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FOR ADDITIONAL CORRESPONDENCE WITH JUNYERS

SEE AHB PICASSO PAPERS II.N.1. (SPAIN TO 1904)

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Picasso
(Joan Junyer)

The Museum of Modern Art

To Bill Lieberman

From Alfred Barr

cc : Miss Miller
Mr. Rubin
Miss Jones

Date July 26, 1968

Re Picasso drawings

Dear Bill:

Dolores Junyer phoned to say her husband Joan (a deaf-mute) needs to sell one or more of the series of drawings of the Barcelona period which he inherited from his father, as you know, a friend of Picasso's. Though you may have seen the drawings already, would you be kind enough to give them advice on how best to sell? They would much appreciate it and so would I since I'm not familiar with the drawing market. She may phone you.

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PICASSO
/ Junyer portrait

copies to AHB
WSL

J. JUNYER
3 Washington Square Village
New York 12, N. Y.

23 June 66

To Alfred Barr
New York

Dear Alfred:

Thanks for your letter 21 June 66.

I believe the purpose of my first letter to you did not come out clear.

I've never been part -in past or present -of business with in my family and I have no interest in commercial disposition of collection.

The matter is:
My uncle acted detrimentally to M. of M.A., to you and me. I believed he owed reparation. To get him to agree was hard to obtain, and required time. My intention of holding sale of drawings was to have him give you and M. of M.A. the preferred option as sorte of rehabilitation.

If not in this sense them I have no reason to sustain the proposal. We can leave it here. You have my letter 15 June 66 with results of my effort to solve the moral question and we can close it.

I thanks for the feeling words and we correspond

Cordially Junyer

This correspondence regards a painting by Picasso, Portrait of Sebastian Junyer which was promised to the museum but which uncle Junyer sold without his family's knowledge. 9/15/66 DW

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cc: Mr. Lieberman (w. orig. corresp. no Xerox kept AHB decision)

Notes

June 20, 1966

Dear Joan:

Thank you for your letter of 15 June 1966. I am no longer in charge of buying drawings for the Museum. Our Curator of Drawings is William S. Lieberman. He is away but will return on June 29th. I am passing on to him your letter and the interesting data about the drawings you describe.

I hope you and Dolores are well. My very best to you both.

Sincerely,

Mr. Joan Junyer
3 Washington Square Village
New York 12, New York

AHB, MF.

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from AHB: Picasso 50

Re: Junyer

Notes

Besides documentation these notes include some illustrations and data which were available too late for incorporation in the text. Illustrations of comparative material are limited to a few of many possible examples.

"Junyer (questionnaire, 1945)" refers to information kindly supplied by an old friend of Picasso's, Carles Junyer of Barcelona, in reply to questions written to him in the fall of 1945 through Mr. and Mrs. Joan Junyer of New York.

"Picasso (questionnaire, October, 1945)" refers to information supplied by Picasso and Jaime Sabartés in response to a questionnaire forwarded through Lt. Commander James S. Plaut. Picasso has not replied to a second questionnaire, December, 1945.

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1) Sebastian, uncle of Joan - Ned
2) Was Joan sent to Carlos Cino to be helpful to A. working Picasso 50?
3) Probably this letter dates from 1945 - 15 years probably refers to questionnaire re Picasso 50.

Excerpts from the letter of Mr. Sebastian Junyer to Mr. Joan Junyer.

Many of the questions answered by your father are being sent today through the channels we advised. I am adding some complementary information to these notes and you can add more details.

Be sure to remind him about the portrait of the late Casagemas that you saw in Paris with your father. We know nothing about the Madrid prize. Mr. Barr must be referring to more or less academic competitions. Don't forget that Pablo's father was an official professor. The great painting that his father keeps is from this period. Do you remember it?

The National Library of Madrid and that of the Institut will provide copies of "Juventud"

As your father says, there is no connection between the blue Theotocopuli or any other color of Monell and Picasso. (Separately you'll find a biography of Monell and the chronology of the Hostas)

You already know about 'Pel y Ploma' to complement it. Didn't you have some copies of 'Pel y Ploma'

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in Paris ?

You already know about the Catalan contemporaries of Pablo at the "4 Gats" (may the Lord keep them in their glory)

Pere Romeu had a fine, gifted mind and he was a good friend of everybody.

Oh, but for that stimulating spirit that reigned in Barcelona at the beginning of the century ! It had a great influence on all of us, including Pablo.

It is very important the follow these first steps of our Pablo - he remembers them with great happiness.

I believe that the annals notes of your father will be valuable as information from one truly familiar with this interesting period. You will advise me if it is what Mr. Barr wants and if this will be useful to him. I certainly hope so.

If you need any more information for any reason, be sure to request it. It will be a great pleasure for us to help you.

- A note from Mr. Joan Junyer

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Mr Barr states that he has received a biographical sketch of Morell and also about the various towns called Horta. This information was furnished by the Catalan poet Carner Ribalta and it agrees with the facts sent by Mr Sebastian Sunyer.

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Sebastian

Ruegos de la carta del señor Junyer al Señor Joan Junyer:

1. Salen hoy por conducto indicado bastante de las preguntas contestadas por su padre. Añado algunos complementos a estas notas a las que tu puedes agregar mas detalles.

Recuerdale lo del retrato del Malogrado Casagemas que ~~dios~~ vistes en Paris con su padre. De lo del premio de Madrid nada sabemos El Sr. Bas debe referirse a concursos mas o menos académicos. No olvides que el padre de Pablo era (de pintura) Profesor Oficial. De este periodo es el gran cuadro que

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guarda ~~Dtr~~ su familia: Lo recuerdas?

La Biblioteca Nacional de Madrid y la del Institut podrían proporcionarle copias de "Juventud."

Como dice tu padre, no hay relación de azul negro, u otro color de ~~Ma~~ Nonell a Picasso. (aparte nota biográfica sobre Nonell y cronología de las Hortas.)

Ya sabes lo de "Pel y Ploma" para complementarlo. No tenías unos ejemplares de "Pel y Ploma" en Paris?

Ya sabes de los contemporaneo

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Catalanes de Pablo en los 4 Gats
(que Dios los conserve en su gloria)
Pere Romeu, fino intelecto privilegiado
y buen amigo de todos.

¡Oh aquel espíritu renovador
que imperaba en aquella Barcelona
de principios de siglos! Influyó
mucho en todos nosotros incluso a
Pablo.

Es muy importante seguir
estos primeros pasos de nuestro Pablo
que el recuerda con toda alegría
de la vida.

Creo que las primeras audiciones de
su padre serán utiles como
información de quien es conocedor
a fondo de este interesante período.

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ya nos direis si corresponde a lo que el Sr Barr desea y por lo tanto si le serviran, cosa que deseamos de veras.

Si algo más hace falta, for el mismo motivo y por cuantas cosas querais deberis pedirlas pues deseamos para nosotros mismos de gran alegria el poder serviros.

Una nota del Sr Joan ~~Hunt~~ Junyer al Sr Barr. diciendo que ha recibido una nota biografica completa sobre Monell y otra sobre los diferentes Smelkos llamados Horta. Esta vez una

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con la ha proporcionado el poeta
catalan Carner Ribalta. y coincide
con los datos enviados por el
Sr. Sebastian Junyer.

Srta. Junyer

~~7~~

P| 3-3263

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~~Mrs. Barr~~ PICASSO

October 29, 1974

Mr. Juan Ainaud de Lasarte
Director General de los Museos
de Arte de Barcelona
Parque de la Ciudadela
Barcelona 5, Spain

Dear Mr. de Lasarte:

Mr. Barr has retired from the Museum, so your letter of August 27 has been passed along to this office.

Your information regarding the Portrait of Sebastià Junyer * is quite interesting, but I find no record of that work ever having been at the Museum. In any case, we will keep your letter for our Picasso files.

We will welcome the catalogues you are sending, and we will forward them to our library as soon as the curators have looked through them.

Sincerely,

Sharon McIntosh
Assistant to the Director
of Painting & Sculpture

[* Info. in this folder in our Registrar's office indicates this is NOT true: this work was included in exh #619 Picasso: 75th Anniversary.]

[per RL 9/12/83]

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Copy mailed to Mrs. Barr

October 2, 1974

Mr. Juan Ainaud de Lasarte
Director General de los Museos de Arte de Barcelona
Parque de la Cuidadela
Barcelona 5, Spain

Dear Mr. Lasarte:

I write to tell you that the two handsome catalogs, Catálogo Museo Picasso and Catálogo - Guía Museo de Arte de Cataluña, arrived for Mr. Alfred Barr yesterday.

I will bring them to his attention when he is next in the Museum and I know he will be delighted to have them.

Sincerely,

Monawee A. Richards
Assistant

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Memorandum

To

From original mailed

Date

Re 49 East 96th.
So Margo can reply

When catalogs come, acknowledge for AHB

Here 9/30/74 fold

Barcelona, 27 th. August 1974

r:

haps too long - I've wished to give you a * erence to the blue painting "Portrait of casso. The painting was taken out of Spain .

een finally cleared with sufficient evidence. this point to make patent to you the correct- n Junyer in his relation to you and the Museum of Modern Art, and his total exemption from this sale which was concealed from him as well from me, and resulted in detriment to both fos obvious reasons.

As it appears that part of the payment to Sebastià Junyer is still outstanding, it may be possible to consider a claim, devolution or restitution.

As you may know, Carles and Sebastià Junyer are now dead. It may be useful to note on the record of the facts in this unfortunate incident, that the unilateral decisions of Sebastià Junyer and his family in Barcelona are now fully established.

I'll appreciate your acknowledgement of this letter. Please let me know if you plan to come to Barcelona. I would be glad to see you again and show you the progress of our Museum activities which are proceding satisfactorily.

With personal regards

Sincerely

*Illustrated p. 18 in Picasso - 75th Anniversary Exhibition

Juan Ainaud de Lasarte
DIRECTOR GENERAL DE LOS MUSEOS DE ARTE
DE BARCELONA

PS, By separate mail I am sending you:
Here 9/30/74 1 Catálogo Museo Picasso
1 Catálogo - Guía Museo de Arte de Cataluña

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AYUNTAMIENTO DE BARCELONA
MUSEOS DE ARTE

Oficinas: Parque de la Ciudadela
BARCELONA-5

Barcelona, 27 th. August 1974

Mr. Alfred H. Barr Jr.
New York N.Y.

Dear Mr. Alfred Barr:

For some time, - perhaps too long - I've wished to give you a "mise au point" in reference to the blue painting "Portrait of Sebastià Junyer" by Picasso. The painting was taken out of Spain and sold clandestinely. *

This question has been finally cleared with sufficient evidence.

I am interested at this point to make patent to you the correctness of the painter Joan Junyer in his relation to you and the Museum of Modern Art, and his total exemption from this sale which was concealed from him as well from me, and resulted in detriment to both fos obvious reasons.

As it appeers that part of the payment to Sebastià Junyer is still outstanding, it may be possible to consider a claim, devolution or restitution.

As you may know, Carles and Sebastià Junyer are now dead. It may be useful to note on the record of the facts in this unfortunate incident, that the unilateral decisions of Sebastià Junyer and his family in Barcelona are now fully established.

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With personal regards

Sincerely

* Illustrated p. 18 in Picasso - 75th Anniversary Exhibition

Juan Ainaud de Lasarte
DIRECTOR GENERAL DE LOS MUSEOS DE ARTE
DE BARCELONA

PS, By separate mail I am sending you:
1 Catálogo Museo Picasso
1 Catálogo - Guía Museo de Arte de Cataluña

Here 9/30/74

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B. J. - add to Junyer file

JUNYER

Confidential Notes
Alfred H. Barr, Jr.
September 27, 1961

Picasso: SEBASTIAN JUNYER

I saw the 1903 portrait of Sebastian Junyer, property of Mr. Bright of Los Angeles, at Knoedler's at the request of Richard Brown, director of the Los Angeles County Museum. He wanted to ask my advice about the percentage of value loss as a result of damages inflicted by a thief when the picture was stolen some weeks ago.

I had a chance to examine the picture thoroughly with no one present but Mr. Brown. I also saw the stretcher with the remains of the canvas where it had been cut by the thief. The cuts was clean though not en- perfectly ~~tirely~~ squared.

The cut-out part of the canvas, virtually its whole surface except that part tacked to the sides of the stretcher, was in very sad condition. It was a very heavy, stiff canvas, so when the thief had rolled it, painting side in, a good deal of the paint flaked off and was lost. There must have been a dozen or twenty patches of exposed sizing--the largest perhaps as much as four or five square inches. Fortunately almost all of the areas of lost paint were in non-crucial spots, though there was one large patch along the neck of Junyer and another around the ear of the woman.

I was asked what I thought the depreciation would be. I said at least 30%, perhaps more. The painting had been sold for $150,000, but I would guess was worth $250,000-$300,000. $300,000 was the guess made by one of the Knoedler partners.

A. H. B. Jr.

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THE MUSEUM OF MODERN ART

Date September 27, 1961

To: Alfred

From: Betsy

Re:

Richard Brown of Los Angeles called this morning to ask whether you could possibly spare about half an hour this afternoon around 4:00 to come over to Knoedler and look at the Picasso Sebastian Junyer which is going to be unpacked there this morning. He would like you to look at it with him and wants to ask you some questions about it. He will call later this morning to see whether you can come. (He is staying at the Sherry Netherlands.)

He called back about 10:30 — is at Knoedlers now + wants you to call him there.

acktrack or detour.

New York 13 Sept 61

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Bombs Blast U.S. Stores in Puerto Rico

Mark Demonstration For Nationalist Chief

By Paul Ryan
Special to the Herald Tribune
SAN JUAN, P. R.

Five bombs exploded here early yesterday in stores on the seventieth birthday anniversary of Juan Albizu Campos, the leader of the extremist Nationalist party, which demands independence for Puerto Rico. Two bombs that had failed to explode were found.

The stores involved were mainly branches in this country of United States firms. The Nationalists have been trying for some time to prevent establishment in Puerto Rico of American supermarkets and other enterprises and investment of capital from the United States. However, a spokesman for the Nationalist party denied that it had had anything to do with the bombs.

The Nationalists called for demonstrations yesterday to mark Mr. Albizu Campos' birthday. About sixty independence supporters, including some members of the Puerto Rican Communist party, went to the hospital here where he has been bedridden for months.

Mr. Albizu Campos was arrested in March, 1954, after a group of his followers fired shots from the visitors' gallery of the House of Representatives at Washington and wounded five Congressmen. He served a prison term.

The Nationalists have set aside this week to present their case to the world. They are expected to ask the United Nations to investigate their charges that Puerto Rico is a colony of the United States and should not have on its territory American military bases.

Jet Crash

(Continued from page one)

were identified as Neville Fowler, a Navy officer from Pittsburgh; John Brown, a Navy officer from Bayside, Va.; and W. Paige, an engineer (no address available).]

The passengers included sixty-four adults, six children and a baby. The twin jetplane, on a flight from Paris to Rabat, carried a crew of six.

The Caravelle smashed up in a ravine between two villages about a mile from Rabat and burned furiously. Firemen and volunteers fought the flames for half an hour.

Fog had made flying conditions poor as the plane approached for a landing.

Several witnesses reported the jet was on fire before it crashed, and some said it hit a high-tension wire. Bodies were scattered for 150 yards around the crash site.

It was the third major air disaster this month, following the crash Sunday of an American charter airliner at Shannon airport, Ireland, in which eighty-three died, and the crash

IN MONTREAL—Francoise St. Michel (left) and Edward Cleghorn, associate director of Montreal Museum of Fine Arts, examine two of the five paintings damaged by vandals.

Herald Tribune—UPI telephotos

IN CALIFORNIA—Part of insurance company photo of Picasso's "Portrait of Sebastian," one of four paintings with a total valuation of $246,165 that was stolen from home of David Bright, industrialist.

Montreal Masterpieces Slashed—Hunt Madman

MONTREAL (UPI).

Police are seeking "some one partly insane" who disfigured five paintings in the Montreal Museum of Fine Arts, including masterpieces by Renoir, Daumier and Monticelli.

Museum officials said yesterday they were able to pass on leads to police regarding the vandal, but refused to make the clues public.

Associate Director Edward Cleghorn also refused to estimate the value of the five damaged paintings. Neither would he estimate the damage, although he said all five could "definitely be restored to their original state."

"It seemed to be the work of some one partly insane," Cleghorn said. "It doesn't make ordinary sense."

All five were damaged with something sharp, presumably a knife. However, only one painting, "Winter Landscape With Oxen," by F. S. Coburn, a Canadian painter, was punctured.

Most seriously damaged was Honore Daumier's "Head of a Peasant." Pierre - Auguste Renoir's "Neapolitan Girl's Head" was the most valuable work, Mr. Cleghorn said. Also scored or scatched were Henri Fantin - Latour's "La Parade de la Feerie" (Fairy Tale) and Adolph Monticelli's "Fete Champetre" (Country Outing).

Museum guard, Noel Martel, discovered the damage late Monday. The paintings were part of the museum's permanent collection. The four French-school paintings were hanging in one upstairs gallery while Coburn's work was in another gallery.

"It seems whoever did it took a stab at the Coburn as he went out," Mr. Cleghorn said. "It had a puncture rather than a cut."

The damage was the first such incident in the museum's 101-year history.

Coast Paintings Stolen

WEST LOS ANGELES (UPI).

The value of four paintings taken in a daylight robbery of the David E. Bright mansion was reduced downward yesterday to $246,165 from the original tentative estimate of $670,000, police said.

Detective Sgt. V. A. Peterson said there was no trace of the "suede shoe" robber who hid his gun in a bouquet of flowers Sunday and forced the maid into a closet while he stole the paintings.

Sgt. Peterson said he had talked with Mr. Bright, who returned Monday from Europe, and with insurance representatives who agreed the actual value was considerably less than the original figure. "That doesn't mean the paintings wouldn't bring the higher sum if they were sold," the officer said. "But we have to have some way of showing their actual value."

The paintings, the original estimate and the figures agreed upon were: Picasso's "Portrait of Sebastian," $400,000, revised to $150,000; Picasso's "Looking Through the Window," $100,000, now $23,365; Modigliani's "The Chocolatier," $150,000, to $66,500, and an Afro Basalella abstract, $20,000, revised to $6,300.

Arsenal Blast Kills Woman And Injures16

DOVER, N. J.

An explosion ripped through a top-secret section of the Picatinny arsenal yesterday, killing one woman and injuring sixteen other persons, two of them seriously.

Five ambulances took the injured to Dover General Hospital. Others were reported under treatment at the arsenal's dispensary.

Officials would give no details on the blast. They said only that there was no fire and no danger to residents of the area.

The dead woman was identified as Mrs. Helen Bolotto, fifty-six, of Denville, N. J.

A spokesman at the arsenal said fewer than twenty persons were working in the building when the explosion occurred at 2:30 p.m.

Col. R. R. Klanderman, commanding officer of the arsenal, immediately convened a board of inquiry in an effort to determine the cause of the explosion.

The blast occurred in one of 1,400 structures on the 6,000-acre arsenal grounds.

17 Families Evicted

An eviction notice was served yesterday on seventeen families in a building at 263 W. 147th St. because a broken drain in the basement made it impossible to keep the basement clear of sewage. Buildings Commissioner Peter J. Reidy announced. His department is trying to serve a summons on Sarah Silver, also known as Bessie Honig, who is believed to be the building's owner.

You can have your Herald Tribune leaving the house. Just call PE Delivery.

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PICASSO
JUNYER

September 16, 1961

Dear Joan:

Many thanks for your note with its enclosed clipping. I am indeed shocked to hear that your first knowledge that the portrait of your ~~father~~ UNCLE had left your house in Barcelona came through this unhappy story.

Since you proposed to send me a copy of the letter which you intend to write, may I say that I would be happy to have it for our confidential archives as a strange and deplorable conclusion to our long negotiations.

With very cordial regards to you both, I am,

Sincerely,

Alfred H. Barr, Jr.

Mr. Joan Junyer
3 Washington Square Village
New York 12, N.Y.

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J. JUNYER

J. JUNYER
3 Washington Square Village
New York 12, N.Y.

Cher Alfred:

Celle coupure du Herald Tribune d'aujourd'hui, avec le portrait de mon oncle par Picasso, m'appris pour la première fois que le Tableaux n'est plus à la maison de ma famille à Barcelona.

J'écris à mes parents à ce sujet et je vous enverrais la copie et traduction de ma lettre.

Votre Junyer

New York 13 Sept 61

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November 17, 1960

Dear Dr. de Salas:

It was really most courteous of you to send me "Some Notes on a Letter of Picasso." It's an extraordinarily interesting document and I have read with close attention your notes and comments.

Many thanks indeed for your thoughtfulness.

Sincerely,

Alfred H. Barr, Jr.

Dr. Xavier de Salas
Cultural Attaché
The Embassy of Spain
London, England

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Dr. X. de Salas
Director of the Institute of Spain.
Cultural Attaché to the Spanish Embassy.
London.

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recognized subjects, how can an artist communicate itical beliefs? Signac, Cross, Angrand and the others significance because, on the threshold of abstract art, restled with the dilemma and came up with the solu- ıat has obtained ever since among most artists: an must remain faithful to his artistic sensibilities, for he lp destroy the old order through his *art*, not through ject-matter. The unwillingness of modern despotic ments to grant freedom to their artists is a proof of the ance of the Neo-Impressionists' problem. Freedom of in art is incompatible with preordained content.

Neo-Impressionists also help us understand some of itudes of modern artists. Picasso, for example, was ıuch concerned with social themes in his early work ooked to Steinlen's drawings of the 1890's that are related to the subject of this paper), representing ıt kinds of people on the fringes of society. His self- cation with these beings is a particularly nineteenth- y attitude. Picasso only becomes a truly twentieth- y artist with his development of Cubism, an art lacking ocial consciousness. This change, foretold by the simi- lution of the Neo-Impressionists a generation earlier, the severance of art from overt political expression comes typical of the modern period.[50]

ıaps their strongest ties with the twentieth century are in the Neo-Impressionists' feeling of isolation, sym- l by their frequent portrayal of lonely wanderers.

true as a general statement, although there are notable exceptions. *Guernica* proves that the modern idiom can be used to express political ıl ideas if the artist wishes.

of everyday life in an industrial-urban society, but it is also glorious because it represents a consistent and heroic fight against materialism, tawdriness, and facile acceptance of observable reality.

APPENDIX
ARTISTS' CONTRIBUTIONS TO JEAN GRAVE

It is regrettably impossible today to re-establish a complete listing of all the artists' contributions to Grave's publications. We have not found complete sets of any of the periodicals, supplements, brochures or series of drawings published separately. Grave frequently published drawings or lithographs as unbound supplements, hard to find and frequently impossible to date when found.

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Burlington ?
around 1960
Picasso Spain

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itself. Hence their hopes as artists as well as political individuals were centred on the construction of a new order in which art would meet with the justice that now eluded it. Their dreams of social justice converged with those of the Anarchist-Communists, the group of radicals which beyond all others emphasized human liberty as the goal of social reform.

Again in contrast to radical artists of earlier years, the Neo-Impressionists found it extremely difficult to relate art to social ideals. To be sure, much of their work given to Grave had a clear social content, but these drawings and paintings were usually of a journalistic sort and not a major part of their life's work. As political thinkers they were impassioned partisans in the social struggle; as artists they were afraid of sacrificing art to didacticism.

It is the conflict between art and political ideals that distinguishes the artists of the late nineteenth century from earlier artists of radical conviction, and makes them so important for the twentieth century. The difficulty in relating political beliefs to subject-matter in art is an especially modern phenomenon. With the desertion of naturalism and easily recognized subjects, how can an artist communicate his political beliefs? Signac, Cross, Angrand and the others are of significance because, on the threshold of abstract art, they wrestled with the dilemma and came up with the solution that has obtained ever since among most artists: an artist must remain faithful to his artistic sensibilities, for he will help destroy the old order through his *art*, not through its subject-matter. The unwillingness of modern despotic governments to grant freedom to their artists is a proof of the significance of the Neo-Impressionists' problem. Freedom of choice in art is incompatible with preordained content.

The Neo-Impressionists also help us understand some of the attitudes of modern artists. Picasso, for example, was very much concerned with social themes in his early work (and looked to Steinlen's drawings of the 1890's that are closely related to the subject of this paper), representing different kinds of people on the fringes of society. His self-identification with these beings is a particularly nineteenth-century attitude. Picasso only becomes a truly twentieth-century artist with his development of Cubism, an art lacking clear social consciousness. This change, foretold by the similar evolution of the Neo-Impressionists a generation earlier, marks the severance of art from overt political expression and becomes typical of the modern period.[50]

Perhaps their strongest ties with the twentieth century are found in the Neo-Impressionists' feeling of isolation, symbolized by their frequent portrayal of lonely wanderers. Their fondness for peasants and rural landscape looked forward to the anti-industrial orientation of many modern artists, whose subjects reflect the individual anarchism and escapism that is both the tragedy and the glory of modern art. The predominant rejection of industrial motifs, which extends to the public in their enthusiasm for Van Gogh, Gauguin, and Cézanne, is tragic in so far as it reflects the position of men who feel themselves isolated from the reality of everyday life in an industrial-urban society, but it is also glorious because it represents a consistent and heroic fight against materialism, tawdriness, and facile acceptance of observable reality.

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Picasso fils

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friends from his early days, and that these small works are tokens of this friendship. Jacques O'Hana in his foreword to the catalogue recalls this. We need not repeat what has already been said. But it seems to me of interest to publish in full the letter partially published in the catalogue, and only superficially translated under the heading 'Extracts from a Letter'.[1] I do not know to whom it was addressed, no doubt to some friend in Barcelona, probably one of the Junyers, like most of the early works exhibited.

Here is the letter in Spanish. All mistakes in spelling have been retained.

Madrid, 3 de noviembre 97

Amigo, hoy te escribo en papel color de rosa como lo podia hacer la idem del oro.

¡Que pintores amigo hay . . . no tienen sentido comun, les pasa lo que yo me figuraba, lo de siempre, el Velazquez la pintura, el Miguel Angel la escultura, etc., etc. El Señor Moreno Carvonero [sic] *me dijo las otras noches* [sic] *en la clase del natural de donde es profesor, que la figura que estaba haciendo estaba muy bien, de proporciones y de dibujo, pero que debia de dibujar con lineas rectas, que era mejor, pero sobre todo lo que habia que hacer era el encaje (no de bolillos). Es decir que lo qu. tenia uno que hacer es una caja para envalar una figura. Parece mentira que se digan tantas tonterias ¿verdad?, pues no hay que dudar, que más o menos distante de la manera de pensar que tiene uno, sabe, pues no dibuja mal y yo te diré que es el que dibuja mejor, porque se fue a Paris y fue a varias academias. Pero desengañate, que aquí en España no somos tontos, como lo hemos demostrado siempre, sino que nos educan muy mal, por eso como yo te decia, si tuviera un hijo que quisiera ser pintor no lo tendria un momento en España y no creas que lo mandaria a Paris (donde de buena gana estaria yo) sino a Munik* [sic] *(no sé si escribe asi) pues es una población donde se estudia la pintura en serio, sin cuidarse de obcecaciones de ninguna clase como puntillismo y demás, aunque yo no creo que por hacerlo asi esté mal, sino porque el autor aquel le haya salido bien otros han de seguir sus uellas* [sic]. *Yo no estoy por eso de seguir una escuela determinada, pues no trae consigo más que el amaneramiento de los que siguen ese camino.*

El Museo de Pinturas es hermoso. Velazquez de primera, de el Greco unas cabezas magníficas, Murillo no me convence en todos sus cuadros, Tiziano tiene una Dolorosa muy buena, Vandik unos retratos y un prendimiento de Jesús de ordago, Rubens tiene un cuadro de serpiente de fuego que es un prodijio, Teniers unos cuadros pequeños muy buenos de borrachos, ahora no recuerdo más. Y por todos lados unas madrileñitas que no hay turcas que se les pongan delante.

Te voy a hacer un apunte para que lo lleves a la Barcelona cómica a ver si lo compran que lla [sic] *verás. Modernista tiene que ser como para el periódico que es. Ni Nonell y el joven místico, ni Pichot, ni nadie, ha llegado en lo estrabagante que no ha de ser mi dibujo. Lla* [sic] *verás.*

Adios, dispensa que no me despidiera de ti. Besos a [drawing of a hand holding a flower – a rose] *del* [drawing of a round object with a head, underneath, in between brackets] *(una onza). Un abrazo de tu amigo*

P. Ruiz Picasso

No he concluido el dibujo, ya te lo mandaré

P. R. Picasso

Hasta hoy 20 no me he acordado de hechar esta carta. Da muchos recuerdos a todos y tu recibe un abrazo de tu amigo

P. Ruiz Picasso

Tengo noticias de que el profesor de esa es una desgracia.

Adeu Siau.

Después de haber serrado [sic] *me acuerdo que no te decia donde vivo. Es Calle de S. Pedro Martir, No.5, piso 2°, izquierda, tienes un cuarto o una humilde choza, como diria una señora cursi.*

Adios

The following is my translation of the complete letter:

Madrid, 3rd November '97.

My friend,

Today I am writing to you on rose-coloured paper, as might have been done by the same of gold.

What painters they are, my friend . . . they have no common sense, it happens with them just as I thought, as always; Velazquez, the painting, Michael Angelo, the sculpture, etc., etc. Sr Moreno Carbonero said to me the other night at the life class where he teaches, that the figure that I was doing was very good in proportions and drawing, but that I ought to draw with straight lines as that was better, but above all what I ought to do was to do the placing (not of lace bobbins). That is to say what one should make is a box to pack a figure in. It seems impossible that such stupidities are said. Isn't that true? But there is no doubt that however far from one's way of thought, he knows, as he does not draw badly, and I must say that he is the one who draws the better, as he went to Paris and went to several academies. But don't be mistaken, here in Spain we are not stupid as we have always demonstrated, but we are educated very badly. That is why, as I told you, if I had a son who wanted to be a painter, I would not keep him in Spain a moment, and do not imagine I would send him to Paris (where I would gladly be myself) but to Munik (I do not know if it is spelt like this), as it is a city where painting is studied seriously without regard to fixed ideas of any sort, such as pointillism and all the rest, although I do not think it is bad to do it in such a way, but not just because to some authors things turn out well others should follow in his track. I am not for following a determined school as it brings out nothing but the mannerism of those who follow this way.

The Museum of paintings is beautiful. Velazquez first class; from El Greco some magnificent heads, Murillo does not convince me in every one of his pictures. Titian has a very good *Mater Dolorosa*, Vandyck some portraits and a *Capture of Christ*, 'the bid'. Rubens has his painting of the *Serpent of Fire* which is a prodigy. Teniers some small paintings of drunkards, very good: I can't remember anything more now. And everywhere some Madrid girls that no Turkish girls could surpass.

I am going to do you a drawing for you to take to the *Barcelona Comica*, to see if they will buy it, and you shall see. Modernist it must be, as the paper is. Neither Nonell nor the young mystic, or Pichot, or anybody has reached the extravagance that my drawing shall have. You shall see.

Goodbye, I am sorry I did not take leave of you.

Kisses to [drawing of a hand holding a flower – a rose] from [drawing of a round object with a head; underneath, in between brackets]: an ounce.

An embrace from your friend

P. Ruiz Picasso

I have not finished the drawing. I will send it to you.

P. R. Picasso

Till today, 20th, I have not remembered to send this letter. Give many regards to everybody and yourself receive an embrace from your friend

P.R.P.

I have news that the professor from there is a calamity.

Goodbye [In the original written in Catalan]

After having closed this I have remembered that I have not told you where I live. It is Calle de S. Pedro Martir No.5, second floor on the left. Here you have a room or a humble hut, as a snobbish lady would say.

Goodbye.

As a commentary to this letter, it should be said that Moreno Carbonero (1860–1942), his professor in the Madrid Academy, was a mediocre painter, but at his zenith in 1897. He won a first-class medal in 1881 when he was extremely young, with his historical painting *Prince Charles of Viana*; then in 1884 another historical painting, *The Surrender of Granada* – also receiving the same award – sealed his fame and his fate. He exploited the brilliant manner of painting of the Spanish painter Fortuny, who twenty years before had experienced great success in Rome and Paris. Moreno Carbonero subsequently received gold medals in Munich, Vienna, Rome, Budapest, and Berlin. Picasso himself recognizes his brilliance and dexterity when he says 'he does not draw badly'. Today he is forgotten. Occasionally his paintings are used for cheap propaganda purposes.

But we must explain what Picasso meant by his indignant comments, what is the significance of his play on words, and what he meant when he said that he ought to do an '*encaje*' to his figure. The English translation is 'to place', but '*encaje*' has other meanings, it can be a piece of lace done in silk or linen, and for this reason we read 'not of lace bobbins'; and it even has a third meaning: '*encajar*' is to put in a box, and for this reason he wrote 'what one should make is a box to pack a figure in'.

He continues by criticizing Spain and 'our teaching in my country'. This kind of criticism was common in those days, and this is one of the characteristics of the group of great writers who form the so-called 'generation of '98'. But it is more important to stress that Picasso wanted to go to Paris, but praises 'Munik' more highly, which indicates the great interest that our young artists had in the 'Jugend' movement, in German symbolism. This, perhaps, will compel Ardengo Soffici and others to revise their opinions. Leaving aside the criticism implied in his reference to pointillism, we arrive at the most profound confession in the letter. 'I am not for following a determined school, as it brings

[1] The catalogue of the O'Hana Gallery states that this exhibition will be held at Sidney Janis Gallery, New York, O'Hana Gallery, London, Stoneleigh Abbey, Warwickshire, and Galerie Motte at Geneva. (The exhibition will now be held at Ragley, Warwickshire, not Stoneleigh Abbey.) The heading to the quotation reads: 'Extracts from a letter written by Picasso in Madrid, 1897, to his friend Bas in Barcelona'. Bas is without doubt a wrong reading of the second word in the letter '*hoy*', 'today' (see in the fourth line '*hay*'. meaning 'they are' – written in an identical manner). I must thank Mr Jacques O'Hana for his kindness.

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out nothing but the mannerism of those who follow this way'. In this confession is stated an innate tendency that Picasso was to practise his whole life long, as the recent Exhibition in the Tate Gallery amply demonstrated.

He follows with remarks about what he saw at the picture gallery. I only wish to comment on two points. He wrote about Vandyck's *Capture* saying that it was '*de ordago*', and we translated it as 'the bid'. The point is that when playing the Spanish card game called 'Mus' the one who has the bid declares '*ordago*'.

The second point is his praise of El Greco's 'magnificent heads'. It confirms his early enthusiasm for the painter, shared by all his group of friends in Barcelona and Madrid, and in this connexion we must mention a quite unknown text concerning Picasso's esteem for El Greco. It can be found in the conversation with Bernareggi (an Argentinian painter) published by Professor Diego F. Pró of the University of Tucumán.[2]

On page 21 we read in the words of Bernareggi himself: 'I remember that in the Prado Museum, as I was copying El Greco with Picasso the people and the fellow students were scandalized and called us 'modernistas' . . . We sent the copies to our professor in Barcelona [the father of Picasso]. When it was a matter of Velázquez, Goya and the Venetian painters, everything was well. But on the day that we decided to make a copy of an El Greco, and we sent it to him, he replied severely "you are following the bad way!" That was in 1897. Then El Greco was a danger . . . We also made trips to El Escorial, to Aranguez, to Toledo. How many hours did we spend studying and admiring El Entierro del Conde Orgaz!'

It is well known that El Greco influenced Picasso during his 'Blue Period' and some direct influences have been recorded[3] but as far as I know, no one has noticed that in the small *Burial of Casagemas* the little nude boy on the right is taken from El Greco's *Holy Family* in one of the two versions that Picasso must have known, either the one in the Prado, in Madrid, or the one in San Vicente, in Toledo.[4]

The letter continues in praise of the Madrid girls, as Picasso was always interested in girls!

Next he says he wants to do a drawing for *Barcelona Comica*, a paper published there, saying 'Modernist it must be as the paper is', and adding that nobody 'has reached the extravagance that my drawing shall have'. It is worth pointing out that we do not know who is the 'young mystic'. Nonell is the well-known painter Isidro Nonell (1873–1911) and Pichot is his painter friend Ramón Pichot (1870–1925), linked from early days with Picasso, whose wife was the protagonist of a tragic event never completely disclosed. I think that now that all of them are dead, it is time to reveal what was brought to light by one of the closest friends of the group. In Paris, Casagemas and this group of Spanish painters happened to know a French girl. Casegemas fell in love with her, and when he discovered that he was impotent he fell into a great depression and tried to commit suicide. Trying to cheer him up, Picasso left Paris with Casegemas and went to Barcelona and then to Malaga. Nothing availed, and leaving Picasso with his family in Barcelona, Casagemas went back to Paris. There he found this French girl in a café, tried to shoot her, and committed suicide. The suicide has been fully recorded through the recollections of Manolo Hughet, the sculptor. I think the full story explains some of the obscure symbolism of the larger *Burial of Casagemas*, which, for other reasons which I hope some day to record in full, must be considered as the modernist lay counterpart of the *Burial of Count Orgaz*.

Lastly, returning to our commentary on the letter, for those unable to decipher cryptograms, so fashionable in the Spanish journals of those days, the drawing with which the letter ends, as reproduced in the Catalogue, shows a hand holding a flower, which may be a rose, and there is also a round object with a head in the middle, underneath which we read in brackets '*una onza*'. Before the hand is written '*Besos a*', in between the two drawings '*del*', which having in mind that an *onza* is a golden coin, reads 'kisses to Rosa del Oro'. I do not know who this girl was, but probably some woman on the stage. This makes sense of the first paragraph of the letter: 'Today I am writing to you on rose-coloured paper, as might have been done by the same of gold'. The paper of the letter is pink, very thin, and minutely squared.

[2] DIEGO F. PRÓ: *Conversaciones con Bernareggi, vida, obra y enseñanzas del pintor*, Tucumán [1949], 236 pp. and indices.

[3] A. H. BARR, jun.: *Picasso, Fifty Years of his Art*, New York [1946], pp.48 and 236; and many others. Most of them, like Barr, seemed to forget that Picasso went to Sitges and subsequently to Madrid, where he could see many Greco paintings without needing to depend on publications by Utrillo and others.

[4] I am referring to the *Holy Family with St Anne and St John* (Prado 826) and to the painting of the *Madonna and Child with St Anne and St John*, now in the Museum of St Vincent, in Toledo, formerly (it seems) at the 'Hospitalillo de Santa Ana' in the same city.

Shorter Notices

Treasures from Florentine Houses

BY LUISA VERTOVA

AT the beginning of May this year, the Florentine Red Cross decided, in collaboration with the more enterprising members of the local press, to put on an art exhibition: the journalists offered the sumptuous premises of their Club on the main floor of the Casino Borghese, and the Red Cross ladies undertook to secure from Florentine families loans of art-historical interest. It is said that the palazzo was constructed by Don Camillo Borghese, the husband of Pauline Bonaparte, as a wager in record time; and, true to this tradition, the exhibition opened on 11th June, only a few weeks after the decision had been taken to hold it. It must be realized that little more than a chink of light could be thrown on Florentine collections: but considering how jealously Florentines guard their treasures, it is tremendously welcome, and one can only hope that it will not be the last of its kind.

The executive committee had to make do with whatever was offered; but even under these circumstances, surprises were not lacking. The Contesse Martelli, for instance, refused to open the doors of their house, but in compensation the committee witnessed the arrival of two panels (*c.*55 by 110 cm.) completely unpublished, by Beccafumi, in a perfect state of preservation beneath the patina of age (Nos.38, 39). They represent stories from Roman history, the style of which coincides with that of the *Roman Heroines*, also on panel, in the Spencer-Churchill collection at Northwick Park, of the *Sibyl* in the Doria, and the *Continence of Scipio* in the Lucca Gallery – and can certainly be dated, as the catalogue proposes, *c.*1524–5.

Whenever, as in this case, the reader of the catalogue finds measurements missing, he must bear in mind that it was compiled and went to press in little under a month: a real *tour de force* on the part of Mina Gregori who, with the assistance of Mina Bacci and Carlo Donzelli, has succeeded in providing so much information and so many sensible attributions for so many varied and for the most part unpublished items. Students of painting will also be grateful to them for devoting 112 out of the 150 illustrations to pictures at the expense of objects of art, although the paintings numbered only 160 in comparison to a far larger selection of works of other kinds, varying from sculpture to furniture, drawings, maiolica, porcelain, silver, manuscripts, Oriental art – even a collection of miniature shoes of every period and country in every material. We should be grateful, for

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S. D. Alfred H. Barr
Director del Museo Of. Modern Art -
Nueva York -

Estimado amigo - Le ruego me perdone si antes de ahora no le he escrito -. Despues de una muy larga enfermedad, y de grandes sufrimientos, mi muy estimada Esposa falleció el dia 20 de diciembre último dejándome en su muerte sin fuerzas, y totalmente enfermo -

Puede V. imaginarse la gran pena que me ha producido lo ocurrido con el cuadro azul, mi retrato, y mas teniendo en cuenta que mi sobrino Joan no quiere comprender la imposibilidad mia de resolver el asunto, todavez que el envio de los cuadros fué hecho oficialmente por el Museo de Arte Moderno de Barcelona, y la Aduana dió la conformidad de salida de España por tiempo limitado.

A su debido tiempo yo pedí al Señor Ainaud si había manera de lograr una prórroga pero me demostró que era completamente inutil pues no dependia de su voluntad -

Conste que de todo lo sucedido yo no tengo ninguna culpa. y si puedo

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asegurarle que me ha proporcionado un gran disgusto -

Le doy las mas expresivas gracias por sus muchas atenciones para con nosotros - Usted sabe que en todo momento podrá mandarme -

Mi hermano le envía un sincero recuerdo -

Con afectuoso respeto para su Señora Esposa, mande siempre á su muy atento afectísimo amigo y S.r

Sebastián Junyer

Barcelona 2/III/58

Viaducto de Vallcarca 4,6 - torre

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FX-1280

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

BN21 ITALCABLE WUX BARCELONA 23 6 1415 1958 MAY 6 PM 5 01

LT BARR MODERNART, NEWYORK=

BARR C/O 'MODERNART'
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

AGRADECIDO SU OFERTA CUADRO STOP GRACIAS SUS TANTAS ATENCIONES STOP NO HEMOS DECIDIDO VENDERLO STOP AFECTUOSOS SALUDOS=

SEBASTIAN JUNYER.

AL 53900

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Point House
974 Boulevard East
Weehawken, N.J.

May 6, 1958

Dear Alfred:

Enclosed a photostatic copy of the last letter from my uncle.
The contradictions on the blue painting remain.

After this letter he sent a cable dated May 3, that I received when we came back from the weekend. It's the answer to my cable of May 2 telling him about his offer to Rousseau, anticipating that you'll communicate with him, and refusing my part if sale is made.
In his cable he states categorically that it's not true that he made an offer to Rousseau ("A lie" he says).

This will have to be clarified with Rousseau as the question of insurance was clarified with the Geneva Museum. I plan to get in touch with Rousseau next week in collaboration with you.

Thank you for your letter of May 5 and for the copy of your letter to Sebastia.

Sincerely, Joan

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Letter from Sebastia to Joan dated April 29

This morning I sent you a cable*. I now write only to tell you that if God wills, tomorrow I'll write to you and to Mr. Barr since I received a letter from this gentleman with copy of the letters Mr. Ainaud wrote to Mr. Barr.

For this reason, for what all of this has brought us, I am formidably upset. I think it incredible that you, even for a single moment, could believe that I am guilty of all the troubles so disagreable and so far removed from my temperament and my ways of behaving and solving things.

There is here nothing else but the fact that the painting was send oficially by the Museum and it seems that there cannot be any other solution than to return it to the Museum, - and before May 14th.

I, as I told you days ago, begged Mr. Ainaud to see if there would be a manner (way) to arrange it, but today, in front of your cable, that we received yesterday night, I have returned to the Museum to do the same (again) and they told me that the painting must return. If God wills, tomorrow I will go back again to speak to Mr. Ainaud. Tomorrwo then, I'll wirte again and I'll tell you the new conversation I'll have with Mr. Ainaud. At the same moment I will also wirte to Mr. Barr as I have received his letter and copy of the letters Mr. Ainaud sent him.

All the things you say, that I claimed the painting back are not true. That californian gentleman, or from wherever he is, came home and told us that the blue painting had returned together with Nana and since three or four days went by and the painting was not delivered home, your father, sincerely believing that it had been returned, telephoned the Museum several times complaining on why were they holding it, telling them to bring it and not hold it any longer, -but it turned out that all these were inventions of the californian to make the Museum act and make the Museum claim it - I know this from the Agent of Customs, he was also ataqued by the same system.

I am tired - If God wills until tomowrow. X
I embrace you

Sebastia

---

* This is the cable I informed you about, saying that he is writing to you and to me.

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C
O
P
Y

Mr. Alfred Barr
Mr. Joan Junyer

S. D. Alfred H. Barr
Director del Museo of Modern Art
Nueva York

Estimado amigo- Le ruego me perdone si anter de ahora no le he escrito. Despues de una muy larga emfermedad de grandes sufrimiento, mi muy estimada Esposa fallecio el dia 20 de Diciembre ultimo dejand me su muerte sin fuerzas y totalmente emfermo.
Puede usted imaginarse la gran pena que me ha producido lo ocurrido con el cuadro azul, mi retrato, y mas teniendo en cuenta que mi sobrino Joan no quiere comprender la imposibilidad mia de resolver el asunto, todavez que el envio de los cuadros fué hecho oficialmente por el Museo de Arte Moderno de Barcelona y la Aduana dió la comformidad de salida de Espana por tiempo limitado.
A su debido tiempo yo pedi al Senor Ainaud si habia manera de lograr una prorroga pero me demostró que era completamente inutil pues no dependia de su voluntad.

Conste que de todo lo sucedido yo no tengo ninguna culpa, y si puedo asegurarle que me had proporcionado un gran disgusto.

Le doy las mas expresidas gracias por sus muchas atenciones para con nosotros. Usted sabe que en todo momento podrá mandarme.

Mi hermano le envia un sincero recuerdo.

Con afectuosos respetos para su Senora Esposa, mande siempre à su muy atento afectisimo amigo y S.

Sebastian Junyer

Barcelona 2/II/58

CABLEGRAM COPY

BARR MODERNART NEW YORK

AGRADECIDO SU OFERTA CUADRO STOP GRACIAS SUS TANTAS ATENCIONES STOP NO HEMOS DECIDIDO VENDERLO STOP AFECTUOSOS SALUDOS SEBASTIAN JUNYER

Received 7 May: sent 6 May.

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que vàrem rebre air nit, he tornàt al Museo per lo mateix. i m'han dit qu'el quadro ha de retornà- - Si Deu ho vol, jo demà he tornà a parlà amb el Senyor Aimard - demà doncs, t'escriuré novament i et donaré compte de la conversa que tinguè novament amb el Senyor Aimard - Al mateix moment també escriuré a n'el Senyor Barr, donchs d'ell he rebut una carta dexa i copia de les cartes que li va envià el Senyor Aimard -

Totes les coses que em dius, de que jo vaig reclamà no sont certes - Aquell Senyor Californià, o' d'Lont sigui, va venì a Casa, i em va dir qu'el quadro Blau havia retornàt junt amb la Nana, i com sia que varen passà tres o quatre dies i el quadro no el vàren portà a casa, el teu Pare, creyent se debé qu'el quadro havia estat retornàt va telefonà unes quantes vegades al Museo, queixantse per que el retenien, dient-los qu'el portessin i que no el retinguessin mes -, pero resultà que tot això eren invents del Californià per fer moure al Museo, i per que el Museo el reclamès - - do de l'Agent de Aduanes, també va estar atacat per el mateix sistema -

Rebi fortes - Si Deu ho vol, fins a demà -

Abraçades - Sebastià

Vilanova - dem' dissabte 29 - Abril/58 -

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Estimat Joan – Aquest matí t'he enviat un Cable. Ara t'escric únicament per dirte, que, si Deu ho vol demá t'escriuré á tu i al Senyor Barr, donch d'aquest Senyor ara vaig rebre una carta amb copias de las cartes que el Senyor Aimard vá escriure á n'el Senyor Barr. ——

Per aquest motiu, per lo que tot aixó. em ha portat, estic passant un disgust formidable — Em sembla mentida que jo, per un moment pugui creure que jo tinc la culpa de tota aquesta fatigosa faena desagradable i tant allunyada del meu temperament — i de la meva manera de ser i de resoldre las cosas —

Aquí no hi ha altre cosa, que el quadro va esser enviat especialment per el Museo, i es veu que no hi pot haber-hi altre sol-lució que el retorn del quadro al Museo —, i avans del dia catorze de Maig.

Jo, com jà vaig dirte jà fa dies, vaig pregá á n'el Senyor Aimard per si volia marxar de pressa, poguès arreglá, però arreu, devant del teu Cable

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cc: Mr. Barr

COPY

CASA GUSTAVO GUGGENBUHL

May 13, 1958

The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Att'n. Mr. David Vance - Assistant Registrar

Gentlemen:

We thank you for your letter of April 30 and are glad to inform you that the painting Portrait of Sebastian Junyer y Vidal by Picasso has been delivered to his owner in good condition.

We beg to remian,

Very truly yours,

CASA GUSTAVO GUGGENBUHL

F.C. Walter

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B.J.

IRVING A. SARTORIUS
39 BROADWAY
NEW YORK, N. Y.

TELEPHONE
HANOVER 2-1300

May 6, 1958

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53 St.
New York 19, N. Y.

Dear Sir:

Mr. Sartorius asked me to thank you for the copy of your letter to Mr. Junyer regarding the Picasso painting.

To complete your files, I am quoting below that portion of Mrs. Smith's cable to Mr. Sartorius authorizing the offer for this picture;

"AUTHORIZATION OKAY ONE HUNDRED TWENTY-THOUSAND DOLLARS"

Yours very truly,

Rae Metty

RM:bb

Secretary
to Irving A. Sartorius

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Casa Gustavo Guggenbubl

TRANSPORTES INTERNACIONALES

MUDANZAS INTERNACIONALES

F.C. WALTER
CONSIGNATARIO
F.C. WALTER, Jr.
C.A. WALTER

21 31 21

FORWARDING

REF. 3908

AIR MAIL

MADRID, April 1, 1958
AVDA JOSE ANTONIO 27
APARTADO 1020

THE MUSEUM OF MODERN ART,
11 West 53rd Street
New York 19, N.Y.

Att'n.: Miss Marianne Gannon

Gentlemen:

Further to our letter of March 24th we wish to inform you that the "Woman in Blue" Picasso painting has been delivered at the Museo de Arte Moderno in Madrid on March 29th against a clean receipt.

The other Picasso painting "Dwarf Dancer" was delivered yesterday to the Museo de Arte Moderno at Barcelona. Unfortunately the glass of this painting was broken into many, many small pieces which apparently and by fortune have not damaged the painting. The stripes of paper glued on the glass have avoided a more considerable damage. We have already instructed our agents at Barcelona to requant the Museum to replace the glass and to debit us the expenses which lateron will be paid by the insurance company.

We have also learned that the owner of the third Picasso painting is very upset and anxious because it has not been returned yet to Spain. Will you please advise this gentleman direct or let us have the information which we shall be glad to transmit immediately to him.

Very truly yours,
CASA GUSTAVO GUGGENBUHL

P.d. Walter

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Casa Gustavo Guggenbubl

TRANSPORTES INTERNACIONALES

MUDANZAS INTERNACIONALES

F C WALTER
PROPIETARIO
F C WALTER JR
C A WALTER

21 31 21
FORWARDING

REF 23908

AIR MAIL

MADRID, April 1, 1958
AVDA JOSE ANTONIO 27
APARTADO 1026

THE MUSEUM OF MODERN ART,
11 West 53rd Street
New York 19, N.Y.

Att'n.: Miss Marianne Cannon

Gentlemen:

Further to our letter of March 24th we wish to inform you that the "Women in Blue" Picasso painting has been delivered at the Museo de Arte Moderno in Madrid on March 29th against a clean receipt.

The other Picasso painting "Dwarf Dancer" was delivered yesterday to the Museo de Arte Moderno at Barcelona. Unfortunately the glass of this painting was broken into many, many small pieces which apparently and by fortune have not damaged the painting. The stripes of paper glued on the glass have avoided a more considerable damage. We have already instructed our agents at Barcelona to request the Museum to replace the glass and to debit us the expenses which hereon will be paid by the insurance company.

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Very truly yours,
CASA GUSTAVO GUGGENBUHL

F.C. Walter

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Telefax **WESTERN UNION** Telefax

SENDING BLANK

CALL LETTERS ~~DLS~~ CHARGE TO ~~MUSEUM OF MODERN ART~~

7 May 1958

ALFRED BARR
PARKSTONE
DETROIT (MICH)

RESERVE OWN BOSTON FLIGHT JUNYER CABLED NOT SELLING NOW

MARIE

Charge: Mus. Collections

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

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DLS

MUSEUM OF MODERN ART
MAY 8, 1958
WUC

LOUISE SMITH
SITATRAVEL
TOKYO

NOT SELLING. BEST, ALFRED

May 7, 1958

Dear Louise:

Alfred left yesterday for a week's trip to Detroit and Boston and as soon as his plane took off [illegible] from Spain from Sebastian Juyer. The letter itself, as you will see, simply says that he's sorry but it was Government regulations and not his fault that the Picasso had to be returned.

Below the enclosed typing of the letter you will find a copy of a cable which arrived with afternoon from Sebastian. The key phrase, "No hemos decidido vender," seems to be interpreted by Mrs. Juan Juyer to mean that they do not want to sell just now rather than that they have decided not to sell it at all.

We have sent all this news to Alfred and you will probably hear from him very soon, but I guess the negotiations are at an end for the time being. I have also reported the telegram message to Miss Helter who said she had just written you.

I loved your card from Malaya -- I don't dare be more precise because my knowledge of Far Eastern geography is so scarce that I'm not sure whether Kuala Lumpur is a district, town, or simply a place, although now that I think of it you did say you'd read about the fire in the Kuala Lumpur paper, so it must be a city -- and it's the only card I've ever received from Malaya or from anywhere very near it. You must be having a fabulous time.

Best wishes,

Sincerely

Mrs. Louise S. Smith
c/o Sita World Travel Inc.
Hotel Tokyo
Tokyo, Japan

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May 7, 1958

Dear Louise:

Alfred left yesterday for a week's trip to Detroit and Boston and as soon as his plane took off a letter arrived from Spain from Sebastian Junyer. The letter itself, as you will see, simply says that he's sorry but it was Government regulations and not his fault that the Picasso had to be returned.

Below the enclosed typing of the letter you will find a copy of a cable which arrived this afternoon from Sebastian. The key phrase, "No hemos decidido venderlo," seems to be interpreted by Mrs. Joan Junyer to mean that they do notwantto sell just now rather than that they have decided not to sell it at all.

We have sent all this news to Alfred and you will probably hear from him very soon, but I guess the negotiations are at an end for the time being. I have also reported the telegram message to Miss Meltzer who said she had just written you.

I loved your card from Malaya -- I don't dare be more precise because my knowledge of Far Eastern geography is so scarce that I'm not sure whether Kuala Lumpur is a district, town, or simply a place, although now that I think of it you did say you'd read about the fire in the Kuala Lumpur paper, so it must be a city -- and it's the only card I've ever received from Malaya or from anywhere very ndar it. You must be having a fabulous time.

Best wishes,

Sincerely

Betsy Jones

Mrs. Louise R. Smith
c/o Sita World Travel Inc.
Hotel Tokyo
Tokyo, Japan

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THE MUSEUM OF MODERN ART

Date May 5, 1958

To: Alfred

From: Betsy

Re:

1. Mr. Sartorius called this morning to say that he had had a cable from Mrs. Smith sent from Hong Kong which said "AUTHORIZATION OK 120,000." He wondered whether the other bidder had offered more.

2. Mr. Henry Hill of the Berry-Hill gallery wants to see you, possibly around 4:00 today. Wouldn't divulge subject. Would like to hear from you sometime today. I explained you were going away for a week, so you could probably do it all by phone if you wanted. His private number: PL 3-8145.

thought and trouble you and Dolores have given the matter.

Sincerely,

Alfred H. Barr, Jr.

Mr. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

AHB:bj

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May 5, 1958

Dear Joan:

Thanks very much for your note which you left at the Museum before the weekend. I received it this morning at the same time I had word from Louise Smith confirming her willingness to make a firm offer. I did this in a cablegram and letter to Sebastian Junyer sent out today. I enclose a copy.

I have little hope that we shall secure the picture but in any case greatly appreciate all the thought and trouble you and Dolores have given the matter.

Sincerely,

Alfred H. Barr, Jr.

Mr. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

AHB:bj

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May 5, 1958

Dear Louise:

Your cable arrived very promptly and I interpreted it, as it turned out, correctly: namely, that you were willing to have me bid $120,000 for the Junyer picture. The wording of the cable, however, did not seem sufficiently explicit to Mr. Sartorious who then cabled you for confirmation. I had found out that the Metropolitan was in hot pursuit because Rousseau had received a week or ten days before a letter from Sebastian asking them for an offer, a favor which Sebastion did not do us, I suspect because there is some intrigue going on between the two older brothers against Joan. This is speculation on my part but not far from what Joan himself is beginning to think.

I did not see your cable to Mr. Sartorius until this morning, whereupon I cabled Junyer and sent him a confirming letter a copy of which I enclose.

You will see that I put a tight time limit on the offer because I do not want him to have the opportunity to stall so that he can take advantage of your offer, or give much time to the Met. to act. The Met. of course may already have acted since their donor is none other than the donor who recently bought a rather saccharine Mother and Child of around 1901 for about $180,000. I hear he's not gone broke.

Anyway, it's a brave and heroic effort which you are making and I hope we may succeed. Whether or not we do, our debt to you is enormously increased by your prompt and generous action.

Of course I shall let you and Mr. Sartorius know as soon as we have some reply.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Louise R. Smith
Sita World Travel Inc.
Hotel Tokyo
Tokyo, Japan

AHB:bj

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cc: Miss Miller
Miss Dudley

May 5, 1958

Dear Mr. Junyer:

Your withdrawal of the loan of the Picasso Portrait of Sebastian Junyer left us unprepared, but just this morning I was able to cable you as follows:

AUTHORIZED ON BEHALF OF MUSEUM TO OFFER ONE HUNDRED TWENTY THOUSAND, ENTIRE AMOUNT PAYABLE TO YOU, FOR PICASSO PORTRAIT JUNYER. PLEASE CABLE IMMEDIATELY. OFFER MUST BE WITHDRAWN WEDNESDAY MAY 7. REGARDS, BARR MODERNART.

The amount of $120,000 is made available by a friend of the Museum who has promised to give the painting to the Museum. Your nephew, Mr. Joan Junyer, tells me that he has cabled you that he expects to receive no part of the payment for this picture. The entire amount is to go to you.

I hope that by the time you receive this letter you will have cabled us, since, as the cable states, the offer is good for only three days and is withdrawn as of Wednesday, May 7.

With all kind regards to you and your brother, Don Carlos,

I am very sincerely yours,

Alfred H. Barr, Jr.

Mr. Sebastian Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

AHB:bj

P.S. Had you notified us, as you did the Metropolitan Museum, that the painting was for sale, we would have acted before this.

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DIS

MUSEUM OF MODERN ART

MUC

SEBASTIAN JUNYER Y VIDAL
VIADUCTO DE VALCARCA 4-6
BARCELONA

MAY 5, 1958

AUTHORIZED ON BEHALF OF MUSEUM TO OFFER ONE HUNDRED TWENTY THOUSAND, ENTIRE AMOUNT PAYABLE TO YOU, FOR PICASSO PORTRAIT JUNYER. PLEASE CABLE IMMEDIATELY. OFFER MUST BE WITHDRAWN WEDNESDAY MAY 7. REGARDS,

BARR
MODERNART

Charge: Museum Collections

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Friday May 2.

Dear Alfred: and if

This is to say that I believe it will reinforce your position to assure Sebastia at the time you make your offer, that I refuse any part for myself and that in accordance with me the total amount of the sale will be for him.

I have just send a cable to the family onfirming this.

We are leaving for the weekend and will return Sunday about 8-9 pm. We are at Davis Park, Fire Island. There is no phone but you can leave a message any time with Mr. John P. Miller, Atlantic Avenue, Blue Point, Long Island, phone: Emerson 3-6391. He will deliver it to us when he comes with the ferry at 10 am and 1:30 pm.

Sincerely,

Joan Junyer

[1958]
per file

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cc: Mr. Ainaud de Lasarte
Miss Dorothy Dudley
Mr. Monroe Wheeler
Miss Dorothy Miller

2 May 1958

Dear Mr. Junyer:

The Portrait of Sebastian Junyer by Picasso has been packed and has just left the Museum for the airport. The painting will be shipped prepaid airfreight via Swissair, Flight #791, Sunday, May 4, 1958 with trans-shipment in Zürich. It has been consigned to Jalibert y Cia, Avenida Marques de Argentera, 19, Pral, Barcelona. It is scheduled to arrive in Barcelona on May 7th. It is fully insured by the Museum of Modern Art.

I had hoped that through the kind agency of your nephew, Mr. Joan Junyer, we might keep the painting here as an extended loan, but I understand that it is your wish to have it returned.

I have now to thank you on behalf of the Trustees of the Museum of Modern Art for your very great generosity in permitting us to include the painting in the exhibition of Picasso's work here at the Museum and later at Chicago and Philadelphia. Believe me, it was an extremely important and greatly admired addition to the exhibition.

With very kind and grateful regards to you and to your family, I am

Very cordially yours,

Alfred H. Barr, Jr.

Mr. Sebastian Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

AHB:ma
Copy to Mr. Ainaud de Lasarte

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CC: Mr. Sebastian Junyer
Mr. Joan Junyer
Mr. Monroe Wheeler
Miss Dorothy Dudley
Miss Dorothy Miller

2 May 1958

Dear Mr. Ainaud:

The enclosed copy of a letter to Mr. Sebastian Junyer y Vidal confirms the shipment of the Picasso Portrait of Sebastian Junyer.

As you will see, the painting has been consigned to Jalibert y Cia, Avenida Marques de Argentera, 19, Pral, Barcelona, with copies of all correspondence to Casa Gustavo Guggenbuhl.

May I say again that I regret the misunderstanding which has been a subject of great disappointment to us and has, I fear, caused you some anxiety and inconvenience. The painting is now due to arrive a week ahead of the 14th of May, which I believe is the final date for the return under the regulations of the Spanish customs.

May I thank you again on behalf of the Trustees of our Museum and personally for your kindness and trouble in helping us to secure and ship the painting which was, as you can guess, a great addition to our exhibition.

With very kind personal regards, I am

Sincerely yours,

Alfred H. Barr, Jr.

Mr. Juan Ainaud de Lasarte
Director General, Museos de Arte
Parque de la Ciudadela
BARCELONA, Spain

AHB:ma

P. S. I am sending a copy of this letter to Mr. Sebastian Junyer y Vidal.

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cc: D Miller
D Dudley

1 May 1958

Dear Louise,

Without giving you a round-by-round account which is too elaborate and tedious, let me explain what has happened to the Picasso Portrait of Sebastian Junyer.

We thought the way was clear to keep it here on an extended loan for a year, an arrangement actually proposed by Joan Junyer. However, the Spanish customs authorities, influenced I suspect by the Director of the Barcelona Museum and apparently with the compliance of Sebastian and Carles, the two old gentlemen, have insisted upon the return of the picture now. Joan and Dolores have been very much upset and have done all that they could to prevent the return, but the Spanish customs are obdurate.

Although Joan insisted that Sebastian had agreed to the picture's stay here and this agreement was indeed very explicitly confirmed by Joan's letter written last fall following their conversation in the south of France, Joan could produce no written confirmation from Sebastian himself. Quite reluctantly, I think, Joan begins to think that Sebastian wants to sell it and is bringing it back to Spain for that purpose, since the picture was exported on a temporary permit which would not have permitted its sale.

Last week the California dealer, Frank Perls, told Joan that he had recently offered Sebastian $110,000. Joan also said that the Metropolitan was bidding too -- a rumor which I had heard several times as you may remember. I then phoned Rousseau who said that they had indeed been negotiating through an agent for the picture on behalf of a collector who was going to give it to them. I said that I thought we should not bid against each other, but we felt that since we had brought the picture over and had it in our possession that we had some prior rights. He rejoined that they had opened negotiations much earlier than we had, which I think is perfectly true. I don't know what they are bidding except that it was considerably less than $140,000, a rumored figure.

Since the picture was about to leave the building for the airport to be flown on the 4th, I cabled you yesterday as follows: LOUISE SMITH. SITATRAVEL. HONGKONG. MUST RETURN PICASSO. THINK ONE TWENTY MIGHT BUY. PLEASE CABLE. BEST. BARR, MCCRNART. I wired after consulting with both Mr. Nathan and Mr. Sartorius.

This morning I received your wire: CONSIDERING KANDINSKY ONE TWENTY BEST POSSIBLE FOR PICASSO. LOUISE. I immediately read it to Mr. Sartorius. I interpret the wire as meaning that you were willing to make

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an offer of $120,000 but no more in view of the fact that the Kandinsky had been a large and very recent purchase. Mr. Sartorius was not quite sure how to interpret the cable, but said that he would try to phone you or at least cable you for some clarification.

I think at $120,000 the picture is a very good buy. A greatly inferior picture of 1900 (pre-blue), a mother and child, was sold recently by Thannhauser for $180,000. Knoedler has been offering a quite good blue picture about a quarter the size of the Junyer portrait at $125,000.

I hated to put you on the spot so far off. At the same time I felt I shouldn't let the picture go without telling you and suggesting what I thought might buy it.

Sincerely,

Mrs. Louise Smith
c/o Sita World Travel Inc.
Hotel Tokyo
Tokyo, Japan

AHB:ma

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Mackay Radio Commercial Cables
All America Cables and Radio
Commercial Mackay Radio
Mackay Radio Cabl
Radio System American Cable & Radio System
CIRCLE 6-1515 30 ROCKEFELLER PLAZA, N. Y. CIRCLE 6-1515
American Cab
30 ROCKEFELLER PLAZA

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE - WH 4-3100

RB

1958 MAY 1 AM 6:54

ACR02/HB2365/MH582/UF211

HONGKONGSUB 12 MAY 1 1848

BARR MODERNART

NYK

CONSIDERING KANDINSKY ONE TWENTY BEST
POSSIBLE FOR PICASSO

LOUISE

24

THE MUSEUM

To: Fifth Floor Desk
From: Betsy Jones

Last night after

LOUISE SMITH
SITATRAVEL
HONGKONG

MUST RETURN PICASSO. TH
BARR MODERNART

[illegible] Western Union.

[illegible] for your cable. [illegible]

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THE MUSEUM OF MODERN ART

Date May 1, 1958

To: Fifth Floor Desk

From: Betsy Jones

Re:

Last night after 6:00 we sent the following cable:

STRAIGHT CABLE APRIL 30, 1958

LOUISE SMITH
SITATRAVEL
HONGKONG

MUST RETURN PICASSO. THINK ONE TWENTY MIGHT BUY. PLEASE CABLE. BEST.
BARR MODERNART

Sent via Western Union. Please charge to Museum Collections.

placed through an agent, which would indicate that the buyers would have to pay a commission.) Mrs. Junyer said that she, too, thought that Sebastian's figure of $140,000, which he had mentioned to them in the south of France in October, was considerably exaggerated.

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THE MUSEUM OF MODERN ART

Date April 30, 1958

To: Files

From: Alfred Barr

Re: Picasso Portrait of Sebastian Junyer

Mrs. Junyer phoned that she had received a cablegram yesterday, the 29th, from Sebastian Junyer: "Writing to Barr. Wait for letter I wrote today."

She does not attempt to interpret this wire but suggests that if we want to buy the picture we should make an offer now while it might still be possible to retain the painting. I replied that I was sure that under Spanish Customs regulations it would be impossible to retain the picture here even if Sebastian Junyer wanted to sell since it had been exported on a temporary export license requiring return (just as in the case of the Picasso sold by Kahnweiler to Victor Ganz).

I said that Mrs. Smith was in Bangkok so that it was extremely difficult to come to a conclusion. I reported that the price was still very problematical, that Rousseau had denied point-blank that the Metropolitan had offered anything like $140,000 (Rousseau had made clear that the Met. was not spending its own money and that the offer made to the elder Junyers had been placed through an agent, which would indicate that the Junyers would have to pay a commission.) Mrs. Junyer said that she, too, thought that Sebastian's figure of $140,000, which he had mentioned to them in the south of France in October, was considerably exaggerated.

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cc: Mr. Barr

April 30, 1958

Jalibert y Cia.
Avenida Marques de Argentera, 19, Pral
Barcelona, Spain

Dear Sirs:

I enclose copies of my letter to W.R. Keating & Company and accompanying invoice covering the painting Portrait of Sébastián Junyer y Vidal by Picasso which we are shipping via airfreight to arrive in Barcelona May 7.

In May, 1957, you collected this painting from the owner and shipped it to New York.

When the painting arrives please clear it through Spanish Customs, unpack and deliver to the owner, billing all charges to our brokers W.R. Keating & Company, 90 Broad Street, New York 4, New York. Please note that this painting must be cleared through Customs before the expiration of the temporary export permit on May 13.

Sincerely,

David Vance
Assistant Registrar

cc: W.R. Keating & Company, Inc.
Mr. F.C. Walter, Casa Gustavo Guggenbuhl

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cc: Mr. Barr

April 30, 1958

Mr. F.C. Walter
Casa Gustavo Guggenbuhl
Avenida Jose Antonio 27
Madrid, Spain

Dear Mr. Walter:

I enclose copies of my letter to W.R. Keating & Company, Inc. and Jalivert y Cia. regarding arrangements for the return to Spain of the painting Portrait of Sébastián Junyer y Vidal by Picasso. Because the owner is in Barcelona, the painting has been consigned to Jalivert who exported it from Spain. It is our understanding that Jalivert acts as your agent in Barcelona and that any papers in your possession will be available to him.

Sincerely,

David Vance
Assistant Registrar

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

TO: Jalibert y Cia
Avenida Marques de Argentera, 19, Pral.
Barcelona, Spain

FOR: Sr. Sébastián Junyer y Vidal
Viaducto de Valcarca 4 - 6
Barcelona, Spain

MOMA/1/BARCELONA 10 x 15 1/2 x 6¼ 1/4" Net Wt. #50 Gross Wt. #164

57.186 Picasso: Portrait of Sébastián Junyer y Vidal

oil on canvas $ 150,000.

This painting was lent to the Picasso 75th Anniversary Exhibition shown at the Museum of Modern Art, Art Institute of Chicago, and Philadelphia Museum of Art from May 21, 1957 to February 22, 1958, and is now being returned to the owner.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

April 30, 1958

C
O
P
Y

Jalibert y Cia.
Avenida Marques de Argentera, 19, Pral
Barcelona, Spain

Dear Sirs:

I enclose copies of my letter to W. R. Keating & Company and accompanying invoice covering the painting Portrait of Sébastián Junyer y Vidal by Picasso which we are shipping via airfreight to arrive in Barcelona May 7.

In May, 1957, you collected this painting from the owner and shipped it to New York.

When the painting arrives please clear it through Spanish Customs, unpack and deliver to the owner, billing all charges to our brokers, W. R. Keating and Company, 90 Broad Street, New York 4, New York. Please note that this painting must be cleared through Customs before the expiration of the temporary export permit on May 13.

Sincerely,

David Vance
Assistant Registrar

cc: W. R. Keating & Company, Inc.
Mr. F. C. Walter, Casa Gustavo Guggenbuhl.

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cc: Mr. Barr

April 29, 1958

W.R. Keating & Company, Inc.
90 Broad Street
New York 4, New York

Attention: Mr. Sorrentino

Dear Mr. Sorrentino:

I enclose four copies of our invoice covering one box containing a painting by Picasso for return to the lender in Barcelona and three copies of a notarized statement by Mr. Barr as required by the Spanish authorities.

The painting, Portrait of Sebastian Junyer y Vidal, oil on canvas, was imported with another painting (which has already been returned) on May 16, 1957, entry # 606218, BOAC from London, your reference # 86433.

Please ship according to our telephone arrangements prepaid air-freight via Swissair flight # 791 Sunday, May 4, 1958, with transshipment in Zürich. Consign to Jalibert y Cia, Avenida Marques de Argentera, 19, Pral., Barcelona. Send copies of all correspondence to Casa Gustavo Guggenbuhl, Madrid. Insurance will be arranged by The Museum of Modern Art.

Please prepay all charges and bill us under our Purchase Order # 14657, which will be mailed to you under separate cover.

Sincerely,

David Vance
Assistant Registrar

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cc: Miss Dudley

25 April 1958

Dear Mr. Ainsud:

I regret very much indeed that a misunderstanding has arisen concerning the return of the Picasso Portrait of Sebastian Junyer lent to us by Mr. Sebastian Junyer y Vidal for the Picasso exhibition here in the United States.

First let me say that we recall with gratitude your courtesy in arranging to have the above painting shipped to us along with the Picasso painting, La Nana, lent to the exhibition by the Museo de Arte Moderno in Barcelona.

Rest assured that if it should be necessary we are prepared to return the "Sebastian Junyer" by air at the earliest possible moment. Indeed, we have reserved passage by way of Zürich which will bring the painting to Barcelona on the 7th of May.

However, we hope that it will not be necessary to return the painting, since we should very much like to have it here on extended loan for another year in compliance with the wishes of Mr. Joan Junyer of New York and we believe also Mr. Sebastian Junyer of Barcelona.

I have in my hand evidence that Mr. Joan Junyer believes that an agreement was worked out between him and his uncle and his father, confirmed in letters of November 5th, 1957 and April 8th, 1958. Our Museum had supposed that arrangements to extend the loan of the painting had been made by the owners until your letter to Mr. Monroe Wheeler of April 15th, supplemented by a letter from the Casa Gustavo Guggenbuhl, reached us. The latter indicates that no extension has been requested from the Spanish customs authorities and that, moreover, Mr. Sebastian Junyer is not willing to lend his painting further.

However, in a letter from Mr. Sebastian Junyer to Mr. Joan Junyer of April 18, 1958, Mr. Sebastian Junyer explains that you had told him that "because if was the Museum of Barcelona that sent it officially to the Museum of New York...that it is indispensible that the painting return to the Museum of Barcelona." He also writes that you are in Paris and will not return until the 22nd of April "whereupon he will see if he can speak to you..."

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It may be too late to make application for an extension, but if it is possible, I believe this would be in accord with the wishes of Mr. Sebastian Junyer of Barcelona, Mr. Joan Junyer of New York and the Museum of Modern Art. We would of course be quite disappointed not to have the picture on loan for another year as we had expected.

It seems probable that Mr. Sebastian Junyer has already approached you again in this matter. We hope now to receive letters from you and from him permitting us to hold the picture here as an extended loan.

With very kind regards to you and renewed thanks for your many courtesies, I am

Sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. J. Ainaud de Lasarte
Director General, Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHB:ma

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Bankok, April 25th.
[1958]

Dear Alfred -

It was wonderful to get your cable. Can't tell you how much I appreciate your taking time out to reassure me when everybody at the Museum must have been in a flat spin. I read the news of the fire in a Kuala Lumpur newspaper when I was in Malaya. Had to read it over and over before I could believe it. All I could think of, naturally, was the Sennats. Thank heaven there was no more serious damage!

I'm delighted that our Kandinsky is such a success. Can hardly wait to see it myself. I remember it as being too good to be true.

Bankok is fascinating but the temples are all too "Hollywood" for my taste. However, I'm going to Siem Reap tomorrow and will have no gold-leaf to complain of at Angkor. Have had a marvelous time in Bankok, chiefly because I have some fine friends who have been wonderful to me.

I've thought of you almost constantly since reading the news of the fire. What an awful shock and dreadful experience it must have been! Thanks ever so much for your cable. Love, Russ.

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จดหมายทางอากาศ
AIR LETTER
AÉROGRAMME

ส่งทางอากาศไปรษณีย์
VIA AIR MAIL

Mr. Alfred Barr
Museum of Modern Art
11 West 53 St.
N.Y.N.Y.
U.S.A.

MRS. LOUISE SMITH
907 FIFTH AVENUE
NEW YORK CITY 21, N. Y.

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25 April 1958

Dear Mr. Walter:

I greatly regret the misunderstanding about the Picasso Portrait of Sebastian Junyer.

The enclosed letter to Mr. Ainaud de Lasarte will explain the situation from our point of view.

Should there be time to apply for an extension of the loan of the painting in accordance with the wishes of Mr. Sebastian Junyer, we hope that you will take the necessary steps.

With many thanks for your patience and understanding, I am

Sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. F. C. Walter
Casa Gustavo Guggenbuhl
Avenida Jose Antonio 27
Madrid, Spain

AHB:mm

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cc D Dudley
D Miller
Mr Ainaud
Mr Walter

25 April 1958

Dear Mr. Junyer:

We have been much distressed by the misunderstanding surrounding the extended loan of the Picasso Portrait of Sebastian Junyer which you so generously lent to our exhibition in this country.

We understood that your nephew had made arrangements with you for the extension of the loan and still hope that this may be possible. For your information, I enclose copies of letters to Mr. Ainaud de Lasarte and to the Casa Gustavo Guggenbuhl (Mr. Walter).

Unless clear permission is received from you, and confirmed by the Spanish customs authorities, that we may retain the picture, we shall return it to you in care of Mr. Ainaud to arrive on the 7th of May.

With very kind regards to you and to your brother, Don Carles, I am

Very cordially yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Sebastian Junyer y Vidal
Viaducto de Valcarca 4
Barcelona, Spain

AHB:ma

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Point House
974 Boulevard East
Weehawken, N.J. April 24th, 1958

Dear Alfred:

Enclosed the extracts from the correspondence between my family and myself, about the extension of the loan of the blue portrait. This is private correspondence and I entrust it to you to use it with discretion and only to the limits necessary to set the record straight.

As we told you over the phone, we received a cable from Sebastia yesterday, in answer to mine. He is writing.

I hope everything is resolved favorably.

Junyer

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Letter from Joan to his father and oncle, November 5th, 1957

" .. Començo per confirmar els nostres acords. Tal com varem quedar amb el tiet, el blau restara una temporada mes aci despres de finir l'actual exposició. Abans que s' acabi us trametré els nous papers del segur que, referent a la cantitat, sera identic."

" .. I begin by confirming our agreements. As we agreed with oncle, the blue (painting) will stay here another period after the ~~actual~~ current exhibition is finished. Before it runs out, I will send you the new papers of the insurance, which, concerning the amount, will be the same."

" Confirmo tal com em vareu dir que el blau no esta vengut, ni remotament compromes, ni destinat a cap donacio. Aquesta es la entesa."

" I confirm ~~xx~~ you told me that the blue (painting) is not sold, nor remotely commited, nor intended for any donation. This is the agrement."

Letter from Joan to Sebastia, April 8, 1958

" Tal com varem quedar a Ceret, (tots 3) i com et vaig confirmar en la meva carta del 5 de novembre, s' ha perllongat l' estada del blau aci per un any. El segur continua exactament igual."

" As we agreed at Ceret, (all 3), and as I confirmed in my letter of november 5th, the stay of the blue (painting) here has been lenghened for a year. The insurance continues exactly the same."

Letter from Sebastia to Joan, April 18, 1958

"... Fa dos dies va venir a casa, a Vallcarca, el director del Museu de Barcelona, Senyor Ainaud, i ens va dir que el quadro, com que va esser el Museu de Barcelona que el va enviar oficialment al Museu de New York, una vegada complida la misio per la cual va esser enviat, el Senyor Ainaud ens va dir que es indispensable que el quadro retorni al Museu de Barcelona, i el Museu ens n' ha de fer entrega a casa nostra, diu que aixo no es pot fer d altre manera. Nosaltres novament hem cridat al Senyor Ainaud, pero resulta que aquest senyor are es troba a Paris i no retornara a Barcelona fins el ~~dix~~ 22 del corrent aproximadament. Una vegada sigui a Barcelona anirem a parlar amb ell per si troba manera de que es pugui trobar un arreglo."

"...Tow (Two) days ago, the director of the Museum of Barcelona, Mr Ainaud, came home, in Vallcarca, and he told us that the painting, because it was the Museum of Barcelona that send it oficially to the Museum of New York, once acomplished the mision for which it was send , Mr Ainaud said to us, that it is indispensable that the painting return to the Museum of Barcelona, and that the Museum will deliver it to our house, he says that this cannot be done in any other way. We have called Mr Ainaud again, but it happens that he is now in Paris and will not return to Barcelona until the 22nd of this month aproximatly. Once he is in Barcelona we will go to speak to him to see if he finds a way ~~to find x~~ to arrange this."

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Barcelona, 23 de abril 1958

Sr. Dn. J. Junyer
Point House
974 Boulevard East
WEEHAWKEN (N.J.)

Muy Sr. mío:

Le ruego de antemano quiera excusar el tono de esta carta o los mal entendidos que en ella pudieran reflejarse, pero no puedo en modo alguno dejar de expresarle directamente mi opinión en el asunto del "Retrato de Sebastián Junyer Vidal" que Don Carlos y Don Sebastián Junyer Vidal prestaron recientemente para la Exposición Picasso celebrada en Nueva York, Chicago y Filadelfia.

Tanto el Museo de Barcelona como los Sres. Junyer Vidal nos resistíamos en principio a desprendernos siquiera temporalmente de obras tan valiosas y fundamentales como "La Nana" y el "Retrato de Sebastián Junyer" Sin embargo, por consideración personal a los organizadores y en especial a Mr. Alfred H. Baar Jr., y contando asimismo con una recomendación expresa de Picasso transmitida por Don Jaime Sabartés, accedimos al préstamo, desde luego con la expresa condición del inmediato retorno de los cuadros apenas terminadas las exposiciones de Nueva York y Chicago, autorización que se extendió luego a Filadelfia, naturalmente tan solo hasta la clausura de la Exposición en aquella última ciudad.

Los cuadros salieron de España bajo mi responsabilidad personal y la del Museo de Arte Moderno de Barcelona, con una licencia de exportación temporal que termina sin prórroga posible el día 14 de mayo de 1958. Este hecho significa que antes de tal día las obras deben hallarse ya en España, puesto que de suceder lo contrario se incurriría en gravísimas responsabilidades, así para quienes retuvieran indebidamente los cuadros como para nosotros mismos que solicitamos su exportación temporal.

He hablado repetidamente con Don Carlos y Don Sebastián Junyer Vidal y me consta de modo directo e inequívoco que no tienen el menor deseo de que el cuadro permanezca ni un día más en el extrangero habida cuenta de todas las circunstancias que concurren en el caso, más todavía después del reciente incendio ocurrido en el Museo de Arte Moderno de Nueva York. Ello es una prueba que a pesar de los indiscutibles cuidados de eminentes colegas a quienes aprecio en grado sumo, no es posible hallar garantías suficientes para tales casos.

Por otra parte, aún en el caso de que alguna vez se hubiese tratado de la posibilidad de prorrogar el préstamo, ello es absolutamente imposible teniendo en cuenta de que el "Retrato de Sebastián Junyer" por Picasso no salió de España por casualidad sino en virtud de gestiones hechas por mí y por los Museos de Arte de Barcelona, bajo nuestra directa responsabilidad, por un plazo improrrogable.

.../.

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	AHB	XI. B. 17

Teniendo en cuenta todas las circunstancias expuestas, confío se hará cargo de la necesidad de facilitar el urgente e inmediato retorno del cuadro a Barcelona cooperando en ello si así fuera necesario con las autoridades responsables, y en particular con la Dirección del "Museum of Modern Art" de Nueva York.

Con las gracias anticipadas y esperando sus noticias, le saluda atentamente,

Juan Ainaud de Lasarte
DIRECTOR GENERAL DE LOS MUSEOS
MUNICIPALES DE ARTE.

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MUSEOS MUNICIPALES DE ARTE
Parque de la Ciudadela
BARCELONA (España)

Barcelone, le 23 avril 1958

Mr. Alfred H. Barr Jr.
Museum of Art Modern
11, West 53rd. Street
New York

Monsieur et cher Collégue:

Vous trouverez ci-jointe une copie de la lettre que je viens d'adresser à M. d'Harnoncourt et une autre de celle que j'adresse à M. Joan Junyer Je compte sur vous pour résoudre avec toute l'urgence nécessaire ce désagréable incident.

En vous remerciant à l'avance, je vous prie de croire, cher Monsieur, à l'expression de mes meilleurs sentiments.

Juan Ainaud de Lasarte
DIRECTEUR GENERAL DES MUSEES D'ART.

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Barcelona, 23 de abril 1958

Mr. Réné d'Harnoncourt
Director
Museum of Modern Art
11, West 53rd. street
NUEVA YORK

Muy Sr. mío y distinguido colega:

Cúmpleme dirigirle estas líneas solicitándole quiera dar las órdenes oportunas para que nos sea devuelto con la máxima urgencia posible el cuadro de la colección de Don Sebastián y Don Carlos Junyer Vidal de Barcelona "Retrato de Sebastián Junyer" original de Picasso que fué exportado temporalmente en préstamo bajo mi responsabilidad personal el año pasado y cuya licencia de exportación termina improrrogablemente el día 14 de mayo de 1958.

El Sr. Joan Junyer no tiene ninguna autorización ni personalidad en nombre propio ni tampoco en el de Don Carlos o Don Sebastián Junyer Vidal para convenir la prórroga del préstamo ni obtener ninguna modificación en las condiciones de exportación temporal del cuadro.

Espero que esta aclaración será suficiente para obtener una rápida y urgente solución de este asunto y deshacer cualquier malentendido que pudiera surgir entre nosotros.

Todos guardamos un recuerdo muy agradable de la estancia de Vd. en Barcelona con motivo de la última Bienal Hispanoamericana de Arte y deseamos que esta sincera y leal cooperación halle múltimples y eficaces ocasiones de manifestarse.

Esperando sus noticias, me reitero suyo affmo.

Juan Ainaud de Lasarte
DIRECTOR GENERAL DE LOS MUSEOS DE ARTE.

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THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date 23 April 1958

To: Alfred Barr

Re: Junyer Picasso

From: Marie Alexander

Mrs. Junyer had the following report:

They have received a letter the 22nd from Sebastian Junyer. It states that Mr. Ainaud has told them that the painting must be returned. The family thinks that it should be returned because Mr. Ainaud wants it back. QUOTE: The letter does not say the family prefers to have it back.

I asked Mrs. Junyer to write the pertinent quotes over their signature. She is doing so, but we shall probably not receive it until Friday. (There was a long explanation of how long it takes to get mail from New Jersey, until I suggested she drop it in a mailbox outside her office.)

She says that Ainaud has been in Paris but returned yesterday to Barcelona and that the Junyers were getting in touch with him as soon as he returned to ask about the customs regulation. She and Joan did cable the family and expect a letter as soon as there is time to consult Ainaud. They gave April 30 as a deadline. They realize the painting must go back if the deadline is not met. The family will write Ainaud and send copies to us.

Perhaps because she was speaking hurriedly, several times her wording suggested that the family didn't really care which side of the ocean it was on, but if Ainaud felt it should come back, they were quite amiable to its coming back.

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Dear Batsie: Din off March 2nd. SMITH

Air-mail letters will reach me(and will be welcome)as follows: [1958] pm rec

Mrs. Louise Smith, Alta Lodge, Sandy, Utah, till March 7th.

Mrs. Louise Smith, C/O Harrington, 1170 Monument St. Pacific Palisades, Ca March 7th. thru March 9th.

MU2-6544 Mr. Frank Martin

Airmail outside the U.S. should be addressed as follows:

	Last mailing date from U.S.	
Mrs. Louise Smith, Sita Pacific Circle Tour OP-3-257 C/O ..... (See Below.)		
Hunt's Travel Service, P.O. Box 55, Suva, Fiji	March 6	
Sita World Travel Inc., 167-187 Kent St., Sydney, Australia	March 18	
Raffles Hotel, Singapore, Straits Settlements	April 10	
World Travel Service, 1199 Charoen Krung Rd., Bankok, Thailand	April 23	
Sita World Travel Inc., 134 F. Nathan Road, Miramar Arcade, Kowloon, Honkong	April 27	arr. May 1.
World Wide Travel Service Manila Hotel, Manila, Philippines	April 29	6th May 6 our time
Sita World Travel Inc. Hotel Tokyo, Tokyo, Japan	May 7	May 8 " "

SITA TRAVEL

Airmail postage to all points above is 25 cents per 1/2 ounce. This is half domestic weight so check weights carefully and use airmail paper and envelopes.

SITA 323 Geary St. SF 5, Calif. 530 W. 6 St. L.A. 17 May 17 then to S.F.

After May 7th. address C/O Harrington, 1170 Monument St., Pacific Palisades, Calif.

Can be reached at this address till May 20th.

thought you might keep above on file in case, just in case -

always my best.

Louise Smith

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Burdett
Mr. Simacek

Date April 22, 1958

To: Bob Faeth

Re: Making box for air shipment to Spain

From: Dorothy Dudley

Dear Bob:

Will you please have a box made by April 28th for the Picasso painting: "Sebastián Junyer Vidal". This must be ready for shipment to Barcelona at the end of the month. Do not pack the painting in the box until you hear from me. Project order 1044 has been issued for this work.

quote. Meanwhile the painting stays here with the knowledge and consent of all three of us. Any change suggested in this situation should be referred to me before taking it into consideration. The painting was loaned at my request and the lengh of its stay in this country depends on my decision and the consent of my family, without intervention of anyone else in Spain.

I will see you as soon as I receive the answer from my father and oncle.

Sincerely,

Junyer

J. Junyer

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Point House
974 Boulevard East
Weehawken, N.J.

April 12, 1958

Dear Alfred:

Thank you for your letter of April 7th.
Before we went to Europe last summer we informed you that I planned to arrange with my father and uncle for a year extension of the stay of the blué portrait in this country. In the meeting with my family in southern France this was agreed by the three of us. This agreement was reconfirmed in a letter I wrote to my father and uncle last november 5.

After that date, the sickness and finally death of Sebastia's wife stopped the normal interchange of correspondence about such matters. It was taken up again by them only a short while ago in a letter by Sebastian in which there is no comment whatsoever about returning the painting, nor any mention of G. Guggenbuhl.

I am writing to them to clear the paragraph of Guggenbuhl' s letter that you quote. Meanwhile the painting stays here with the knowledge and consent of all three of us. Any change suggested in this situation should be referred to me before taking it into consideration. The painting was loaned at my request and the lengh of its stay in this country depends on my decision and the consent of my family, without intervention of anyone else in Spain.

I will see you as soon as I receive the answer from my father and oncle.

Sincerely,

Junyer

J. Junyer

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THE MUSEUM OF MODERN ART

Date 22 April 1958

To: AHB

From: MA

Re: Junyers

1. As I told you last night, one brief note from Sebastian Junyer says he is writing us complete instructions in care of Joan. We have never had a copy of that letter. We have only the note as direct communication from the owners.

2. I checked the green loan forms and registrar's file. We have never had the loan agreement forms from the two owners. These were kept by Joan. We have only dummies.

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Casa Gustavo Guggenbubl

TRANSPORTES INTERNACIONALES

MUDANZAS INTERNACIONALES

21 21 21

FORWARDING

REF. /48

Copied for my files

MADRID, April 19, 1938

AVDA JOSE ANTONIO, 87

APARTADO 1020

THE MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19, N.Y.

Att'n.: Miss Dorothy H. Dudley

Gentlemen:

Thank you for your letter of April 14th which was received yesterday.

Yesterday and this morning we have had long distance calls with our agents at Barcelona who in turn have been in [illegible] with the Administrator of the Museo de Arte Moderno at Barcelona.

We have been instructed to give you the following information which we understand you will also receive directly from the mentioned Museum and from the Spanish Representative of the Spanish Beaux-Arts in Madrid.

Mr. Sebastian Junyer does not know anything about the agreement with his nephew outlined in your above mentioned letter. Mr. S. Junyer states that he is not willing to lend his painting any longer. Besides this fact which may help to draw some light on this matter, there is another much more important fact. It is that the Museo de Arte Moderno has made itself responsible to get this painting back to Spain within the authorized term which was originally given for 3 months and has by now been extended to up to 9 months in total. The Spanish Authorities will not give an extension. For this reason it is very important that this picture be cleared through Customs in Spain before May 14th, which means that the painting should arrive in Spain early in May. Otherwise we place the Museo de Arte Moderno at Barcelona into very serious [illegible]

After this painting has reentered Spain and if you are still interested in having this painting for exhibit, you may make an agreement with Mr. S. Junyer and export, obtain a temporary export permit from Spain.

We hope to have been of assistance to you informing of the situation at this end.

Very truly yours,

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Casa Gustavo Guggenbubl

TRANSPORTES INTERNACIONALES

TRANSPORTES INTERNACIONALES

Copied for mr. [illegible]

21 31 21

FORWARDING

REF. 08

F. C. WALTER
PRESIDENTE
F. C. WALTER JR.
T. C. A. WALTER

MADRID, April 19, 1958
AVDA JOSE ANTONIO 27
APARTADO 1020

THE MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19, N.Y.

Att'n.: Miss Dorothy H. Dudley

Gentlemen:

Thank you for your letter of April 14th which was received yesterday.

Yesterday and this morning we have had long distance calls with our agents at Barcelona who in turn have been in touch with the Administrator of the Museo de Arte Moderno at Barcelona.

We have been instructed to give you the following information which we understand you will also receive directly from the mentioned Museum and from the Spanish Representative in of the Spanish Boards of Bellas Artes in Madrid.

Mr. Sebastian Junyer does not know anything about the agreement with his nephew outlined in your above mentioned letter. Mr. S. Junyer states that he is not willing to lend his painting any longer. Besides this fact which may help to draw some light to you on this matter, there is another much more important fact. It is that the Museo de Arte Moderno has made itself responsible to bring this painting back to Spain within the authorized term which was originally given for 3 months and has by now been extended two times up to 9 months in total. The Spanish Authorities will NOT give another extension. For this reason it is very important that this picture is cleared through Customs in Spain before May 14th, which means that the painting should arrive in Spain early in May. Otherwise you will place the Museo de Arte Moderno at Barcelona into very serious trouble.

After this painting has reentered Spain and if you are still interested in having this painting for exhibit, you may perhaps make an agreement with Mr. S. Junyer and event. obtain a temporary export permit from Spain.

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Casa Gustavo Guggenbühl

TRANSPORTES INTERNACIONALES

TRANSPORTES INTERNACIONALES

21 21 21

FORWARDING

REF. 508

AIL

Copied for mailing

MADRID, April 19, 1938

AVDA JOSE ANTONIO 29
APARTADO 1080

THE MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19, N.Y.

Att'n.: Miss Dorothy H. Dudley

Gentlemen:

Thank you for your letter of April 14th which was received yesterday.

Yesterday and this morning we have had long distance calls with our agents at Barcelona who in turn have been in touch with the Administrator of the Museo de Arte Moderno at Barcelona.

We have been instructed to give you the following information which we understand you will also receive directly from the mentioned Museum and from the Spanish Representative in of the Spanish Ministry of Bellas Artes in Madrid.

Mr. Sebastian Junyer does not know anything about the agreement with his nephew outlined in your above mentioned letter. Mr. S. Junyer states that he is not willing to lend his painting any longer. Besides this fact which may help to throw some light for you on this matter, there is another much more important fact. It is that the Museo de Arte Moderno has made itself responsible to bring this painting back to Spain within the authorized term which was originally given for 3 months and has by now been extended two times up to 9 months in total. The Spanish Authorities will not give any extension. For this reason it is very important that this picture be cleared through Customs in Spain before May 11th, which means that the painting should arrive in Spain ~~within~~ by May. Otherwise you will place the Museo de Arte Moderno at Barcelona into very serious trouble.

After this painting has reentered Spain and if you are still interested in having this painting for exhibition, you may perhaps make an agreement with Mr. S. Junyer and event. obtain a temporary export permit from Spain.

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C MUSEOS MUNICIPALES DE ARTE
Parque de la Ciudadela
O Barcelona (Espana)

P Barcelone, le 15 avril 1958

Y

Monsieur Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
NEW YORK
EE.UU.

Cher Monsieur Wheeler:

Je viens de recevois votre lettre du 10 avril concernant le retour du tableau "La Nana" de Picasso que nous avons preté pour votre exposition. Vous trouverez ci-joint le recu. Le tableau est arrivé en bon état. Le verre était entièrement cassé mail a a eté remplacé par la maison d'assurances et à de fait n'avait pas produit de dégats dans la peinture.

Nous avons envoyé au meme temps le tableau "Portrait de Sebastian Junyer", appartentant à Monsieur Sebastian Junyer Vidal de Barcelone, qui est inclus dans la meme licende d'exportation qui va finir au debut du mois de nai prochain. Il est absolument nécessaire, dans les termes de la licence, que ce tableau nous soit aussi rendu avec urgence. Monsieur Junyer Vidal est entièrement d'accord avec moi.

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Juan Ainaud de Lasarte
DIRECTEUR GENERAL DES MUSEES D'ART

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PICASSO
Junyer

cc: Mr. Barr

April 14, 1958

Mr. F.C. Walter
Casa Gustavo Guggenbuhl
Avenida Jose Antonio 27
Madrid, Spain

Dear Mr. Walter:

I am writing in response to the last paragraph of your letter of April 1 (Ref. 23908) addressed to the attention of Miss Marianne Gannon. We are astounded to read that "the owner of the third Picasso painting", the Portrait of Sebastian Junyer, is "upset and anxious because it has not been returned." We have spoken to Mr. Joan Junyer, nephew of the owner, and have been assured in a letter of April 12 that agreement for the extension of the loan for a year was reached with Mr. Sebastian Junyer, Mr. Carles Junyer and himself during a family reunion in France last summer. This agreement was confirmed once more in writing to Mr. Sebastian Junyer in November, 1957. Neither Mr. Joan Junyer nor the Museum has been informed of any change in this plan.

Mr. Joan Junyer is again writing to his uncle to clarify this misunderstanding. Meanwhile, may we ask you to go ahead and apply for an extension of the export permission immediately, in case the formalities should take some time to conclude.

Will you not let us know if you need any further statement either from ourselves or from Sebastian Junyer.

May we thank you in advance for your help in this matter.

Sincerely,

Dorothy H. Dudley
Registrar

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PICASSO

Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS DLS CHARGE TO MUSEUM OF MODERN ART

To CASA GUSTAVO GUGGENBUHL
AVENIDA JOSE ANTONIO 27
MADRID SPAIN

Via W.U. CABLES April 2, 1958

YOUR REF 23908
WE HAVE BEEN GRANTED ONE YEAR EXTENSION OF LOAN PICASSO PORTRAIT OF SEBASTIAN JUNYER VIDAL. PLEASE ARRANGE TO EXTEND EXPORT PERMIT AND BILL US FOR CHARGES

DUDLEY
MODERNART

charge to Museum Collections cc: Mr. Barr

1272 1C (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

the Portrait of Sebastian Junyer. I hope to speak to you on the phone today about the matter and will only note now that we had supposed, indeed I believe had been informed by you, that this loan had been arranged and that Messrs. Carles and Sebastian Junyer had agreed.

I am sure that we can clear this up promptly, but I would like to get this letter in the mail so that you may have it as soon as possible.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Joan Junyer
c/o Merck International
161 Sixth Avenue
New York 13, New York

AHB:ma

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PICASSO
Junyer

cc: D. Miller
D. Dudley

7 April 1958

Dear Joan and Dolores:

We have received a disturbing letter of April 1st from the Casa Gustavo Guggenbuhl, our agents in Madrid. In the third paragraph they say:

"We have also learned that the owner of the third Picasso painting is very upset and anxious because it has not been returned yet to Spain. Will you please advise this gentleman direct or let us have the information which we shall be glad to transmit immediately to him."

This of course concerns the extended loan of the Portrait of Sebastian Junyer. I hope to speak to you on the phone today about the matter and will only note now that we had supposed, indeed I believe had been informed by you, that this loan had been arranged and that Messrs. Carles and Sebastian Junyer had agreed.

I am sure that we can clear this up promptly, but I would like to get this letter in the mail so that you may have it as soon as possible.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Joan Junyer
c/o Merck International
161 Sixth Avenue
New York 13, New York

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PICASSO
Junyer

cc: Miss Dudley
Mr. Wheeler
D Miller

January 28, 1958

Dear Dolores:

My secretary has told me of your phone call. I have spoken with our Registrar who handles all matters of insurance pertaining to exhibitions and the Collections of our Museum.

The Portrait of Sebastian Junyer will be insured under the terms of the insurance agreement (we sent you a certificate) through the Philadelphia showing and transportation to our Museum and under a continuation of the policy until delivered to the owner or a person authorized by the owner.

The insurance coverage will be maintained by our brokers once the painting has come to our Museum in the amount directed by Mr. Sebastian Junyer, and we will send you a certificate of insurance to this effect. Won't you let me know if such a certificate in copies which can be transmitted to Barcelona, will be sufficient evidence for Mr. Sebastian Junyer.

I believe that we can save you further worry in the matter and we shall send the certificate as soon as we have word from you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Dolores Canals
Merck International
161 Sixth Avenue
New York 13, New York

AHB:hm

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cc: D. Miller

16 January 1958

Dear Mr. Junyer:

I am enclosing a photograph of the Portrait of Sebastián Junyer as it appeared in the first gallery of our Picasso exhibition here in New York. I thought it might interest you.

May I take this opportunity to wish you and your wife and also Mr. and Mrs. Carles Junyer a very happy New Year.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sebastián Junyer y Vidal
Viaducto de Valcarca 4
Barcelona, Spain

AHB:ma

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Picasso
(Tunyer)

No.

Name

Order

Remarks

SOICHI SUNAMI
PHOTOGRAPHER
87 W. 16TH ST. NEW YORK

Retouched

Order Finished

Reorder

Reorder

Mr Barr Jr.

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JUNYER

Oct. 15 Tuesday

Mrs. Smith called to get the Junyer's address, and to invite you to the theatre Nov. 6, which she will confirm with Marga.

However, she asked us to tell you that she has received from the Junyers a beautiful orange tree with a warm sentimental note. She is most hopeful that this is a good omen.

Marie

[1957]
perrr

August 30, 1957

Just before Mr. Barr left for South America he found the enclosed page from European Art This Month listing galleries in Milan which he asked me to send you. Incidentally, the Galleria Schettini has recently opened a branch in New York on Madison Avenue.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Mr. and Mrs. Joan Junyer
Excelsior Gallia Hotel
Piazza Duca D'Aosta 9
Milan, Italy.

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JUNYER

322

Alfred Barr

Date 22-8-57 Time 12.40

WHILE YOU WERE OUT

Dr. Dolores Canals

Normandie Hotel, 14 Rue de Trémoille

Paris, France

Excelsior Gallia Hotel

Piazza Duca d'Aosta 9

Milan, Italy

TELEPHONED	PLEASE CALL HIM
CALLED TO SEE YOU	
WANTS TO SEE YOU	

Message please send list of galleries in Milan + addresses of galleries in Europe to Caddies

2 Wed Sept

August 30, 1957

Dear Mr. and Mrs. Junyer:

Just before Mr. Barr left for South America he found the enclosed page from European Art This Month listing galleries in Milan which he asked me to send you. Incidentally, the Galleria Schettini has recently opened a branch in New York on Madison Avenue.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Mr. and Mrs. Joan Junyer
Excelsior Gallia Hotel
Piazza Duca D'Aosta 9
Milan, Italy.

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JUNYER

322

To Alfred Barr

Date 22-8-57 Time 12:10

WHILE YOU WERE OUT

① Dr. Dolores Canals
Tremaille Hotel, 14 Rue de Tremoille
Paris, France

② Excelsior Gallia Hotel
Piazza Duca D'Aosta #9
Milan, Italy

TELEPHONED	✓	PLEASE CALL HIM	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	✓

Message please send list of names + addresses of people in Europe to ① address Tues aug 27 thru Sat aug 31st ② address Wed. Sept 11th thru Sat Sept 14th

Alpha Office Supply Co. Operator

August 22, 1957

s not in my office when you have your address in Paris. You e trouble. I'm sending it and y to Mrs. Louise Smith, the lady f Sebastian Junyer with the .

y charming woman so I am sending Bisson, 37 rue des Grands Augustins. ur hotel just to see you socially to be involved in the negotiations I have written her in any case that er Junyers until after the middle

ngs we said when we were having tea. delighted to act as host to the er the close of the Picasso exhibition in Philadelphia. We will maintain the insurance on the picture as before for a period of a year, after which unless the picture is sold we can discuss a future arrangement. This would not, however, bind you to keep the picture here if you did not want to. Also, I said we would be glad to keep the sculpture in the garden until after you return.

I've not forgotten at all you question, Joan, about dealers in Milan. Here are the names of two well-known ones:

Galleria d'Arte del Naviglio (Director: Carlo Cardazzo)
Via Manzoni 45

Il Milione
Via Bigli 2

I have not been in Milan since 1948 and all my friends who know Milan are traveling but I shall do my best to send you two or three other names shortly. In any case I wish you all success, Joan, in Milan and Dolores in her conferences.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Joan Junyer
Hotel La Tremoille
14 rue de La Tremoille
Paris, France

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JUNYER

cc: Bill Lieberman
D.M.

August 22, 1957

Dear Joan and Dolores:

I'm so sorry that I was not in my office when you phoned today. I'm very glad to have your address in Paris. You were very kind indeed to take the trouble. I'm sending it and your Milan address on immediately to Mrs. Louise Smith, the lady who wishes to buy the Portrait of Sebastian Junyer with the promise to give it to the Museum.

She is, I think, a very charming woman so I am sending you her address in Paris: Relais Bisson, 37 rue des Grands Augustins. I think she will phone you at your hotel just to see you socially since she does not herself wish to be involved in the negotiations unless there is some emergency. I have written her in any case that you do not expect to see the elder Junyers until after the middle of September.

Let me confirm two things we said when we were having tea. First, that our Museum would be delighted to act as host to the Portrait of Sebastian Junyer after the close of the Picasso exhibition in Philadelphia. We will maintain the insurance on the picture as before for a period of a year, after which unless the picture is sold we can discuss a future arrangement. This would not, however, bind you to keep the picture here if you did not want to. Also, I said we would be glad to keep the sculpture in the garden until after you return.

I've not forgotten at all you question, Joan, about dealers in Milan. Here are the names of two well-known ones:

Galleria d'Arte del Naviglio (Director: Carlo Cardazzo)
Via Manzoni 45

Il Milione
Via Bigli 2

I have not been in Milan since 1948 and all my friends who know Milan are traveling but I shall do my best to send you two or three other names shortly. In any case I wish you all success, Joan, in Milan and Dolores in her conferences.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Joan Junyer
Hotel La Tremoille
14 rue de La Tremoille
Paris, France

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cc: Bill Lieberman
D.M.

August 22, 1957

Dear Louise:

I had Mr. and Mrs. Joan Junyer to tea a couple of days ago and again went over the question of the Portrait of Sebastian Junyer who is the uncle of Joan (Joan is Catalan for Juan).

There is nothing new to add to the situation but I will review it since I think it might be a good idea if you could ask them for a drink or a meal while they are in Paris. Let me explain that Mrs. Junyer is a very distinguished child psychologist and the editor of learned journals on that subject. She is in fact en route to a couple of conferences on her subject. Her professional name is Dr. Dolores Canals under which name she will be registered at the Hotel La Tremoille, 14 rue de La Tremoille in Paris from Tuesday, August 27 through Saturday August 31. After that their next address will be Excelsior Gallia Hotel, Piazza Duca D'Aosta 9, Milan. As you know Joan is stone deaf although he lip-reads fairly well and understands his wife's conversation perfectly. I like them both very much and I think she is really very charming as well as bright.

This whole matter is very difficult because of the age of Sebastian Junyer and his wife, now very ill, and his brother Carlos Junyer and his wife, the parents of Joan. These four have lived in the same house in Barcelona under very well-to-do circumstances for decades. Sebastian is more the painter and Carlos the art dealer but both I think have an interest or equity in the picture so that Joan, as I believe the sole heir of Carlos, becomes financially interested. Communication with them is Spanish and slow. They may decide not to sell the picture at all although I believe that they went fairly far in negotiations with a dealer last year and finally withdrew, selling only a 1904 portrait of secondary importance. The Barcelona museum is also after the Portrait of Sebastian Junyer.

Sentiment as well as money is important. For this reason I have tried to strengthen Joan Junyer's response to the idea that the painting would come eventually to the Museum here in New York where he and his wife have lived for so long as exiles from Spain. (They do not feel so bitterly now but they will not go back except, as one of them said, when death comes to the parents.) However, they do expect to see two or more of the aged quartet on the French side of the Pyrenees after the end of September at which time negotiations will go under way though I suspect will not be settled. However, one important step has been made: Joan Junyer has asked if we can keep the painting here in the Museum at the close of the exhibition until its fate is settled. This will keep it out of harm's way — I mean European dealers.

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Unfortunately I expect to be in South America between August 25 and September 17 and quite possibly may have to be in the U.S.S.R. between the middle of October and about November 10. I doubt if any crisis will arise and do not expect that you will have to engage in any direct negotiations but in case of emergencies let me remind you of the following points:

1. I explained to Joan and Dolores Junyer that so far as I know no Picasso had ever been sold for more than $100,000. However, the elder Junyers somehow got the illusion that the Geneva museum had insured their picture for a million Swiss francs or $240,000. I cabled the director of the museum who replied that they had insured it for $150,000 American dollars, the amount which we insured it for here and therefore the amount which undoubtedly the Junyers have in mind as a possible price. I very much fear that the picture could be sold for that in the hands of a dealer, perhaps more, but up to now all parties must realize that $100,000 is the Picasso top.

2. That a dealer, if he bought the picture, would expect 30% or 40% profit if he took the picture on consignment, at least 20% profit except as a quick sale in which he would act simply as an agent when he might take as little as 10%.

3. That we could not expect the Junyers not to sound out other possible buyers if they wanted to but that we would expect them to give us a chance to equal or out-bid.

4. That you were very seriously interested.

5. That you had formally promised that the picture would come to the Museum eventually — an important factor in Joan's eyes.

Bill is informed about these circumstances and I am giving him in confidence a copy of this letter. Also, I am also taking the liberty of sending Dr. Canals (Mrs. Junyer) your address in Paris.

I fear this will be a slow business, but patience.

I hope you are having a good time and not studying French too seriously.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Louise Smith
Relais Bisson
37 Quai des Grands Augustins
Paris 6, France

AHB:bj

P.S. I find on re-reading this that I have repeated a good deal of what I have already said in my letter of June 13 of which I suppose you have a copy with you. In case you do not, I'm enclosing another copy.

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SMITH
Junyer

June 13, 1957

Dear Louise:

I think Bill has already told you that I've not been neglecting the Junyer negotiations. The enclosed letter is really written for your information as much as to confirm and clarify a conversation with Joan and Dolores Junyer.

As I foresaw, matters will not go quickly unless you want to make a big offer immediately. My offer of "more than $100,000" seems to me the minimum serious bid that we could make. I also wanted to put in writing very clearly what I know about prices actually paid for Picassos and to indicate the difference between them and the insurance values. They had found out through some gossip columnist that several paintings in the show had been insured for $150,000. I don't know how this news got out; perhaps through the dealers. The other two pictures I can tell you in confidence are the Thannhauser Woman Ironing and the Philadelphia Museum's Three Musicians of 1921.

It's now public knowledge that Nelson Rockefeller paid 35,000 pounds ($98,000) for his cubist picture. Another collector I know paid $100,000 for a very fine large picture of 1905, not, however, as big or as striking as the Sebastiá Junyer, though more sensitive in drawing and in sentiment as pictures of 1905 are -- to my mind rather excessively.

We shall have your European address and shall keep you informed. If, however, you want to make a strong bid now I shall do so. In any case, I think that the Junyers are very well inclined particularly since I've agreed to borrow an important large piece by him for the garden during the summer.

So far as I can make out, the Junyer family is very closely knit -- two elderly couples of two brothers who married two sisters, one or more of them usually in bad health. Joan is the nephew of Sebastiá and the son of Carles. The Junyer brothers have put the "management" of the picture in Joan's hands t ough he is not free to sell it without consultation. Indeed, the picture is not officially for sale at all.

I told them that I thought that the Museum's "friend" would probably be able to pay a higher price than a dealer who would want to ask at least 30 or 40% more in profit.

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If you see the current New Yorker you'll note a reference to one loan which took twenty-one letters, some eight or ten cables and at least twenty phone calls to negotiate. I hope I won't alarm you too much by revealing that this was the Portrait of Sebastif Juszar.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Louise Smith
907 Fifth Avenue
New York, New York

AHBsbj

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cc: Mme Sweet
Jun.

13 June 1957

Dear Dolores and Joan:

May I confirm our conversation of last Wednesday about the Picasso Portrait of Sebastia Junyer and the summer loan of the large sculpture by Joan.

I told you that a friend of the Museum was very seriously interested in buying the Picasso and would agree formally either to give or to bequeath the painting to the Museum. (I might add that she has a number of other very fine pictures which she is also bequeathing to the Museum.)

Because of her interest in the Museum, I am eager to assist in any way I can in negotiating the purchase.

You explained that a recent letter from you family made clear that there was no apparent intention to sell the painting, but you said that you felt that a sale might nevertheless be arranged. You recommended that the principal negotiations be carried on in September when you expect to see members of your family in Perpignan. Meanwhile, you said you would write confirming the Museum's interest in the picture.

I clarified the report you had heard about several other paintings in the exhibition being insured for the same amount as the Sebastiá Junyer: one of them is a picture of 1904, the other a very large painting of 1921. I explained however that these values were for insurance purposes and were not supported by any actual sales price. Indeed, I said I have never heard of a Picasso being sold for more than $100,000. In spite of this, the friend of the Museum would be willing to pay more than $100,000 for the Sebastiá Junyer and would be able to pay in full immediately after the picture is sold.

We discussed the fact that although a dealer might be able to secure a higher price on the open market, that if he bought the picture he would want to make at least 30% and if possible 40% on the picture and if he took it on consignment without buying it outright he would want at least 20%. The Museum however, if the picture were sold to a person promising to give or bequeath it to us, would ask nothing -- would in other words forego its customary 10% commission on paintings sold out of its exhibitions (as indicated on the loan agreement form).

I hope that you will not delay in writing the Junyer family, since, as we know, several dealers are after the picture.

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Mr. and Mrs. Joan Junyer

13 June 1957

In all candor, I think that it would be to the advantage of the Junyer family to sell the picture directly through the Museum, quite aside from Joan's feeling, which I greatly appreciate, that he would like to see the painting come eventually to the Museum of Modern Art.

In another letter I shall take up the question of Joan's generous loan of sculpture to the Museum for the summer.

Please keep in touch with me if you hear news from Barcelona and let me know as soon as you can the date of your departure for Europe. It is possible that I may have to go to South America at the end of the summer and I do not want to be out of touch with you.

Thank you again, Dolores and Joan, for your interest in this matter which, as you know, is very important to me as well as to the Museum.

Sincerely,

Mr. and Mrs. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

AHB:ma

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23 May 1957

Dear Alex:

Thank you for your very friendly and exact account of the question of the Picasso Portrait of Sebastián Junyer. At the present moment I have little to add to our conversation of last evening. However, I did feel obliged to report to Joan Junyer through Mrs. Junyer that I had been mistaken in giving the impression that yo would bind yourself to give the painting to the Museum, should you buy it. I did have this impression after our phone conversation of the previous afternoon. Mrs. Junyer made no comment but said that she would pass the information on to her husband. She did add, however, that we could not expect very quick action.

I might add that we, that is Mr. and Mrs. Junyer and myself, went through the most fantastically complicated and frustrating campaign to secure the picture for our exhibition. The file of cablegrams, letters, etc. is about a half inch thick so that I do not look forward to the probably interminable negotiations which we are in for.

I think I understand your feeling that you do not want to be bound by any formal obligation toward the Museum. However, as I told you, I do have a friend of the Museum, not a Trustee, who is seriously interested in the painting and would be willing to give us a formal promise to give or bequeath the picture to the Museum as an addition to our permanent collection. As I told you, and indeed told O'Hana last summer, I am not interested in purchasing the painting for the Museum -- indeed do not have the funds to do so. But I did tell O'Hana that I would be very glad to try to find a purchaser who would eventually give the painting to the Museum. However, your contact with O'Hana was quite independant of the Museum. O'Hana said that he would give me first chance at the picture but apparently broke his promise when he discussed the picture with you. However, you were kind enough to say that you did not want to compete with the Museum's interest.

As a matter of fact, I think that O'Hana had no chance whatever to secure the picture, and so far as I can make out, the rumors about Sperling's success are a case of mistaken identity: the picture that he -- or some dealer -- did buy is the Portrait of a Woman painted a year or so later than the picture of Junyer.

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Hillman Periodicals
Incorporated

535 Fifth Avenue
New York 17, New York

Alex L. Hillman, Publisher

23 May 1957

Mr. Alfred H. Barr, Jr.
11 West 53 Street
New York, New York

Dear Alfred:

After our conversation last night, I feel very strongly that I must definitely button up and get this Picasso picture.

Last September, when the picture was first discussed with me in London, I stepped aside because of the mistaken impression that the Museum was bidding. Nothing has changed to alter my position. As I explained to you in my letter of May 21, I couldn't buy the picture with a firm moral or legal commitment to give it to the Museum at any specific time or upon my death.

If you have any arrangements to have someone buy the picture for the Museum, I would, of course, appreciate your letting me buy it for my own account.

I hope this clarifies my position and that the Blue Picasso waters are again smooth.

Sincerely,

Alex L. Hillman

ALHjrma
(dictated by Mr. Barr;
transcribed in his absence)

The portrait has now been placed in the charge of Joan Junyer. He says that officially it is not for sale, but that unofficially he would be willing to pass on offers to his uncle.

While I feel obliged to try to secure the picture for the Museum, I realize that you feel that you should have first chance at it. I will follow your wishes.

I expect to see Mr. and Mrs. Junyer next week. Meanwhile, perhaps I shall hear from you. (I shan't be back from Boston until Monday.)

As I said, I hope the problem of this picture can be solved fairly soon to the satisfaction of us all. What is important to me is that it should not create any unhappy feeling on your part.

Best to Rita and yourself.

Sincerely,

Alfred H. Barr, Jr.

Mr. Alex L. Hillman
Hillman Periodicals, Inc.
535 Fifth Avenue
New York 17, New York

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Hillman Periodicals
Incorporated

535 Fifth Avenue
New York 17, New York

Alex L. Hillman, Publisher

May 23, 1957

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Alfred:

After our conversation last night, I feel very strongly that I must subordinate my collector's greed to the chance for the Museum to definitely button up and get this Picasso picture.

Last September, when the picture was first discussed with me in London, I stepped aside because of the mistaken impression that the Museum was bidding. Nothing has changed to alter my position. As I explained to you in my letter of May 21, I couldn't buy the picture with a firm moral or legal commitment to give it to the Museum at any specific time or upon my death.

If anything happens in your arrangements to have someone buy the picture and give it to the Museum, I would, of course, appreciate having the opportunity to buy it for my own account.

I hope this clarifies my position and that the Blue Picasso waters are again smooth.

Sincerely,

Alex L. Hillman

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OHANA GALLERY
JACQUES O'HANA LTD.
MODERN PAINTINGS
ART DEALERS
(ALSO AT N°9 SOUTH BOLTON GARDENS S.W.5)
CABLES : JAKOHANA
TEL. GROSVENOR 1562
13 CARLOS PLACE
LONDON W.1

April
Tenth
Fiftyseven

Alfred H. Barr Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
N. Y.

Dear Mr. Barr,

I duly received your letter of the 2nd March and really there is nothing more I can say at the moment, as I am expecting to go to Barcelona any day now that Sebastian Junyer is feeling better, and he is going to let me know when I can visit him.

I will most probably communicate with you or Mr. Hillman from Barcelona. Before leaving, however, I shall make sure by cable that Mr. Hillman is still interested in the picture. I hope I shall be able to go before the end of this month.

In the meantime.

Yours sincerely,

J. O'Hana

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56

Mr. Jacques
Ohana Galle
13 Carlos P
London W 1

Dear Mr. O'

for the thr
Keep m

OHANA GALLERY
JACQUES O'HANA LTD.
MODERN PAINTINGS
ART DEALERS
(ALSO AT No. 9 SOUTH BOLTON GARDENS, S.W.5)

CABLES: JAKOHANA
TEL. GROSVENOR 1562

13 CARLOS PLACE
LONDON, W.1

June
Thirteenth
Fiftysix

Mr. Barr,
Hotel Vendome,
Place Vendome,
Paris.

Dear Mr. Barr,

Confirming our telephone conversation of Sunday, I sent you yesterday photographs of the early Picassos that I have here and which you saw in Barcelona. The prices are all about the same, around £4,500 each. If they are of interest to you, please let me know.

As regards the big Picasso, you probably know that the owners want an enormous price for it, much more than you or anybody is prepared to pay. I will negotiate and, if I succeed as I hope to, I will immediately let you know and if you are interested, we will arrange to meet somewhere to discuss the matter.

In the meantime,

Yours sincerely,

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Mr. Jacques
Ohana Galle
13 Carlos P
London W 1

Dear Mr. O'

for the thr
Keep m

Howard Samuel phoned

R. Penrose about June 9
To say he might be able
to buy 2 Picasso for
£30,000 1. Sch. Jungen + 2
repar, color, offp h.80
in Cerici-Pallier.
(Fran ed): Picasso
avant Picasso

2, Portrait 1 woman #183
in same book, col. Jungen

I phoned Samuel to say we
might be interested at £35,000.
He talked with dealer his dealing
Michael O'Hana, who phoned
me ~~saying no~~ promising
to give me 1st chance but
asking me not to tell anyone.

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Paris, June 19, 1956

Mr. Jacques O'Hana
Ohana Gallery
13 Carlos Place
London W 1

Dear Mr. O'Hana,

Thank you for your letter of June 13th and for the three Picasso photographs which arrived earlier.

Keep me informed about the two Picasso portraits.

Sincerely

Alfred H. Barr Jr.

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PICASSO

cc: D. Miller

to Picasso file

5 March 1956

Dear Mr. O'Hana:

Thank you for sending me the photographs of the early works by Picasso. I shall see what I can do about arranging purchases.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Jacques O'Hana
13 Carlos Place
London, W. 1, England

AHB:ma

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cc: Mr. and Mrs. Joan Junyer
D. Miller
D. Dudley
W. S. Lieberman

Duuyer

7 May 1957

8 May 1957

Sebastian Junyer y Vidal
Viaducto de Valcarca 4
Barcelona, Spain

Dear Mr. Junyer:

In a final effort to make arrangements for shipping to New York the Picasso Portrait of Junyer, I have sent you the following cablegram: GRACIAS A USTED POR VUESTRA CARTA STOP DESPUES DE CONSULTA CON JOAN Y CONCERNA SEGURO EVALUADO POR MUSEO GINEBRA POR 150,000 DOLLARS QUANTIDAD MAS ALTA EN ESTA EXPOSICION ESPERO SU DECISION FINAL STOP MIETRAS TANTO CABLEGRAFIO AINAUD Y JALIBERT PARA ARREGLAR DESPACHO INMEDIADO PICASSO RETRATO JUNYER PORQUE PINTURA DEBE LLEGAR A NEW YORK EL CATORCE MAYO STOP SEGURO ES COMPLETO STOP SI PINTURA NO PUEDE SALIR VIERNES DECIMO DEBO CANCELAR MI PETITION Y REQUERIREMOS NOTA EXPLICATORIA CATALOGO YA IMPRESO STOP AGRADECERE RESPUESTA CABLEGRAFICA. BARR. MODERNART.

We were of course delighted to have your letter of April 18th agreeing to the loan and since then have been in continual consultation with your nephew, Joan, who I believe has written you in great detail about problems of insurance and shipping the picture.

However, for reasons which neither Joan nor I understand, there have been delays which I hope will now have been resolved so that nothing will stand in the way of our presenting this wonderful picture to the American public.

As I have said, we have now reproduced the painting in the catalogue, so that its absence would create real disappointment and surprise.

Unfortunately, this is the last opportunity to send the picture to the exhibition, since unless it arrives in time for the opening we do not feel that we should afford the enormous expense of bringing it to this country. Therefore, unless the painting leaves Barcelona before the end of this week, we must ask your permission to cancel the loan.

With very kind regards to your wife and to Mr. and Mrs. Carles Junyer, and of course to yourself, I am

Faithfully yours,

Mr. Sebastián Junyer y Vidal
Viaducto de Valcarca 4
Barcelona, Spain

Alfred H. Barr, Jr.

cc: Mr. Joan Junyer

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7 May 1957

Sebastian Junyer y Vidal
Viaducto de Valcarca 4
Barcelona, Spain

GRACIAS A USTED POR VUESTRA CARTA STOP DESPUES DE CONSULTA CON JOAN Y CONCERNA SEGURO EVALUADO POR MUSEO GINEBRA POR 150,000 DOLLARS QUANTIDAD MAS ALTA EN ESTA EXPOSICION ESPERO SU DECISION FINAL STOP MIETRAS TANTO CABLEGRAFIO AINAUD Y JALIBERT PARA ARREGLAR DESPACHO INMEDIADO PICASSO RETRATO JUNYER PORQUE PINTURA DEBE LLEGAR A NEW NORK EL CATORCE MAYO STOP SEGURO ES COMPLETO STOP SI PINTURA NO PUEDE SALIR VIERNES DECIMO DEBO CANCELAR MI PETICION Y REQUERIREMOS NOTA EXPLICATORIA CATALOGO YA IMPRESO STOP AGRADECERE RESPUESTA CABLEGRAFICA.

BARR
MODERNART

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cc: D. Miller
D. Dudley
W. S. Lieberman

8 May 1957

Dear Joan and Dolores,

Here are copies of letters and cablegrams which will confirm our final steps taken yesterday to bring the Portrait of Sebastián Junyer to our exhibition.

I await the answers with bated breath, but whatever they are, my renewed and heartfelt thanks to you.

Gratefully,

Mr. and Mrs. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

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Barcelona

cc: Philadelphia
Mr. Wheeler
D. Miller
D. Dudley

2 July 1957

Dear Mr. Ainaud:

May I tell you how grateful we are for the generous decision of your officials which has allowed us to include the Nana in our Picasso exhibition. Within the first month, we have had already 100,477 visitors to the show, and its metropolitan, national and international reception by the press and public has far exceeded our expectations. Indeed, the enthusiasm of the reception is greater than that accorded any exhibition in the past. We are profoundly grateful to the lenders who have made this possible, and we are especially indebted to those of our friends abroad who have contributed so much toward the interest of the exhibition.

I write you now on behalf of the trustees and officers of the Philadelphia Museum of Art. From the beginning, the Philadelphia Museum has desired to have the Picasso exhibition at the conclusion of its Chicago showing. We had already requested the loans from the artist himself for Philadelphia and he is extending the loan of some 81 works for the show. Both the Art Institute of Chicago and our own Museum have offered not only those Picassos included in our joint show, but whatever other works from our collections the Philadelphia Museum may desire to exhibit. But the Philadelphia officials are most eager to include the Nana, and I can understand their enthusiasm for the painting is one which is of exceptional interest. They have already been promised the loan of the fine blue portrait from Mr. Sebastiá Junyer and of the early Woman in Blue from the Madrid museum. The inclusion of the Nana, therefore, would assure them of all the Spanish loans which are shown in New York and Chicago.

May I assure you, in turn, that should your officers consent to this extension of your loan, it is the only such extension that will be requested. The Nana would appear in Philadelphia from January 8 through February 23rd and would be returned to you with all possible speed after the closing there.

The press reception of the Picasso exhibition has aroused enormous interest among Americans everywhere. With the extension

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of the loans to Philadelphia, citizens in our three largest cities will have been given a unique opportunity to review the achievement of this great Spaniard.

We shall greatly appreciate your presenting our request to your authorities and letting us know their decision.

Meanwhile, may we thank you personally once more for your courtesy and support.

With kindest regards to you, sir, I am

Sincerely yours,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director General
Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHBjma

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Barcelona

cc: Mr. and Mrs. Joan Junyer
D. Miller
D. Dudley
W. S. Lieberman

8 May 1957

Dear Mr. Ainaud:

I took the liberty of cablegraphing you yesterday evening as follows: PLEASE ARRANGE SHIPMENT BY AIR IMMEDIATELY PICASSO NANA AND PORTRAIT FROM JUNYER STOP BOTH PAINTINGS ARE FULLY INSURED MUST ARRIVE NEW YORK MAY FOURTEENTH PLEASE FOLLOW INSTRUCTIONS MY LETTER APRIL TWENTYFOURTH SUGGEST USING JALIBERT FOR SHIPPING. URGENTLY. BARR.

We could really wait no longer and were indeed in great anxiety and doubt as to just what steps you were taking about the two pictures in question. Although your cablegram of April 18th states that you are writing a confirming letter, the letter has never arrived. Nevertheless, we have proceeded on the strength of the cablegram to catalogue and reproduce Nana.

We did receive a letter of April 18th from Mr. Sebastián Junyer in which he agrees to lend the portrait of himself by Picasso, pending the approval of his nephew, Joan Junyer who lives just outside New York City. Mr. Joan Junyer has given his approval so that I cablegraphed Mr. Sebastián Junyer in Barcelona on May 7th, telling him that I was also sending a cablegram to you and to the shipper, Jalibert, and hoped that the picture might be dispatched along with the Museum's Nana as soon as possible. (I should tell you that there has been a long and confusing delay in Mr. Junyer's decision about lending the portrait because someone had misinformed him about the insurance valuation which had been set by the Geneva Museum when the picture was borrowed last year. His misinformer had given him the figure of 1.000.000 Swiss francs, a gross exaggeration which has since been corrected by Dr. Bouffard of the Geneva Museum, but which nevertheless lost us several weeks.)

Our grand opening is to take place on the 20th of May, but in order to be sure that the paintings will be here, they must arrive at the New York airport on the 14th of May at the latest.

I do hope that it will be possible for you and Mr. Junyer and Messers Jalibert to act with all promptness.

I am sorry to trouble you in this importunate way but I am sure you can understand our eagerness to have these two

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Mr. J. Ainaud de Lasarte

8 May 1957

pictures after so long and so difficult a period of negotiation.

With very kind personal regards, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director General
Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHB:mà

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May 7, 1957

JALIBERT
BARCELONA

CONTACT IMMEDIATELY DIRECTOR AINAUD MUSEO DE ARTE MODERNO ABOUT SHIPPING PICASSO NANA FROM MUSEUM AND PICASSO PORTRAIT FROM SEBASTIAN JUNYER STOP MUST RECEIVE SHIPMENT NEW YORK MAY FOURTEENTH STOP CONSIGN TO MUSEUM OF MODERN ART CARE W. R. KEATING & CO NEW YORK BOTH PAINTINGS FULLY INSURED BY MUSEUM OF MODERN ART STOP DO NOT DECLARE VALUES TO AIRLINE

DUDLEY
MODERNART

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May 7, 1957

JALIBERT
BARCELONA

CONTACT IMMEDIATELY DIRECTOR AINAUD MUSEO DE ARTE MODERNO BARCELONA ABOUT SHIPPING PICASSO NANA FROM MUSEUM AND PICASSO PORTRAIT FROM SEBASTIAN JUNYER STOP MUST RECEIVE SHIPMENT NEW YORK MAY 14 STOP CONSIGN TO MUSEUM OF MODERN ART c/o Carl. W.R. KEATING & CO. / PAN AM NEW YORK BOTH PAINTINGS FULLY INSURED BY MUSEUM OF MODERN ART STOP DO NOT DECLARE VALUES TO AIRLINE

DUDLEY
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7 May 1957

AINAUD
Museos Municipales de Arte
Parque de la Ciudadela
Barcelona, Spain

-MENT

PLEASE ARRANGE SHIP BY AIR IMMEDIATELY PICASSO NANA [illegible] AND PORTRAIT FROM JUNYER STOP [illegible] BOTH PAINTINGS ARE FULLY INSURED MUST ARRIVE NEW YORK MAY FOURTEENTH PLEASE FOLLOW INSTRUCTIONS MY LETTER APRIL TWENTYFOURTH SUGGEST USING JALIBERT FOR SHIPPING

URGENTLY

BARR
MODERNART

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Barcelona

AYUNTAMIENTO DE BARCELONA
MUSEOS DE ARTE

Oficinas: Parque de la Ciudadela

Barcelone, le 3 aout 1957

Mr. Alfred H. Barr Jr.
The Museum of Modern Art
NEW-YORK

Cher Mr. Barr:

J'ai recu il y bien de temps votre lettre du 2 juillet à propos d'une exposition Picasso. Nous avons eté très heureux d'apprendre les excellentes nouvelles du succès de l'Exposition et d'en recevoir le cathalogue qui fait suite à votre excellent volume sur l'Artiste publiée 2 fois il y a quelques années.

Je m'excuse de n'avoir pas repondu avant mais je désirais aussi de vous transmetre une reponse favorable au sujet du prêt de "La Nana" pour l'Exposition de Philadelphia.

Vous trouverez ci-joint une copie de la lettre que je viens d'adresser à notre collègue Mr. Henri Marceau et vous verrez donc que tout vient de finir d'une facon satisfaisante.

Veuillez agréer, cher Monsieur, mes meilleures salutations

Juan Ainaud de Lasarte

DIRECTEUR GENERAL DES MUSEES D'ART.

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Barcelone, le 3 aout 1957

Mr. Henri Marceau
Director
Philadelphia Museum of Art
PHILADELPHIA

Monsieur et cher Collègue:

Je m´excuse de n´avoir pas repondu avant à votre lettre du 5 Juillet à propos du prêt du tableau de Picasso du Musée d´Art Moderne de Barcelona pour votre Exposition de l´année prochaine. Je voulais obtenir d´abord l´autorisation de notre Commission dès Musées que n´a eté obtenue qu´il y a quelque jours.

Je suis donc très heureux de vous comuniquer la nouvelle ainsi que d´envoyer une copie de cette lettre à Mr. Barr a fin de faciliter les demarches nécessaires de pour assurer le transfert du tableau à votre Musée à la fin de l´Exposition New-York Chicago.

Je vous prie de croire, Monsieur, à mes meilleurs sentiments.

Juan Ainaud de Lasarte
DIRECTEUR GENERAL DES MUSSES D`ART.

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Barcelona

AYUNTAMIENTO DE BARCELONA
MUSEOS DE ARTE

Oficinas: Parque de la Ciudadela

7th May 1957

Mr. Alfred H. Barr

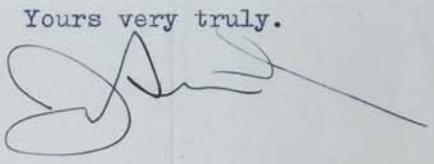
NEW YORK.

Dear Sir:

I am sending you herewith the loan agreement form concerning the Picasso's oil-painting "Nana".

We have contacted the Firm Jalibert & Cia. to take care of the shipping and packing of this painting and of the portrait of Sebastian Junyer. Both paintings are now forwarded to Madrid and from there they will be shipped to New York like it was effected with the painting of the Museo Nacional de Arte Moderno of Madrid.

Yours very truly.



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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: NEW YORK-CHICAGO PICASSO EXHIBITION, 1957

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Museo de Arte Moderno

Address Barcelona, Spain

Will you permit use of your name as lender in catalog? ..... If not, what acknowledgment is desired? .....

ARTIST'S NAME Pablo Picasso

Exact TITLE of Work La Mana

MEDIUM of work *(please underline)*: oil on ~~canvas~~ cart board oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) ..... stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in .....
or .....

DATE of work 1901 Does date appear on work? .....

Location of SIGNATURE Lower left: "Picasso"

SIZE of picture *(without frame or mat)*:
height 102 cm width 60 cm

SIZE of sculpture:
height *without pedestal* (or length) ..... Approx. weight .....
original or replica (please underline)

Do you prefer to maintain your own insurance? .....

If not, for what VALUE shall we insure the work? three million pesetas

SELLING PRICE if work is for sale .....

(Please include 10% handling charges for The Museum of Modern Art; see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? Unless you prefer to use your own packer and shipper, our agents, Jalibert y Cia will be in touch with you to make arrangements to collect, pack and ship the painting for arrival in New York on or before April 22.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? .....

(Reframing is occasionally desirable for the unity of the exhibition. In such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity? .....

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition, and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) .....

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...EEMENT FORM

THE MUSEUM OF ...

11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: NEW YORK-CHICAGO PICASSO EXHIBITION, 1957

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Museo de Arte Moderno

Address Barcelona, Spain

Will you permit use of your name as lender in catalog? ... If not, what acknowledgment is desired? ...

ARTIST'S NAME Pablo Picasso

Exact TITLE of Work La Misa

MEDIUM of work *(please underline)*: oil on ~~canvas~~ cart board oil on wood gouache pastel tempera on canvas tempera on wood watercolor ink pencil charcoal crayon collage print (medium) ... stone wood bronze plaster plastic terra cotta ceramic artificial stone construction in ...

or ...

DATE of work 1901 Does date appear on work? ...

Location of SIGNATURE Lower left "Picasso"

SIZE of picture *(without frame or mat)*:

height 102 cm width 60 cm

SIZE of sculpture:

height *without pedestal* (or length) ... Approx. weight ...

original or replica (please underline)

Do you prefer to maintain your own insurance? ...

If not, for what VALUE shall we insure the work? three million pesetas

SELLING PRICE if work is for sale ...

(Please include 10% handling charges for The Museum of Modern Art see reverse side.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping instructions satisfactory? Unless you prefer to use your own packer and shipper, our agents, Jalbert, Inc. will be in touch with you to make arrangements to collect, pack and ship the paintings for arrival in New York on or before April 22.

It is understood that this loan will be returned to you at the above address unless we are notified to the contrary.

Will you permit us to reframe or remat your loan, if necessary? ...

(Reframing is occasionally desirable for the unity of the exhibition, in such cases the pictures are, of course, returned to the lenders in their original frames and mats.)

How can we obtain PHOTOGRAPHS of this work for catalog reproduction and publicity? ...

Unless the Museum of Modern Art is notified in writing to the contrary, it is understood that this loan may be photographed and reproduced in the Museum's publications and for publicity purposes connected with this exhibition, and that slides of it may be made and distributed by the Museum for educational use.

Signed (lender's name) ...

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LOAN AGREEMENT FORM

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

EXHIBITION: NEW YORK-CHICAGO PICASSO EXHIBITION, 1957

We should greatly appreciate your filling in this blank for our catalog and loan records.

LENDER Museo de Arte Moderno

Address Barcelona, Spain

Will you permit use of your name as lender in catalog? ..... If not, what acknowledgment is desired? .....

ARTIST'S NAME Pablo Picasso

Exact TITLE of Work La Misa

MEDIUM of work *(please underline)*: oil on [redacted] oil on wood gouache pastel
tempera on canvas tempera on wood watercolor ink pencil charcoal
crayon collage print (medium) ..... stone wood bronze plaster
plastic terra cotta ceramic artificial stone construction in .....
or .....

DATE of work 1901 Does date appear on work? .....

Location of SIGNATURE Lower left "Picasso"

SIZE of picture *(without frame or mat)*:

height 102 cm width 60 cm

SIZE of sculpture:
height *without pedestal* (or length) ..... Approx. weight .....
original or replica (please underline)

Do you prefer to maintain your own insurance? .....

If not, for what VALUE shall we insure the work? [redacted]

SELLING PRICE if work is for sale .....

(Please include 10% handling charges for The Museum of Modern Art on returns sales.) (If lent from abroad, declare values in both foreign and United States currencies.)

Are these shipping [redacted] shipper, [redacted] to collect, [redacted] before April 22.

It is understood that [redacted]

Will you permit us to [redacted]

(Reframing is occasionally [redacted] original frames and mats.)

How can we obtain PHOTOGRAPHS of the work for [redacted]

Unless the Museum [redacted] in the Museum's [redacted] the Museum for [redacted]

Signed [redacted]

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Barcelona

cc: Mr. Reid

D. Dudley
D. Miller
W. S. Lieberman

24 April 1957

Dear Mr. Ainaud:

We were most delighted to receive your cable of April 18th: "MUSEE BARCELONE ENVOIE NANA COLLECTION JUNYER ENVOIE PORTRAIT BLEU ENVOYONU (sic)LETTRE", and your cable of April 23rd asking us to insure the Nana by Picasso in the amount of 3.000.000 (three million) Spanish pesetas.

Though your promised letter has not yet arrived, I hasten to write to assure you that we are placing insurance in the amount of 3.000.000 pesetas on the painting under our regular fine arts policy which will protect it against all ordinary risks from wall to wall. We are, in addition, insuring the work against strikes, riots, and war risks during both transits between Barcelona and New York.

You may know that we prepared quite detailed instructions at the request of Mr. and Mrs. Joan Junyer for transmittal to Mr. Sebastián Junyer y Vidal. At the time we prepared these, we were uncertain of the decision of your authorities. We still do not know, of course, whether Mr. Junyer has asked your Museum to make arrangements to pack and ship his painting as well as the one from your collection. However, these are the instructions which should be given to whatever shipping agent your Museum may prefer to use:

1. The shipment should be consigned to our customs brokers, W. R. Keating & Co., Inc., 90 Broad Street, New York, New York for customs clearance and delivery to the Museum.

2. They, the shipping firm, should airmail one copy of the shipper's invoice and declaration of originality (U. S. Consular Form #253) to the Museum of Modern Art. Original copies and all other copies of shipping papers should be sent to W. R. Keating.

3. The agent should cable us the date of departure, name of carrier and flight number.

4. The shipment should be forwarded with all expenses payable at destination, or, if the agent prefers, it may be prepaid and billed to our Museum. In any case, we shall expect to pay all expenses of collection, packing, transportation and insurance.

We do not know whether you prefer to pack the painting in your Museum or to have it packed by a professional emballeur, but we have,

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Mr. J. Ainaud de Lasarte 24 April 1957

as I believe I have written you, used the services of Jalibert y Cia. You may prefer another firm and we would in fact welcome the employment of a firm of your choice. If your Museum prefers to do the packing, please send us a bill for the services of your workmen.

Finally, may I tell you once more how very welcome your cable has been and with what pleasure we look forward to including these excellent Picassos in our exhibition. Will you not pass on our expressions of gratitude to those responsible for granting permission for the loan of the Nana, and will you not yourself accept our heartfelt thanks for your courtesy and patience in these negotiations.

With kindest personal regards to you, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director General, Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHB:ma

Dear [illegible]

I am enclosing a [illegible] letter which I have written to Mr. Ainaud in Barcelona which will give you a final account [illegible] obtaining Barcelona Museum and from Mr. Sebastián [illegible].

Once more, thank you.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Reid
Cultural Affairs Offices
The United States Embassy
Madrid, Spain

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THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date: April 18, 1957 24 April 1957

To: Fifth floor desk

From: Betsy Jones

Re:

CABLE LETTER

AINAUD
MUSEO MUNICIPAL
PARQUE DE LA CIUDADELA
BARCELONA

DELIGHTED BUT NEED IMMEDIATELY VALUATION EACH ONE

Charge: Picasso exhibition

Dear Mr. Reid:

I am enclosing a copy of a letter which I have written to Dr. Ainaud in Barcelona which will give you a final account of our success in obtaining loans from the Barcelona Museum and from Mr. Sebastián Junyer y Vidal.

Once more, thank you.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Reid
Cultural Affairs Offices
The United States Embassy
Madrid, Spain

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Barcelona

Copied
Barcelona

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date April 18, 1957

To: Fifth floor desk

Re:

From: Betsy Jones

CABLE LETTER

AINAUD
MUSEO MUNICIPALES DE ARTE
PARQUE DE LA CIUDADELA
BARCELONA

DELIGHTED BUT NEED IMMEDIATELY VALUATION XANX NANA. THANK YOU. BAIR

Charge: Picasso exhibition

C'est seulement le mardi prochain qu'on va pouvoir reouvrir de nouveau nos salles, et tout le monde attend cette opportunité pour visiter nos collections, et avant tout les tableaux de Picasso. J'éspère que vous vous rendrez compte des difficultés que je dois surmonter pour essayer d'obtenir un accord, même restreint.

C'est une chose qu'il ne m'est pas permis de prendre sous ma responsabilité personnelle, surtout a cause du long delai (practiquement dix mois) dont vous avez besoin.

Je comprends bien que vous ne pouvez pas afronter les frais d'une exposition si importante sans disposser d'un minimun de temps.

D'autre part, je sais bien la reconnaissance que nous devons vis a vis de votre magnifique Musée d'Art Moderne. C'est bien réeent le souvenir de l'Exposition que vous avez bien voulu nos faire parvenir a Barcelone et votre récente donation de 80 volumes de vos publications pour la Bibliothéque de nos Musées d'Art.

En ce qu'il s'agit du Musée de Chicago nous ne pouvons pas oublier non plus sa generosité vis a vis d'un autre Musée de Barcelone, le Musée Diocesain, auquel fut rendu un magnifique exemplaire de tissu du Moyen Age de sa propieté, que malheureuses circonstances avaient fait egarer.

J'éspère que bientôt je pourrai vous faire parvenir une reponse definitive, et je peux vous affirmer que je fairai de mon mieux

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Barcelona
Copied

MUSEOS MUNICIPALES DE ARTE
Parque de la Ciudadela
BARCELONA (España)

Barcelone le 20 Mars 1957

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
NEW YORK

Monsieur et Cher Collègue:-

Il y a bien de jours que je vous doit une reponse a propos du prêt des tableaux de Picasso.

Aujourd'hui je viens de recevoir votre telegramme; mais malheureusement comme vous aurez vu par ma reponse, je suis encore incapable de vous communiquer une decision definitive.

La Junta de Museos (Conseil consultif qui doit emettre son avis) ne peut etre convoquée pour le moment, a cause de changements dans l'Administration qui dont toujours en cours et qui ne permettent encore une representation autorisée de la Municipalité de Barcelone.

Pendant un an les salles du Musée d'Art Moderne de Barcelone, ont dû rester fermées, et cela nous a proccure beaucoup d'ennuis C'est seulement le mardi prochain qu'on va pouvoir reouvrir de nouveau nos salles, et tout le monde attend cette opportunité pour visiter nos collections, et avant tout les tableaux de Picasso. J'éspère que vous vous rendrez compte des difficultés que je dois surmonter pour essayer d'obtenir un accord, même restreint.

C'est une chose qu'il ne m'est pas permis de prendre sous ma responsabilité personnelle, surtout a cause du long delai (practiquement dix mois) dont vous avez besoin.

Je comprends bien que vous ne pouvez pas afronter les frais d'une exposition si importante sans disposser d'un minimun de temps.

D'autre part, je sais bien la reconnaissance que nous devons vis a vis de votre magnifique Musée d'Art Moderne. C'est bien récent le souvenir de l'Exposition que vous avez bien voulu nos faire parvenir a Barcelone et votre récente donation de 80 volumes de vos publications pour la Bibliothéque de nos Musées d'Art.

En ce qu'il s'agit du Musée de Chicago nous ne pouvons pas oublier non plus sa generosité vis a vis d'un autre Musée de Barcelone, le Musée Diocesain, auquel fut rendu un magnifique exemplaire de tissu du Moyen Age de sa propieté, que malheureses circonstances avaient fait egarer.

J'éspère que bientôt je pourrai vous faire parvenir une reponse definitive, et je peux vous affirmer que je fairai de mon mieux

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pour vous satisfaire dans la mesure du possible.

Je vous prie, d'agréer, Monsieur et Cher Collègue, l'expression de mes sentiments les plus distingués

Juan Ainaud de Lasarte
Director

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Barcelona

cc: D. Miller
D. Dudley
W. S. Lieberman

9 April 1957

Dear Mr. Ainaud:

Sr. D. Enrique Lafuente y Ferrari has written us to confirm the fact that the Museo de Arte Moderno in Madrid will lend the Picasso Dama en Azul of 1901.

We are delighted to have this and hope that since Madrid has been willing to lend what I believe is its entire Picasso collection, the Barcelona museum may let us have two of its numerous pictures by the artist who after all preferred Barcelona to Madrid.

Alas, our time grows very short so that I hope that the moment you have a decision you will send a cablegram.

If you should be willing to lend, please cable the insurance valuations of each picture. *

Let me say how much I appreciate your very considerate and friendly letter.

Cordially,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director General, Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHB:ma

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Barcelona

Barcelona

cc: D. Miller
D. Dudley
W. S. Lieberman

29 March 1957

Dear Mr. Ainaud:

First I want to thank you very much indeed for your trouble in accelerating the mailing of four photographs of the Picasso paintings belonging to your museum and to Mr. Sebastián Junyer y Vidal.

Today I sent you the following cablegram: WOULD APPRECIATE CABLE GIVING DATE OF DECISION PICASSO LOANS FROM YOUR MUSEUM. GRATEFULLY.

I realize how occupied you are with your important and complex position in Barcelona, yet we badly need an answer to my question put to you in my letter of March 12: even if we cannot know the decision immediately, we should like to know the date of your meeting of the "Junta de Museos" at which you say the decision will be made.

This is important first because of our catalogue, since naturally if you agree to lend, we should like to reproduce the paintings; and secondly because one of our most important periodicals, Time Magazine is interested in reproducing infull color one or both of the loans we are requesting from the Museo de Arte Moderno, should they be granted. These would appear along with some seven or eight other highly important paintings by Picasso.

May I ask you another question? In my letter of February 14th I asked your opinion as to whether the loans, if granted, should be packed by your museum or by a professional emballeur. I also asked your opinion of the shipping firm of Jalibert y Cia, an agent whom we have employed before. And finally, I raised the question of whether, if Mr. Sebastián Junyer y Vidal is willing to lend, his two paintings might be shipped together with yours, packed either by your Museum at our expense, or by the professional emballeur who does your packing. Now, since time is short, may I ask you if you can send me, at your earliest convenience, the name of the shipping firm in Barcelona which you would recommend as a forwarding agent. Will you not also tell me quite candidly if you would prefer the Junyer pictures to be handled quite independantly of your Museum.

May I thank you once more for your friendly cooperation. Believe me, it is much appreciated by all concerned with this great exhibition.

Gratefully and cordially,

Mr. J. Ainaud de Lasarte
Director General, Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

Alfred H. Barr, Jr.

AHB:ma

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Barcelona

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March 30, 1957

BARCELONA

DEFINITE ANSWER IMPOSSIBLE YET STOP SENDING LETTER TODAY

REGARDS

AINAUD

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Barcelona

CABLE LETTER 29 March 1957

(charge Picasso Exhibition)

To: Ainaud de Lasarte
Museos Municipales de Arte
Parque de la Ciudadela
Barcelona, Spain

WOULD APPRECIATE CABLE GIVING DATE OF DECISION PICASSO LOANS
FROM YOUR MUSEUM GRATEFULLY

BARR
MODERNART

(please prepay reply 10 words)

cc: D. Miller
D. Dudley
W. S. Lieberman

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Barcelona
Ainaud

cc: Mr. Reid
Miss D. Miller
Miss D. Dudley
W. S. Lieberman

12 March 1957

Dear Mr. Ainaud:

May I thank you for your letter of March 1st in reply to our request for the loan of two Picasso paintings, La Nana and El Nino Enfermo for our great Picasso exhibition. I had not realized that El Nino Enfermo was a pastel, and I quite understand your feeling that it cannot be lent.

You write that the "Junta de Museos" has to be held in reunion very soon to pass upon our request, but may I ask you to let me know what, in your opinion, their decision will be. I realize that by this time the Junta may have met, and if so, that you may already have written of their decision. If not, however, your candid opinion of the situation would be appreciated, since time is so short and our catalogue so near publication.

All of us here of course profoundly hope that your authorities will approve the loan which, as I have said, would create an enthusiastic response in this country.

Again with warmest regards, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director, Museos de Arte
Parque de la Ciudadela
Barcelona, Spain

AHB:wa

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. B. 17

Barcelona

D. Miller
cc: D. Dudley
Mr. Lieberman

21 February 1957

Dear Mr. Ainaud:

I am afraid I neglected in my recent letter to ask you whether you could have sent to me here at the Museum photographs of the five paintings which we hope to borrow from Barcelona. The paintings are:

Collection of the Museo de Arte Moderno:
La Nana. 1901
El Niño Enfermo. 1903
Arlequín, 1917

Collection of Sebastián Junyer y Vidal
Retrato del Pintor Sebastián Junyer Vidal, 1903.
Retrato de Mujer sobre Cartón. 1904.

Today I am sending off a letter of request to Mr. Sebastián Junyer y Vidal and have great hope that he will consent to lend the two pictures listed above, especially as he had looked favorably on this request in the summer of 1955 and has already indicated to his nephew, Joan Junyer, here in New York that he is willing in principle.

In my letter, I have taken the liberty of suggesting that if he should lend his pictures might be sent in the same shipment with the paintings which we hope the Museo de Arte Moderno may be able to lend.

We should, of course, not reproduce the above photographs until we have word from you about the possibility of loans. Nevertheless, we should like to have the photographs as soon as possible because it takes so long to produce a publication here in the United States.

With many thanks for your help and my warmest personal regards, I am

Sincerely,

Alfred H. Barr, Jr.

P.S. Please send the bill for the photographs to me at the Museum.

Mr. J. Ainaud de Lasarte
Director,
Museos de Arte
Museo de Arte Moderno
Parque de la Ciudadela
Barcelona, Spain

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Barcelona

MUSEOS MUNICIPALES DE ARTE
Parque de la Ciudadela
BARCELONA (España)

March the 1 st. 1957

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West, 53rd st.
NEW YORK (19)

Dear Mr. Barr:-

I am afraid I have to apologize for the delay in answering your letters of the 15 and 21 February, but the fact is that I am not still able to answer your request for the loan of the paintings by Picasso of aour Museo de Arte Moderno de Barcelona.

The "Junta de Museos" has to held a reunion very soon to decide about this loan and everything depends upon the report issued then. Anyway I can advance you that the loan of "El Niño Enfermo" it is not possible to be lent, since that is not a gouache as it is signaled in several catalogues but a pastel.

The photographs are already ordered and shall be sent the sooner the possible.

With my best wishes and hoping the Picasso exhibition will be a great success, I send you very greetful regards.

Sincerely yours

Juan Ainaud de Lasarte

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

MUSEOS MUNICIPALES DE ARTE
Parque de la Ciudadela
BARCELONA (España)

March the 1 st. 1957

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West, 53rd st.
NEW YORK (19)

Dear Mr. Barr:-

I am afraid I have to apologize for the delay in answering your letters of the 15 and 21 February, but the fact is that I am not still able to answer your request for the loan of the paintings by Picasso of aour Museo de Arte Moderno de Barcelona.

The "Junta de Museos" has to held a reunion very soon to decide about this loan and everything depends upon the report issued then. Anyway I can advance you that the loan of "El Niño Enfermo" it is not possible to be lent, since that is not a gouache as it is signaled in several catalogues but a pastel.

The photographs are already ordered and shall be sent the sooner the possible.

With my best wishes and hoping the Picasso exhibition will be a great success, I send you very greetful regards.

Sincerely yours

Juan Ainaud de Lasarte

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Barcelona

14 February 1957

Dear Mr. Ainaud:

After several years' postponement, we are now going ahead to organise the great Picasso exhibition which the Art Institute of Chicago and ourselves have been planning. The show is to open here in New York on the 20th of May and will close in Chicago on December 1st.

You will remember that when I had the pleasure of talking with you in Barcelona in the summer of 1955 I asked you whether in principle you thought the Museo de Arte Moderno in Barcelona would lend some works of Picasso to our exhibition. As I recall, you thought that in principle this would be a possibility.

The collection of the Museo de Arte Moderno is very rich in early work, but there are two paintings which we are particularly eager to have, namely:

La Nana. 1901. Oil, 60 x 102 cm.
El Nino Enfermo. 1903. Gouache, 40 x 46 cm.

In addition, we hope that you would also lend:

Arlequín. 1917.

These three paintings would make an enormous impression upon our American public since they are quite different in character from any works by Picasso heretofore shown in this country.

I need scarcely say that the trustees and publics of our two greatest cities would very greatly appreciate the generosity of the Museo de Arte Moderno if it would consent to these loans.

In the hope that you will lend, we take the liberty of enclosing our loan forms in two copies each, one to be returned to us, one for your own archives. You will note that we are prepared to pay all expenses of packing, shipping and insurance against each and every risk from wall to wall under our regular fine arts policy. We would also take very special precautions in handling and safeguarding the paintings in the exhibition.

In connection with transportation, may I ask your advice which would also concern the two paintings which we are borrowing from Mr. Sebastián Junyer y Vidal. How should we arrange to have the pictures packed? Should your Museum pack them or should we have a professional emballeur do the packing?

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Also, would you approve using Jalibert y Cia who is the agent we have used before? If not, would you recommend another packer and shipper?

I am sorry to trouble you with these details but since time is short I ask these questions immediately instead of after having heard from you.

Although the exhibition does not open until the 20th of May in New York, we should like to have all the paintings from Barcelona in our hands by the 22nd of April so that there may be time to pass them through customs, register them, etc.

In closing, let me say that I hope we may have your support in the above request. In any event, I send you my very warmest greetings.

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director, Museos de Arte
Ayuntamiento de Barcelona
Barcelona, Spain

AHB:ma

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller
D. Dudley
Mr. Lieberman

15 February 1957

Dear Mr. Ainaud:

I enclose an official request for the loan of several paintings by Picasso in the collection of the Museo de Arte Moderno in Barcelona, but I should like to write you in a more personal way.

First of all, could you tell me informally whether my letter is correct or whether I should revise it? I realize of course that time is short and that you may be having a meeting in the near future at which a decision would be made on our request.

Would you tell me candidly if it would be of any assistance if I were to ask Mr. John Reid, Cultural Affairs Officer of our embassy in Madrid to support our request? I certainly do not want to do this unless you are entirely in favor of such an action.

Lastly, I should like to ask you again for your sympathetic intervention. Although I realize how much you would miss the three Picassos, I believe that their presence in this exhibition would not only be considered a most generous act of goodwill on the part of you and the Museo, but that it would also serve to publicize the collection of the Museo de Arte Moderno.

Sincerely and cordially,

Alfred H. Barr, Jr.

Mr. J. Ainaud de Lasarte
Director,
Museos de Arte
Ayuntamiento de Barcelona
Barcelona, Spain

AHB:ma

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Barcelona

cc: Miss Dudley
Miss Miller
Mr. Lieberman

February 17, 1957

Dear Mr. Reid:

In my concern over securing the loan of the Picasso from the Museo de Arte Moderna in Madrid, I forgot to enclose in my letter to you of February 15 copies of my letters to Mr. Ainaud, Director of the Museums of Art of Barcelona. I know Mr. Ainaud slightly and believe that he will wish to recommend the loan of the three Picassos listed. Again, I am not sure whether to ask you to support my request or not. I shall have to depend upon your judgement in this matter.

Let me say once more how much our museums would appreciate any help you can give us.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Reid
Cultural Affairs Offices
The United States Embassy
Madrid, Spain

AHB:bj

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Barcelone

C O P Y

Apr 18 1957

BARCELONA 9 April 1957

VALUATION NANA THREE MILLION PESETAS

AINAUD

NANA

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COPY

Apr 18 1957

BARR MODERNART ETC

MUSEE BARCELONE ENVOYE NANA COLLECTION JUNYER ENVOYE PORTRAIT

BLEU ENVOYONU LETTRE

AINAUD

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get him to take h... Communion
so that Nidal ... make a print
Bought some prints para for this - on trial of
up here. He says that he suit it.
Does he know whether I Communion
did win prize Boare 1896 Doesn't think so
Does he think if he writes abt Pallares
he wd answer. anxious get dates of
Costumbres Aragon It won honor
mention Madrid 1899 so probably
I was photographed (caricat in
Blanco y Negro) mention but not impt.
Señora Vilato remembers woman
with man chopping with axe
Monnell as kid on Pic? but dates
seem later than similar Pics
Saw Sebastian Junior (was not influenceable & Pic was his
2 brother considered
self big shot &
he was always like
same
he was a stiff guy

Use: This is Mrs. Bom's handwriting. RK 2/84

Spring 1957
No Saudi influence

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get him to take back slide of First Communion
so that Nidal y Ventosa can make a print
Bought some prints (pair for this - or print of
up here. He says that he sent it.
Does he know whether I Communion
did win prize Boure 1896 Doesn't think so
Does he think if he writes abt Palaces
he wd answer. anxious get dates of
Costumbres Aragon. It won honor
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Spring 1957 he was a stiff guy
No Saudi influence

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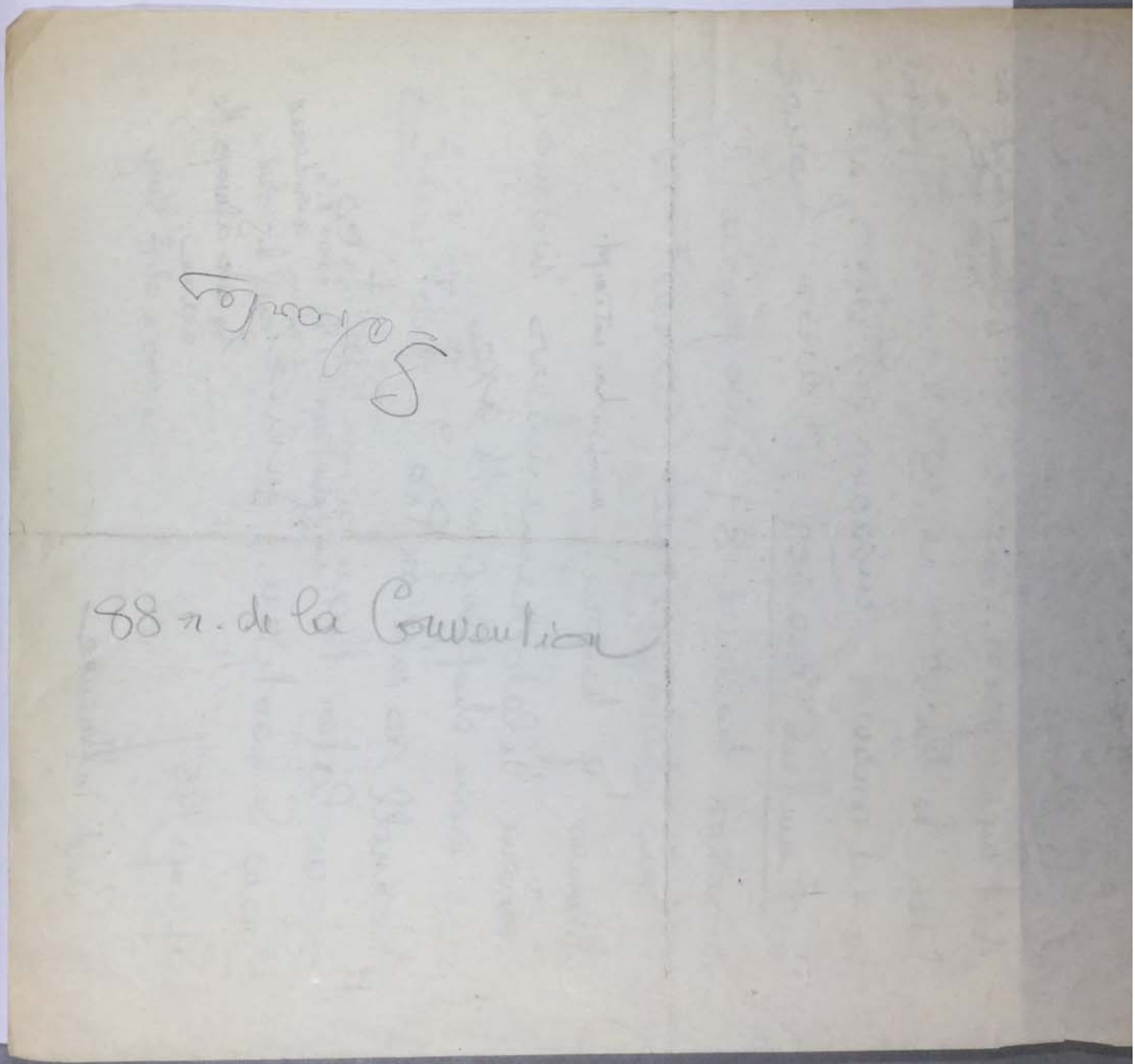

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cc: Dorothy Dudley
Dorothy Miller
Bill Lieberman

Sawyer

THE MUSEUM OF MODERN ART
NEW YORK 19

April 17, 1957

Dear Dolores:

Here are the papers -- lots of them -- prepared to assist and reassure Joan's father and uncle:

1. The name of the insurance agents in Barcelona;
2. The packing and shipping agents in Barcelona which the Museum has used. It may be that the brothers Junyer would prefer some other shipper.
3. Packing instructions; and
4. Packing diagrams in case they should prove useful;
5. Shipping instructions. I do not think these need be translated but this sheet should be handed over to whoever does the packing. Meanwhile, we are writing to Jalibert y Cia to warn them that they may receive a call from Messrs. Junyer. We are also sending them instructions.
6. A photostat of the cablegram from Professor Bouffard, of the Musée d'Art et d'Histoire in Geneva stating that the insurance valuation of the Junyer portrait was $150,000.

I believe these are all the papers and data which you requested. I should think that items 3. and 4. would not be necessary.

I am sending them down to reach you before 5:00 today at your office address.

Sincerely,

Alfred H. Barr, Jr.

Dr. Dolores Canals
Merck International
161 Sixth Avenue
New York 13, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI. B. 17

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

INSURANCE SETTLING AGENTS

MacAndrews & Co., Barcelona

The Museum of Modern Art's underwriters will notify the above firm that Mr. Sebastián Junyer Y Vidal may wish to consult them about the insurance of the two paintings "Retrato del Pintor Sebastián Junyer Vidal" and "Retrato de Mujer sobre Cartón" by Picasso requested for the Picasso exhibition to be shown in New York, Chicago and Philadelphia. The Museum's insurance will cover the paintings against all ordinary risks from wall to wall and against strikes, riots and war risks during both transits between Barcelona and New York.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

RECOMMENDED PACKING AND FORWARDING AGENTS

Jalibert y Cia
Avenida Marques de Argentera, 19, Pral.
Barcelona

(agents for Casa Gustavo Guggenbuhl in Madrid)

These agents packed the Museum of Modern Art's circulating exhibition MODERN ART IN THE UNITED STATES after it closed in Barcelona and forwarded it to Frankfurt.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PACKING SPECIFICATIONS

RECOMMENDED PACKING AND FORWARDING AGENTS

Jalibert y Cia
Avenida Marques de Argentera, 19, Pral.
Barcelona

(agents for Casa Gustavo Guggenbuhl in Madrid)

These agents packed the Museum of Modern Art's circulating exhibition MODERN ART IN THE UNITED STATES after it closed in Barcelona and forwarded it to Frankfurt. Mr. Porter McCray, Director of the Museum's International Program, was in Barcelona when the exhibition was packed and will write to these agents if they are selected to handle packing and shipping arrangements for the paintings "Retrato del Pintor Sebastián Junyer Vidal" and "Retrato de Mujer sobre Cartón" by Picasso.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PACKING SPECIFICATIONS

1. Pack in solid wooden boxes reinforced with riding battens. Inside measurements of each box should be at least 6.2 cm. larger than the painting to be packed in it.

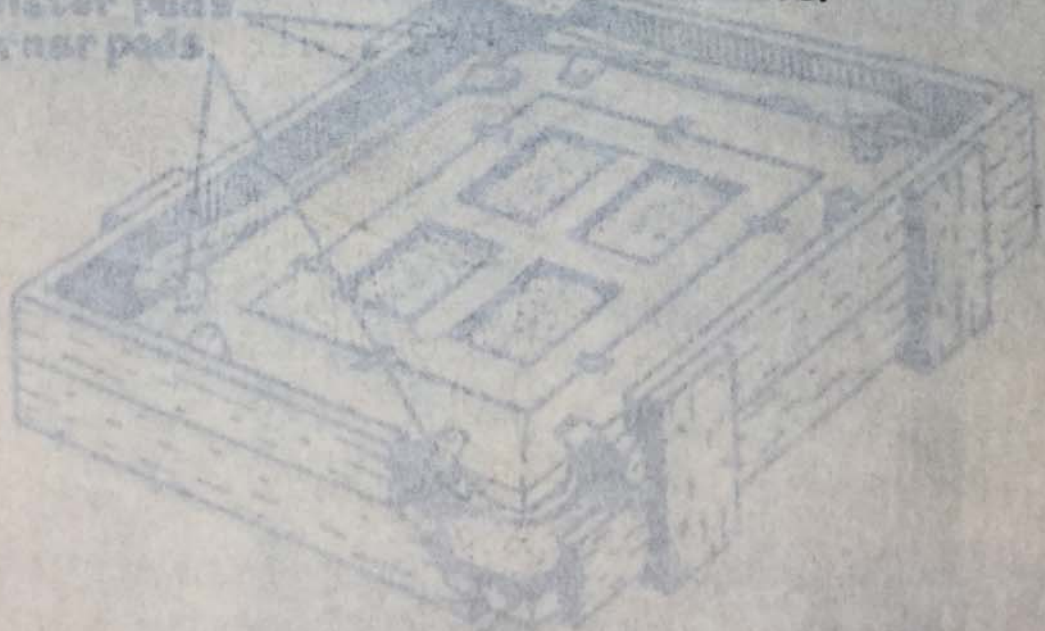
2. Line boxes with waterproof paper stapled or glued to the box.

3. Fasten (with staples) paper-covered excelsior pads diagonally across the corners of each frame to provide a cushion against shock.

4. Place each painting face down in its box on a sheet of corrugated cardboard cut to fit the inside dimensions of the box. Fit paper-covered excelsior pads between the outside edges of the frame and the inside of the box to prevent movement within the box. Place a sheet of corrugated cardboard (cut to fit the inside dimensions of the box) on top of the painting. If there is space between the box cover and the painting, 2 wooden battens should be placed over the corrugated cardboard.

5. Fasten the box cover in place with screws and stencil on the boxes caution marks such as FRAGILE, OPEN HERE.

SEE ATTACHED ILLUSTRATION OF PACKING METHOD DESCRIBED ABOVE.



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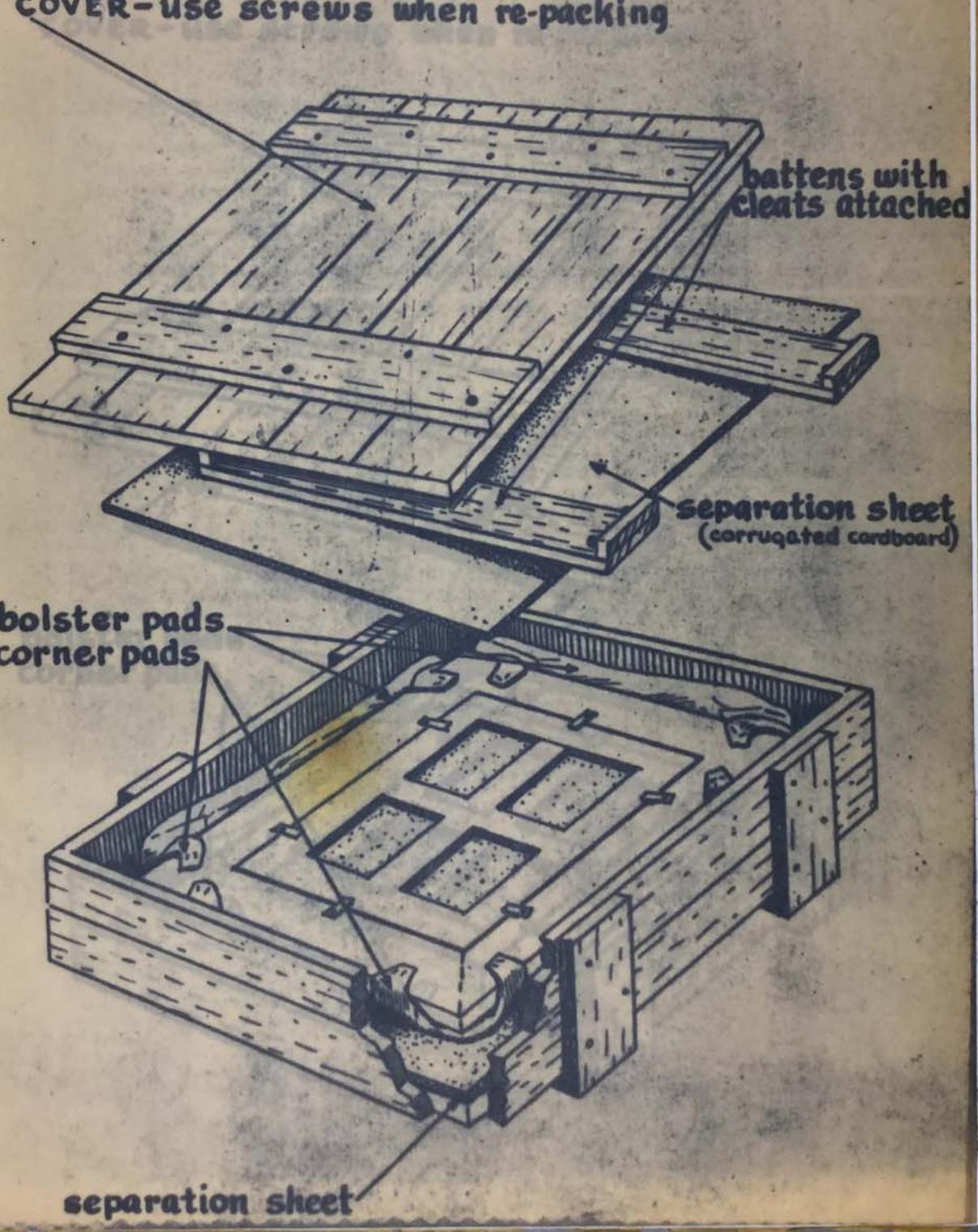
ONE PAINTING IN A BOX



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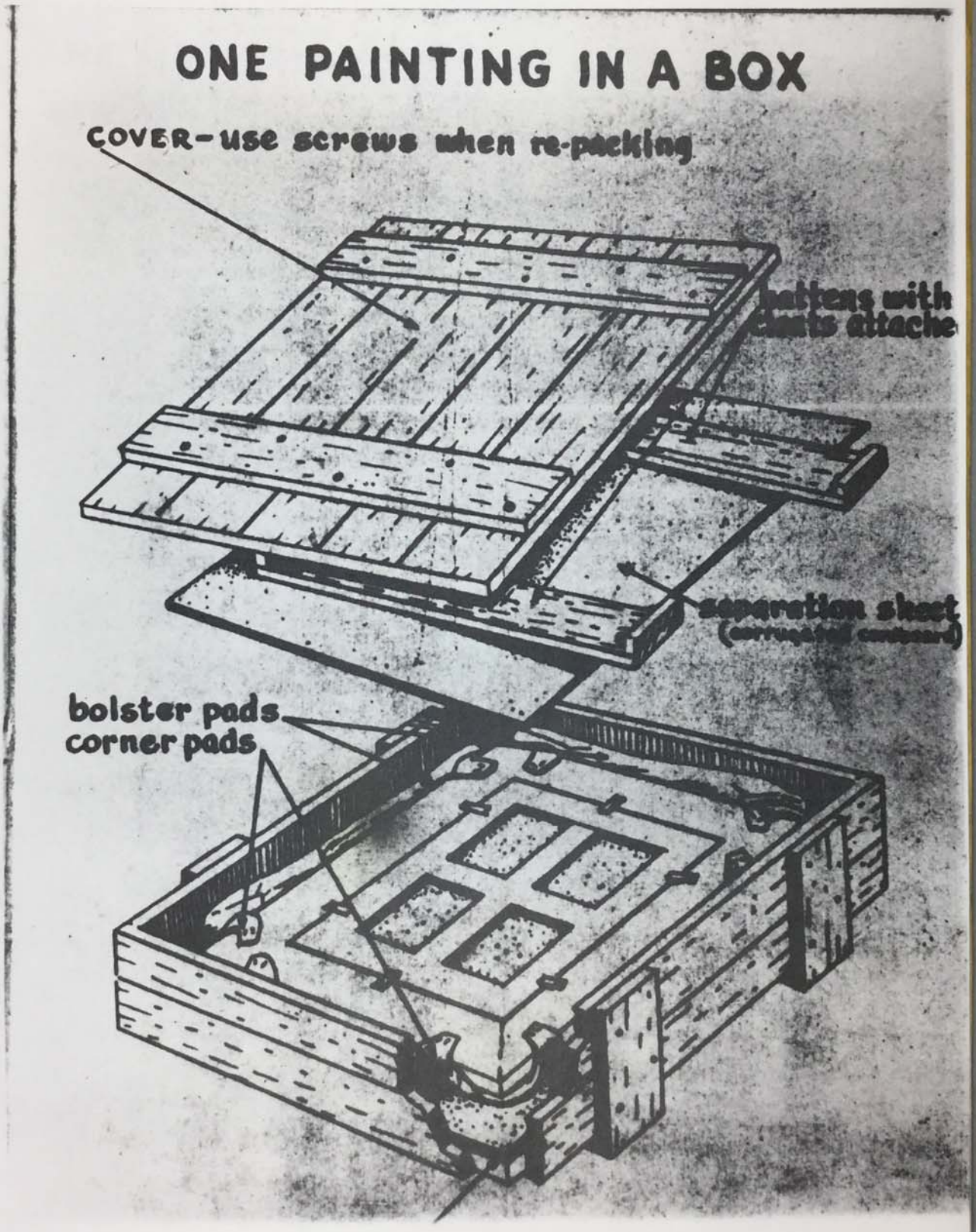
ONE PAINTING IN A BOX



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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

SHIPPING INSTRUCTIONS

For two paintings "Retrato del Pintor Sebastián Junyer Vidal" and "Retrato de Mujer sobre Cartón" by Picasso, from the collection of Mr. Sebastián Junyer y Vidal.

All expenses of collection, packing, transportation, will be paid by the Museum of Modern Art. Shipments are insured from wall to wall under the Museum's policy.

1. Forward by airfreight in time to arrive in New York on or before May 1.

2. Consign the shipment to W.R. Keating & Co., Inc., 90 Broad Street, New York, N.Y., for Customs clearance and delivery to the Museum of Modern Art.

3. Airmail one copy of the shipper's invoice and declaration of originality (U.S. Consular Form #253) to the Museum of Modern Art. Airmail originals and all other copies of the shipping papers to W.R. Keating & Co.

4. Notify the Museum of Modern Art by cable of the date of departure, name of airline, and flight number.

5. Make all expenses, including packing charges, payable at destination or, if preferable, prepay all charges and bill them to the Museum of Modern Art. (Customs clearance and delivery charges in New York will be billed to the Museum by W.R. Keating & Co.)

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1

Junyer

cc: D. Miller
D. Dudley
W. S. Lieberman

THE MUSEUM OF MODERN ART

12 April 1957

COMMUNICATIONS, INC. RCA COMMUNICA

Dear Joan:

Here are copies of the letter which I sent to Professor Bouffard, Director of the Musée d'Art et d'Histoire in Geneva and his cabled reply which has arrived today.

Even at $150,000 I have to ponder the question as to whether we can afford to pay the enormous expenses of bringing over this one picture for the exhibition. Insurance alone would come to over $700.

I will let you know our decision, perhaps Monday.

Meanwhile, I can't thank you and Dolores enough for the great amount of trouble you have taken in negotiating with your uncle for the loan of this picture.

Sincerely,

Mr. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

AHB:ma

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THE MUSEUM OF MODERN ART

Date 4 April 1957

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

1957 APR 12 PM 12 52

RX134

SGZ3320 GENEVE 14/13 12 1806

MONSIEUR ALFRED H. BARR JUNIOR MODERNART NEWYORK

PORTRAIT JUNYER ASSURE 150000 DOLLARS

BOUFFARD

CFM H. 150000

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THE MUSEUM OF MODERN ART

Date 4 April 1957

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A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

1957 APR 12 PM 12 52

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RX134

SGZ3320 GENEVE 14/13 12 1806

MONSIEUR ALFRED H. BARR JUNIOR MODERNART NEWYORK

PORTRAIT JUNYER ASSURE 150000 DOLLARS

BOUFFARD

CFM H. 150000

RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

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THE MUSEUM OF MODERN ART

Date 4 April 1957

To: AHB

Re: JUNYER

From: MA

Dr. Canals secretary phoned this morning to say:" Dr. Canals had asked her to phone that they had received the information you wished from Barcelona and that they could see you Monday or Tuesday after 5:00. "

I explained the information was urgent and asked if Dr. Canals would be in her office today or tomorrow. She said no. I then asked if we could reach her by phone and she, without great conviction it seemed to me, finally said that they were out of town.

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THE MUSEUM OF MODERN ART

Mrs. Joan Junyer
7974 Boulevard East
Weehawken, New Jersey

Date 16 April 1957

EXPECT SEE YOU MONDAY AFTERNOON YOUR CONVENIENCE.

Barr

J. R. phoned me today in reference to a shipper for the Junyer portrait and said he thought that the painting was virtually sold since he had seen a contract between the brothers and a dealer, Harry Sperling, Hotel Pere Monsieur, Paris.

When I questioned this, he did not weaken. He said that I might use his name if I wanted to write Sperling but that otherwise we owe it to the relation between him and Sperling because of institutional associations.

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date 16 April 1957

To: FILES

Re: Junyer Picasso

From: AHB

J. R. phoned me today in reference to a shipper for the Junyer portrait and said he thought that the painting was virtually sold since he had seen a contract between the brothers and a dealer, Harry Sperling, Hotel Parc Monceau, Paris.

When I questioned this, he did not weaken. He said that I might use his name if I wanted to write Sperling but that otherwise no one must know of the relation between him and Sperling because of institutional negotiations.

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Weehawken 8 April 1957

Dear Alfred:

Enclosed the porter of the exhibition at the Musée d' Art of Genéve (Please return it)

It was on the ocasion of this exhibition, my uncle tells me, that the blue portrait was insured by the organizers for one million swis francs.

Because my family has now left to my judjement the decision to lend or not to lend the paintings under my responsability I will appreciate confirmation as believe there has been a confusion somewhere.
I leave the rest pending.

Your

Jungen

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Wochawken 8 April 1957

Dear Alfred:

Enclosed the poster of the exhibition at the Musée d' Art of Genève (Please return it)

It was on the occasion of this exhibition, my uncle tells me, that the blue portrait was insured by the organizers for one million swis francs.

Because my family has now left to my judjement the decision to lend or not to lend the paintings under my responsability I will appreciate confirmation as believe there has been a confusion somewhere.
I leave the rest pending.

Your

Jumpa

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21 febrero 1957

Muy estimado Senor Junyer:

A causa de una conversación que he tenido con el suo sobrino Joan, escribo para pedir de Vd. un favor muy grande.

Nosotros organizamos aquí una exhibición de la obra de Picasso a fin de que los aficionados del arte en las tres más grandes cuidades de los Estados Unidos pueden gozar de la rienda suelta del suo trabajo. La exhibición será presentada en el Instituto del Arte de Chicago, el ~~Museo del~~ Arte de Philadelphia y el nuestro Museo del Arte Moderno aquí en Nuevo York.

Esta es la exposición que he mentionado cuando había el gran placer de visitar con Vd. y la Senora Junyer en Barcelona durante el verano de 1955. En este tiempo he preguntado si Vd. podría ser dispuesto a prestar unas de las pinturas suas. Recibió con mucho gusto la sua respuesta affirmativa.

Por este, en nombro de los tres museos, me gustaría podirle Vd. de prestar el Retrato del Pintor Sebastián Junyer Vidal de 1903 y el Retrato de Mujer sobre Cartón de 1904. Pidería también de Vd. la composición de 1907, pero, hayandolo visto a casa de un negociante de Paris, puse comprarle para un colector de Nuevo York que ha prometido presentarlo a nuestro museo.

Yo sé que pido muche de Vd. privarle temporalmente de dos de las mas bellas obras tempranas del nuestro amigo, Picasso, que Vd. ha bien conocido hace tantos anos. Me daría un gran placer sentimental pensar que suo retraro saría en la nuestro exhibición.

La exposición se inaugurará en nuestro museo el 20 de mayo y terminerá en Philadelphia en febrero 1958. Espero qu'il será possible pedir prester dos o trés pinturas del Museo del Arte Moderno de Barcelona.

Si está agradable con Vd., pida al Director J. Ainaud de Lasarte hacer preparativos de embalaje y envío de las suas pinturas juntos con los del Museo. Nuestro museo pagará naturalmente todos los costos del envío y de los seguros desde la sua pared a la nuestra.

Con la esperanza ardiente que Vd. sía dispuesto a dar una responda affirmativa a la nuestra súplica, he incluido nuestro pacto pres-

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Senor Junyer 21 febrero 1957

timono en copia, uno que debe ser volvido a nosotros, el otro retenido par Vd.

Espero con mucho anhelo sua respuesta affirmativa.

Tengo esperanza que sean de buena salud Vd. y la sua esposa y el Senor y la Senora Carles Junyer. Haga Vd. el favor de darlelos los saludos más cordiales de mia esposa yo mismo. Recordamos con tanto placer nuestra visita à casa sua. Déle Vd. también al Senor Manent.

Mando las expresiones muy amigables a Vd. y la sua esposa.

Cordialmente,

Alfred H. Barr, Jr.

Senor Sebastián Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

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TRADUCCIÓN de las formas en verde

1. PRESTADOR Mr. Sebastián Junyer y Vidal
Barcelona, Spain

2. Dará Vd. permiso por el uso del suo nombre como prestador en el catálogo? Si eso no es possible, quel reconocimento quiere Vd.?

3. Nombre del artisto: Pablo Picasso

4. Titulo del obra: Retrato de Mujer sobre Cartón

5. Medio del obra: gouache

6. Fecha del obra: 1904 Aparece la fecha en la obra?

7. Posición de la signatura: bas a diestra: "Picasso"

8. Dimensiones del obra: 103 cm x 75 cm

9. Por cuanta valuación asegurareremos la obra?

10. Son satisfactorios cuestos instruccionnes de envio? Colección, embalaje y envío par el Museo del Arte Moderno, Barcelona.

11. Tenemos entendido que será ritornate cuesta prestación al sobrescrito dicho a no ser que siamos notificados al contrario.

12. Permite Vd. que nosotros armamos de nuevo la prestación por la exhibición si es necessario? (De vez en cuando es necessario rearmar las obras para tenir la unidad de la exhibición. Por supuesto, ritornamos las pinturas a sus poseedores en las armas originales.)

13. Si no es indicado al contrario por escrito el Museo del Arte Moderna, comprendemos que la prestación puede ser fotografiate y reproduicida en las publicaciónes del Museo y para el fin de ganar publicidad para esta exhibición; y portaplacas pueden ser hechos y distruibidos par el Museo para la usada educacionál.

14. Firmato (nombre del prestador):

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Posterior de las formas en verde

Si los preparativos para alargar el tiempo de la prestación no sían hechos par el Museo del Arte Moderno, loas cosas prestadas quedararon en el suo posesión durante el tiempo estipulado en el frente de este papel, pero pueden ser retirados de la exhibición a qualquier tiempo par el Director de la Exhibición o par los Fideicomisarios. Las prestaciónes serán ritornatos solamento al poseedor o al prestador o al suo o la sua agento o representativo authorizado.

Según las palabras de esto pacto, el Museo del Arte Moderno tiene el mismo cuidado de las prestaciones que tiene de las proprias obras.

A la elección del prestador, cuya debe ser escribido, el Museo del Arte Moderno sagura las cosas prestadale debajo una póliza de seguo contra todos riesgos normales durante el envío y durante el tiempo qu'están en sua posesión. Esto seguro excluye la pérdida o el dano resultando de la guerra, invasión, hostilidad, rebelión, insurrección, confiscación, orden de qualquier gobierno or autoridad pública, riesgos de contrabando o transporte ilegítimo, y, o, negocio.

De otra manera, el prestador puede continuare suo proprio seguro para el tiempo de la prestación. El Museo, sin embargo, no puede acceptar responsabilidad para cualquieres errores o rancas de información surtidos par los aseguradores del prestador, ni para los seguros que sían caídos en defecto, resultando de cuesta práctica.

Si no es notificado al contrario par letra el Museo del Arte Moderno, es entendido qu'esta prestación puede ser fotografiata y reproducida en las publicaciónes del Museo y para el fin de ganar publicidad para esta exhibición; y que portaplacas pueden ser hechos y distrubidos par el Museo para la usada educacional.

Si las cosas descridas en el frente de esto papel están de venta, se sobretene que los precios comprenden los cargos de diez percentaje para el manejo para ayudar el Museo del Arte Moderno sufragar il gasto de la exhibición y el manejo.

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Junyer
Barcelona

cc: D. Miller
D. Dudley
W. S. Lieberman

9 April 1957

Dear Dr. Bouffard:

I have to ask you a somewhat delicate question in order to clear up what I am sure is a misunderstanding on the part of Mr. Sebastián Junyer of Barcelona, the owner of the well-known blue period painting by Picasso, Portrait of Sebastián Junyer.

We have been negotiating for over a year for the loan of this painting to our exhibition of Picasso's work which is to open in New York in May.

It appears that Mr. Junyer is now willing in principle to lend the painting to our exhibition but has put the final decision in the hands of his nephew, the sculptor Joan Junyer, who lives near New York and who is a friend of our Museum and a personal friend of mine. In a letter just received by Mr. Joan Junyer, his uncle, Sebastián Junyer, states that the blue portrait was insured by the Musée d'Art et d'Histoire de Genève for 1.000.000 Swiss francs. Apparently Mr. Sebastián Junyer has not been in direct touch with your Museum, but has been thus informed. In any case, he believes that not only did you insure the picture for 1.000.000 francs, but that you established this figure which would amount to approximately $240,000.

This amount seems to us so fantastically exaggerated that Mr. Joan Junyer has asked me to write to secure some explanation if you can give it, or at least to ask you to inform us if you will of the insurance valuation which in fact you did agree to.

So that you will understand that Mr. Joan Junyer stands back of me in this question, I enclose his original letter.

Because time is very short, may I ask you as a big favor to cable the actual valuation confirming the cable with a letter.

Upon your answer depends our decision as to whether we can borrow or not.

Thanking you in advance for your help, I am

Very sincerely yours,

Professor P. Bouffard
Musée d'Art et d'Histoire
rue Charles Galland
Geneva, Switzerland

Alfred H. Barr, Jr.

AHB:ma

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Junyer

cc: Mrs. Joan Junyer
D. Miller
D. Dudley
W. S. Lieberman

21 February 1957

21 February 1957

Dear Mr. Junyer:

Marie:

April 1, 1957

Mrs. Junyer returned your call this morning. I read her the Barcelona Junyer address and the only thing wrong was that Vallcarca has two Ls instead of one. I explained we'd had no reply and wanted to be sure letter was properly addressed. She said they'd had a cable on Saturday saying a letter was on its way. She will call as soon as it arrives.

If you have any other questions for her call the office after 2:30 this afternoon.

Betsy

On behalf of the three museums, I should therefore like to ask you to lend the Retrato del Pintor Sebastián Junyer Vidal of 1903 and the Retrato de Mujer sobre Cartón of 1904. (I would also ask you for the composition of 1907, but having seen it at a Paris dealer's last summer I was able to purchase it for a New York collector who has promised to give it to our Museum.)

I know that this is a great deal to ask since it will deprive you temporarily of two of your most beautiful early works by our friend, Picasso, whom you have known so well for so many years. It would indeed give me great sentimental pleasure to think that your portrait would be included in our exhibition.

The exhibition opens at our Museum the 20th of May and is to close in Philadelphia in February, 1958. It is my hope that we shall also be able to borrow two or three paintings from the Museo de Arte Moderno in Barcelona. If you approve, I would ask Director

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Junyer

cc: Mrs. Joan Junyer
D. Miller
D. Dudley
W. S. Lieberman

21 February 1957

Dear Mr. Junyer:

As a result of conversation with your nephew, Joan, I write to ask you an enormous favor, and in order not to trouble Dolores who is now very busy, I am writing in English, thinking that perhaps Mr. Manent may be kind enough to translate.

So that art lovers in the three greatest cities in the United States may enjoy the full range of Picasso's work, we are organizing an exhibition which will be shown in the Art Institute of Chicago, the Philadelphia Museum of Art and our own Museum of Modern Art in New York.

This was the exhibition which I told you about when I had the pleasure of visiting you and Mrs. Junyer in Barcelona in the summer of 1955. At that time I asked you whether you would in principle be willing to lend several paintings. I was delighted to have your assent.

On behalf of the three museums, I should therefore like to ask you to lend the Retrato del Pintor Sebastián Junyer Vidal of 1903 and the Retrato de Mujer sobre Cartón of 1904. (I would also ask you for the composition of 1907, but having seen it at a Paris dealer's last summer I was able to purchase it for a New York collector who has promised to give it to our Museum.)

I know that this is a great deal to ask since it will deprive you temporarily of two of your most beautiful early works by our friend, Picasso, whom you have known so well for so many years. It would indeed give me great sentimental pleasure to think that your portrait would be included in our exhibition.

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THE MUSEUM OF MODERN ART

Mr. Junyer - 2 - 21 February 1957

Date February 21, 1957

J. Ainaud de Lasarte to arrange for the packing and shipping both of your pictures and those from the Museum. Our Museums will, of course, pay all costs of transportation and insurance from your wall to ours and return under the same policy we are using for loans from French, British, Norwegian and Swiss museums and collectors.

To:

From: Betsy

In the ardent hope that you will be willing to grant our request, I am taking the liberty of enclosing our loan agreement forms in duplicate, one copy to be returned to us, one retained by you.

I eagerly await your response and profoundly hope that you will say yes.

I trust that this letter will find you and your wife and Mr. and Mrs. Carles Junyer in good health. Please give them my most cordial greetings from my wife and myself. We remember with such pleasure our visit to your beautiful house. Remember us also to Mr. Manent.

With very friendly regards to you and your wife, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Sebastián Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

AHB:ma

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THE MUSEUM OF MODERN ART

Date February 21, 1957

To: Alfred

From: Betsy

Re:

Mrs. Junyer called this morning, explaining that she could not call you sooner because she has been out of town.

As to the letter to Sebastian Junyer, she has read it to Joan who has the following suggestions:

In pagagraph 1: Begin by saying something like "After talking it over with your nephew, Joan" -- or "as a result of conversations with..." omitting reference to Mrs. Junyer. She doesn't feel she should be mentioned because she is not actually a member of that family.

In paragraph 4: In the first sentence insert after "deprive you" the word "temporarily" or "for the duration of the exhibitions" or something to assure them that they will not lose the pictures altogether.

In paragraph 5: At the end of the last sentence insert a phrase to indicate that you would be willing to consider following some other method if they have one to suggest. She feels they may feel restricted by the phrase "our regular fine arts policy".

As to your letter to Joan Junyer, you will have an answer be early next week.

Mrs. Junyer can be reached today at AL 5-3900, ext. 59

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14 February 1957

Dear Dolores:

Here is the draft of the letter to Sebastián Junyer. Would you mind reading through it and letting me know if you have any suggestions?

I would appreciate it too if you would run your eye over the loan agreement forms which I enclose to see whether you think them clear.

You were very kind indeed to offer to translate this letter but it seems to me that Mr. Manent would be able to translate and explain it clearly so that I do not want to impose on you, knowing how busy you are.

Believe me, I very greatly appreciate the thought and help that you and Joan have given to this problem.

Sincerely,

Dr. Dolores Canals
Merck International
161 Sixth Avenue
New York 13, New York

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cc: Mrs. Joan Junyer
D. Miller
R. Dudley
A. S. Lieberman

VIADUCTO DE VALLCARCA, 4
BARCELONA

April 18, 1957.

Mr. Alfred Barr, Jr.,
The Museum of Modern Art,
11 West 53 Street,
NEW YORK 19, N.Y.

Dear Mr. Barr,

I am so sorry that I have been unable to give you earlier an answer to your kind letter concerning the New York-Chicago Exhibition. We shall co-operate sending the blue portrait. I am dispatching a detailed letter to you on this matter, which I am addressing to Joan. He will hand it to you together with the filled loan agreement form.

With kindest regards,

Yours sincerely,

Sebastià Junyer

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cc: Mrs. Joan Junyer
J. Miller
R. Dudley
A. H. Lieberman

Junyer

21 February 1957

Dear Mr. Junyer:

As a result of [illegible] with our nephew Juan, I write to ask you an enormous favor, and in order not to trouble others who do not read Spanish, I am writing in English, thinking that perhaps Mr. Barnet may be kind enough to translate.

So that art lovers in the three greatest cities in the United States may enjoy the full range of Picasso's work, we are organizing an exhibition which will be shown in the Art Institute of Chicago, the Philadelphia Museum of Art and our own Museum of Modern Art in New York.

This was the exhibition which I told you about when I had the pleasure of visiting you and Mrs. Junyer in Barcelona in the summer of 1956. At that time I asked you whether you would in principle be willing to lend several paintings. I was delighted to have your assent.

On behalf of the three museums, I should therefore like to ask you to lend the Retrato del Pintor Sebastián Junyer Vidal of 1903 and the Retrato de Mujer sobre Carton of 1908. (I would also ask you for the composition of 1907, but having seen it at a Paris dealer's last summer I was able to purchase it for a New York collector who has promised to give it to our Museum.)

I know that this is a great deal to ask since it will deprive you temporarily of two of your most beautiful early works by our friend, Picasso, whom you have known so well for so many years. It would indeed give me great sentimental pleasure to think that your portrait would be included in our exhibition.

The exhibition opens at our Museum the 20th of May and is to close in Philadelphia in February, 1958. It is my hope that we shall also be able to borrow two or three paintings from the Museo de Arte Moderno in Barcelona. If you approve, I would ask Director

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J. Ainaud de Lasarte to arrange for the packing and shipping both of your pictures and those from the Museum. Our Museum will, of course, pay all costs of transportation and insurance from your wall to ours and return under the same policy we are using for loans from French, British, Norwegian and Swiss museums and collectors.

In the ardent hope that you will be willing to grant our request, I am taking the liberty of enclosing our loan agreement forms in duplicate, one copy to be returned to us, one retained by you.

I eagerly await your response and profoundly hope that you will say yes.

I trust that this letter will find you and your wife and Mr. and Mrs. Carles Junyer in good health. Please give them the most cordial greetings from my wife and myself. We remember with much pleasure our visit to your beautiful house. Remember us also to Mr. Manent.

With very friendly regards to you and your wife, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Sebastián Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

AHB:nm

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Picasso
Junyer

cc: Mrs. Joan Junyer
D. Miller
D. Dudley
W. S. Lieberman

21 February 1957

Dear Mr. Junyer:

As a result of conversation with your nephew Joan, I write to ask you an enormous favor, and in order not to trouble Dolores who is now very busy, I am writing in English, thinking that perhaps Mr. Manent may be kind enough to translate.

So that art lovers in the three greatest cities in the United States may enjoy the full range of Picasso's work, we are organizing an exhibition which will be shown in the Art Institute of Chicago, the Philadelphia Museum of Art and our own Museum of Modern Art in New York.

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In the ardent hope that you will be willing to grant our request, I am taking the liberty of enclosing our loan agreement forms in duplicate, one copy to be returned to us, one retained by you.

I eagerly await your response and profoundly hope that you will say yes.

I trust that this letter will find you and your wife and Mr. and Mrs. Carles Junyer in good health. Please give them the most cordial greetings from my wife and myself. We remember with much pleasure our visit to your beautiful house. Remember us also to Mr. Manent.

With very friendly regards to you and your wife, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Sebastián Junyer y Vidal
Viaducto de Valcarca 4-6
Barcelona, Spain

AHBrma

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- Hold Pending -

THE MUSEUM OF MODERN ART

Date March 12, 1958

To: Bernard Karpel

From: Pearl Moeller

Re: outcome of letter to the Junyers.

(Noted + Seen by BK)

Dear Bernard:

Attached is a copy of a letter the Junyers sent to Sunami in answer to the letter we wrote in Sunami's behalf for the unpaid photos. They did not pay this invoice.

I have spoken to Sunami about it who is tired of the whole thing and asked us to forget it. He does not wish to press any claims to collect the money. He will never, under any circumstances, do any work for the Junyers again.

When I have an opportunity, I'll mention the outcome of this to Alfred- when things are less hectic in Mus. Coll. Dept. I don't want to bother him about it just now. (PLM)

Junyer

J. Junyer

3/17/58

LATER DEVELOPMENT -

In a conversation between Sunami and Karpel - Bernard asked Sunami to bring the negatives to the Library - and Library would buy them - this was suggested to save Sunami from embarrassment all around, as Sunami was thinking of destoying the negatives.

As yet, Sunami has not brought the negs. to the Library

4/23/58 ↗

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Point House
974 Boulevard East
Weehawken, N.J.

March 1, 1958

Dear Miss Moeller:

In answer to your letter of Febraary 17th:

The Museum is not implicated in a private transaction between Mr. Sunami and Myself. The photographs were made at the Museum only because Mr. Sunami had his material there.

I enclose a copy of my letter to Mr. Sunami to clear this question for you.

Best regards,

Sincerely,

J. Junyer

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(Pending - Hold)

Point House
974 Boulevard East
Weehawken, N.J.

March 1,1958

Dear Mr. Sunami:

Miss Moeller has send me a note with a bill from you. This is a confusion for the following reasons:

1) The photographs were privatly ordered and were made at the Museum only because you had your material there.

2) The first series you took, as you agreed, were not satisfactory. I paid you for them with the understanding that the photographs would be repeated. Consequently, I did not have to pay for the repeats.

3) I don't have the negatives of either the first series or the second.

I am sorry at the confusion and hope that this affair will be closed with this clarification.

Sincerely,

J. Junyer

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Closed - (Pending - Hold till 5 is paid -.)

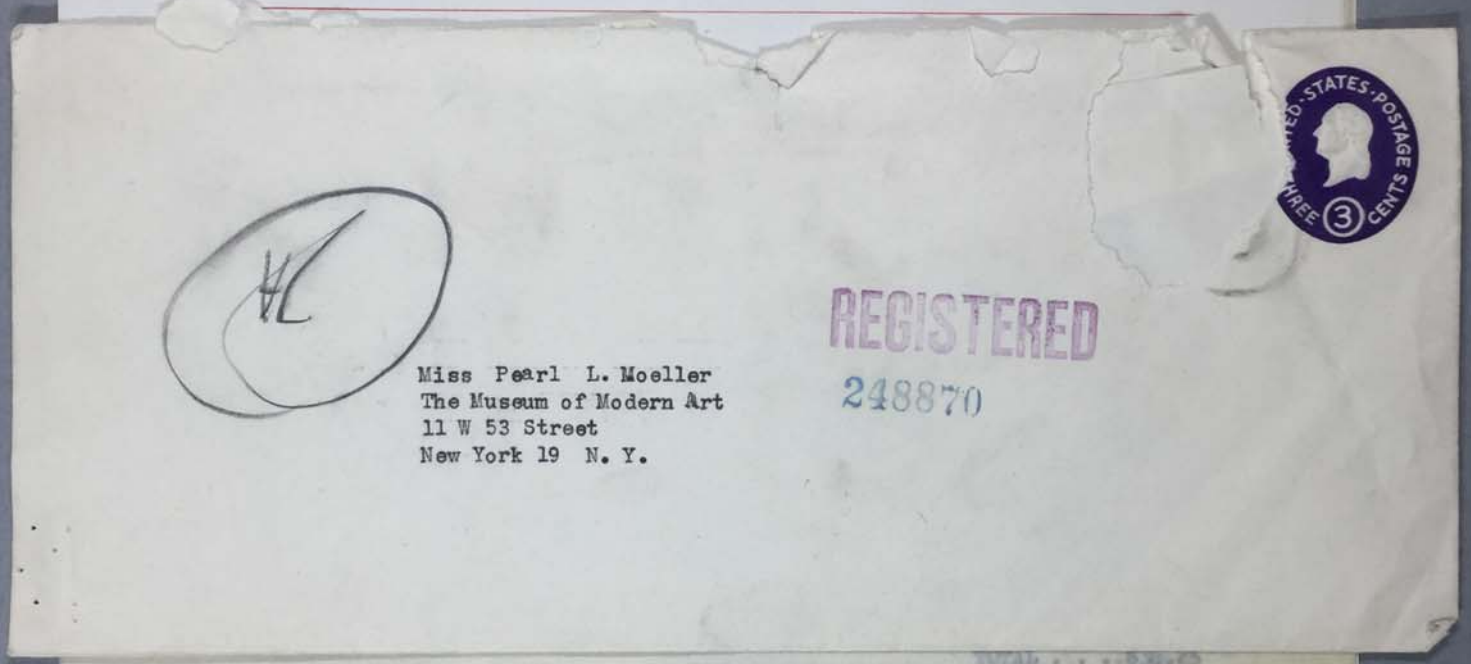
THE MUSEUM OF MODERN ART

Date February 18, 1958

To: Mailroom

From: Pearl Moeller - Library

Re: letter to Mr. and Mrs. Joan Junyer - Weehawken.



With all good wishes to you both,

Sincerely yours,

Pearl L. Moeller
Supervisor Photographic Services

Enclosure (1)

Mr. and Mrs. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

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Closed - (Pending - Hold till S is paid -.)

THE MUSEUM OF MODERN ART

Date February 18, 1958

To: Mailroom

From: Pearl Moeller - Library

Re: letter to Mr. and Mrs. Joan Junyer - Weehawken.

Please send the attached letter to Mr.and Mrs. Joan Junyer, via Registered Mail, and return this memo with the number of the receipt POSTAGE - 53

REG # 2752471

Many thanks,

(PLM)

(Put in Policy file when completed)

special courtesy and in an effort to be helpful. Mr. Sunami then completed the work in accordance with your specifications, billing you at cost.

Recently Mr. Sunami has brought to my attention the enclosed unpaid invoice, in the amount of $34.25, dated April 4, 1955. We do hope that this letter will clarify the situation and that you can now arrange for payment to him, particularly in view of his cooperation and minimal price.

With all good wishes to you both,

Sincerely yours,

Pearl L. Moeller
Supervisor Photographic Services

Enclosure (1)

Mr. and Mrs. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

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cc Mr. Barr ✓
Mr.Karpel
Mr. Sunami

SOICHI SUNAMI

27 West 15th Street - New York 11, New York

February 17, 1958

CHelsea 2-3949

Dear Mr. and Mrs. Junyer:

It is not our customary procedure in the Museum to intervene in any way in a private transaction between artist and photographer. However, I well remember the day you came to our Library bringing with you some of your own original theatre designs which you wished to have photographed, as you were preparing to leave for a business trip abroad. Contrary to our usual practice, I arranged for a meeting between you and Mr. Soichi Sunami in our Library. I recall you were pressed for time, and I did this as a special courtesy and in an effort to be helpful. Mr. Sunami then completed the work in accordance with your specifications, billing you at cost.

Recently Mr. Sunami has brought to my attention the enclosed unpaid invoice, in the amount of $34.25, dated April 4, 1955. We do hope that this letter will clarify the situation and that you can now arrange for payment to him, particularly in view of his cooperation and minimal price.

With all good wishes to you both,

Sincerely yours,

Pearl L. Moeller
Supervisor Photographic Services

Enclosure (1)

Mr. and Mrs. Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

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THE MUSEUM OF MODERN ART

COPY

SOICHI SUNAMI

27 West 15th Street - New York 11, New York

CHelsea 2-3949

Bill of Mr. Joan Junyer

April 4, 1955:

7 negs. making with masters at $4.00 ea $28.00

7 duplicates at 75¢ each 5.25

$33.25

sales tax 1.00

TOTAL $34.25

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THE MUSEUM OF MODERN ART

Date Feburary 10, 1958

To: Mr. Barr

From: Pearl Moeller

Re: Draft of a letter to the Junyers- for unpaid Sunami invoice.

Dear Alfred:

I wonder if you would be kind enough to look at the attached draft of a letter to the Junyers and let me know if it meets with your approval or if it needs to be changed. I've tried to be as diplomatic as possible in view of other dealings you may be having with them, and at the same time fair to Sunami who was never paid for this work.

With many thanks,

-Pearl-.

Very good A.H.B. Jr.

that this letter will clarify the situation and that you can now arrange for payment to him, particularly in view of his cooperation and minimal price.

With all good wishes to you both,

Sincerely yours, Signed (P. Loeller)

2/17/58 THIS LETTER TYPED AND SENT - with copies to Barr, Karpel and Sunami. Sent Via registered Mail - Sunami's seven negatives returned to him with his copy - they were brought to the Museum for only a few days until the above letter was written - brought for reference only.

Enc. (1)

Joan Junyer
Point House
974 Boulevard East
Weehawken, N.J.

Joan Junyer
Point House
974 Boulevard East
Weehawken, New Jersey

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COPY

SOICHI SUNAMI

27 West 15th Street - New York 11, New York

CHelsea 2-3949

Bill of Mr. Joan Junyer

April 4, 1955:

7 negs. making with masters at $4.00 ea $28.00

7 duplicates at 75¢ each 5.25

$33.25

sales tax 1.00

TOTAL $34.25

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2/7/58
Ask BK & Alfred
To read first

Send via Registered ~~letter~~ mail
to Junyers — get latest address from
Marie — Make copy of Sunami's
bill — Copies to AB & Sunami.

ODERN ART

Date February 7, 1958

Re:

Dear Mr. and Mrs. Junyer:

Recently, Mr. Soichi Sunami, ~~the Museum photographer, recently has~~ brought to my attention the enclosed invoice in the amount of $34.25 for private photographic ~~work he did for you~~ in April ~~of~~ 1955, and ~~about which I regret to say surprised me to learn there is some misunderstanding.~~

It is not our usual procedure in the Museum to intervene in any way in a private transaction between artist and photographer, ~~but perhaps I can help to resolve this~~ as I well remember the day you came to our Library bringing with you some of your own original theatre designs which you wished to have photographed, as you were preparing to leave for a lecture trip abroad. Contrary to our usual practice, I arranged for a meeting between you and Mr. Soichi Sunami in our Library. I recall you were pressed for time and I did this as a special courtesy and in an effort to be helpful. Mr. Sunami then completed the work in accordance with your specifications, billing you at cost.

1955. We do hope that ~~possibly~~ this letter will clarify the situation and that you can now arrange for payment to Mr. Sunami, ~~who gave willingly of his time from a very heavy schedule, and who has waited patiently these three years,~~ particularly in view of his cooperation and nominal price.

~~Our thanks for your kind cooperation, and~~ With all good wishes to you both,

Sincerely yours,

Show to BK — & if ok then type it up in final draft for AH Barr to see & approve.—

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THE MUSEUM OF MODERN ART

Date February 7, 1958

To:

From:

Re:

DRAFT OF LETTER TO THE JUNYERS.

Dear Mr. and Mrs. Junyer:

Recently, Mr. Soichi Sunami, ~~the Museum photographer, recently has~~ brought to my attention the enclosed invoice in the amount of $34.25 for private photographic ~~work he did for you~~ in April ~~of~~ 1955, ~~and about which I regret to say surprised I~~ learn there ~~is~~ some misunderstanding.

We to

It is not our usual procedure in the Museum to intervene in any way in a private transaction between artist and photographer, ~~but perhaps I~~ We ~~can help to resolve this~~ as I well remember the day you came to our Library bringing with you some of your own original theatre designs which you wished to have photographed, as you were preparing to leave for a lecture trip abroad. Contrary to our usual practice, I arranged for a meeting between you and Mr. Soichi Sunami in our Library. I recall you were pressed for time and I did this as a special courtesy and in an effort to be helpful. Mr. Sunami then completed the work in accordance with your specifications, billing you at cost.

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~~Our thanks for your kind cooperation, and~~ With all good wishes to you both,

Sincerely yours,

Show to BK - & if ok then type it up in final draft for AH Barr to see & approve.—

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cc: D.M.

2 March 1957

Dear Mr. O'Hana:

Thank you for your letter of February 26th.

I am completely puzzled by your report of your conversation with Sebastián Junyer in Barcelona last summer. I raise the following questions:

1. If Mr. Junyer offered to hand over the letter to you, why didn't you at least read it to see who had written. This might have saved us both a lot of correspondence.

2. If you were under the impression that I had written such a letter, why didn't you write me directly instead of passing on misinformation to my friends? If I had written such a letter you would have had good reason to be annoyed.

3. Even in my conversation with you I did not say that the Museum of Modern Art would be interested in buying the two pictures in question. I said simply that if you could get the two for £35,000 (5,000 more than Mr. Samuel had first mentioned), I would be glad to recommend purchase to one of our Trustees.

4. In view of my proposal to you, why should I have made an offer of £35,000 for one?

5. At the time of my last letter I had not previously written the Junyer household since November 1955 when I gave a letter of introduction to a friend who was interested in Spanish old masters.

Since that time I have written Mr. Sebastián Junyer to ask for the loan of two pictures, one of them the Portrait of Sebastián Junyer, for the Picasso exhibition which I am organizing for our Museum and the Art Institute of Chicago.

I do not wish to interfere with your transaction if Mr. Junyer is seriously interested in selling the picture. Should you purchase it from Mr. Junyer, I think it quite possible that Mr. Hillman would be interested. In any case, I would hope to borrow it for our exhibition.

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Mr. O'Hana 2 March 1957

If the letter which Mr. Junyer says he received does indeed refer to our Museum and not to some other museum of modern art, of which there are now quite a number, I think that your guess may be correct, that is that some dealer may have asked me about the picture and have written Mr. Junyer on a speculation. As I said in my previous letter, I cannot recall ever having discussed the pictures with anyone in Paris, but as you perhaps know I did negotiate the sale of a painting previously in Sebastián Junyer's collection, through Paul Pétridès. Have you by any chance any association with him?

In any case, I appreciate your apology and hope when you go to Barcelona you may be able to clear up the mystery.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jacques O'Hana
13 Carlos Place
London, W. 1.
England

P. S. I enclose a copy of this letter in case you wish to pass it on to Mr. Samuel.

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OHANA GALLERY

JACQUES O'HANA LTD.

MODERN PAINTINGS
ART DEALERS

(ALSO AT N°9 SOUTH BOLTON GARDENS S.W.5)

CABLES : JAKOHANA
TEL. GROSVENOR 1562

13 CARLOS PLACE
LONDON W.1

February
Twentysixth
Fiftyseven

Alfred H. Barr Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Dear Mr. Barr,

I thank you for your letter of the 17th February, which has pleased me very much, as I have been expecting it ever since Mr. Alex Hillman left for New York.

I want to give you my side of the story first. Soon after my conversation with you on the telephone, I went to Barcelona and Sebastian told me that he had had an offer from the Museum of Modern Art of £ 35,000. for the Portrait in Blue, which was the price I had asked you. He informed me that this offer had come from Paris (where you were at the time) and he said that he had not answered and did not intend to answer the letter. He offered to hand it over to me if I so wanted, for me to deal with it. I never saw the letter, but naturally assumed it was from you, as I knew of no other representative of the Museum of Modern Art in Paris at the time.

Immediately on my return I informed Mr. Howard Samuel of what had happened and you can understand that I was not at all pleased. Consider my position, did I not have the right to protest? And had I not every reason to complain to Mr. Hillman, who, in fact, told me at once that he is a great friend of yours and he did not think it possible that you had done such a thing.

My intention in telling him the story was not to discredit you, I was simply relating the facts as they had happened. After he told me that he is a member of the Committee of the Museum, I asked him to report to you what I had said, as it seemed to me that I was entitled to an explanation.

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Now after receiving your letter, I completely believe what you say and in my opinion this is what happened. You perhaps mentioned casually the possibility of obtaining this painting in the presence of someone who immediately acted on this information, hoping to buy the painting from Junyer for you. I must say here, that the moment Mr. Hillman heard that the Museum was interested in the painting he said he would not want to buy it against them, and, it was not until December, that he instructed me to negotiate the purchase of the painting from Junyer.

To make things quite clear, again I will repeat what I told you on the phone. I have a written option on the painting, and you may know that Junyer has been very seriously ill all this winter and so has his wife. It was only last week that he wrote me, at last, to say that he is feeling better now, and hopes to be able to see me within the next few weeks to try to complete this deal. I shall, therefore, be going to Barcelona around the middle of March and what ever I do, I shall report in the first place to Mr. Hillman; who to me comes first but, as you know, there are two other buyers for this painting. I might mention that the Portrait of the Woman is not for sale and we are dealing only with the Blue Portrait of Sebastian.

I can only apologise at this time for accusing you of something of which you were innocent, but under the circumstances I think you will not fail to understand that I had every reason to feel the way I did. I will end this long letter by saying, that when I go to Barcelona, I will surely get the letter that Sebastian received from Paris and we will then investigate further as to whom the person was.

Hoping that you will now consider the matter closed and the misunderstanding made clear to all, as I am sending copies of this letter to Mr. Hillman and Mr. Howard Samuel.

Yours sincerely,

J. O'Hana

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February 17, 1957

Dear Mr. O'Hana:

I should have written you several months ago about a matter which disturbed me when I first had word of it.

My friend Alex Hillman came back from London in the fall and reported to me that you had complained to him in a very emphatic manner that I had gone behind your back in the matter of the Picasso Portrait of Sebastian Junyer and had attempted to negotiate its purchase thereby breaking a promise made to you.

I should like to assure you, even though belatedly, that this charge is absolutely untrue.

I remind you of the following facts. On or about June 9, 1956 Howard Samuel phoned Roland Penrose in Sussex to say that it might be possible to buy the two Picassos belonging to Junyer for £ 30,000, one of them the Portrait of a Woman. Mr. Penrose said that he would not be interested but arranged a phone conversation with Mr. Samuel in which I said we might be interested at £35,000 for the two. Mr. Samuel then apparently talked with you with whom he seems to have some business connection. Whereupon, you phoned me, promising to give me first chance, but asking me not to tell anybody about your negotiations.

So far as I can recall I told no one whatever about your negotiations nor had I communicated with the brothers Junyer between our phone conversation early in June and the time I spoke with Mr. Hillman, nor have I up to the present time in any way discussed the purchase of the picture you were interested in except with Mr. Hillman who himself opened the subject after talking with you.

If what Mr. Hillman reports is true -- and I have not the slightest reason to doubt his accuracy -- it would appear that you gratuitously questioned my good faith in the matter and have tried to discredit me in the eyes of a friend of our Museum.

May I hear from you? And may I say that I hope Mr. Hillman may have misunderstood your remarks.

I am sending copies of this letter to Mr. Penrose, Mr. Samuel and Mr. Hillman.

Very truly yours,

Alfred H. Barr, Jr.

Mr. Jacques O'Hana
13 Carlos Place
London W 1
England

P.T.B.

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P.S. So that there may be no misunderstanding, I should inform you that in the late summer of 1955 I was in Barcelona and called upon Mr. Sebastian Junyer who showed me paintings and drawings by Picasso. I asked him at the time if he would be kind enough to give the Museum first chance if he should decide to sell any of three paintings by Picasso. Two of them were those in which you were interested. The third was the Moissonneurs. I did not follow up this request in writing nor have I heard from Mr. Junyer about the matter since that time.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

31 January 1957

Dear Mr. O'Hana:

I have been too busy during the past months to write you but feel that I should do so now since I am actively engaged in organizing a Picasso exhibition for our own Museum and the Art Institute of Chicago.

I must tell you that I was disturbed and angered by a report of remarks made by you about me brought back by my friend, Alex Hillman. Mr. Hillman said that you had told him that I had gone behind your back in the matter of the Picasso Portrait of Sebastian Junyer and had attempted to negotiate its purchase, thereby breaking a promise made to you.

I must tell you that this charge is absolutely untrue.

I remind you of the following facts. On or about June 9th, 1956 Howard Samuel phoned Roland Penrose in Sussex to say that it might be possible to buy the two Picassos belonging to Junyer for £ 30,000, one of the the Portrait of a Woman. Mr. Penrose said that he would not be interested but arranged a phone conversation with Mr. Samuel in which I said we might be interested at £ 35,000 for the two. Mr. Samuel then apparently talked with you with whom he seems to have some business connection. Whereupon, you phoned me, promising to give me first chance, but asking me not to tell anybody about your negotiations.

So far as I can recall, I told no one whatever about your negotiations, did not communicate with the brothers Junyer or with anyone else.

In spite of this you have, it appears, gratuitously questioned my good faith in the matter and have tried to discredit me in the eyes of a friend of our Museum.

If what Mr. Hillman reports is true, and I have not the slightest reason to doubt his accuracy, I must ask you to explain your behavior, and in case you made similar charges to other people, to withdraw them or give me their names so that I may write them.

I expect to hear from you in the near future.

I am sending copies of this letter to Mr. Penrose, Mr. Samuel and Mr. Hillman.

Very truly yours,

Mr. Jacques O'Hana
13 Carlos Place
London, W. 1,
England

Alfred H. Barr, Jr.

P. S. I should explain to you that in the late summer of

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Mr. O'Hana

31 January 1957

1955 I was in Barcelona and called upon Mr. Sebastian Junyer who showed me paintings and drawings by Picasso. I asked him at the time if he would be kind enough to give the Museum first chance if he should decide to sell any of three paintings by Picasso. Two of them were those in which you were interested. The third was the Moissonneurs. I did not follow up this request in writing. I also asked him if he would be willing to lend one or two paintings for our Picasso show in the spring of 1957. He said that he would. Since that time I have not heard from Mr. Junyer and have not communicated with him except in November 1955 when I wrote him a letter of introduction to some friends.

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II.G

A. R. C. S. A. L.
ASSOCIAZIONE PER LE RELAZIONI CULTURALI CON SPAGNA, PORTOGALLO E AMERICA LATINA
QUADERNI IBERO-AMERICANI
Sezione di Barcellona
Roca i Batlle, 5, esq.

Todo puede ser uno

Barcelona, September 30th, 1950

The Museum of Modern Art
11 West 53 Street, New York, USA

Dear Sirs:

Mr. Joan Junyer has enclosed me a copy of the letter you sent him about my Picasso research to be done in Barcelona.

I'll undertake the work with grat pleasure, hoping to do it at your complete satisfaction. I'm also pleased to manifest you my conformity with your conditions of $50.

I have already received the three questionnaires, and I start my work at once.

Yours truly

Antoni Ribera

Antoni Ribera