on wood, 40½ x 49½. Mr. and Mrs. Victor W. Ganz, New York



ABOVE: *Chimneys of Vallauris*, 12 January 1951. Oil on canvas, 23 $\frac{3}{8}$ x 28 $\frac{3}{4}$ ". The artist

LEFT: *Sport of Pages (or The Knight)*. (Vallauris) 24 February 1951. Oil on canvas, 18 $\frac{1}{2}$ x 24". The artist

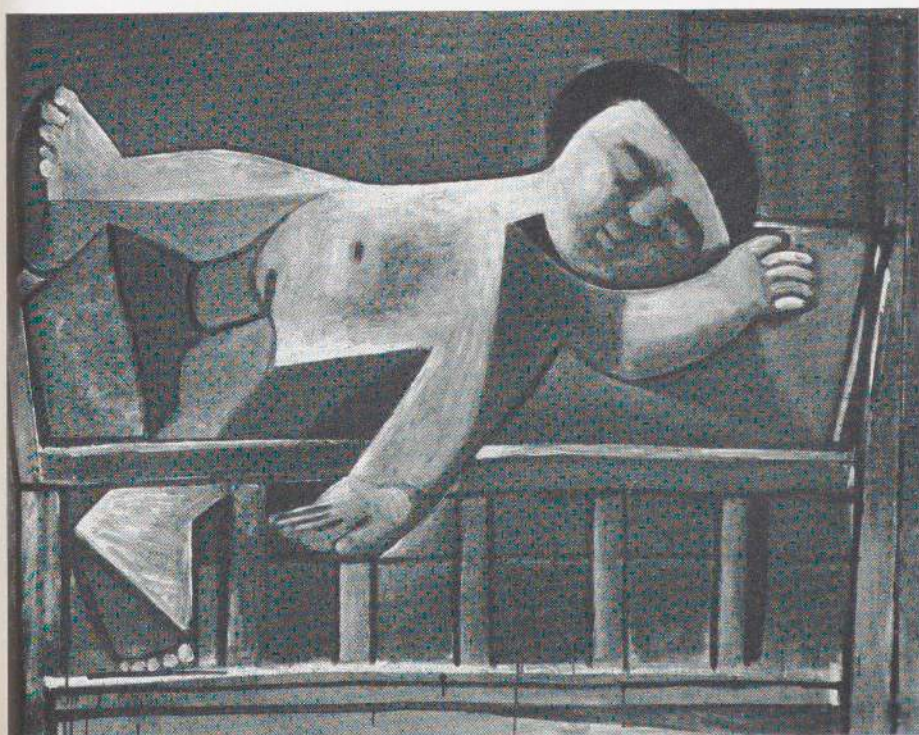


ABOVE: *Claude and Paloma*. Vallauris, 20 January 1950. Oil on wood, 45 $\frac{1}{4}$ x 35". The artist

LEFT: *Claude in Polish Costume*. (Vallauris) 23 October 1948, Oil on canvas, 47 $\frac{5}{8}$ x 19 $\frac{5}{8}$ ". The artist

RIGHT: *Paloma Playing*. (Vallauris) 2 February 1950.
Oil on wood, 49¼ x 40½". The artist

BELOW: *Paloma Asleep*. Vallauris, 28 December 1952.
Oil on wood, 44¾ x 57½". The artist





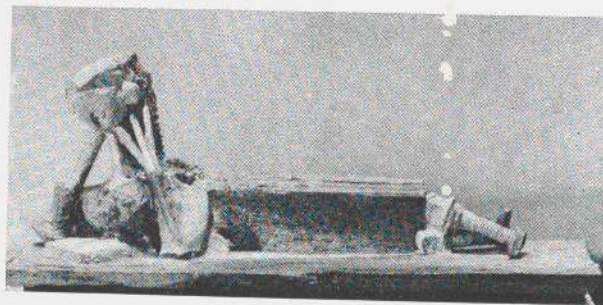
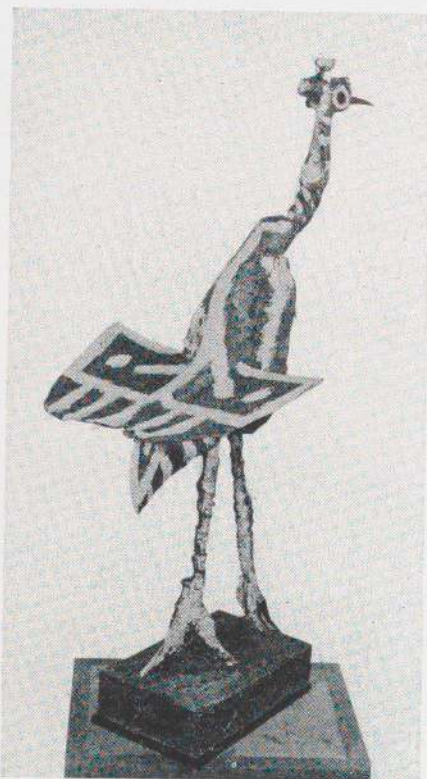
LEFT: *Owl*. (1950). Bronze, 14½" high. Louis E. Stern, New York



CENTER: *Owl*. 1953. Painted terra cotta, 14" high. Philip L. Goodwin, New York



RIGHT: *Red and White Owl*. 22 February 1953. Painted terra cotta, 13¾" high. Nelson A. Rockefeller, New York



ABOVE: *Girl Reading a Book*. (1952-53). Painted bronze, 14" long. Mr. and Mrs. Gerald Gidwitz, Highland Park, Illinois

LEFT: *Crane*. (1952). Painted bronze, 29¾" high. G. David Thompson, Pittsburgh



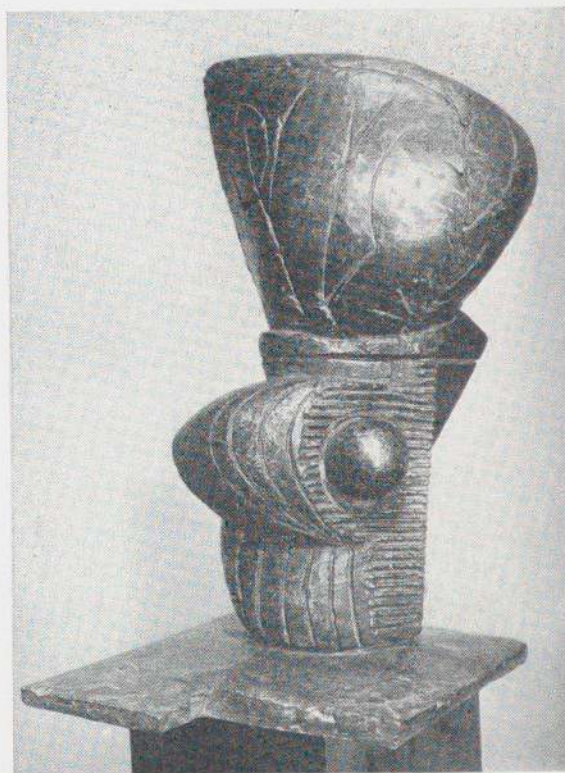
LEFT: *Angry Owl*. (1950). Bronze, 14" high. Mr. and Mrs. Morton G. Neumann, Chicago

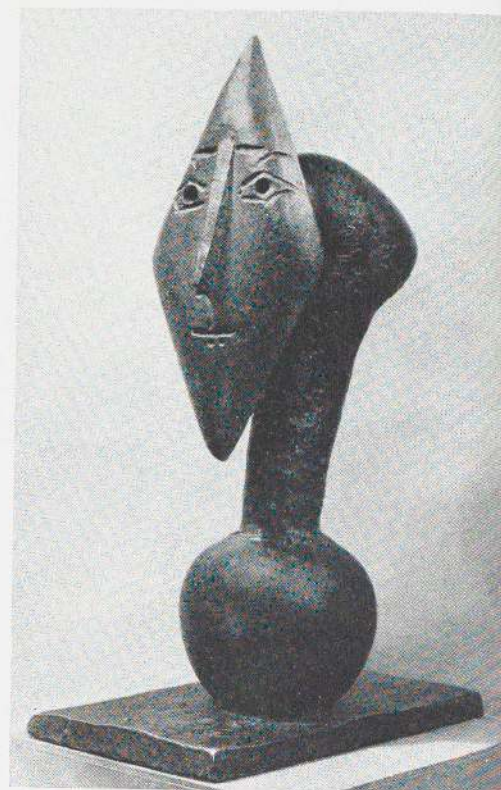
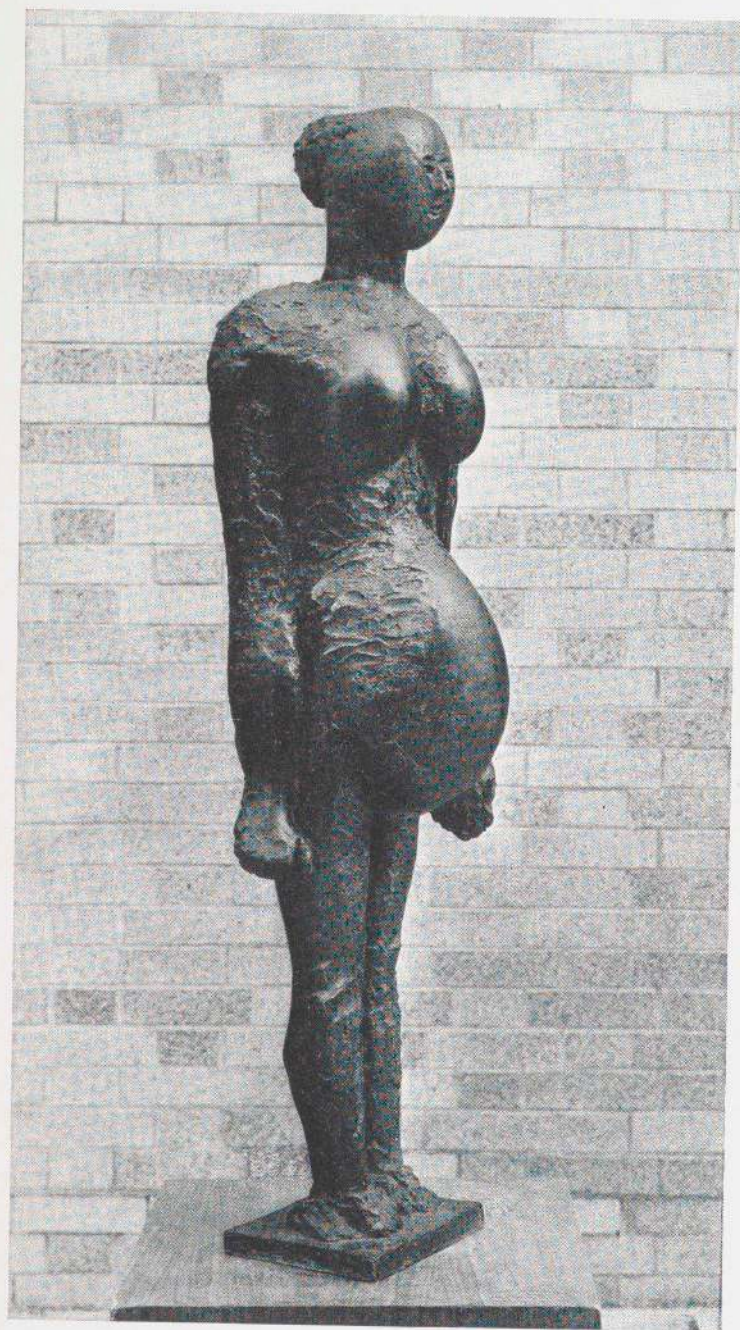
CENTER: *Little Owl*. (1953). Painted bronze, 13" high. Mr. and Mrs. Victor W. Ganz, New York

RIGHT: *Little Owl*. (1953). Painted bronze, 10¼" high. Joseph H. Hirshhorn, New York

BELOW LEFT: *Flowers in a Vase*. (1953). Bronze, 29" high. Mr. and Mrs. Harry Lynde Bradley, Milwaukee

BELOW RIGHT: *Bouquet*. (1953). Bronze, 24" high. Galerie Louise Leiris, Paris



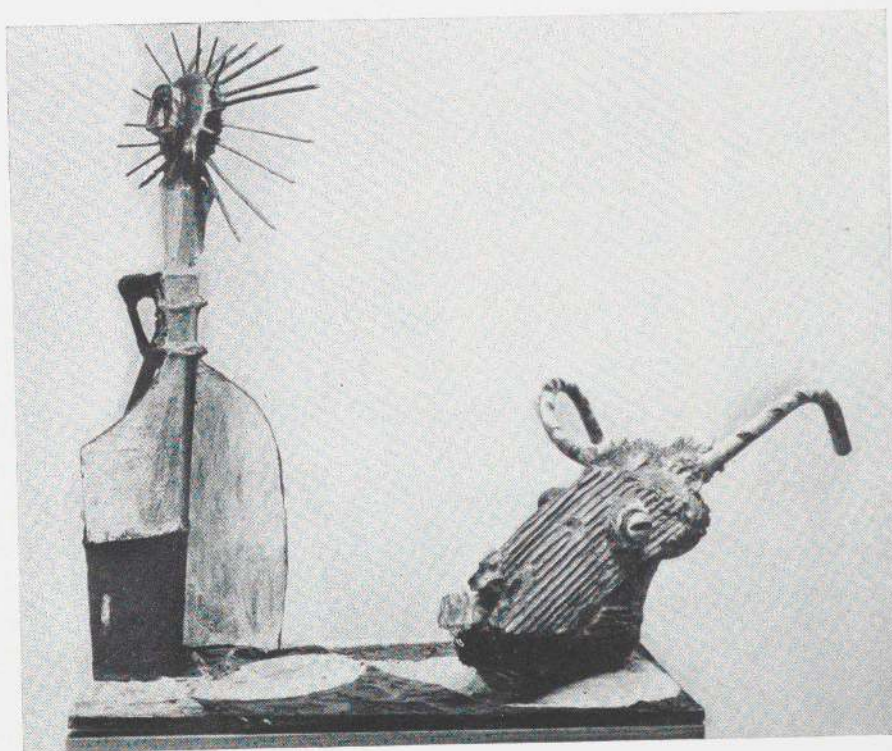


ABOVE: *Woman's Head*. (1951). Bronze, 21 $\frac{1}{8}$ " high. The Museum of Modern Art, New York, Benjamin and David Scharps Fund

LEFT: *Pregnant Woman*. (1950). Bronze, 41 $\frac{1}{4}$ " high. The Museum of Modern Art, New York, gift of Mrs. Louise Smith

RIGHT: *Baboon and Young*. 1951. Bronze, 21" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

BELOW: *Goat Skull and Bottle*. (1951-52). Painted bronze, 31" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund





Mme H. P. 4 October 1952. Oil on wood, $57\frac{1}{2} \times 37\frac{3}{4}$ ". The artist

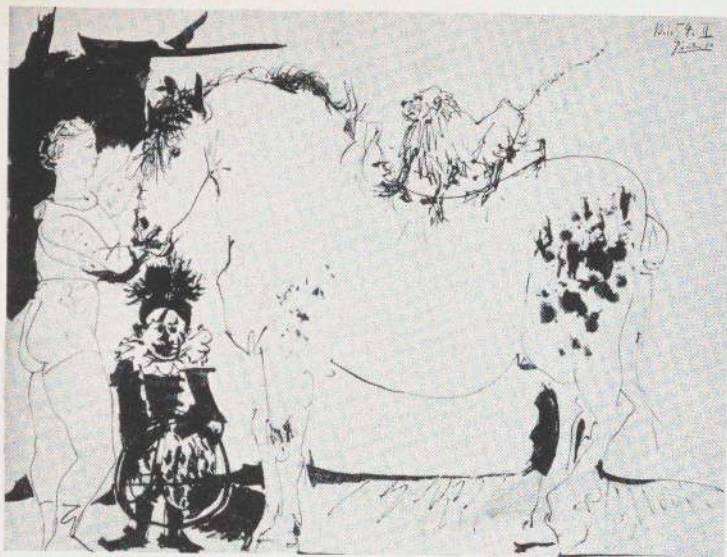


Mme H. P. Vallauris, 30 July 1952. Oil on wood, $53\frac{1}{2} \times 41\frac{3}{8}$ ". The artist



ABOVE: *The Reader*. (Vallauris) 29 January 1953. Oil on wood, 36¼ x 28⅝". The Art Institute of Chicago, gift of Mr. and Mrs. Arnold H. Maremont through Kate Maremont Foundation

LEFT: *Chinese Commode*. 22 March 1953. Oil on canvas, 57½ x 45". Saitenberg Gallery, New York



The Studio (Circus). 10 January 1954. Brush and ink, 9½ x 12¾". Private collection, New York



The Studio (Visit). 17 January 1954. Brush and ink, 9½ x 12¾". Nelson A. Rockefeller, New York



The Studio (The Lady Painter). 21 January 1954. Brush and ink, 9½ x 12¾". Mr. and Mrs. Daniel Saidenberg, New York

The Studio (Painter and Model). 24 December 1953. Brush and ink, 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ ". Mr. and Mrs. Morton G. Neumann, Chicago



The Studio (Models). 21 January 1954. Brush and ink, 9 $\frac{1}{2}$ x 12 $\frac{3}{8}$ ". Nelson A. Rockefeller, New York



The Studio (King and Model). 1 February 1954. Crayon, 9 $\frac{1}{2}$ x 12 $\frac{3}{8}$ ". Mr. and Mrs. Daniel Saidenberg, New York



A



C



E



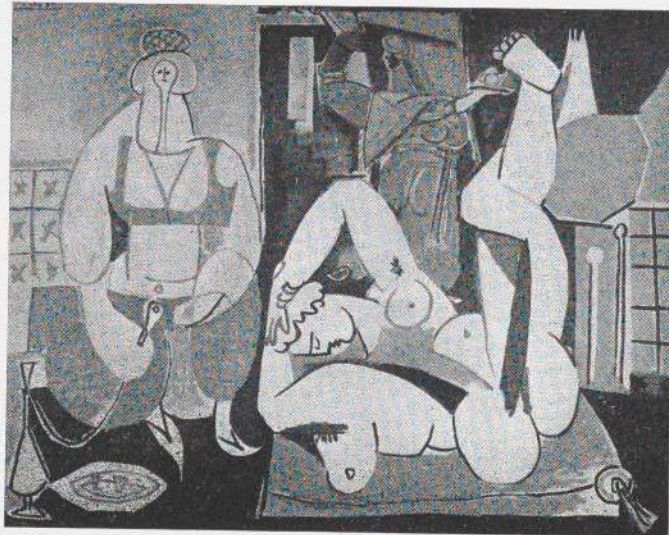
G

THE WOMEN OF ALGIERS, AFTER DELACROIX

In Paris between December 13, 1954 and February 14, 1955, Picasso painted 15 canvases based upon Delacroix's *Les Femmes d'Alger* (1834) now in the Louvre. The whole series was brought to the United States by Mr. and Mrs. Victor W. Ganz of New York, who retain the final as well as several earlier versions. All 15 have been reassembled for the present exhibition. Of these, nine are illustrated here, the final version, "O," in color, on page 9. The complete series is reproduced in the catalogue of the *Picasso 1955* exhibition, Musée des Arts Décoratifs, Paris, where they were first shown and listed by letter, "A" through "O." All are painted in oil on canvas and dated on the back by the artist.

- A 13 December 1954. 23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ ". Dr. Herschel Carey Walker, New York
- B 13 December 1954. 23 $\frac{5}{8}$ x 28 $\frac{3}{4}$ ". Mr. and Mrs. Wilbur D. May, Reno
- C 28 December 1954. 21 $\frac{1}{4}$ x 25 $\frac{5}{8}$ ". Mr. and Mrs. Victor W. Ganz, New York
- D 1 January 1955. 18 $\frac{1}{2}$ x 21 $\frac{5}{8}$ ". Paul Rosenberg and Co., New York

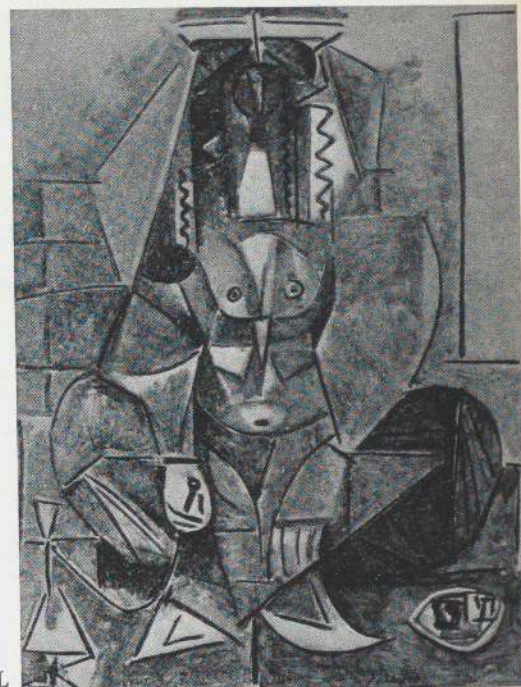
H



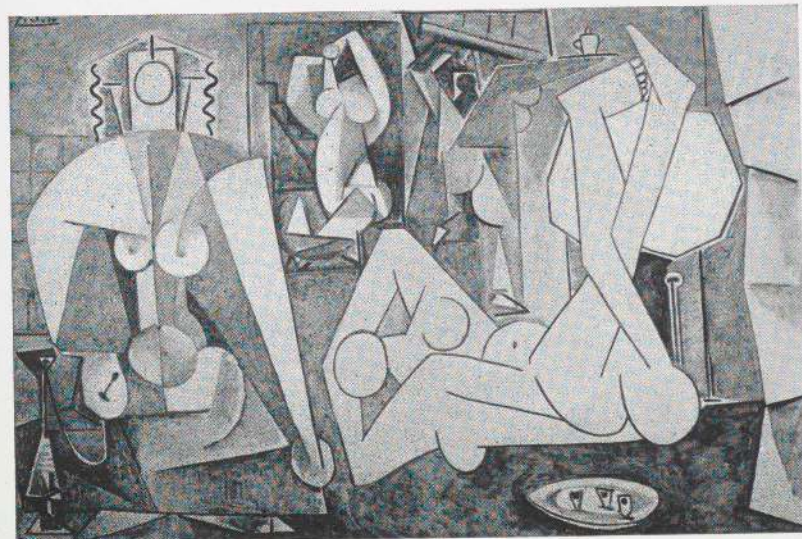


K

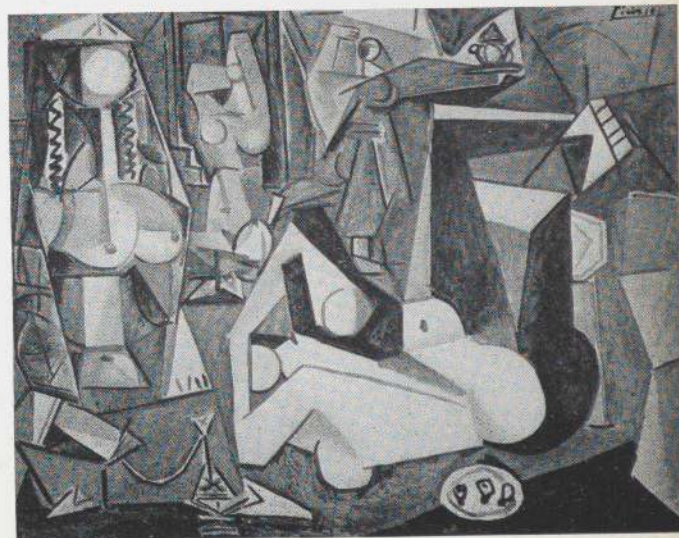
- E 16 January 1955. 18 $\frac{1}{8}$ x 21 $\frac{3}{8}$ ". Mr. and Mrs. Wilbur D. May, Reno
 F 17 January 1955. 21 $\frac{1}{4}$ x 25 $\frac{5}{8}$ ". Mr. and Mrs. Daniel Saidenberg, New York
 G 18 January 1955. 25 $\frac{5}{8}$ x 21 $\frac{1}{4}$ ". Saidenberg Gallery, New York
 H 24 January 1955. 51 $\frac{1}{2}$ x 63 $\frac{3}{4}$ ". Mr. and Mrs. Victor W. Ganz, New York
 I 25 January 1955. 38 $\frac{1}{8}$ x 51 $\frac{1}{8}$ ". Paul Rosenberg and Co., New York
 J 26 January 1955. 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ". Paul Rosenberg and Co., New York
 K 6 February 1955. 51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ ". Mr. and Mrs. Victor W. Ganz, New York
 L 9 February 1955. 51 $\frac{1}{8}$ x 38 $\frac{1}{8}$ ". Paul Rosenberg and Co., New York
 M 11 February 1955. 51 $\frac{1}{4}$ x 76 $\frac{3}{4}$ ". Mr. and Mrs. Victor W. Ganz, New York
 N 13 February 1955. 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ". Paul Rosenberg and Co., New York
 O 14 February 1955. 44 $\frac{7}{8}$ x 57 $\frac{1}{2}$ ". Mr. and Mrs. Victor W. Ganz, New York



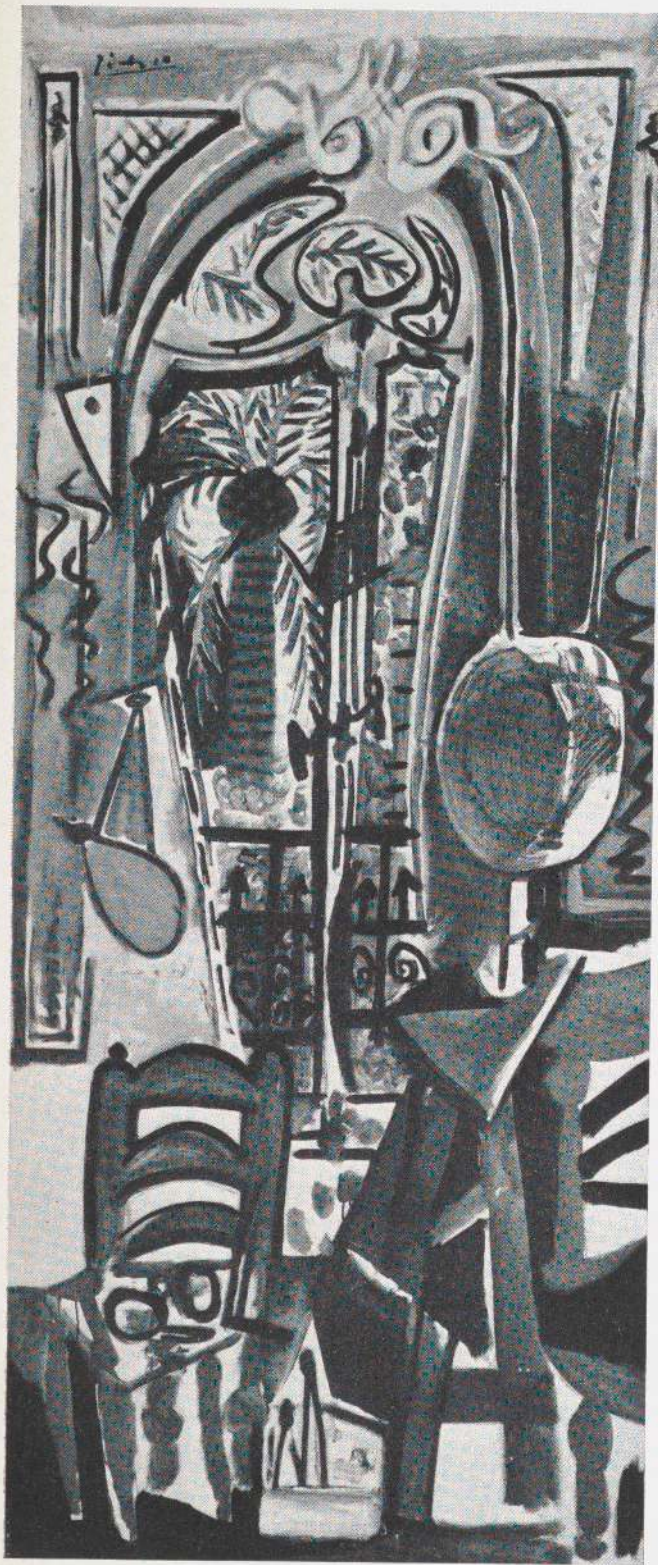
L



M

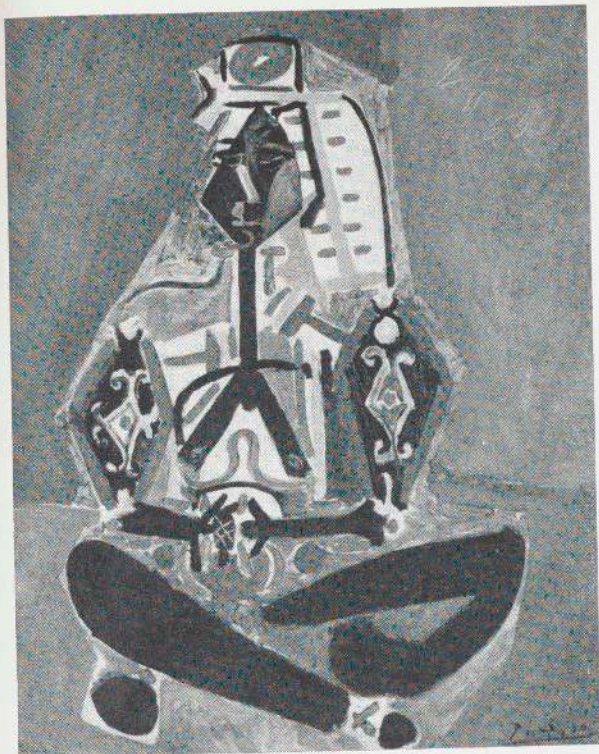


N



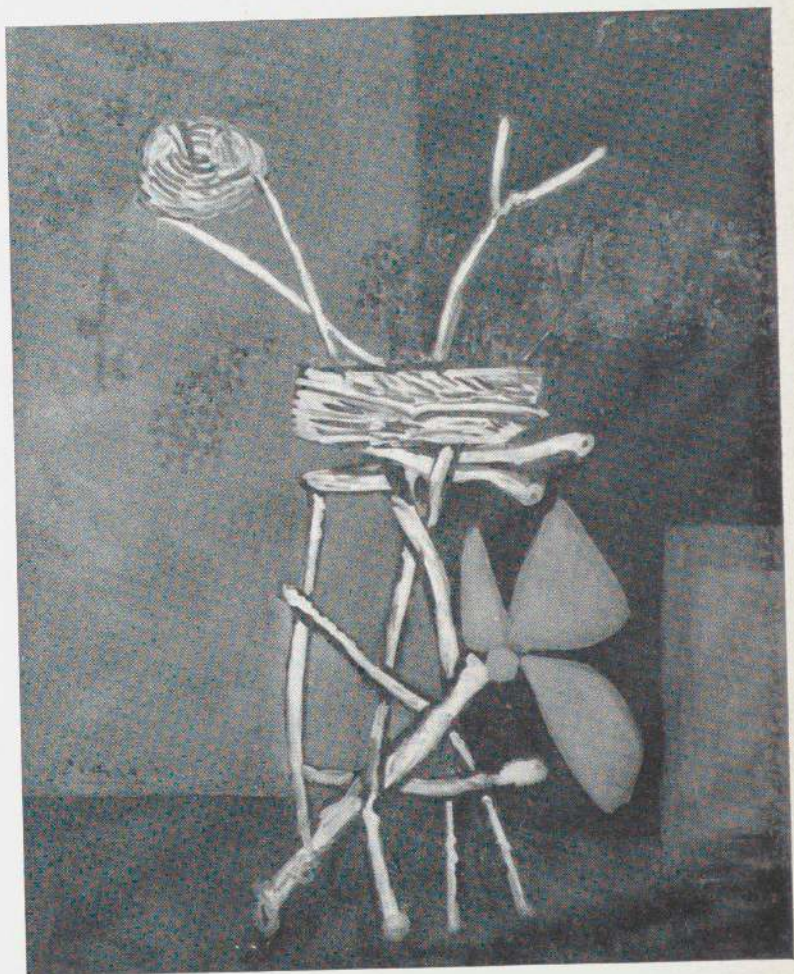
ABOVE: *Portrait of J. R. with Roses*. Vallauris, 2 June 1954. Oil on canvas, 39 $\frac{3}{4}$ x 31 $\frac{3}{4}$ ". The artist

LEFT: *The Studio*. 24 October 1955. Oil on canvas, 75 $\frac{3}{4}$ x 29 $\frac{3}{4}$ ". Saitenberg Gallery, New York



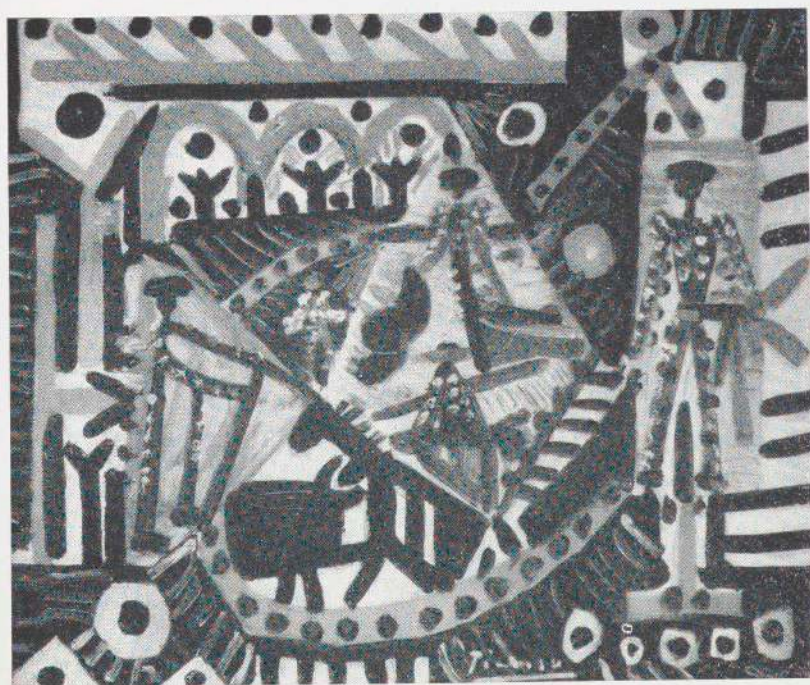
ABOVE: *Seated Woman in Turkish Costume*. (Cannes) 22 November 1955. Oil on canvas, 36¼ x 28¾". Private collection, New York

RIGHT: *Jardinière with Ferns*. (Cannes) 5 June 1956. Oil on canvas, 63¼ x 51½". Galerie Louise Leiris, Paris





Woman in Rocking Chair. (Cannes) 25 March 1956. Oil on canvas, 75¼ x 51¼". Galerie Louise Leiris, Paris



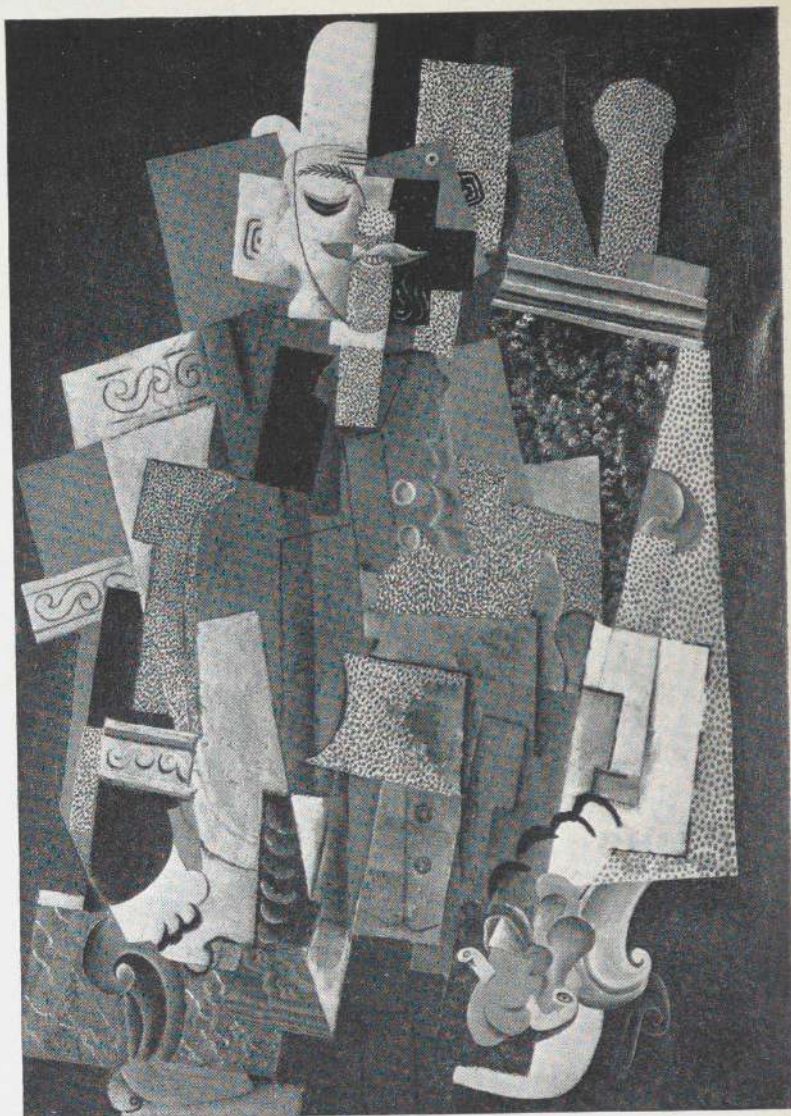
ABOVE: *The Studio*. (Cannes) 2 April 1956. Oil on canvas, 35 x 45 $\frac{3}{8}$ ". Lent anonymously

LEFT: *Bullfight*. (Cannes) 19 May 1956. Oil on canvas, 19 $\frac{3}{8}$ x 24". Mr. and Mrs. Daniel Saidenberg, New York



Woman by a Window. (Cannes) 11 June 1956. Oil on canvas, 59 x 47¼". Lent anonymously

ADDENDA



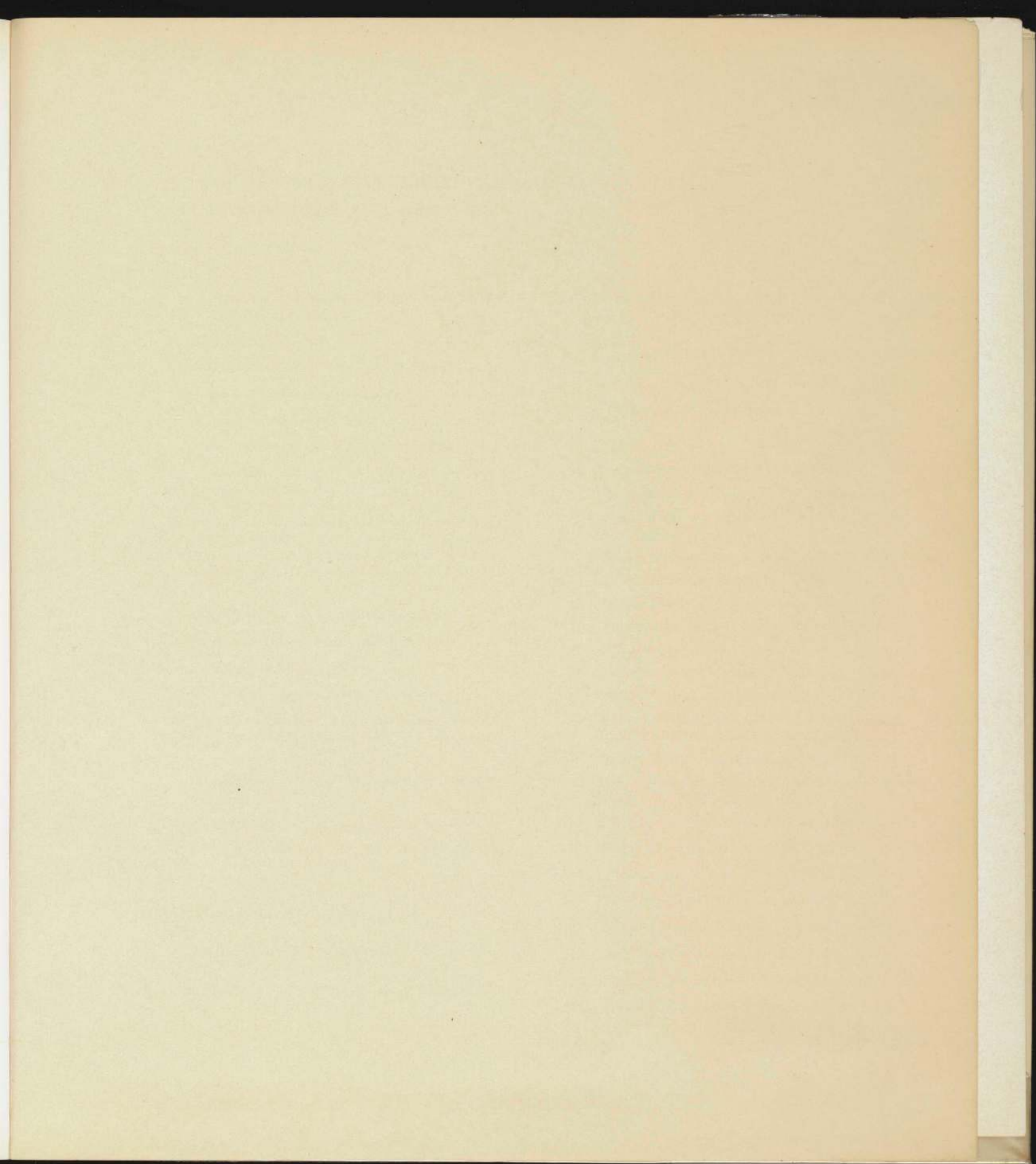
ABOVE: *Man with Pipe*. (Paris) 1915(?) Oil on canvas, 51¼ x 35¼". The Art Institute of Chicago, gift of Mary L. Block in memory of Albert D. Lasker

LEFT: *Fruit Dish and Pitcher*. (Paris) 21 January 1937. Oil on canvas, 20 x 24". J. K. Thannhauser, New York

This book has been printed for
the Trustees of the Museum of Modern Art
in May, 1957 by the Plantin Press, New York

The colorplates were manufactured and printed by
J. J. Augustin, Glückstadt, Germany

Cover and title page by Norman Ives





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PICASSO: 75TH ANNIVERSARY EXHIBITION CATALOGUE

THE MUSEUM OF MODERN ART, NEW YORK

Additions and Corrections

Page

- 11 and 16 For Museo de Arte Moderno, Madrid, read Museo Nacional de Arte Moderno, Madrid
- 42 *Guitar*: for (Spring 1912), read 1913
- 44 *Man with Hat*, not included in New York exhibition
- 46 *Portrait of a Girl*, not included in exhibition
- 55 *Four Bathers*, not included in exhibition
- 60 *Paul as Pierrot*, dated on the back 28 February 1925
- 75. *Guernica* studies and "postscripts": omitted from the New York exhibition are the following: (Early May 1937?), *Horse and Bull*; 28 May, *Weeping head*; 3 June, *Head and horse's hoofs*; 15 June, both *Weeping heads*; 22 June, *Weeping head with handkerchief*; (4) July, *Weeping head with handkerchief*; 26 September, *Mother with dead child*; 13 October, *Weeping head with handkerchief*; 17 October, *Weeping woman with handkerchief*
- 82 *Portrait of D. M. (Paris)*: for oil, read oil on canvas
- 86 *Woman in Gray*: for oil on canvas, read oil on wood
- 93 *Still Life*: presented to Matisse, 1944
- 97 For *Chimneys of Vallauris*, read *Smoke at Vallauris*
- 101 For the two *Little Owls*, the captions have been reversed; read caption 1 for the right, caption 2 for the center reproduction
- 104 *Mme H. P. Vallauris*: for 30 July 1952, read 30 September 1952
- 105 *Chinese Commode*: for oil on canvas, read oil on wood
- 108- *Les Femmes d'Alger*: canvases "B", "D", and "I" omitted
- 109 from New York exhibition for lack of space

Additional Works Shown in New York

Flower Girl. (1906). Ink, 24 $\frac{3}{8}$ x 19". The Museum of Modern Art, gift of Mrs. Stanley B. Resor

Landscape. 1920. (Zervos Volume IV). Oil on canvas, 20 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ". The artist

Three Women at the Spring. 1921. (Zervos Volume IV). Oil on canvas, 80 $\frac{1}{4}$ x 68 $\frac{1}{2}$ ". The Museum of Modern Art, gift of Mr. and Mrs. Allan D. Emil

Thursday. Vallauris, 14 June 1951. Oil on plywood, 41 $\frac{1}{4}$ x 53 $\frac{7}{8}$ ". The artist

Corrections in Measurements

Page

- 14 *Gypsy Girl*: size should read 17 $\frac{1}{2}$ x 23 $\frac{1}{2}$ "
- 17 *Dwarf Dancer (La Nana)*: size should read 41 $\frac{3}{8}$ x 23 $\frac{3}{4}$ "
- 26 *Head of a Girl*: size should read 5 $\frac{3}{8}$ "; *Head of a Jester*: size should read 15"
- 28 *Peasants from Andorra*: size should read 27 $\frac{7}{8}$ x 16 $\frac{1}{2}$ " (sight)
- 29 *Self Portrait*: size should read 36 $\frac{1}{2}$ x 28 $\frac{3}{4}$ "
- 39 *Wilhelm Uhde*: size should read 32 x 23 $\frac{3}{4}$ "
- 45 *Woman in an Armchair*: size should read 59 $\frac{1}{4}$ x 39 $\frac{3}{8}$ "
- 55 *Nude seated on a Rock*: size should read 6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ "
- 58 *Mandolin on a Table*: size should read 32 $\frac{1}{2}$ x 39 $\frac{3}{8}$ "
- 67 *Pitcher and Bowl of Fruit*: size should read 51 $\frac{1}{4}$ x 64"
- 74 *Woman with Hat*: size should read 23 $\frac{3}{8}$ x 19 $\frac{1}{4}$ "; *Portrait of D. M. (Paris)*: size should read 25 $\frac{1}{4}$ x 20 $\frac{1}{4}$ "
- 79 *Weeping Woman*: size should read 24 x 19 $\frac{3}{8}$ "
- 82 *Jaime Sabartés*: size should read 18 $\frac{1}{8}$ x 15"; *Portrait of D. M. (Paris)*: size should read 36 $\frac{1}{8}$ x 28 $\frac{3}{8}$ "
- 84 *Still Life with Sausage*: size should read 36 $\frac{1}{8}$ x 25 $\frac{3}{8}$ "
- 97 *Sport of Pages*: size should read 21 $\frac{1}{4}$ x 25 $\frac{1}{2}$ "
- 100 CENTER: *Owl*. Size should read 13 $\frac{3}{8}$ "
- 101 LEFT: *Angry Owl*. Size should read 12 $\frac{7}{8}$ "
- 107 *The Studio (Painter and Model)*: size should read 13 $\frac{7}{8}$ x 10 $\frac{3}{4}$ "
- 110 *The Studio*: size should read 74 $\frac{3}{8}$ x 31 $\frac{1}{2}$ "
- 112 *Woman in Rocking Chair*: size should read 76 $\frac{7}{8}$ x 51 $\frac{1}{8}$ "
- 114 *Woman by a Window*: size should read 63 $\frac{7}{8}$ x 51 $\frac{1}{4}$ "

