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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XI.G.4

(see also Questionnaires)

Cathy

May 3, 1946

Questionnaires and answers

see also:

Gallery
Juneyer
Lopez-Ray
Plaut
Sabartes

Picasso.

The body of this number, however, has, appropriately, either been written by Swiss friends of Picasso or is used to evoke ties between the artist and Switzerland, a country which he has visited twice. Thus "L.M." recalls the impact made on the Swiss public in 1932 by the great retrospective

warmth, *Gemütlichkeit* and many expressions of mutual respect prevailed.

This special number of *Du* is completed by reproductions, many in colour, of some twenty-five works by Picasso in Swiss public and private collections, as well as by a group of portraits of Swiss sitters.

1952.
Crown, New York 1957.
Geiser, Bernhard: *Picasso, Fifty-five Years of his Graphic Work*. Thames and Hudson, London 1955.
Picasso, Peintre-Graveur. Privately Published, Berne 1933.
Golding, John: *Cubism*. Faber, London 1959.
Janis, Harriet and Sidney: *Picasso: the Recent Years, 1939-46*. Doubleday, New York 1946.

1952.
Sabartès, Jaime: *Les Ménines*. Éditions Cercle d'Art, Paris and Thames and Hudson, London 1958.
Picasso, Documents Iconographiques. Cailler, Geneva 1954.
Picasso, Portraits et Souvenirs. Louis Carré et Maximilien Vox, Paris 1946.
Salmon, André: *Souvenirs sans Fin*. Two volumes. Gallimard, Paris 1955-56.

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Souchère, Dor: *Picasso in*
ibes. Lund Humphries, London

Gertrude: *Picasso*. Batsford,
on 1938.

n, Antonina: *Picasso*. Albin
el, Paris 1957.

Christian: *Picasso, Oeuvre*
ogue. Twelve volumes. Cahiers
et, Paris 1932-61.

EXHIBITION CATALOGUES

na. Sala Parés. *Els Quatre*
1954.

Musée Rath. *L'Oeuvre Gravé*
Picasso. 1954.

Arts Council. *Picasso:
Years of his Graphic Art*. 1956.
es. Musée Cantini. *Picasso*.

Palazzo Reale. *Picasso*. 1953.
alerie Louise Leiris. *Picasso,
es 1955-56*. 1957.

les Ménines. 1959.

Dessins 1959-60. 1960.

45 Gravures sur Linoleum
1960.

des Arts Décoratifs.

1955.
Kunsthau. *Das graphische
Picassos*. 1954.

PERIODICALS

ington Magazine, London.
June 1957. John Richard-

Picasso's Ateliers and Other
ent Works. Cl, May 1959.

Pool: Sources and Back-
of Picasso's Art.

Art, Paris. 1948. Special
number devoted to Picasso's

ceramics.

Also 1939-54, *passim*.

Dance Index, New York. V, no. 11,
November 1946. W. S. Lieberman:

Picasso and the Ballet, 1917-45.

Verve, Paris. Nos. 19-20, 1948;
25-26, 1951; 29-30, 1954.

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(see also Questionnaires)

Cathy

May 3, 1946

PICASSO IN SWITZERLAND

Picasso
Du, October, 1961. 110pp. Zurich: Conzett and Huber. London: Barmerlea Book Sales. 7s. 6d.

Every month this luxurious Swiss illustrated art review features a different theme. Three years ago it produced a number devoted to *Picasso Taurómaco* and now, to celebrate the artist's eightieth birthday, for its second Picasso number the editor has composed a general tribute. Miró contributes a gaily coloured opening "hommage". M. Jean Cocteau, of the Académie Française, writes once again a flowery epistle to his friend of more than fifty years whom he addresses as "Cher Magnifique", while Giacometti has thrown in a doodle-drawing curiously inscribed: "Pourquoi ce dessin-ci je ne sais pas". Such lightweight pieces are followed, however, by more serious stuff. There is, for example, an admirable series of informal photographs by Mme. Picasso of the artist in the studio and off duty, after which M. D. H. Kahnweiler publishes some excerpts from the private journal in which he records his conversations with Picasso.

The body of this number, however, has, appropriately, either been written by Swiss friends of Picasso or is used to evoke ties between the artist and Switzerland, a country which he has visited twice. Thus "L.M." recalls the impact made on the Swiss public in 1932 by the great retrospective

exhibition of Picasso's work at the Zürich Kunsthau, which was the first survey to be organized by any museum. Ernest Ansermet describes the growth of his friendship with Picasso in Italy and Barcelona in 1917-18 and gives a revealing account of the artist's relations with the troupe of the Diaghilev ballet. Then Albert Skira tells of securing Picasso's collaboration as illustrator for an edition of *The Metamorphoses* of Ovid in 1929-30 and of his subsequent interest in the review *Minotaure*.

By far the most diverting—and at the same time biographically significant—contribution, however, is Dr. Bernhard Geiser's description of the things that happened and his conversations during a day spent with Picasso in Berne in 1937. His account first of the artful procrastinating stratagems employed by Picasso to avoid, if possible, calling on Paul Klee, and then of the actual meeting between the two men, which he says took place in an atmosphere of embarrassment, boredom and semi-silence, contradicts the colourful version sponsored by Dr. Grohmann and Mr. Penrose, according to whom warmth, *Gemütlichkeit* and many expressions of mutual respect prevailed.

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1952.
Crown, New York 1957.
Geiser, Bernhard: *Picasso, Fifty-five Years of his Graphic Work*. Thames and Hudson, London 1955.
Picasso, Peintre-Graveur. Privately Published, Berne 1933.
Golding, John: *Cubism*. Faber, London 1959.
Janis, Harriet and Sidney: *Picasso: the Recent Years, 1939-46*. Doubleday, New York 1946.

1952.
Sabartès, Jaime: *Les Ménines*. Éditions Cercle d'Art, Paris and Thames and Hudson, London 1958.
Picasso, Documents Iconographiques. Cailler, Geneva 1954.
Picasso, Portraits et Souvenirs. Louis Carré et Maximilien Vox, Paris 1946.
Salmon, André: *Souvenirs sans Fin*. Two volumes. Gallimard, Paris 1955-56.

- Souchère, Dor: *Picasso in the 1930s*. Lund Humphries, London 1938.
Gertrude: *Picasso*. Batsford, London 1938.
Antonina: *Picasso*. Albin Michel, Paris 1957.
Christian: *Picasso, Oeuvre complète*. Twelve volumes. Cahiers de l'Art, Paris 1932-61.
EXHIBITION CATALOGUES
Paris. Sala Parés. *Els Quatre*. 1954.
Musée Rath. *L'Oeuvre Gravé*. 1954.
Arts Council. *Picasso: Years of his Graphic Art*. 1956.
Musée Cantini. *Picasso*. 1954.
Palazzo Reale. *Picasso*. 1953.
Galerie Louise Leiris. *Picasso, 1895-1955*. 1957.
Galerie les Ménines. 1959.
Dessins 1959-60. 1960.
45 Gravures sur Linoleum. 1960.
des Arts Décoratifs. 1955.
Kunsthau. *Das graphische Picasso*. 1954.
PERIODICALS
Art and Architecture Magazine, London. June 1957. John Richardson. *Picasso's Ateliers and Other Works*. Cl, May 1959.
Pool: Sources and Back of Picasso's Art.
Art, Paris. 1948. Special number devoted to Picasso's ceramics.
Also 1939-54, *passim*.
Dance Index, New York. V, no. 11, November 1946. W. S. Lieberman: *Picasso and the Ballet*, 1917-45.
Verve, Paris. Nos. 19-20, 1948; 25-26, 1951; 29-30, 1954.

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PICASSO PUBLICATIONS

A list of works discussed in the front-page article

- Apollinaire, Guillaume: *Chroniques d'Art*. Gallimard, Paris 1960. (Edited by L. C. Breunig.)
Les Peintres Cubistes. Figuières, Paris 1913. English translation by Lionel Abel under title *The Cubist Painters*. Wittenborn and Co., New York 1944.
- Barr, Alfred H.: *Picasso, Fifty Years of his Art*. Museum of Modern Art, New York 1946.
- Boeck, Wilhelm, and Sabartès, Jaime: *Picasso*. Thames and Hudson, London 1955.
- Boudaille, Georges (ed.): *Picasso, Carnet de La Californie*. Éditions Cercle d'Art, Paris 1959.
- Champris, Pierre de: *Picasso, Ombre et Soleil*. Gallimard, Paris 1960.
- Cirici-Pellicer, A.: *Picasso antes de Picasso*. Iberia-Joaquin Gil, Barcelona 1946. French translation, with revisions, under title *Picasso avant Picasso*. Pierre Cailler, Geneva 1950.
- Cooper, Douglas (ed.): *Picasso: Carnet Catalan*. Berggruen, Paris 1958.
- Dominguin, Luis Miguel, and Boudaille, Georges (ed.): *Toros y Toreros*. Éditions Cercle d'Art, Paris 1961.
- Duncan, David D.: *Picasso's Picassos*. Macmillan, London 1961.
- The Private World of Pablo Picasso*. Ridge Press, New York 1958.
- Elgar, Frank, and Maillard, Robert: *Picasso*. Hazan, Paris and Thames and Hudson, London 1955.
- Foster, J. K.: *Posters of Picasso*. Crown, New York 1957.
- Geiser, Bernhard: *Picasso, Fifty-five Years of his Graphic Work*. Thames and Hudson, London 1955.
- Picasso, Peintre-Graveur*. Privately Published, Berne 1933.
- Golding, John: *Cubism*. Faber, London 1959.
- Janis, Harriet and Sidney: *Picasso: the Recent Years, 1939-46*. Doubleday, New York 1946.
- Kahnweiler, D. H.: *Entretiens. de la Souchère, Dor: Picasso in Antibes*. Lund Humphries, London 1960.
- Picasso, Keramik*. Fackelträger Verlag, Hanover 1957.
- Les Sculptures de Picasso*. Éditions du Chêne, Paris 1949.
- Der Weg zum Kubismus*. Delphin-Verlag, Munich 1920. English translation by Henry Aronson under title *The Rise of Cubism*. Wittenborn, Schulz, New York 1949.
- Larrea, Juan (ed.): *Guernica*. Curt Vallentin, New York 1947.
- Matarasso, H.: *Bibliographie des Livres Illustrés par Picasso*. Privately published, Nice 1956.
- Mourlot, F.: *Picasso Lithographe*. Three volumes. Sauret, Monte Carlo 1949-56.
- Olivier, Fernande: *Picasso et ses Amis*. Stock, Paris 1933.
- Parmelin, Hélène: *Picasso sur la Place*. Julliard, Paris 1959.
- Penrose, Roland: *Picasso, his Life and Work*. Gollancz, London 1958.
- Portrait of Picasso*. Lund Humphries, London 1956.
- Ráfols, J. F.: *Modernismo y Modernistas*. Destino, Barcelona 1949.
- Ramié, Suzanne and Georges: *Céramiques de Picasso*. Skira, Lausanne 1948.
- Rosenblum, Robert: *Cubism and 20th Century Art*. Abrams, New York; Thames and Hudson, London 1960-61.
- Roy, Claude (ed.): *La Guerre et la Paix*. Éditions Cercle d'Art, Paris 1952.
- Sabartès, Jaime: *Les Ménines*. Éditions Cercle d'Art, Paris and Thames and Hudson, London 1958.
- Picasso, Documents Iconographiques*. Cailler, Geneva 1954.
- Picasso, Portraits et Souvenirs*. Louis Carré et Maximilien Vox, Paris 1946.
- Salmon, André: *Souvenirs sans Fin*. Two volumes. Gallimard, Paris 1955-56.
- Stein, Gertrude: *Picasso*. Batsford, London 1938.
- Valentin, Antonina: *Picasso*. Albin Michel, Paris 1957.
- Zervos, Christian: *Picasso, Oeuvre Catalogue*. Twelve volumes. Cahiers d'Art, Paris 1932-61.

EXHIBITION CATALOGUES

Barcelona. Sala Parés. *Els Quatre Gats*. 1954.

Geneva. Musée Rath. *L'Oeuvre Gravé de Picasso*. 1954.

London. Arts Council. *Picasso: Fifty Years of his Graphic Art*. 1956.

Marseilles. Musée Cantini. *Picasso*. 1959.

Milan. Palazzo Reale. *Picasso*. 1953.

Paris. Galerie Louise Leiris. *Picasso, Peintures 1955-56*. 1957.

Picasso, les Ménines. 1959.

Picasso, Dessins 1959-60. 1960.

Picasso: 45 Gravures sur Linoleum 1958-60. 1960.

Musée des Arts Décoratifs. *Picasso*. 1955.

Zurich. Kunsthhaus. *Das graphische Werk Picassos*. 1954.

PERIODICALS

The Burlington Magazine, London.

XCIX, June 1957. John Richardson: *Picasso's Ateliers and Other Recent Works*. CI, May 1959.

Phoebe Pool: *Sources and Background of Picasso's Art*.

Cahiers d'Art, Paris. 1948. Special number devoted to Picasso's ceramics.

Also 1939-54, *passim*.

Dance Index, New York. V, no. 11, November 1946. W. S. Lieberman:

Picasso and the Ballet, 1917-45.

Verve, Paris. Nos. 19-20, 1948; 25-26, 1951; 29-30, 1954.

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(see also Questionnaires)

Callery

May 3, 1946

Dear Mary:

Here is a copy of the questionnaire, "Picasso en Espagne," sent to Sabartes in November 1945 together with the covering letter to Sabartes.

We had absolutely no reply either to this letter or to a cablegram sent later.

As you can see most of the questions have to do with the early days in Spain which frankly I thought Sabartes would be able to answer more accurately than Picasso and in which he might even take a certain interest.

I tried to flatter Sabartes a bit in the letter--but no luck.

Should you be able either to persuade Sabartes or Picasso to answer some or all of these questions, it would be a great help even though I have to use the answers on an addenda slip. (Although the book has been ready for many months, paper shortage has prevented its being printed so that I am still able to make some revisions).

If in your opinion some of the questions are likely to irritate Picasso unnecessarily, just censor them.

I should add that Sabartes did get some answers out of Picasso to a previous questionnaire but only after some persuasion from an American Naval officer, James Plaut, and some persuasion perhaps from Georges Hugnet.

You have been a very great help before; and should you be able to help with this inquisition, I would be in your debt for perpetuity.

When you are up there 19,000 feet, don't forget us poor ants!

Sincerely,

Mrs. Mary Callery
168 East 68th Street
New York 21, New York

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enclosures

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Callery

UNITED STATES OF AMERICA
OFFICE OF WAR INFORMATION
324 WEST 17TH STREET
NEW YORK 11, N.Y.

COPY

February 23, 1945

Letter to Office of War Information, New York, from Paris office.

We are forwarding to you, by army essential air mail, the two last volumes of Kristian Zervos' monumental work on Picasso, which should be sent to the director of the Museum of Modern Art. Zervos, the editor of the leading French art magazine, Les Cahiers d'ART is anxious to re-establish contact with American art circles. He wants particularly to get here is a copy of the paragraphs from an OWI communication with messages from Zervos.

Yesterday Curt Valentin came in to look at the two recent volumes.

I also spoke to Monroe Wheeler and believe that you phoned him too. He says that the paper shortage makes taking on a Zervos publication quite impossible. Doubtless he explained this to you.

As for distribution, I would think that both Wittenborn and Weyhe have far more experience than we have and possibly Valentin. Perhaps the best solution would be to ask these three distributors and perhaps Brentanos to bid.

I'd like to help you with this but can't personally undertake to open negotiations. In any case, I think Zervos has put his faith in you - and quite justifiably.

I liked seeing your new work. Thinking back I am still a little troubled by the Rainbow but otherwise liked both reliefs with the little figures.

Sincerely,

Mrs. Merio Callery
168 East 68 Street
New York 21, New York

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UNITED STATES OF AMERICA
OFFICE OF WAR INFORMATION
224 WEST 57TH STREET
NEW YORK 19, N. Y.

COPY *WW*

Letter to Office of War Information, New York, from Paris office.

"We are forwarding to you, by army essential air mail, the two last volumes of Kristian Zervos' monumental work on Picasso, which should be sent to the director of the Museum of Modern Art. Zervos, the editor of the leading French art review, Cahiers d'ART is anxious to re-establish contact with American art circles. He wants particularly to get in touch with Weyhe, 794 Lexington Ave. He would like Mrs. Callery, well known American collector (Museum of Modern Art will give address) to investigate possibilities of an American edition of the Cahiers d'ART, which would serve as a medium of exchange between the artists of France and the United States. Museum of Modern Art should be advised that Zervos desires that Mrs. Callery, Weyhe, Chagall, Pierre Matisse, etc. see Picasso volumes.

"Zervos will forward on its appearance in a couple of weeks the newest number of Les Cahiers d'ART, a bird's eye view of painting in France during the past four years (Picasso, Braque, Matisse, Rouault, with a generous section given over to the "young") as well as an anthology of literary texts of the same period by Eluard, Paulhan, Aragon, Jacques Prevert, Tzara, etc.

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February 16, 1945

RADICUM

MARY GALLERY 168 EAST 68 ST NEW YORK CITY

ZERVOS WIKER LITTON PICASSO PARIS CLANDESTINE SERIES PREVIOUS

LAST ARRIVED STOP ALMIRAL RAUBER TASTIC THOIR VOLUMES DELA PARUS

Dear Mary:

IN EDITION ANGLAIS WEST TIRAGE BOIT 200 PAGES POUSET ROMAN PLES

200 III Thank you for your letter of Saturday with
the Zervos cable. So far nothing has arrived. I will
let you know as soon as we hear from him.

IMPORTANT-AMITING

I have made a copy of the cable and am re-
turning the original to you.

May I keep the Zervos Vol. II for a bit longer?
I have had to stop the Picasso book right in the middle
and expect to take it up again next week.

Sincerely,

Mrs. Meric Gallery
168 East 68 Street
New York 21, New York

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168 EAST 68TH STREET
NEW YORK 21, N. Y.
TELEPHONE RESIDENT 4-3744

RADIOGRAM

MARY CALLERY 168 EAST 68 ST NEWYORKCITY

ENVOYE MUSEE LIVRES PICASSO PARUS CLANDESTINEMENT SEREZ PREVENUE

LEUR ARRIVEE STOP AIMERAIS REUNIR TEXTES TROIS VOLUMES DEJA PARUS

EN EDITION ANGLAISE PORT TIRAGE SOIT 250 PAGES FORMAT ROMAN PLUS

150 ILLUSTRATIONS MAJORITE INEDITES PRIERE PRESENTIR EDITEUR

IMPORTANT AMITIES

CHRISTIAN ZERVOS

*What happened to you
the other night, you + Margot
We expected you
Love
Marie*

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168 EAST 68TH STREET
NEW YORK 21, N. Y.
TELEPHONE REGENT 4-2784

Saturday

Dear Alfred

Enclosed is the cable -

Will you please return it + also

My 2 mos. It's mine -

What happened to you

the other night, you + Margot -

We expected you -

Love

Marc

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Jones
P. 104

WISSEY KING JOHN STREET
NEW YORK 7

January 2, 1945

January 17, 1945

Dear Mr. Barr:

I have your letter of December 17, 1944. I am certain that the picture to Knoedler's is the same as the one in the picture ironed out and to have the section is the same. Now that I understand more clearly just how your Picasso is mounted and framed, I think it would be unwise to attempt to dismantle it. It is too bad that the back of the picture was not photographed before it was mounted, especially as there was a drawing on it.

I hope shortly to be in touch with Picasso so that the problems which have puzzled me will be solved by the painter.

I appreciate your trouble writing me.

Sincerely yours,

Mr. T. Catesby Jones
121 East 74 Street
New York 21, N. Y.

AHB:mc

January 18, 1945

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

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NINETY-NINE JOHN STREET
NEW YORK 7

January 2, 1945.

1/3.

Dear Mr. Barr:

I have your letter of December 29th. I certainly sent the picture to Knoedler's to have some bad bubbles in the picture ironed out and to have it re-framed. My recollection is that the person in charge of the Framing Department at Knoedler's was named Henderson; he was a small man and very agreeable. I had this work done when Marcoussis was here, six or seven years ago; consequently, my recollection may be at fault as to the name of the man in charge of the Framing Department, but I am sure that it was Knoedler who did the re-framing.

The box-like structure of the picture is pasteboard, and a screw-driver would not be of any use to you; it would mean breaking down the stuff which Knoedler used for correcting the bubbles. To look at the back of the picture, I think it would mean that it would have to be re-framed. You are entirely welcome to take it and have it re-framed if you wish to see what it has on the back. I have never seen the back, but the man at Knoedler's, whether named Henderson or not, did see the back and told me that it contained a drawing by Picasso.

Sincerely yours,

T. S. Lawrence Jones

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

handwritten *handwritten*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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101 EAST SEVENTY-FOURTH STREET NEW YORK 21

Jones

December 29, 1944

Dear Mr. Jones:

Many thanks for sending me the copy of the Grolier Club Bulletin with your speech on modern French prints. I have read it through with real pleasure and congratulate you on your lucid and interesting presentation of a subject which, I am sure, must have seemed controversial to some of the members of the Club.

I have been too busy recently to come to your house to look at the Picasso but hope to do so in the future bringing with me a screwdriver, since I suppose the casing which protects the back could be unscrewed.

I phoned Knoedler's but found that the only Henderson there was a truck driver. No one at Knoedler's could remember ever having cared for your picture. Do you think possibly it could have been some other firm? If so, won't you let me know since they may have some data.

Best wishes for the coming year to you, Mrs. Jones and your daughters.

Sincerely,

Mr. T. Catesby Jones
101 East 74 Street
New York 21, New York

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101 EAST SEVENTY-FOURTH STREET NEW YORK 21

December 6, 1944

Dear Mr. Baur,

Unfortunately, the picture has no markings either on the front or the back as to when and where it was painted. A few years ago I gave the picture to Mr. Henderson of Knickerbocker and he told me that it had a very good drawing of Picasso on the back. Unfortunately, this drawing and other notations on the back have been shut off from view by the box-like arrangement which Henderson made for the picture. If you should care to remove this box-like arrangement and examine the picture itself you are at liberty to do so. I should, of course, expect you to restore the picture to its present condition or perhaps to frame it so that what is on the back could be seen.

Yours sincerely
T. Garsley Jones

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December 4, 1944

Dear Mr. Jones:

We are planning to get out a fifth edition of our Picasso book and in the course of making revisions I am again confronted by a puzzling problem in the development of Picasso's style in 1905 and 1906. Your picture of the girl in the kerchief is said by Zervos to have been painted in Gosol in 1905. Kahnweiler, however, asked Picasso specifically about Gosol and Picasso replied that he was in Gosol only in 1906.

Could I trouble you to examine both the front and back of your picture to see whether there is any indication as to the date of the picture and where it was painted?

I'd much appreciate your help in this.

Kind regards to Mrs. Jones.

Sincerely,

Mr. T. Catesby Jones
149 East 73 Street
New York 21, New York

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Kahnweiler

November 2, 1944

Mr. Henry Kahnweiler
29 bis Rue d'Astorg
Paris, France

Dear Mr. Kahnweiler:

Several weeks ago I wrote a post card to your sister-in-law, Mme. Leiris, asking for information about you and sending you greetings. The mails are very slow so that perhaps she has not yet received this card. Therefore hoping that you are safe and well I write you as in years past both to send you greetings and to ask for information.

We are now preparing a fifth edition of the Picasso catalog with which you so generously helped us in 1939. Several questions are still unsolved which perhaps you are the one person accurate enough to answer.

You will recall that a number of paintings, some of which are dated 1905, are said by Zervos in his catalog to have been painted in Gósol. You, however, wrote me after inquiring of Picasso to say that Picasso had never been in Gósol in 1905.

The question I have to ask is: were these paintings done in Paris in 1905 or were they done in Gósol in 1906? I refer in particular to No. 56 (in our catalog) Woman with Leaves, No. 57 La Toilette, No. 58 Fernande, No. 62 Head.

This is not simply an academic question of dates, but involves the development of Picasso's style during 1905 and 1906. The type of face which one sees in the etchings of 1905 or in the paintings No. 54 Boy Leading a Horse, No. 55 Woman with a Fan, and No. 57 La Toilette - a round face with rather soft modeling and pouting lips - changes to a mask-like face, rather archaic Greek in character with a severe rather long nose and arched eyebrows and severe mouth, features which begin in such faces as No. 56 Woman with Leaves, No. 62 Head, and appear in a more exaggerated form in No. 65 Gertrude Stein, No. 66 Self Portrait, No. 67 Two Nudes. According to Zervos (Vol. II of his Catalogue) during this period Picasso became interested in certain archaic Iberian figures, some Greek in character, others rather barbaric. He seems to have seen these in an exhibition in Barcelona and later in Paris. But was he in Barcelona in 1905 when the change in style seems to begin?

Perhaps you will think me pedantic in asking you such questions after all you have been through in the past few years, but I feel you are sufficiently scholarly and disinterested to be concerned even in these historic details.

We are equally eager, however, to hear how you have fared during the occupation. Will you not give my best to your family.

Sincerely,

Alfred H. Barr, Jr.

P. S. Of course, we were much excited by the portfolio of color reproductions

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GALEIE LOUISE LEIRIS

Mr. Henry Kahnweiler

-2-

29^e RUE D November 2, 1944

PRÉS SAINT-AUGUSTIN

and especially by two pictures which are apparently in the possession of the Galerie Louise Leiris. These were the still life with bull's skull and another vigorous still life of a table with a mirror. If these are still for sale, would you not let us know the prices?

I am of course writing to Picasso but I am not sure whether he will get the letter or answer it. I assume you still see him as before.

PARIS, 30 May.

Dear Mr. Kahnweiler,

P. P. S. This letter has been mailed to you through the courtesy of Mr. Henri Seyrig whose Paris address you will find on the envelope. Will you not answer this letter writing direct to M. Seyrig who will bring the letter back to us when he returns to this country?

My friends ever there, and about what has happened in arts at New York.

As to my wife and myself, we came back to Paris two months ago. Unfortunately, my wife is not as well as I would like, but let us hope that her health is going to improve soon, with good doctors at Paris, these in the country being rather bad. We spent, first, three years at a place near Limoges we had taken before war. Then came the Gestapo, searching for arms - and stealing all valuables of small kind. We managed to escape in time, and spent, then, fourteen months with friends near Bordeaux, under other names. I have written a book about Gris. It is to be published soon. As to the Gallery - which is still called Gallery Louise Leiris - everything is alright. My sister-in-law has come more than well, and I found quite a lot of fine new paintings by Picasso, Braque etc., not to speak of the younger painters we always had. Well, you have seen some few of the drawings in the portfolio by El. de Chêne. The picture with the mirror is sold. So is one of the pictures with the Bull's Head (No. 1). The other one (No. 2) is still for sale. As to the actual rate of the Bull's Head (No. 1) I can't say it's more than one, and as we would like to see you

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GALERIE LOUISE LEIRIS
Anciennes Galerie Kahnweiler et
GALERIE SIMON

Registre du Commerce Seine N° 13,771

29^{bis}, RUE D'ASTORG - PARIS (VIII^e)
PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

PARIS, le 30 Nov. 1944

Dear Mr. Barr,

We are so glad having good news from you, but it is a pity you don't tell me more about yourself, Mrs. Barr, about all our friends over there, and about what has happened in arts at New York.

As to my wife and myself, we came back to Paris two months ago. Unfortunately, my wife is not as well as I would like, but let us hope that her health is going to improve soon, with good doctors at Paris, these in the country being rather bad. We spent, first, three years at a place near Limoges we had taken before war. Then came the Gestapo, searching for arms - and stealing all valuables of small size. We managed to escape in time, and spent, then, fourteen months with friends near Bordeaux, under other names. I have written a book about Gris. It is to be published soon. As to the Gallery - which is and remains Gallery Louise Leiris - everything is alright. My sister-in-law has done more than well, and I found quite a lot of fine new paintings by Picasso, Braque etc., not to speak of the younger painters we always had. Well, you have seen some few of the Picassos in the Portfolio by Ed. du Chêne. The picture with the Mirror is sold. So is one of the Pictures with the Bull's Head (Pl. X) The other one (Pl. XIV) is not sold. As to its price, there is the actual rate of the Dollar at 50. I can't count with another one, and so we would have to ask you

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\$ 30 000.- (thirty thousand Dollars) for it. As to the "Minotauremachie ", we have none to sell, and know none .

I did not tell you that my book about Gris has 400 or 500 pages, and has three parts : La Vie de Juan Gris, l'Oeuvre de Juan Gris, Les Ecrits de Juan Gris. The second part tries to treat the whole question of modern art .. It is going to be published by Ed. Gallimard (N.R.F.) What else did I forget to tell you ? That my sister-in-law has been the only one to show in her Gallery the works of Picasso, Gris, Braque, Léger, Masson etc., and even of KLEE! ^{during the whole occupation.} As to the Portfolio, not only the pictures "Gal. Louise Leiris", but also the pictures from collectors come from her.

New to the 1905-6 question . Of course, it is most important, being the question of the birth-year of a new art, but it seems very simple to me, and seemingly complicated only because of that mistake of Zervos of a sojourn at Gessel in 1905. As to say which pictures have been exactly painted at Gessel in 1906, and which pictures just before, or ^{just} afterwards, at Paris, it seems impossible to decide it. There are pictures done at Gessel for certain: your number 53 "Fernande", for instance, other portraits of Fernande, and landscapes from Gessel . I, myself, believe No. 56 to be done at Gessel in 1906, and the date a mistake, the picture having been, no doubt, signed and dated later. From Gessel, too, 57 "La Toilette", and 62 "Head" . 65, 66, 67 are from Paris, Fall 1906. It seems certain that Gessel is on the edge of the new style. What Zervos says about Iberian Figures etc., does not convince me. One does not find a new style because one has seen an old one. One discovers a new one, and the old one afterwards .. I have written about this question in my book on Gris, and quoted a word by Picasso : "J'ai peintes guitares d'abord. Après, je me suis mis à en acheter ". Besides, Picasso has been at Barcelona in Summer

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GALERIE LOUISE LEIRIS
Anciennes Galerie Kahnweiler et
GALERIE SIMON
Registre du Commerce Seine N° 13,771

29^{bis}, RUE D'ASTORG - PARIS (VIII^e)
PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

PARIS, 1^{er}

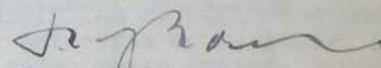
19

1906, before and after Gsell ... But not in 1905 when he did not leave Paris. As I said above: The whole question is quite clear, and the evolution straightlined, as seen as one does not talk about Gsell in 1905, but in 1906 only.

Your card to my sister-in-law did not arrive yet but we have seen a lady who asked for 20 photos of works by Picasso, other than those of the portfolio, for you. We gave her these photos. Picasso has not yet got your letter yet, either. I see him even more than before, living now near him, Quai des Grands Augustins. He is living entirely rue des Grands Augustins, now. He is the same as before, a great genius, and a tender friend.

With kindest regards to Mrs. Barr and yourself from us all

Sincerely yours


Henry Kahnweiler

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CUADERNOS AMERICANOS

AVENIDA REP. DE GUATEMALA N° 42
AP. POSTAL 965. TEL. 12-31-46
MÉXICO, D. F.

Septiembre 22 de 1945

Sr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
11 West 53rd Street
New York 19, N. Y.
U.S.A.

Muy estimado Sr. Barr:

Me complace en contestar su carta de septiembre 17 proporcionándole, en la medida de mis posibilidades, los datos que le interesan.

El asunto de los donativos hechos por Picasso a la República Española, ha sido, como tantos otros, deformado por la fantasía incontrolada de las gentes. Sus contribuciones oficiales, si no sufro error u olvido, fueron:

1.- El producto de la venta de su serie de aguafuertes "Sueño y Mentira de Franco":

2.- Un donativo en efectivo para adquirir leche con destino a los niños de la España Republicana, seguido de otro que se destinó a la creación de comedores gratuitos que en los últimos tiempos empezaron a funcionar en Barcelona y Madrid. Entre ambos alcanzaban la cuantía de 400,000 francos, si no me equivoco, y hubieran sido seguidos por otros para sostener dichos comedores;

3.- Al sobrevenir la catástrofe, hizo Picasso otros donativos a los Comités de Ayuda a los intelectuales desterrados, que inmediatamente se crearon en París.

A los 550,000 francos a que deben alcanzar poco mas o menos estos donativos, habría que añadir las muchísimas ayudas de carácter particular, que desde el principio de la guerra y sobre todo a su término, dispensó Picasso entre amigos, conocidos, o simplemente compatriotas que a su generosidad acudieron

Una anécdota casi seguramente inédita, que retrata a Picasso de cuerpo entero y que tal vez pueda servirle a usted: En la primavera de 1939, se organizó en la Maison de la Culture de París una exposición de obras de artistas españoles desterrados, en la que figuraban junto a las de firma y calidad excelentes, otras de personas menos dotadas para las artes plásticas. Luego de dar una vuelta por el salón, Picasso se fijó en un cuadro pictóricamente lamentable, una especie de pésimas ampliación de una tarjeta postal, de un metro de altura, que figuraba en el sitio menos visible. Inmediatamente hizo

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CUADERNOS AMERICANOS

AVENIDA REP. DE GUATEMALA N° 42
AP. POSTAL 965. TEL. 12-31-46
MÉXICO, D. F.

H O J A # 2

Sr. Alfred H. Barr, Jr.
New York 19, N. Y.

I am pleased to answer your letter of September 17 and to thank you for the interest of
in writing with the information you want.

In regard to
these changes
may other

las gestiones para adquirirlo a buen precio. Como le preguntara
algún amigo: -Pero Picasso, ¿cómo adquiere usted semejante mama-
rracho?, éste contestó: -¡Pobrecillo! Los demás ya encontrarán
compradores. En cambio, este es el cuadro que nadie sino yo es
capaz de comprar. ¿Porque acaso no tiene su autor tanta necesidad
como los otros? Y no solo le pagó, sino que se lo llevó a su ca-
sa de la calle de La Boétie incorporándolo a su colección de cu-
riosidades. La satisfacción y el orgullo del autor, no son para
describidos.

3. Contribution to buy milk for the children of the Spanish Republic,
followed by another contribution for the purpose of moving them to safety
where people were people. Dígale si le bastan a usted estos detalles.
and Madrid. The two together amounted to 600,000 francs.
mistaken and Muy cordialmente suyo, others to help the poor and
places going.

3. When the disaster followed, Picasso made other
that helped the exiled intellectuals. Don't forget to tell them
up immediately in Paris.

Juan Larrea

To the 650,000 francs - the sum to which the above donations were added many re-
less - one should add the many individual instances of help which Picasso received
among his friends from the beginning of the war and especially so the real, actual
acquaintances or simply acquaintances who appealed to his generosity.

Here is an anecdote which almost certainly has never been published and which would
could serve you as a full-length picture of Picasso. After returning from
completely. In the spring of 1938 an exhibition of the work of several famous artists
was organized in the Maison de Culture in Paris in which several hundred pictures
of first class works were seen alongside of those who were not so good. Picasso's work
was, after having walked through the whole Picasso section his attention was attracted
pictorially inimitable, a kind of absolute enlargement of a picture, without, and
very high, which was hung in the most obscure position. He was looking
back there to acquire the picture for a good price. "But a friend told me that
Picasso, how can you buy such a thing?" he wondered. "It is a little thing, but it is
quite already found layers. On the other hand, this is the picture of a thing, and
it is suitable for buying. But Picasso said the author had asked him to buy it
secretly" and not only did he pay, but he took the picture home with him and
incorporated it into his collection of curiosities. The anecdote is not
work of the artist, but cannot be described.

Just as much of these details are sufficient for you.

[Handwritten signature and scribbles]

JL/ap.

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Larrea

September 22, 1945

My dear Mr. Barr

I am pleased to answer your letter of September 17 and to furnish you to the best of my ability with the information you want.

In regard to the gifts which Picasso made to the Spanish Republic, the matter has been exaggerated by the uncontrollable imagination of people, as has happened in so many other instances. His official contributions, if I remember correctly, were:

1. The proceeds of the sale of the series of etchings entitled Dreams and Lies of Franco
2. An actual contribution to buy milk for the children of the Spanish Republic, followed by another contribution for the purpose of ~~managing~~ having places where people could ~~eat~~ get free meals which began to function ~~in~~ in Barcelona and Madrid. The two together amounted to 400,000 francs, if I am not mistaken and should have been followed by others to keep the free meal places going.
3. When the disaster followed, Picasso made other donations to the Committees that helped the exiled intellectuals, committees which began to spring up immediately in Paris.

To the 550,000 francs - the sum to which the above donations must have amounted more or less - one should add the many individual instances of help which Picasso distributed among his friends from the beginning of the war and especially at the end, among acquaintances or simply compatriots who appealed to his generosity.

Here is an anecdote which almost certainly has never been published and which ~~maybe~~ ~~could serve you (which gives a full-length picture of Picasso)~~ which portrays Picasso completely: In the spring of 1939 an exhibition of the work of exiled Spanish artists was organized in the Maison de Culture in Paris in which ~~many of the best of the~~ ~~first class~~ ~~works~~ ~~were~~ ~~soon~~ ~~alongside~~ ~~of~~ ~~those~~ ~~who~~ ~~were~~ ~~not~~ ~~so~~ ~~gifted~~ ~~in~~ ~~the~~ ~~plastic~~ ~~arts~~. After having walked through the salon Picasso focused his attention on a canvas pictorially lamentable, a kind of abominable enlargement of a picture postcard, one meter high, which was hung in the most obscure place ~~(least visible)~~. He immediately took steps to acquire the picture for a good price. When a friend asked him: "But Picasso, how can you buy such a daub?" he answered: "Poor little thing! The others have already found buyers. On the other hand, this is the picture which nobody but I am capable of buying. ~~Why by chance~~ ~~does its~~ ~~author~~ ~~not~~ ~~need~~ ~~help~~ ~~as~~ ~~much~~ ~~as~~ ~~the~~ ~~others?~~" And not only did he pay, but he took it to his house on the rue de la Boétie and incorporated it into his collection of curiosities. The satisfaction and the pride of the artist, they cannot be described.

Let me know if these details are sufficient for you.

Very sincerely yours,

Juan Larrea

From a letter dated Mexico D.F.
September 22, 1945

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CUADERNOS
AMERICANOS

AVENIDA REP. DE GUATEMALA N° 42
AP. POSTAL 965. TEL. 12-31-46
México, D. F.

Noviembre 10 de 1945

Sr. Alfred H. Barr, Jr.
Director of Research in Painting and Sculpture
The Museum of Modern Art.
NEW YORK 19
U.S.A.

Muy estimado Sr. Barr:

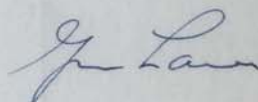
Excúseme, se lo ruego, mi tardanza en contestar su carta de 2 de octubre.

Desde luego, puede usted hacer el uso que estime conveniente de la anécdota que le conté en mi anterior, acerca de Picasso.

Celebro que los datos que le proporcioné le sean útiles.

En principio, creo que son falsas todas las noticias que se refieren a tanques y aviones comprados por nuestro pintor. Sin embargo, no estimo que estará de más la gestión que usted se propone hacer cerca de Jaime Sabartés para confirmarlo.

Muy sinceramente suyo,



Juan Larrea

JL/ap.

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Larrea

October 2, 1945

Dear Sr. Larrea:

I cannot thank you enough for your very interesting letter about Picasso's contributions to Spanish relief. It is useful to have a really authoritative statement though I am still at a loss as to how to find out whether there is any truth in the rumors about airplanes, tanks, etc. Perhaps Jaime Sabartes would tell me though he, like Picasso, is an inadvertent correspondent.

I am pleased and touched to have the story about Picasso and the bad painting which he so generously bought. May I assume that you will permit me to repeat this story which I am sure would please all admirers of Picasso?

Sincerely,

Sr. Don Juan Larrea
Cuadernos Americanos Avenida
Avenida Republica de Guatemala
Mexico, D.F., Mexico
AHB/hn

Sr. Don Juan Larrea
Cuadernos Americanos
Avenida Republica de Guatemala
Mexico, D.F., Mexico

AHB/hn

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Larrea

September 17, 1945

Dear Sr. Larrea:

I write you at the suggestion of architect Jose Luis Sert to ask you whether you can give me some information about Picasso's contributions to the Spanish Republican Government.

Lest you think my request curious, I must explain to you that I am writing a short book on Picasso and would like to make some factual statements about his contributions to the Republican cause since, as you know, there have been a great many extravagant and unauthentic reports. I have heard, for instance, that he gave two fighter planes, ten ambulances and between three and five million French francs.

I know of Picasso's great loyalty to the Republican Government and his extraordinary artistic contributions in the Guernica and other ways but his contributions in money or material are still matters of legend and rumor which I hope you will be able to clarify.

Under ordinary circumstances I would write Picasso directly but I have already done so three or four times and have had no reply. It is not his custom, I think, to reply to most letters.

With apologies for troubling you and in the hope that I will shortly hear from you, I am,

Very sincerely,

Sr. don Juan Larrea
Cuadernos Americanos
Avenida Republica de Guatemala
Mexico, D.F., Mexico

AHB:hn

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Loeb

P. Loeb
B# 464
Vedado Habana
Cuba

Mr. Alfred Barr
Advisory Director
The Museum of Modern Art
New York

14-9-44

Mon cher ami,

Merci de votre lettre du 7. J'ai demandé à mon beau-père de préparer la vente et de charger Rosenberg ou Guthrie des cadres. Rosenberg me déconseille de vendre ainsi mais je veux réaliser ces tableaux si personne ne me fait une offre raisonnable et l'amiable. Si quelque chose intéresse le Musée, vous pouvez faire une offre, je l'examinerai avec la plus d'attention possible.

J'ai écrit à M. L. Simon pour lui signaler les articles et conférences fait ici sur Picasso. A propos de ses résidences, je sais qu'en 39 il était à Royan, en 1940, octobre, jusqu'en sept 41 je l'ai vu à Paris. Depuis, je n'ai aucune nouvelle précise mais vous en avez je suis sûr, avant moi.

L'exposition Papiers-Collés était une one-man show. C'était sans doute en 1931 au même temps que l'article de Tzara. Ma mémoire me fait mais je sais que c'était en pleine crise car je vendais entre 1000 et 3000frs ce qui était des prix ridiculement bas. Donc avant 1933.

Je n'ai pas le catalogue du Mexique mais j'ai les articles assez étranges et qui sortent du sujet: critique sérieuse de la peinture.

Tous nos meilleurs souvenirs à vous et aux vôtres

Une

J'ai demandé de nouvelles propositions. Je n'ai écrit et attendu la réponse à mes propositions.

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Loeb

October 13, 1944

Calligraphy

1939 - Antibes - summer

1939-40 - Royan - ~~Cher~~
Bordeaux

1940 - Paris - ~~Spinks~~

1940 - May - to Royan
October

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e since

I've had
France

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

October 13, 1944

Dear Pierre:

We have recently changed our plans about the character of the Fifth Edition of the Picasso catalog. We hope now to bring it up-to-date with a few reproductions of Picasso's more recent work. I would, therefore, appreciate very much having photographs of the more important things in your possession done since 1939.

I wonder how your papers are coming along. I've had no recent news. Do you expect to return to France shortly?

Cordially,

Alfred H. Barr, Jr.
Advisory Director

Sr. Pierre Loeb
B #464
Vedado
Habana, Cuba

AHB:bk

Pierre Loeb
Habana, Cuba

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silence Signes de la Peinture B

Après un ~~moment~~ de trois années, quelques échos nous parviennent enfin sur l'activité des Artistes de France et nous avons pu voir, il y a quelques jours des reproductions de tableaux récents de Matisse et de Picasso.

La plupart des gens s'imaginent que les événements ont, sur ces êtres hyper-sensibles que sont les artistes, des répercussions directes, immédiates, capables de les dévier dans leur course, parcequ'ils oublient que le génie anticipe, devance son époque, la forge en partie et, en tous cas, ne la subit pas.

A tous ceux qui s'impacientaient de voir ce que les peintres avaient pu faire pendant la guerre, je répondais que "ce qui est écrit" s'écrit en formes et en couleurs et que, très certainement nous reverrions, chez Matisse des odalisques encore plus majestueuses et chez Picasso des formes encore plus tourmentées. ce en quoi je me suis en partie trompé ~~mais~~ *car* je le montrerais plus loin. Comme

Matisse était resté à Nice, dans cet hôtel fantôme où il habitait un luxueux appartement garni de volières remplies d'oiseaux des îles auxquels il demandait le secret de certaines associations de couleurs, devant la baie magnifique étalée sous ses yeux.

Et je me le représente tel que je le vis à la fin de 1941, élégant, courtois et réservé, posant sur une toile les noirs et les roses savoureux de Manet, dans cette tour d'ivoire où il s'était depuis longtemps retiré. *Y était-il seul? Je ne sais - encore? Plus tard?*

Le secret des attitudes, c'est dans l'homme et c'est dans l'oeuvre qu'il faut le chercher, dans cette oeuvre qui doit se faire, se poursuivre, comme une vie, dans la direction où elle a été ébauchée.

J'avais revu, un peu plus tôt, Picasso, toujours aussi jeune, alerte, mordant. Le goût qu'il avait pour Paris où il avait connu la misère et puis la gloire, ses habitudes et, plus que tout, peut-être, un instinct infailible, l'avaient décidé à y rester.

Dans une photo ~~recente~~ parue le mois dernier dans "Vogue", nous le voyons, solidement campé, le regard flamboyant et viril, auprès de deux tableaux récents, L'un de ces tableaux, celui que j'attendais, montre une tête brutalement déformée, appuyée sur un poing crispé, d'une force concentrée, d'une puissance dramatique supérieure à tout ce qui avait été écrit jusqu'à présent dans les Arts Plastiques par un Occidental. *elle B 4484*

Et l'autre tableau est un profil de jeune homme d'une pureté grecque absolue, d'un jeune homme qui ressemble comme un frère, mûri en énergie, en résolution, au pâle et triste adolescent qu'il avait peint, 40 ans plus tôt, dans ce même Paris.

Picasso a-t-il bouclé la boucle, ou bien ce pur profil n'est-il encore qu'une de ces rares détonances comme le furent les danseuses de 1918 ou les grands nus de 1922? Lui-même ne le sait pas.

L'oeuvre fraîche et sereine de Matisse, tendre et nacrée de Bonnard, robuste et mystique de Rouault a-t-elle une signification historique? Ont-ils dressé un bilan ou la route de l'avenir? *ébauché*

Est-il des jeunes qui, déjà partent de ces grands aînés pour reprendre la chaîne? Nous ne pouvons pas encore répondre.

L'avenir,? Il est inscrit déjà, certainement, dans un poème, dans un tableau, dans une portée musicale.

A nous de savoir lire, regarder, entendre, pour le connaître.

*Pierre Loeb
Havane Nov. 44*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 21, 1944

Dear Pierre:

It is possible that the Museum might wish to buy from you one of the three drawings which I brought with me from Havana. Won't you let me know what price you would set upon them, first for the Museum and secondly for a private purchaser?

The photographs have not yet arrived but I am glad to hear that you have sent them.

Cordially,

Alfred H. Barr, Jr.
Director of Research in
Painting and Sculpture

Mr. Pierre Loeb
Calle B #464
Vedado, Havana
Cuba

AHB:bk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P. Loeb
Calle B N° 464
Vedado Habana Cuba

19 Novembre 1944
Le 21 Oct. 1944

Mr Alfred H. Barr Jr
Museum of Modern Art
New-York

11/27

10/26

Mr Alfred H. Barr
Advisory Director
The Museum of Modern Art
New-York

Je pense que vous avez reçu les Photos.
Je prepare un petit livre ,à la fois de souvenirs et d'observa-
-tions artistiques, rien du genre Mémoires, d'ailleurs.
Croyez-vous que cela puisse trouver un Editeur ?
Voulez-vous me faire envoyer une reproduction de "La Rue"
de Balthus, tableau sur lequel je voudrais faire une note.
Merci d'avance, et bien à vous.

Rien de nouveau pour nous et je vous enis
gré, croyez-moi, de l'intérêt amical que vous nous témoignez.
Pour le moment, aucun projet. Espérer, comme on
dit en Espagnol, ce qui veut dire ou bien attendre ou bien
espérer, et tout cela est bien triste.

J'espère que vous allez bien, ainsi que votre
famille et vous envoie, cher Alfred, tous mes meilleurs souvenirs.

Amé

Amé

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	AHB	XI.G.4

P. Loeb
Calle B N° 464
Vedado, Habana
Cuba

Le 21 Oct. 1944

Mr Alfred H. Barr
Advisory Director
The Museum of Modern Art
New-York

10/26

mon cher ami,

J'ai bien reçu votre lettre du 13.

Les photos que J'ai sont mauvaises et je vais de suite
m'occuper de les faire refaire pour vous les envoyer.

Rien de nouveau pour nous et je vous salue
gré, croyez-moi, de l'intérêt amical que vous nous témoignez.

Pour le moment, aucun projet. Esperar, comme on
dit en Espagnol, ce qui veut dire ou bien attendre ou bien
espérer, et tout cela est bien triste.

J'espère que vous allez bien, ainsi que votre
famille et vous envoie, cher Alfred, tous nos meilleurs souvenirs.

line

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P. Oct -
B # 464
Vedado Natana
Cuba

12.11.44

13.11.44
Mr Alfred Barr
Advisory Director
The Museum of Modern Art

Cher Alfred
Voici les photos de Picasso. (New York
d'après les Chers Alfred, compléments,
Je vous envoie de votre lettre du 26 oct. et
Je pense que l'exposition Raphaël pourra se faire.
Je vous envoie les photos Picasso dans 2/3 jours.
J'en joins un article qui répond à votre question et
un autre sur Picasso. Vous, cher ami

Bien amicalement

Urie

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

K# 464

Vedado Habana

Loeb

1.8 - 11 - 44

Cher Alfred,

Voici les photos de Picasso. Si vous
desirez des renseignements complémentaires,
je vous les donnerai (matière, couleurs)

Ces photos ne sont pas parfaites, mais c'est
tout ce que j'ai pu avoir.

Bien à vous, cher ami

Un

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.4
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Loeb
Gallery

P. Loeb
B # 464
Havana Cuba

September 7, 1944

Dear Pierre:

I have not answered your letter which I received in Greensboro two weeks ago because I first wanted to speak with your brother-in-law, Gustavo Luzzato. I talked with him on the phone today and explained to him that I would be happy to give advice as to which auction might be best. I'd also be glad to go look at the proposed frames after they'd been picked out. But as a member of the staff in the Museum I really could not undertake to arrange the auction or the framing of the pictures, which if well done would take a good many hours. I hope you will forgive me. This is not my own wishes, but actually my conscience in relation to the institution for which I work.

Your brother-in-law thought that possibly Paul Rosenberg would undertake the services for you as a friend.

Your brother tells me that your application has gone in with Mary Callery's sponsorship. I do hope that it will be successful this time and that we shall see you in New York shortly.

Have you seen the catalog of the exhibition at the Sociedad de Arte Moderno in Mexico?

I appreciate your offering to send me photographs of recent works, but we have decided not to include recent illustrations in the catalog.

What I am most eager to have from you is a list of Picasso's residences since the spring of 1939 - that is, where he spent the summer, etc. down to the most recent information you have. There is still time to include this in the catalog if you can send it to me.

With very kind regards to you both and with apologies for my not being able to carry out your request in every detail, I am

Sincerely yours,

Alfred H. Barr, Jr.
Advisory Director

Mr. Pierre Loeb
Calle B #464
Vedado, Havana, Cuba
ALB:bk

P. S. We cannot find the reference to the Papier Colle show, though we found an article by Tzara, 1931. Was this show a one-man Picasso Papier Colle show or did it include other artists - and wasn't it mentioned later than 1933, perhaps 1936?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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P. loeb
B # 464
Havana Cuba

9-8-44

M. Alfred H. Barr Jr.
The Museum of Modern Art
New York
8/17

Dear Alfred,

I just received your letter of July 31 and I also had the other one telling my personal affairs. About Picasso, I don't know anything to report about sales after 1939 to museums.

My only help would be to send you photographs of the last works 29-40-41 which you saw and, for this, please tell me how many of them you want for the book.

I see in the last edition that you omitted my show of "papers collés". You could find the date in Cahiers d'Art (article from Tzara) 1932 or 33. I should like you, dear friend, to help me for a sale I want to make, to let frame the pictures. My father-in-law has the list. And I should like you to choose the best opportunity, the first good sale at Parke-Bernet.

I don't know if you intend to make a new edition of the book. Then, you would have to change page 43. I think that the top picture is from Masson. Excuse me telling it. This happens easily.

kindest regards to your family from
all of us.

line

Add the exposition 1942 in Havana

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 7, 1944

July 21, 1944

Dear Pierre:

I have not answered your letter which I received in Greensboro two weeks ago because I first wanted to speak with your brother-in-law, Gustavo Luzzato. I talked with him on the phone today and explained to him that I would be happy to give advice as to which auction might be best. I'd also be glad to go look at the proposed frames after they'd been picked out. But as a member of the staff in the Museum I really could not undertake to arrange the auction or the framing of the pictures, which if well done would take a good many hours. I hope you will forgive me. This is not my own wishes, but actually my conscience in relation to the institution for which I work.

Your brother-in-law thought that possibly Paul Rosenberg would undertake the services for you as a friend.

Your brother tells me that your application has gone in with Mary Gallery's sponsorship. I do hope that it will be successful this time and that we shall see you in New York shortly.

Have you seen the catalog of the exhibition at the Sociedad de Arte Moderno in Mexico?

I appreciate your offering to send me photographs of recent works, but we have decided not to include recent illustrations in the catalog.

What I am most eager to have from you is a list of Picasso's residences since the spring of 1939 - that is, where he spent the summer, etc. down to the most recent information you have. There is still time to include this in the catalog if you can send it to me.

With very kind regards to you both and with apologies for my not being able to carry out your request in every detail, I am

Sincerely yours,

Alfred H. Barr, Jr.
Advisory Director

Mr. Pierre Loeb
Calle B #464
Vedado, Havana, Cuba
AHB:bk

P. S. We cannot find the reference to the Papier Colle show, though we found an article by Tzara, 1931. Was this show a one-man Picasso Papier Colle show or did it include other artists - and wasn't it mentioned later than 1933, perhaps 1936?

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Loeb

THE MUSEUM OF MODERN ART

Date: 12 August 1944

PICASSO's cliché verre

To: Mr. Barr

Re:

From: Mrs. Newhall

July 31, 1944

Dear Alfred,

As I said the other day, there are a combination of cliché verre and photogram (or rayogram). The only photographic aspect of either is the use of photographic paper which darkens when exposed to light. In cliché verre one engraves or paints on a smoked glass, making it either translucent (black on the paper print) or opaque (white on the paper print).

Dear Pierre: rayogram, as you know, shows objects are laid on the sensitive paper and exposed to light.

We are getting out a Fifth Edition of the Picasso catalog and want to bring it up to date. May we have your help?

We'd like to know what paintings have been acquired by museums in this country since 1939. (Those acquired before are listed in the catalog, pages 194-196.)

Could you possibly something that would more definitely lay the case bare, he said this "negative" on the

Can you make any corrections or revisions of the owners of works listed in the catalog? Could you give us the exact date of any Picasso exhibition that you have had since 1939?

One of our librarians will write you later asking if you can add to the bibliography, particularly any publications you may have issued.

I hope this request won't cause you too much trouble. We would appreciate your help.

Sincerely,

We must have had a lot of fun. Why don't you check with Mrs. Barr, what influence in the rayogram treatment is strong?

Mr. Pierre Loeb
Calle B #164
Vedado, Havana
Cuba

AHE:bk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	XL.G.4

Newhall

THE MUSEUM OF MODERN ART

Date 10 August 1945

To: Mr Barr

PICASSO's cliché verres

Re:

From: Mrs Newhall

Dear Alfred,

As I said the other day, these are a combination of cliché verre and photogram (or rayogram). The only photographic aspect of either is the use of photographic paper which darkens when exposed to light. In cliché verre one engraves or paints on a smoked glass, making it either translucent (black on the paper print) or opaque (white on the print.) In a rayogram, as you know, ~~shaded~~ objects are laid on the sensitive paper and exposed to light.

I've never made cliché verres, but to the best of my deductive ability I think this is how Picasso went about the first one you've marked--- the three-quarters face: he smoked his glass heavily and drew the head and collar with a brush dipped in clear water or possibly something that would more definitely lay the glass bare. He laid this "negative" on the sensitive paper long enough for the drawing to register black but not enough for the grey tones to come up. Then he laid the lace, pieces of torn paper (one of which he shortly removed) and, I think, an actual necklace or similar object on the paper. The lace and paper seem to have been covered by another piece of glass on which he had roughly brushed a wash. This would account for the grey, brush-stroked area below the collar.

The second one is simpler: here the glass was very lightly smoked. The profile, the frou under the chin, and the area back of the head were opaquely painted, probably with gouache. The cheek area was smoothly tapered off into smoked glass and the lines of eye, nostril, and mouth incised through the paint. Then the lace was laid on the paper, with the cliché verre on top of it. I rather ~~like~~ think Picasso did a little work on this afterwards, painting out the edge and parts of the lace with black paint.

He must have had a lot of fun. Why don't you check with Man Ray, whose influence in the rayogram treatment is strong?

Ch

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Rosenberg

FORMERLY
PARIS
21 RUE LA BOÉTIE

PAUL ROSENBERG & CO.

16 EAST 57TH STREET
NEW YORK 22
TELEPHONE PLAZA 3-5653

FORMERLY
LONDON
31 BRUTON STREET

July 17, 1945

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

We take pleasure in confirming our telephone conversation of this morning, during which we informed you of the message received for you by cable from Mr. Rosenberg, reading as follows:

INFORM BARR PICTURE PICASSO BARNES TWO PEASANTS
NOT GOZZOLE BUFFALO PICTURE GOZZOLE SUMMER 1906
TWO HEADS RIGHT AVIGNON PAINTING PAINTED LATER
1907 STOP

We trust this is the information you were awaiting and shall be happy to include a return message in our next cable to Mr. Rosenberg, should you so desire.

Needless to say, if we may be of any further assistance to you, please do not hesitate to call upon us.

With kind regards, we remain

Sincerely yours,
PAUL ROSENBERG & CO.

Florence Walters
Florence Walters

FW:am

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PAUL ROSENBERG & CO

16 EAST 57 STREET
NEW YORK 22
TELEPHONE PLAZA 3-1040

Pic
Rosenberg

August 7, 1944

Mr. Alfred H. Barr, Jr.
Advisory Director
THE MUSEUM OF MODERN ART
11 East 57th Street
New York 19, N.Y.

Dear Mr. Rosenberg:

Thank you very much for the valuable information
on Picasso's works and exhibitions in this country.

Mr. Barr is out of town for a few weeks, but I
am sure you will hear from him on his return to the city.

Very sincerely yours,

Secretary to Mr. Barr

Mr. Paul Rosenberg
16 East 57 Street
New York 22, N. Y.

c/

- ✓ No. 11 The same sold. (not sent to you)
- 22 No. 12 & 13 The not sent state. They are late reproductions by Vollard.
- ✓ No. 14 Not sold at auction at Parke-Bernet.
- ✓ No. 15 Not sold by me. I do not remember to whom but it might have been through the courtesy of the Museum of Modern Art.
- ✓ No. 16 Collection of Mrs. Yves Halft and Mr. Jacques Halft.
- ✓ No. 17 Collection of Mrs. Elizabeth Rosenberg.
- ✓ No. 18 " "
- ✓ No. 19 " "
- ✓ No. 20 " "
- ✓ No. 21 " "
- ✓ No. 22 Collection of Mrs. Elizabeth Rosenberg.
- ✓ No. 23 Collection of Mrs. Elizabeth Rosenberg.

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checked

Ch. 12

PAUL ROSENBERG & CO.

FORMERLY
PARIS
21 RUE LA BOÉTIE

16 EAST 57TH STREET
NEW YORK 22
TELEPHONE PLAZA 3-5653

FORMERLY
LONDON
31 BRUTON STREET

8/4

August 3rd, 1944

Mr. Alfred H. Barr, Jr.
Advisory Director
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Barr,

We have just received your letter of July 31st and we will be glad to help you in any way we can in bringing up-to-date your Fifth Edition of the Picasso catalog.

Owners of works listed in the catalog.

- ✓ No.29 Collection of Mrs. Byron Foy, New York.
- ✓ No.31 Has been sold. Do not know to whom. *Thamson*
- ?? No.39 & 40 *he means 43 perhaps* Are not 2nd state. They are late reimpresions by Vollard.
- ✓ No.89 Was sold at auction at Parke-Bernet.
- ✓ No.104 Was sold by me. I do not remember to whom but it might have been through the courtesy of the Museum of Modern Art.
- ✓ No.129 Collection of Mrs. Yvon Helft and Mr. Jacques Helft.
- ✓ No.171 Collection of Miss Micheline Rosenberg.
- ✓ No.172 " " " " "
- ✓ No.187 " " " " "
- ✓ No.189 " " " " "
- ✓ No.186* " " *it Alexandre Paul Rosenberg*
- ✓ No.188 Collection of Lieutenant Alexandre Paul Rosenberg.
- ✓ No.195 Collection of Miss Micheline Rosenberg.

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

- ✓ No.194 Collection of Miss Micheline Rosenberg.
- ✓ No.204 " " " " "
- ? X No.206 " " " " "
- ✓ No.221 Collection of Mr. & Mrs. William McKim, N.Y.
- ✓ No.238 Collection of Mr. Henry P. McIlhenry, Philadelphia.
- ✓ No.276 Collection of Mr. and Mrs. Henry Hope, Bloomington, Indiana.
- ✓ No.359 Sold through your courtesy.
- ✓ No.360 Collection of Mr. Keith Warner, Gloversville, N.Y.

With the exception of "The Three Musicians", we have no further objection that the pictures belonging to us be listed under *the name of their real owners.*

Dates of Picasso exhibitions held since 1939.

- ✓ Loan Exhibition of Masterpieces by Picasso (From 1918 to 1926), February 11th - March 7th, 1942.
- ✓ Paintings by Braque and Picasso, April 6th - May 1st, 1943.
- ✓ Picasso Exhibition, November 20th - December 24th, 1943.
- ✓ No.186* erroneously quoted as belonging to Miss Micheline Rosenberg.

Concerning Picasso's residences, we are afraid we cannot give you much help. As far as we know, through hear say, he has spent some winters in Paris and some in Marseille. We understand that he is painting along the lines of his Guernica period and his classical period although we have never ourselves seen any photos or reproductions which could confirm this statement. We have also been told by someone who has approached him in Paris and who recently returned to the United States aboard the "Gripsholm", that he refuses to sell, no matter to whom and no matter at what price.

If we can give you any further help we will be only too glad to do so. Please do not hesitate to call on us and with kindest regards, believe us,

Very sincerely yours,
PAUL ROSENBERG & CO.

Paul Rosenberg
Paul Rosenberg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XL.G.4

Rosenberg

July 31, 1944

Dear Mr. Rosenberg:

We are getting out a Fifth Edition of the Picasso catalog and want to bring it up to date. May we have your help? We'd like to know what paintings have been acquired by museums in this country since 1939. (Those acquired before are listed in the catalog, pages 194-196.)

Can you make any corrections or revisions of the owners of works listed in the catalog? Could you give us the exact date of any Picasso exhibition that you have had since 1939?

One of our librarians will write you later asking if you can add to the bibliography, particularly any publications you may have issued.

I hope this request won't cause you too much trouble. We would appreciate your help.

Sincerely,

Mr. Paul Rosenberg
16 East 57 Street
New York 22, N. Y.

AHB:bk

P. S. I'd particularly appreciate your helping me complete the list of Picasso's residences, page 198 in the catalog. I believe that he has spent the winters in Paris but has gone to various beaches for the summers in recent years.

Any other suggestions you may have for the new edition we'd be most happy to accept.

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Plaut

(see also Questionnaires)

November 29, 1945

Dear Jim:

Hoping to be of less trouble to you I have sent a second list of questions directly to Sabartes. I have tried to flatter him a bit as you will see from the inclosed letter. Actually he can answer some of the questions more accurately than Picasso.

Whether or not he will is another question. If you should find time to phone him--I scarcely dare ask you to call again--I would be much obliged.

Have you seen the new Picasso ballet curtain? I wish I could see a reproduction of it or even a description.

When are ^{you} coming home? I saw Sachs for a long and friendly talk. Twice I made an effort to bring up the subject which interests us both referring once to you and then a little later to the Institute but he evidently did not want to discuss the problem and I did not feel I could barge ahead especially as you, I believe, had suggested to him that he talk with me about it. I feel sorry about this especially as I felt well armed.

Sincerely,

Lt. Commander James S. Plaut
Navy 100, F.P.O.
New York, New York

AHB/hn
Inc.-2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 2, 1945

Dear Mr. Sabartes:

The answers to the questions which I put to Picasso through Commander Plaut have now come.

I do not know how to thank you enough for your great courtesy in expediting Picasso's answers. I must tell you that for many months I have tried to secure answers but now realize that I should have worked entirely through you. You have certainly been most kind.

I would like to know whether you, yourself, are preparing a book on Picasso. I hope so.

Sincerely and in gratitude,

Mr. Jaime Sabartes
7 rue des Grands Augustins
Paris, France

AHB/hn

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November 2, 1945

Dear Jim:

The answers to the questionnaire have come. I can't tell you how grateful I am to you for all your trouble. Really, I was surprised and very pleased at the amount of useful information we got out of all the trouble.

I may write Sabartes a few more questions about the early days and will send you a copy but I do not think you need follow it up unless you think Sabartes would do nothing about it otherwise. In any case, I shall inclose the questions.

I do not know how to thank you for what you have done.

Sincerely,

Lt. Commander James Plaut
Navy 100, FPO London
England

AHB/hn

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ROYAL MONCEAU HÔTEL
35-37-39, AVENUE HOCHÉ
PARIS
Champs-Élysées-Etoile

26 October

Dear Alfred,

I enclose herewith the Picasso material. The circumstances under which it was obtained were the anticipated ones. P. has kept himself incommunicado for the past month, and has been in Paris only sporadically. Hugnet advised against a meeting à trois and thought I would have the best chance through Sartre. I laid it on thick with S. who responded well to blandishments (augmented by cigars, soap and chocolate!). Even he, if one is to believe him, has seen P. very seldom of late. He says that the master

Found things very amusing
for purposes of ridicule
(over)

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comes to the Saints. Augustinus only to fetch clothes and do a few chores. I felt, under the circumstances that S. must be used as my intermediary and I did not, therefore, attempt to see P. myself. Sartorius obtained answers to all questions which, in his words, P. considered relevant. I feel that they are, in some degree, evasive and unsatisfactory but - on the whole - they are rather more detailed and informative than I had expected. I hope you agree.

I leave for Nuremberg tomorrow, and shall be in Germany for 2 or 3 weeks. As I shall be here again (intermittently) thereafter, I

Find, they many
for purposes of residence
(over)

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ROYAL MONCEAU HÔTEL
35-37-39, AVENUE HOCHÉ
PARIS
Champs-Élysées, Étoile

Suggest that you write or
cable me to Navy 100, F.P.O.,
New York, if I can be
of further service in this
or any other matter. Don't
hesitate, as I enjoy immensely
by this kind of digression
from my assigned mission!
With all good wishes,

Yours ever,

Jim

French, they are
for purposes of ridicule.
(over)

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL = Day Letter
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NLT = Cable Night Letter
Ship Radiogram

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WB239 NL PD=WUX WASHINGTON DC 24

ALFRED BARR, MUSEUM OF MODERN ART=
11 WEST 53 ST NYK=

1945 OCT 24 PM 1 30

HAVE SEEN HUGNET AND SABARTES WHO IS NOW STUDYING YOUR
QUESTION PICASSO AWAY BUT EXPECTED SHORTLY HOPE TO HAVE
ANSWERS BEFORE LEAVING FOR GERMANY SATURDAY WILL CABLE AGAIN=
JAMES PLAUT NAVY 931.

PLAUT 931.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

On one copy I
crossed out # 4, 5, 28 at time.
Barker's suggestion. She says
don't ask about "influences" or
indebitments. Perhaps Hugnet
Sabanis may clear them.
If you have already left
questions I suggest sending
them translated although, in
French, they may be then
for purposes of ridicule.
(over)

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CLASS OF SERVICE

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WESTERN
RWUB37 QDY...
UNION

A. N. WILLIAMS
PRESIDENT

1203

SYMBOLS

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NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

WU B37 10 2 EXTRA = 1 day letters in STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUX WASHINGTON DC OCT 26 825A

ALFRED BARR JR

MUSEUM MODERN ART

PICASSO ANSWERS OBTAINED AND FORWARDED AIR MAIL TODAY

JAMES PLAUT

NAVY 931.9 27A. COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

*On my copy of the
crossed out # 4, 5, 28 at the
Barr's suggestion. She says
don't ask about "influences" or
indebitment. Perhaps Hugu
Salvatore may answer this.
If you have already left
questions I suggest sending
them translated although, in
French, they may be the
for purposes of ridicule.
(over)*

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

Oct. 13 '45

Dear Jim

Here are:

1. Letter of introduction to George Hergott
2. The questions translated into French and rewritten to seem somewhat more interesting and less pedantic. Two copies.

On my copy of the questions I have crossed out # 4, 5, 28 at Anne Bucher's suggestion. She says Louis asks about "influences" or indebtedness. Perhaps Hergott or Salvadoris may discuss others.

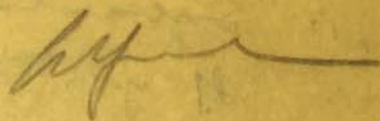
If you have already left questions I suggest sending these translations although, in French, they may run the risk of being ridiculous.

(over)

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Jeanne Babin suggests
 mentioning Geisler's excellent
catalogue raisonné of
 P.'s prints in which, she says,
 P. ~~is~~ ^{is} ~~represented~~ ^{represented}
 in a friendly and con-
 scientious manner.

This shows they
 don't conspire you - and
 me! They make a point
 of contemning scholars -
 I have no preference American
 thousand ~~the~~



H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: XI.G.4
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Notes

Dear Jim

Here are

1. letter of introduction of
Georges Hugnet
2. The questions translated
into French ~~with~~ and re-
written to seem somewhat
more interesting and less ~~the~~
pedantic. Two copies.

On one copy of the
questions I have crossed
out nos 4, 5, 28 at
Dome Bonheur's suggestion.
Perhaps ~~just~~ Hugnet may
advise eliminating others. If
you left questions with Salentis
I suggest ~~in~~ and his French

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~~But~~ transition - same
with Huguio. With me
English much.

Hope they don't
Conspire you - and me!
Thank you

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	XL.G.4

12 Octobre 1945

Cher ami:

Je me permets de vous présenter le Lt.Commander James Plaut qui avant la guerre était directeur de l'Institut d'Art Moderne à Boston.

Je vous l'envoie suivant le conseil de notre chère amie Jeanne Bucher, et j'espère que vous voudrez bien l'aider à obtenir de Picasso une réponse à certaines questions au sujet de ses oeuvres. Jeanne me dit que vous voyez Picasso très souvent et que vous êtes avec lui dans les meilleurs rapports. Peut-être aurez-vous la bonté d'indiquer au Lt. Plaut le meilleur moyen de l'approcher. Je hésite à ennuyer Picasso par mon espèce de réquisitoire, mais je veux éviter, s'il m'est possible, toute inexactitude dans mon livre sur lui qui va paraître prochainement. Mon absence prolongée de Paris a rendu la composition de mon texte bien plus difficile, donné l'impossibilité de puiser les informations nécessaires sur place.

Plusieurs fois dans le cours de cette année j'ai écrit à Picasso directement ou par des amis. Mais ces diverses démarches n'ont abouti à rien. Quand Jeanne Boucher m'a conseillé de vous écrire, je me suis senti sûr de votre aide et de votre appui; car je sais d'après votre admirable Histoire du Dadaïsme que vous aussi aimez et sentez l'importance de l'exactitude et des notices précises. Je me remets donc à vous.

Nous avons été heureux d'avoir de vos nouvelles de Jeanne et de vous savoir installé à 9 ter!

Merci d'avance. Ma femme vous envoie avec moi ses salutations très amicales.

A.H.B.

M. Georges Hugnet
9 ter Boul. Montparnasse
Paris, France

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007 5 43 02 (100) MMA 001.5
Lt. Commander James Plaut =
3605 Quesada Street, N.W.,
Washington, D.C.

Madame Jeanne Bucher just arrived from Paris recommends
~~that~~ you consult our mutual friend Georges Hugnet, neuf
ter Boulevard Montparnasse, who she says will be glad to
advise you about Picasso questions. Letter of intro-
duction ~~to him~~ follows but use this wire if expedient.
Bon voyage. =

Alfred Barr

3605

100-061
150-004
100-814

Plaut

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CLASS OF SERVICE

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

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

WUD23 14 3 EXTRA=

WASHINGTON DC OCT 2 922A

ALFRED BARR, CARE MUSEUM OF MODERN ART=

YOUR PICASSO MATERIAL NOT YET ARRIVED LEAVING FOR PARIS
FRIDAY REGARDS=

JIM PLAUT

3605 QUESADA ST.

3605. 956A.

R WU D23 QDY...

QUESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

of the questions perhaps before the early days in Barcelona and later.

Sincerely,

Are you writing a biography of Picasso?
I hope so. With kindest regards.

M. Pablo Picasso
7 Rue des Grands Augustins
Paris, France

Sincerely,

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Plaut

Lt. Commander James Plaut
3605 Quesada Street, N.W.
Washington, D.C.

PICASSO MATERIAL MAILED ON SATURDAY. BEST LUCK.

THANKS.

BAR R

Yes, yourself. I am sure can answer some
of the questions perhaps better than I can both about
the early days in Barcelona and later.

Sincerely,

Are you writing a biography of Picasso?
I hope so. With kindest regards.

M. Pablo Picasso
7 Rue des Grandes Augustins
Paris, France

Sincerely,

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September 26, 1945

Dear Picasso:

Lieutenant Commander James Plaut, the Director of the Boston Institute of Modern Art has kindly offered to call upon you to ask your help in answering some of the many questions which have puzzled me in writing a book on your work.

Please be patient and answer the questions which he has to ask you. I would consider this a great favor.

My kindest regards to you from Mrs. Barr and myself.

Sincerely,

M. Pablo Picasso
7 Rue des Grands Augustins
Paris, France

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September 26, 1945

Dear Mr. Sabartes:

With this note I have the honor to present Commander James Plaut, Director of the Boston Institute of Modern Art. He has very kindly offered to present some questions of historical nature to Picasso. Noone, I think, but Picasso or yourself can answer most of these questions. To save trouble, I have previously asked such friends as Kahnweiler and Zervos but often have not received satisfactory answers.

May I ask you as a very great favor to assist Commander Plaut in securing Picasso's cooperation.

You, yourself, I am sure can answer some of the questions perhaps better than Picasso both about the early days in Barcelona and later.

Are you writing a biography of Picasso?
I hope so. With kindest regards.

Sincerely,

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Plaut

September 26, 1945

September 26, 1945

Dear Jim:

Attached are questions which you so nobly have offered to put to Picasso. Actually I haven't much hope that you will reach him or that he will have the patience to answer them. However, here's hoping and whether or not you succeed, I am most grateful to you.

Sincerely,

Alfred H. Barr, Jr.

Lt. Commander James Plaut
3605 Quesada, N.W.
Washington, D. C.

AHB/hn
Incs.

Jim.

Salvador might answer some of these questions. Talk to him.

I enclose an extra mailed copy.

Two halfpines of drawings are attached to this sheet - they are numbered. I do not feel absolutely sure of their authenticity though both are unlikely. Ask him about their date

- and see if A. accepts them as a late work - 00117

A

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not sent

September 24, 1945

Dear Jim:

I am so afraid that you may leave Washington before a letter arrives that I am sending you this to ask whether you will give me a call here in New York so that I may hand you the letter about Picasso. your note of August 25th. I can imagine how difficult it was to see Picasso. Even his mid friends like Ferns throw up their hands. Sincerely, Plaut

I do appreciate your triple effort. It will be good to see you when you come to New York next.

Lt. Commander James Plaut
3605 Quesada N.W.
Washington, D.C.

Sincerely,

AHE/hn

Lt. James Plaut
3605 Quesada Street
Cherry Chase 25, N. W.
Washington

Oliver - 0654

Executive - 6100

Lx - 2273

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Plaut

September 12, 1945

Dear Jim:

I am back from vacation and find your note of August 26th. I can imagine how difficult it was to see Picasso. Even his old friends like Zervos throw up their hands in despair, he has become such a man of affairs.

I do appreciate your triple effort. It will be good to see you when you come to New York next.

Sincerely,

Lt. James Plaut
2605 Quesada Street
Chevy Chase 15, D. C.
AHB:hn

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3605 QUESADA STREET

CHEVY CHASE 15, D.C.

26 August 45

Dear Alfred,

I arrived today by plane from Europe and hasten to send belated word about Picasso. I was in Paris for 36 hours en route - the only time there since June - and made three attempts to see the man, none of which was successful, for reasons beyond my comprehension. I am disappointed and apologetic that I couldn't obtain the information which you wanted, particularly as I appeared to be your "last hope" in this respect.

I am going to Boston and Marblehead on leave in a day or two and hope to see you in New York about September 15.

over

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With profound regrets at
my failure to crash through for
you, and warm regards.

Ever,

Jim Plant

Plant

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I plan
early
Wash
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him
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to the Smithsonian

Jim Plant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 3, 1945

Dear Jim:

Many thanks for your letter of July 7th. If I don't get the Picasso information from you, I am afraid I won't get it. You are one of five people I have asked, but from the others I have had no, or fragmentary answers.

Rosenberg did ascertain that the big picture La Toilette in Buffalo was done in Gosol in 1906, and that the big Barnes picture of peasants a la Greco was not done at Gosol in 1906. I did not, however, find out the more important fact as to when it was done - I suspect the fall of 1906 after Gosol - this is important.

I think I did not ask in your letter another important question. Was the famous cubist Femme a la Mandolin done early in 1910 or late. I am sure Picasso cannot remember this and, more afraid, bored by your questions anyway.

Do not bother about the questions of purchase and option. These have been answered.

I shall not be in town at the end of August, but would appreciate your writing me, care of the Museum, as soon as you can, even V-mail, since the book is nearly finished and will go to press in September.

A thousand thanks to you.

Sincerely,

Lt. J.S. Plant
Navy 100
Fleet Post Office
New York, New York

AHB:vh

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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UNITED STATES NAVY

Alt Aussee.

Austria.

7. July. '45

Dear

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Dear Alfred,

I don't believe I've answered
your letter of 29 May, to say
that I'm temporarily immured
in Germany-Austria, but that
I plan to be in Paris again
early in August en route to
Washington. I shall see Picasso
again then and try to pin
him down in all details. I
hope to be in the States for
about 6 weeks before coming
back over here, so - if all goes
well - I shall hope to see
you toward the end of August.

Ever Sincerely.

Jim Plaut

after the Demise was finished. My theory is that the two right-
hand heads were painted several months after the rest of the picture.
This would interest you in view of your Sources Exhibition.

4. Was the cubist Jeune Fille a la Mandoline (Zervos, Vol. II, No. 235),
Collection Penrose, painted in the end of 1910 or at the beginning?

at

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May 29, 1945

Dear Jim:

We are most grateful to you for your long and informative letter of May 23. I think you've done all you possibly could and I can't thank you enough.

I rather doubt if you can get Picasso to sign on the dotted line, but if he should be inclined to do so when you go to see him again, we'd welcome an option on the pictures we mentioned. Of course, he is entirely right not to open negotiations now.

I am still stumped by a series of questions which I have written to various people but have had no reply. I am going to write them to you just in case you should have a chance to ask Picasso, but preface the questions by a "stop me if you've heard this one." They are mostly historical and may bore him. Be sure to explain that other friends of mine may have asked him these questions but at the time of writing they have not passed on to me his reply.

1. Is it true that Picasso was in Gosol only in the summer of 1906?
2. When did he paint the big picture in the Barnes Collection, Les Paysans (Zervos, Vol. I, No. 384), of a tall peasant carrying a basket of flowers preceded by a little girl and flanked by two cows? The picture is dated 1905 ordinarily but seems to me to have been painted late in 1906, after his return from Gosol and after the publication of some works on El Greco.
 - A. Was the picture painted at the end of 1906? If not, when?
 - B. Can he remember whether or not El Greco directly inspired this picture? I have in mind a Greco composition of St. Joseph and the Child Jesus.
 - C. If so, can he remember what publication he saw? Was it a magazine or by some chance a book? Did he see it in Barcelona or in Paris?
3. How does he explain the extraordinary difference in style between the two right-hand figures in the Demoiselles and the other three figures? They are not all in the same style. Were the faces of the two right-hand figures added later? If so, when? Don't disclose this or do so discretely. But I still feel that in spite of Zervos' and Picasso's denial, Picasso must have known Negro sculpture before he did the two right-hand heads, although his interest in archaic Iberian figures may account for the stylizing of the left-hand figures. Zervos insists that Picasso did not know Negro sculpture until after the Demoiselles was finished. My theory is that the two right-hand heads were painted several months after the rest of the picture. This would interest you in view of your Sources Exhibition.
4. Was the cubist Jeune Fille a la Mandoline (Zervos, Vol. II, No. 235), Collection Penrose, painted in the end of 1910 or at the beginning?

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-2-

It seems so much earlier instyle than pictures preceding it in Zervos's catalog. Zervos subtitles this picture Fanny Tellier. Who was she?

5. Were the following pictures done in Gosol in 1906 as I think or in 1905 as Zervos states?

Page 145, Femme au Mouchoir de Tête.

Page 146, Mu. Etude de Figure pour le Tableau dit "Le Harem"

Page 147, "Le Harem"

Page 150, Les Adolescents and La Toilette

Page 159, Vacher au Petit Panier and Femme nue de Face

Page 160, Mus.

Page 112, Fernande

Not in Zervos, but Plate 56 in our catalog The Woman with Loaves, dated I think incorrectly 1905 and belonging instead to the Gosol 1906 period.

6. Were the pictures on Page 140 and 141 done before or after the Gosol trip in 1906?

Picasso will have the Zervos catalogs in his studio. It would help a great deal if you could clear these questions up.

And thanks again.

Sincerely,

Alfred H. Barr, Jr.
Director of Research
in Painting and Sculpture

Lt. James S. Plant, USNR
Navy 100
F.P. O. New York

AHB:bk

33 WEST 4

LOW FIDELITY

5/28

PARIS. 23 May 45

Lt. J. S. Plant USNR
Navy 100.
F.P.O. New York

Dear Alfred,

Mr. Al
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Dear M

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I finally arrived, after innumerable delays, and I spent this morning with Monsieur P. To proceed directly to the most important point - I secured his verbal guarantee that the MMA would receive "first refusal" of the works in question. He was adamant on the subject of any transactions whatever at the present time, stating - and, I believe, with reason - that the discrepancies in markets and the rigidity of governmental controls would render any concrete agreements untenable. I believe, however, that your primary aim has been attained, for he went on to say that he was most grateful for the treatment he had had at your and the MMA's

J. L. Sert

[illegible]

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Sert

JOSÉ LUIS SERT

33 WEST 42

Mr. Alfred
Director
and Secretary
The Museum
11 West 42
New York

Dear Mr.

It is
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mant.

He is in most excellent spirits and, unless I am much mistaken, I am sure I shall obtain it.

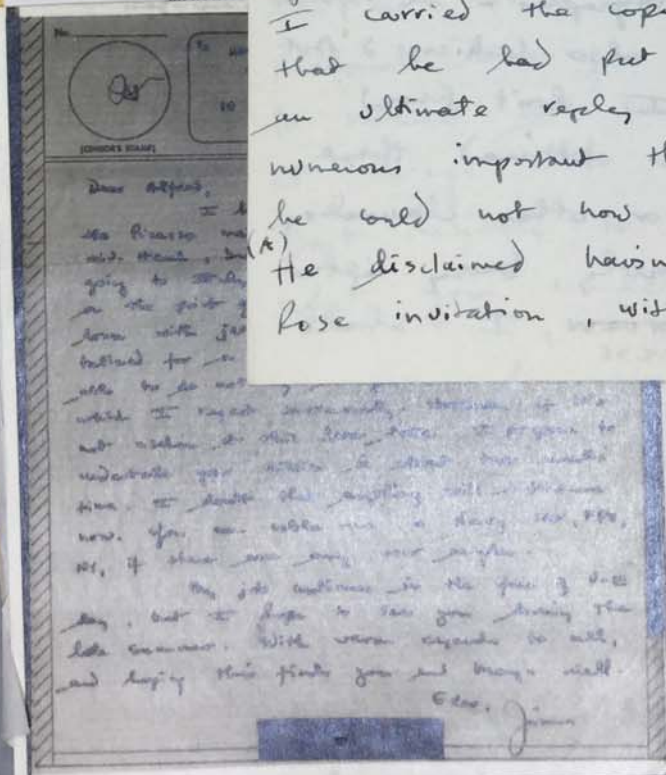
As he and his entourage have been inundated with Americans for months past - and as they are characteristically vague in any case -

I could not even ascertain whether Clapham had preceded me there, and no probing could establish whether the questions you wished put to P. had in fact already been answered. P. stated that he had indeed received

your letter of November '44 (of which I carried the copy to him) but that he had put it aside for an ultimate reply "together with numerous important things on which he could not now take action" (!)

He disclaimed having received the Rose invitation, with the remark that

J. L. Sert



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Sert

JOSÉ LUIS SERT

33 WEST 42

Mr. Alfred
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11 West
New York

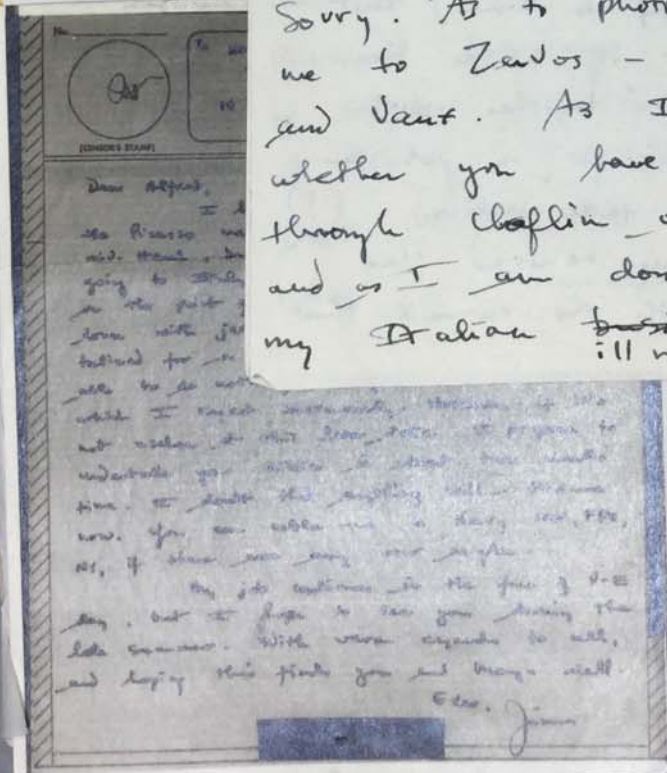
Dear Mr.

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whereas he has had all sorts of official and unofficial gestures made him respecting his well-being, that he would surely have remembered such an invitation had it been proposed. (b) The October 8 affair has, I believe, been wholly explained by now. (c) He lives in the studio on the Grands Augustins, only having stayed temporarily in the apartment of friends in the Ile St. Louis. I had no opportunity today to pose the spousal and paternity questions. Sorry. As to photographs - he refused me to Zevos - also Cahiers d'Art and Vant. As I don't know whether you have obtained these through Chaplin or other channels, and as I am doubly busy after my Italian business, I shall

J. L. Sert



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Sert

JOSÉ LUIS SERT

33 WEST 42

Mr. Alf
Director
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The Mus
11 West
New York

Dear Mr.

It is
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await your reply before proceeding
in the matter. Please be good
enough to write me and let
me know what to do about
photos., any further questions - etc.

If you write to Navy 100, I
shall be able to take up
anything which you may wish

done shortly after receiving
word from you.

Pavitt is very beautiful,
but pathetically subdued. I've
had no time to indulge my
personal leanings, but hope
to renew old contacts and look
at things the next time here.

Don't hesitate to let me know
what you would like under-

J. L. Sert

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Sert

JOSÉ LUIS SERT

33 WEST 4

Mr. A.
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Dear

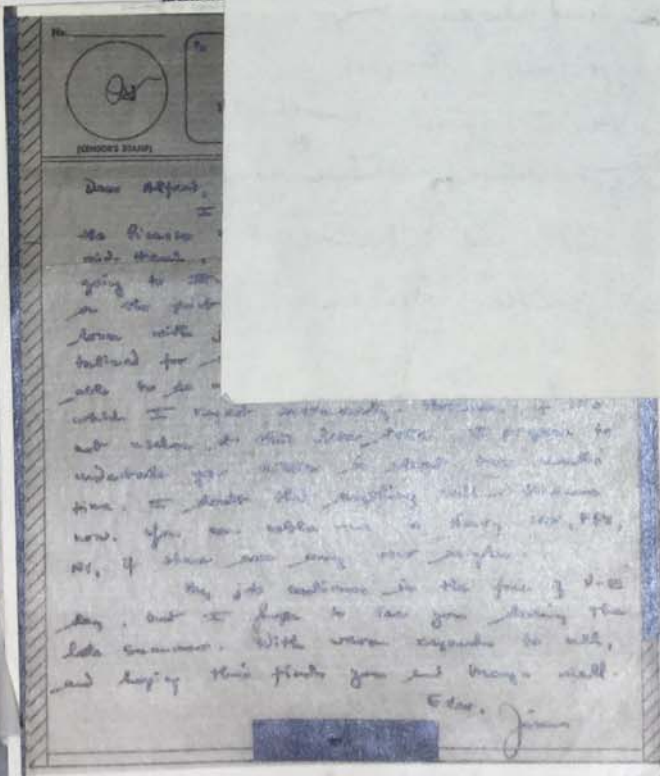
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taken, as I expect the
pressure to ease considerably
very soon, and I assure
you that you will inspire
neither on me nor the Navy!
With all good wishes -

Ever,

Jim Plant



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Sert

JOSÉ LUIS SERT

33 WEST 42ND STREET, NEW YORK 18, N. Y. LONGACRE 5-4582

Mr. Alfred H.
Director of E
and Sculpture
The Museum of
11 West 55rd
New York 19,

Dear Mr. Barr

It is quite p
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With best rega

Handwritten letter on a form with a circular stamp on the left and a rectangular stamp on the right. The text is written in cursive and includes a signature at the bottom right.

Dear Alfred,

I have had an awful conscience about the Picasso matter. I was to go to Paris in mid-March, but in consequence recommended my going to Italy on short notice. As I was on the point of coming back here I came down with jaundice in Rome, and was hospitalized for a month. Thus, I have been able to do nothing as yet, a circumstance which I regret enormously. However, if it's not useless at this late date, I propose to undertake your mission in about two weeks' time. I doubt that anything will intervene now. You can cable me to "Navy 100, FPO, NY, if there are any new angles."

My job continues in the face of V-E day, but I hope to see you during the late summer. With warm regards to all, and hoping this finds you and Mary well.

F. Sert

Cordially,

J. L. Sert
J. L. Sert

JLS:EM

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Sert

JOSÉ LUIS SERT

33 WEST 42ND STREET, NEW YORK 18, N. Y. LONGACRE 5 - 4582

September 15, 1945

Mr. Alfred
Director of
and Sculptu
The Museum
11 West 53r
New York 19

James Plaut

Dear Mr. Ba

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With best r

J. L. Sert
J. L. Sert

JLS:EM

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Sert

JOSÉ LUIS SERT

33 WEST 42ND STREET, NEW YORK 18, N. Y. LONGACRE 5 - 4582

September 15, 1945

Mr. Alfred H. Barr, Jr.
Director of Research in Painting
and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

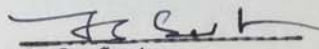
Dear Mr. Barr:

It is quite possible that Picasso finished the Guernica in the beginning of June, although he might have made some alterations later. If you have that information, it is surely correct. I do know that it was not installed in the Spanish Pavillion until July.

In reference to Picasso's contributions to the Republic Government, I could not state any sum. I do remember hearing him say once (but I cannot recall the date) "that all the money that he would get from the sale of the pictures until the end of the year would go to the Spanish relief." If you want further information on that subject, address yourself to Don Juan Larrea, Cuadernos Americanos, Avenida Republica de Guatemala, Mexico, D.F., who I remember acted as intermediary between Picasso and the Spanish Government Relief Organizations.

With best regards,

Cordially,


J. L. Sert

JLS:EM

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JOSÉ LUIS SERT

September 12, 1945

33 WEST 42ND STREET, NEW YORK 18, N. Y. LUNACHE 3-4583

August 10, 1945

Mr. Alfred H. Barr, Jr.

Dear Mr. Sert:

Forgive me for not writing to thank you for your letter of August 10th. I have just got back from my vacation.

Dear Mr. Barr:

It surprises me to learn that the Guernica was not finished until the end of July. The series of photographs by Dora Maar in conjunction with dated sketches suggests that Picasso could scarcely have worked on the canvas much after the 10th of June, but this is internal evidence only.

I am glad to have the final correction for the spelling of Carrer de Avinyo.

In conjunction with the Guernica, may I ask you if you can give me some idea of what Picasso's contribution to the Republican Government was outside of his art and lighting. I have heard that he gave as much as three or four million francs, that he bought several ambulances and one or two fighter planes for the Republican Army. However, that is the subject of so much mythology that I would appreciate your own recollection even though it is not exact.

My best to Mrs. Sert.

With best regards,

Cordially,

Mr. Jose Luis Sert
33 West 42nd Street
New York 18, New York
AHB:hn

Sincerely yours,

J. L. Sert

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not answered

JOSÉ LUIS SERT

33 WEST 42ND STREET, NEW YORK 18, N. Y. LONGACRE 5 - 4582

August 10, 1945

Mr. Alfred H. Barr, Jr.
Director of Research in Painting
and Sculpture
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

I received your letter of August 5th and will be very glad to give you any information I can about Picasso.

I do think he began the Guernica studies around May 1st. I remember him showing us a small drawing on blue paper in the Café one evening as his first sketch. I do not exactly recall what date the canvas was finished. It was transported to the Spanish Pavilion in the beginning of July and I know Picasso said, "You better take it away from me because otherwise I would still continue working on it and making changes". Picasso was appointed Director of the Prado Museum some time in 1937, I should say towards the beginning of that year. I remember going to visit him together with Aragon, when Aragon talked about this nomination. Picasso never went to Spain to inspect the Prado pictures.

The name of the street that you refer to as Carrer de Aviño should be spelled Avinço, if it is written in Catalan. If in Castilian, it should be written Calle de Aviño.

With best regards.

Sincerely yours,

J. L. Sert
J. L. Sert

JLS:EM

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THE MUSEUM OF MODERN ART

NEW YORK 19

OFFICE OF THE LIBRARIAN

August 3, 1945

Alfred: This is so superb and clear and informative that I have almost nothing to suggest.

p. 138: I think his eroticism might be mentioned; it's so overwhelming a contrivance. Dear Mr. Sert: at this point and people will notice it anyway.

p. 174-75: I have troubled you and Mrs. Sert before about Picasso, just the sleeping so that I hesitate to ask more questions, though I think you alone can answer them. Judging from dated drawings, I have concluded that Picasso started work on the Guernica May 1st, began to paint May 11th, and finished the canvas about June 4th or 5th. Does this conform with your recollection, and can you recall on what date the canvas was transported to the Pavilion and put on view?

p. 181: I think Gertrude Stein in her autobiography may take about Picasso was appointed Director of the Prado, but did he ever actually go to Spain to inspect the pictures? Was he appointed in 1936 or early in 1937? at least as a fact I used to think so.

My best regards to Mrs. Sert.

p. 192-193: I do think the interpretation which you've already marked "omit" might come out as being too much a Sincerely, conjecture.

Couple of notes I came across some long ago: I seem to have thought that Picasso's cheese constructions were very like Belgian Cheese Makers, i.e. that the dots on the faked cheese corresponded to the dots around the nostrils in a mask reproduced in L'Amour de l'Art, no. 9, Nov. 1933, p. 210. Also the mouth seems similar. Haven't seen the plate I was talking about.

Mr. José Luis Sert

15 East 59th Street

New York 22, New York

Esor seems to have contributed to cubism. Here the angles of his sculpture of 1930 and the lines of Lisos (1931) were important points of cubism. (Les Herits de James Esor, p. 24.)

AHB:vn

As leaving P.S. I am entering the name of the street after which the Demoiselles d'Avignon was named as Carrer de Avilho. Do you and Mrs. Sert agree that this is correct? I haven't had time to check, I'd be glad to give it, since we should have it.

Sorry to alarm you; had to rush off. Many thanks for letting me read the Picasso. It's more than good; it's magnificent.

Jim (Soby)

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

OFFICE OF THE LIBRARIAN

Alfred: This is so superb and clear and informative that I have almost nothing to suggest.

p. 169: I think his eroticism might be mentioned; it's so overwhelming a contributing force at this point and people will notice it anyway.

p. 174-75: there used to be much talk in Paris and here that the sleeping women series were done in deliberate rivalry of Matisse's odalisques - more violent in color and form, so as to show up M. who had just had a huge Gallery Georges Petit show, as I remember it. I never knew whether this was Paris or rather Cafe Deux Maggots logic or the truth, but might be interesting to mention.

p. 181: this bronze looks dreamy and romantic as well as classic to me and seems to revive the sentiment of earlier pictures.

pp. 194-95: I think Gertrude Stein in her autobiography talks about Picasso passion for comic strips (especially the Katzenjammer(sp?) Kids) at a very early date - c. 1905-10? Might be worth looking up; the Katzenjammer Kids were so violent compared to other strips of the period; at least as a fan I used to think so.

p. 192-193: I do think the interpretation which you've already marked "omit" might come out as being too much a matter of conjecture.

Couple of notes I came across done long ago: I seem to have thought that Picasso's cheese constructions were very like Belgian Congo masks, i.e. that the dots on the faked cheese corresponded to the dots around the nostrils in a mask reproduced in L'Amour de l'Art, no. 9, Nov. 1933, p. 210. Also the mouths seem similar. Haven't seen the plate I was talking about for years.

Ensor seems to have felt that he contributed to cubism. Says the angles of his Lampiste of 1880 and the lines of Liseur (1881) were important precedents of cubism. (Les Ecrits de James Ensor, p. 24.)

Am leaving the Arp book with your manuscript. It reproduced both the Museum Derains and seems to be an extraordinarily handsome little book in design. If our library hasn't got it (which I haven't had time to check) I'd be glad to give it, since we should have it.

Sorry to miss you; had to rush off. Many thanks for letting me read the Picasso. It's more than good; it's magnificent.

Jim (Soby)

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Sweeney

Dear Alfred,

The Picasso pages are excellent
 - I enjoyed reading them very much.

The suggestions I make are not of any
 importance - but am merely passing them on
 in case any of them might catch your fancy.

Hope you are getting an occasional
 whiff of fresh air and some relaxation.

All best to Marga and to you

He

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Sweeney

Dear Alfred,

While looking through Sam Sol's
Journé de Paris for material on Picasso I came across
 another item to support Picasso's interest in Sany —
 a ^{portrait} sketch of Sany in the issue of February 15 - 1914.
 It might also have an interest as a ^{naturalistic} portrait
 sketch of that date. — ~~though it~~ though you thought
 it is a pretty scant "cazquis"



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THE MUSEUM OF MODERN ART

Date May 3, 1945

To: Mr. Barr

Re: _____

From: Mr. Sweeney

Alfred:

I was talking to Dr. Barnes this afternoon and in the course of the conversation he mentioned that he had purchased his Grecoesque Picasso for \$300 from Leicester Art Galleries in London in 1912. Also that it was one of 30 which Picasso sold to Vollard in 1911 according to Barnes' recollection.

JJS:mc

I wanted to ask your opinion about the Cubist head which we used to look at at Signet and which Mr. Church has now bought and left with the Museum as an extended loan. Keller seems to have dated it 1908, whereas it seems to me more likely 1909. Wheeler calls it a portrait of Fernande but it seems to me to look so unlike the lady as she appears in the portraits of 1906 that I feel a bit uncertain. Have you any opinion on these two questions?

There were drawings of cups in the Barnes pages right around this one which seemed to me a sort of calculated segmentation of the circle, and it is, possibly, worth going into.

I hope you will be able to make out something from Mr. James Johnson Sweeney that is in the 1775 Broadway New York 19, New York

AHB:bk

Cordially,

Libby Tamm in Baum
Libby Tamm in Baum

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

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Sweeney

September 12, 1944

Sept 23, 1944

Taanenbaum

MAGAZINE OF ART

Published by the American Federation of Arts

Editor: [illegible]

35 W. 42nd St. New York 18, N.Y.

Dear Jim:

We're getting out a Fifth Edition of the Picasso catalog. Have you any suggestions to make, additions or corrections, since the Fourth? We shall try to bring the lists up to date.

I have made extensive revisions of the notes on the period 1906-08 as a result of Picasso's Iberian Confessions and your researches. I'd like to show them to you when you come to town.

Dear Mr. [illegible]

Here is

know how

sketch

the Pic

to use

the ver

latera

David

not had

of the

there were

right around

of some sort

circle, and

it is, possibly,

worth going

into.

I hope you

will be able

to make out

something

Mr. James

Johnson

Sweeney

rear that

is

1775

Broadway

New York

19, New York

AHB:bk

Cordially,

Libby Taanenbaum

Libby Taanenbaum

Dr. Albert R. Meyer, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

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MAGAZINE OF ART

Published By The American Federation of Arts

OFFICE OF THE EDITOR

22 E. 60 ST., NEW YORK CITY 22, ELDORADO 5-1050

September 17, 1945

Dear Mr. Barr:

Here is a lamentably rough (I find I don't know how to handle a compass) and undeveloped sketch of the principle that I think governs the Picasso fig.865. Picasso himself seems to use the formula in a very free way - it is the very old and simple one of crossed equilateral triangles in a circle, of the star of David, freemasonry, and the snowflake. I have not had an opportunity yet to try it on any of the cubist paintings, but as I remember it there were drawings of cups in the Zervos pages right around this one which seemed to grow out of some sort of calculated segmentation of the circle, and it is, possibly, worth going into.

I hope you will be able to make out something in these scratches, but I rather fear that is too much to hope for.

Cordially,

Libby Tannenbaum
Libby Tannenbaum

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

March 23, 1946

been lecturing
Believe me
for our ar-

roductions of
if you will
recall, you have
please let us

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Thannhauser

March 23, 1946

Dear Mr. Thannhauser:

I have just returned from Bryn Mawr where I have been lecturing to find your very kind note of March seventeenth. Believe me we were delighted to have the Picasso photographs for our archives.

We would be glad to send you photographs or reproductions of the paintings which you have lent to the Museum if you will let us know which ones since, so far as I can recall, you have photographs of everything you have lent us. Please let us know so that we may be of assistance to you.

What is the Picasso of which you speak?

Kindest regards to Mrs. Thannhauser.

Cordially,

Mr. J. K. Thannhauser
165 East 62nd Street
New York 21, New York

AHB:np

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J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

March 7, 1946.

TELEPHONE
REGENT 4-2890

Mr. Alfred H. Barr
Director of Research in
Painting and Sculpture
Museum of Modern Art
11 West 53rd St.
N.Y.C. 19.

Dear Mr. Barr :

Thank you for your letter. I will be glad to leave with you, as desired, all those photographs which are not already in the collection. For reproductions or publications my consent would of course be necessary before such publishing is being done.

I would appreciate if I might obtain some reproductions of those paintings etc. which I had lent to the Museum formerly and which were photographed while over there , - if this can be done by somebody in the Museum without bothering you.

By the way, I have got a Picasso, which might be of interest for the Museum.

Reciprocating your kind wishes for you and for Mrs. Barr, and hoping to see you soon again,

I am,

Sincerely,

John K. Thannhauser

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Thannhauser

February 23, 1946

Dear Mr. Thannhauser:

Many thanks for sending photographs of the Picassos. Unfortunately they have come too late for possible inclusion in the book which is already in page proof. However I appreciate your good intentions.

I wish very much that ^{we} you could keep such of these photographs as are not already in our collection. We are trying to assemble as complete as possible a series of Picasso photographs and have already many hundreds. Your group is particularly important because it includes a good many works not published.

Would you feel you cannot let us keep these photographs, perhaps you would let us know the price.

I might add that they would always be available to you after they had become a part of the Museum's reference files.

With very kindest wishes to Mrs. Thannhauser.

Sincerely yours,

Mr. J. K. Thannhauser
165 East Sixty-second Street
New York 21, New York

AHB:np

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September 18, 1944

Dear Mr. Thannhauser:

Many thanks for your most interesting letter of the 16. You have some really valuable data about which I would like to ask one or two questions.

1. Could you give me the exact title of the catalog of your Picasso exhibition of 1913 for which you wrote the introduction. Also the number of pages.

2. What was the name of the Museum in Preg to which you sent the exhibition in 1913? Or was it the M'anes Society.

3. Were the exhibitions which you held in 1909 and 1911 in Munich one-man shows or group shows in which Picasso was merely one exhibitor?

I am sorry to trouble you, but these early exhibitions are particularly interesting.

Sincerely,

Mr. Justin K. Thannhauser
165 East 68 Street
New York 21, N. Y.

AHB:mc

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J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

2/16/1946.

TELEPHONE
REGENT 4-2890

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

Dear Mr. Barr :

WITH SAME MAIL

~~Enclosed~~ you find some of the photographs,
which you liked to get in connection with your book.
I had to wait rather long time, till they were ready.
If you need other ones, please let me know.

I hope to see you soon again.

With best wishes for a successful completion
of your book,

Sincerely,

J. K. Thannhauser

P.S. It would be appreciated, if you would let return the
photographs later on, as far as you may not need them
any more after use.

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Thannhauser

J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

9/20/1944.

TELEPHONE
REGENT 4-2890

Mr. Alfred H. Barr
Advisory Director
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Barr :

The booklet with the Catalogue of the big Picasso Show was entitled " Ausstellung Pablo Picasso, Moderne Galerie, Thannhauser, Muenchen", (Februar 1913,) containing 36 pages and white cover with gold engraved name on it. I will be glad to show it to you occasionally.

About the name in Prag, I do not think it was the Manes Society but a Museum. I think I should be able to tell you the exact name later on if we might either get back all our material about those things or get in touch with Prag. I remember that Dr. Vincenz Kramar, whom you might have known, was so excited about our Exhibition when he saw it that he did everything in his power to get the exhibition to Prag, and succeeded.

The former exhibitions : one man shows, though to a smaller degree.-

Besides he figured already at that time and of course always later on, almost in every group show we arranged in all of our European Galleries; for instance in our Berlin Exhibition at 1927 with 14 works, etcetera.

Sincerely,

J. K. Thannhauser

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Thannhauser

J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

9/16/1944.

TELEPHONE
REGENT 4-2890

9/18

Mr. Alfred H. Barr
Advising Director
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Barr :

I looked through your questions about Picasso. I myself have had no special exhibition since 1939, but often before, especially in 1922 and 1937. I arranged a large Picasso Exhibition - the first one in South America - in 1934 in Buenos Aires. (Museum .)

The Special Exhibition which we assembled and showed in Munich in 1913, was held already in January and February 1913, and before the other ones mentioned in your catalogue, i.e. Berlin and Cologne. These cities got the Exhibition from us, so that should be changed chronologically, - the Exhibition went from Munich, first to Prague, (Museum), then to Berlin and Cologne in 1913. It may interest you that this was the first really comprehensive show of the artist, who was then 31 years old, containing practically all the important works he had produced until then, 76 paintings and 38 water colors and drawings. I wrote the preface to the booklet which appeared at the occasion of this Exhibition and which contained 12 reproductions and a catalogue with the dates of his works. As this booklet is exhausted since almost 30 years, you will not have a copy, but I can show you one occasionally which I was able to save. Excuse my getting so detailed but this brings back so many happy memories of my old friendship with the artist, and also many other ones about the ugly fights which were necessary and usual from the start for decades. I see that in your page of Exhibitions there is no mention of our first exhibitions of Picasso in the " Moderne Galerie Thannhauser " in Munich in 1909 and 1911, so may be you can correct also that. -

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J. K. THANNHAUSER

165 EAST 62ND STREET
NEW YORK 21

TELEPHONE
REGENT 4-2890

II-

I did not sell paintings of picasso to Museums
in this country since 1939.-

Sincerely,

Justin K. Thannhauser

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August 10th, 1944.

Mr. Alfred H. Barr
Director
The Museum of Modern Art
11 West 53rd Str.
New York 19, N.Y.

Dear Mr. Barr :

Thank you for your letter, which I received here. If I can be of any help, I will of course do it with the greatest of pleasure.

I suppose it will be sufficient if I look through the catalogue which I have not at hand here, when I will be back in New York, and give you then the eventual informations.

Hoping you have a good summer,

With our best wishes,

Sincerely,

J. K. Tharmhauser

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August 3, 1944

Dear Mr. Thannhauser:

We are getting out a Fifth Edition of the Picasso catalog and want to bring it up to date. May we have your help? We'd like to know what paintings have been acquired by museums in this country since 1939. (Those acquired before are listed in the catalog, pages 194-196.)

Can you make any corrections or revisions of the owners of works listed in the catalog? Could you give us the exact date of any Picasso exhibition that you have had since 1939?

One of our librarians will write you later asking if you can add to the bibliography, particularly any publications you may have issued.

I hope this request won't cause you too much trouble. We would appreciate your help.

Sincerely,

Mr. Justin Thannhauser
165 East 62 Street
New York 21, N. Y.

AHB:bk

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Thannbauer
~~1913~~
 1 Ark for libling on 1913
 exhibit
 2 What Museum in Prague, 1913
 or was it Mainz?
 3 1909 - one man about?
 1911 - " " " ?

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THE MUSEUM OF MODERN ART

Date July 3, 1945

To: Mr. Wheeler

Re: Picasso Report

From: Mr. Barr

Dear Monroe:

May I confirm my phone call of yesterday. Two or three days ago I was able to clear up work which had accumulated during the long pull on the Museum Collection, so that I have already begun a drive to finish the Picasso book in July, putting it in Frances Pernas' hands at the end of the month. I shall then be able to read proof she can send me during the month of August.

As I said, the book will really be much more than a revision. My guess is that 90% of my text will be new. This will require more pages, although most of it can be fitted in among the plates. Indeed, the text is designed to accompany the plates very closely. I shall need more plates, both to fill in for gaps in the older period, and also to bring the survey down to 1945.

While the book will, of course, not approach the completeness and scale of the Zervos catalog resume, I believe that it will be the most careful and precise review of Picasso's art so far attempted. I am keeping fairly close to the pictures, and for the most part avoiding speculation and anecdote, except when they help to throw light on the works themselves.

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THE MUSEUM OF MODERN ART

Date June 29, 1945

To: MR. BARR

Re: Picasso Reprint

From: Mr. Wheeler

Dear Alfred:

Now that the collection show is installed I wonder if you will have time to complete the revisions for the new edition of the Picasso book. We desperately need this book on our list and I hope we can have it ready for the autumn. Frances Pernas will be back the end of July and we would like to push it through as soon as possible thereafter.

Curt Valentin, 32 East 57 Street, New York 22

AHB:bkc

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THE MUSEUM OF MODERN ART

Date July 31, 1944

To: Mrs. Simmons
Miss Muller
From: Mr. Barr

Re: Picasso Catalog
Fifth Edition

Dear Mrs. Simmons:

Mr. Wheeler says that we will be able to get out a Fifth Edition of the Picasso catalog. Would you be able to bring the bibliography up to date? After you have made a preliminary list I would suggest that you send copies to the following, and possible additions:

Mrs. Meric Gallery, 142 East 30 Street, New York
Sidney Janis, 1 West 55 Street, New York
James Johnson Sweeney, 120 East End Avenue, New York 21
Paul Rosenberg, 16 East 57 Street, New York 22
Pierre Loeb, Calle B #464, Vedado, Havana, Cuba
Daniel C. Rich, Art Institute of Chicago
John McAndrew, Liverpool 88, Mexico, D. F.
Curt Valentin, 32 East 57 Street, New York 22

AHB:bk

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THE MUSEUM OF MODERN ART

Date July 25, 1944

To: Mr. Barr

Re: Reprinting Picasso book

From: Mr. Wheeler

Dear Alfred:

The Picasso: Forty Years of His Art is out of print and since it has been so continuously in demand, I think we should reprint it. Here is a copy of the book in which we shall be glad to have you mark whatever changes you desire. In reprinting we will add two additional pages so you can have two new pages of plates.

Wheeler

out in the First Edition - though the layout never seemed very happy to me.

Page 23, and following, I will make a few corrections in the running text. There will also be corrections in the captions, particularly changes of ownership.

Page 191, I am asking Mr. Amberg if he has any changes to make in the ballet list.

Pages 192, 193, Will you please add titles to the book list.

Pages 194, 196, I shall try to collect additions to the museum lists.

Page 198, I will bring the residence list up to date.

Page 199, The showings of the exhibition of which this is a catalog will be listed on page 8 and other indicated exhibitions we shall add if necessary, beginning the list on page 198.

Bibliography, Mrs. Simmons says that she can tackle this. I have suggested to her that after she makes a preliminary list, she send out copies to Rosenberg, Janis, Sweeney, Gallery, Rich and Loeb. The bibliography will be quite a job. As you suggested, it can run over to page 208.

AHB:bk

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THE MUSEUM OF MODERN ART

Date July 31, 1944

To: Mr. Wheeler

Re: 5th edition of

From: Mr. Barr

Picasso Catalog

Here are suggestions for changes and additions in the Fifth Edition of the Picasso catalog:

Pages 7 and 8, Drop lenders list entirely and add a brief account of the tour of the exhibition during the succeeding years. This should include the cities, museums, exact dates of exhibition and perhaps number of items. I shall ask Elodie to prepare this.

As I said to you I thought of getting the recent photograph of Picasso from Frank Crowninshield, but I think you are right in feeling that the mask is too sad and since we can't illustrate paintings done recently, it's scarcely appropriate.

Page 21, Drop "NOTES". The material will be kept and run on page 8. After minor corrections this page could return more or less to its layout in the First Edition - though the layout never seemed very happy to me.

Page 23, and following, I will make a few corrections in the running text. There will also be corrections in the captions, particularly changes of ownership.

Page 191, I am asking Mr. Amberg if he has any changes to make in the ballet list.

Pages 192, 193, Will you please add titles to the book list.

Pages 194, 196, I shall try to collect additions to the museum lists.

Page 198, I will bring the residence list up to date.

Page 199, The showings of the exhibition of which this is a catalog will be listed on page 8 and other indicated exhibitions we shall add if necessary, beginning the list on page 198.

Bibliography, Mrs. Simmons says that she can tackle this. I have suggested to her that after she makes a preliminary list, she send out copies to Rosenberg, Janis, Sweeney, Gallery, Rich and Loeb. The bibliography will be quite a job. As you suggested, it can run over to page 208.

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Zervos

April 9, 1945

Dear Zervos:

Mails are very slow so that I fear my letter will not reach you for many weeks. I want you to know, however, even though belatedly how astonished and delighted we were to have the two new volumes of the Picasso catalog. I had, of course, seen plates of Volume II, Part 1 which Mary Gallery had brought with her in 1940, but I had no idea that you would be able to ahead with the large Volume II, Part 2. It must have been exceedingly difficult.

I want particularly to congratulate you on discovering and publishing the large amount of unpublished material in Volume II, Part 2. We are of course especially interested in the series of drawings and studies for Les Femmes d'Alger.

We find it exceedingly difficult to communicate with Picasso, but I hope that in some way we may be able to secure some of these studies for the Museum.

There are several historic problems about which I need your help. Perhaps you could ask Picasso about these problems:

1. You list in Volume I the following works as having been done in Gósol in 1905: 316, 317, 318, 319, 320, 321, 324, 325, 326, 327, 338, 346. It is my understanding that Picasso was not in Gósol in 1905 but spent some weeks there in the summer of 1906.
2. Is it not true that La Coiffeuse, No. 313, was done in Gósol in 1906? This now belongs to our Museum.
3. Was not No. 384, Les Paysans, Barnes Collection, painted at the end of 1906 after Picasso had seen articles on El Greco in the October issue of Les Arts or perhaps Miguel Utrillo's monograph on El Greco published in Barcelona. Would you ask him this question? This important painting seems to me so radically advanced in style that I cannot believe that it was painted in 1905.

Would you also ask Picasso if the study for Les Paysans, No. 311, is a blind beggar or flower seller and his daughter? Did he invent this subject or did he see it in Spain or in Paris?

4. Would you ask Picasso if the faces of the two right-hand figures in the Femmes d'Alger were painted after he saw Negro masks. They seem so different in style and so unrelated to Iberian sculpture.

Of course I was very glad indeed that our catalog of 1939 was the occasion for Picasso's statement about Iberian sculpture. For a long time I have felt uneasy about the Negro influence. Upon the three left-hand figures of

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2.

the Demoiselles which seem to me archaic, European in character rather than African, you did a great service to art history in getting Picasso to clear up this problem about which he had been unfortunately silent for so many years. Sweeney has written an article amply corroborating Picasso's statement.

I had not meant to burden you with those detailed matters in this letter. My main purpose in writing is to congratulate you enthusiastically on your achievement in publishing the Cubist Volume of your great catalog resume.

Will you not give my very warmest regards to Picasso and to our other friends.

Sincerely,

Alfred H. Barr, Jr.
Director of Research in
Painting and Sculpture

M. Christian Zervox
14 rue du Dragon
Paris, France

AHB:bk

P. S. I am sending this letter through the courtesy of the French Embassy since it concerns French art history.

M. Pierre Gaudet, the Cultural Attache, says that you can reply very quickly if you will address your letter c/o Direction Generale des Relations Culturelles, Ministere des Affaires Etrangeres, Paris. Mention in your letter that the French Embassy here has recommended this procedure.

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Le 28 mars 1945

Cher Monsieur Barr,

Je viens de lire les notes que vous avez publiées sur Picasso-Résistant dans le Bulletin du Musée. Pour l'avouer de Picasso ne mettez pas ces notes dans un ouvrage sur cet artiste. Tout ce qu'on a raconté c'est du mauvais journalisme et pour la plupart faux. Les anecdotes sont fausses, la participation de Picasso à la Résistance est fautive. Picasso tout simplement a conservé sa dignité pendant l'occupation, comme des millions de gens l'ont fait ici. Mais il ne s'est jamais mêlé de Résistance. Tous ceux que son travail en lui-même c'est la plus grande résistance, non pas seulement contre un ennemi mais contre les cen-

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taines de millions d'imbéciles prétextueux.
La seule vérité est que sur la demande
expresse de l'ambassadeur de France
en France, les Allemands lui ont fait
savoir qu'ils ne pouvaient l'autoriser à
exposer.

Vous ne pouvez vous imaginer la colère de
Picasso quand on traite les jeunes gens
qu'il a dessinés en Août dernier ^{de}
jeunes F.F.). Peut-être tout cela peut
plaire au grand public des journaux
mais il n'est pas digne d'être introduit
dans un ouvrage sérieux sur Picasso.

Toutes ces histoires des résistants seront
vite oubliées et paraîtront ridicules dans
quelque temps. Ne vous laissez pas influencer
par des héroïsmes inexistant. Il y a eu des
héros en France mais ceux-là on bien ils ont
payé de leur vie, on bien ils ~~se~~ demandent
qu'on fasse la silence sur leurs actions.

Quant aux peintres qui se sont retirés
à la campagne, ce sont précisément

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eux qui ont fait le meilleur travail. Malheureusement leur héroïsme ~~est~~ bien au dessus de la réalité de leur œuvre. En tout cas la campagne était avant tout l'endroit où bien des actions sublimes eurent lieu. J'ai vécu à la campagne, dans les forêts, parmi des hommes merveilleux et que je n'oublierai jamais, des hommes d'un dévouement inimaginable et qui savaient rester modestes contrairement aux gens de lettres et aux journalistes.

J'ai voulu de vous écrire tout cela mais je vous demande sincèrement à vous, comme à tous les Américains cultivés, une profonde compréhension de la France, de toute la France, une appréciation juste des hommes qui donneront sans doute les éléments constructifs du pays.

Ma femme et moi vous envoyons ainsi qu'à Mme Barr et à l'enfant puîné être à présent bien grand nos très cordiales amitiés.

Henri James

Miss. - ms. du
tableau de la
page 62 du

Catal. Picasso de l'exposition

Mexique, il est archi faux et
n'est qu'une très mauvaise copie de celui reproduit dans la Catalogue.

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July 17, 1945

Dear M. Zervos:

I am very much indebted to you for your two recent letters - one of July 7th which arrived two days ago, the other of March 28th which arrived only this morning.

I greatly appreciate your words of caution about the journalistic reports of Picasso and the resistance movement. I still do not entirely understand the situation, for although some of the anecdotes may be false, it seems to me that beyond question Picasso has been greatly admired and praised as a resistance hero by such men as Aragon and Eluard. The stories about his studio having been used for meetings of resistance intellectuals impressed me as authentic, though perhaps I have been misled.

I am glad to hear a denial of the portraits of "resistance boys." This did not seem to me convincing.

In any case, I shall weigh my words carefully in discussing Picasso's part in the resistance. It is most kind of you to have written me.

Turning to your letter of July 7th, I appreciate how busy Picasso is, and how difficult it is to secure accurate information from him even when he is not busy.

Perhaps, as in the case of "Les Demoiselles d'Avignon," I shall have to publish certain errors and speculations so that Picasso may be aroused to deny or clarify. It is indeed harder to discover the truth about Picasso's early work than about the work of Manet, Poussin or Velasquez.

Now I must tell you again how overwhelmed I am by admiration for your own work, for the two magnificent volumes of the Picasso catalog and for the last issue of Cahiers d'Art. We have so long been starved for news of Paris.

In the amplification of my catalog "Picasso: Forty Years of His Art" I would like to reproduce a few works published by you in your catalog resume or in Cahiers d'Art. I hope I may have your permission with the understanding that I will give full credit accompanying each illustration. I have a great many photographs, even of recent work, but in some cases pictures which you reproduce are of special importance.

I am glad to have greetings from Madame Zervos. Mrs. Barr and I send you our most cordial wishes and every hope that you may progress with the fourth volume of your catalog in spite of Picasso's pre-occupation.

Sincerely,

M. Christian Zervos
14 rue du Dragon
Paris, France
AHB:VA

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Paris le 7 Juillet 1945

Cher Monsieur Barr,

Excusez-moi de n'avoir répondu plus tôt à votre lettre avec le questionnaire pour Picasso. Malheureusement celui-ci est devenu depuis quelques semaines d'un abord absolument impossible. Chaque fois que je suis allé le voir, il m'a été impossible de lui parler deux minutes seul à seul; il est entouré d'un tas de gens qui sortent je ne sais pas d'où, reçoit des coups de téléphone de ses banques, de ses avocats, etc. L'atelier est devenu un enfer que je fuis, de peur que la vie de l'homme n'influe ~~sur~~ sur moi du point de vue critique. Il est mille fois plus compliqué, plus gâté par les amis, plus capricieux que lorsque vous l'avez connu. Vous voyez par là combien il est facile d'avoir des entretiens avec lui. Même pour le quatrième volume du Catalogue je ne peux avoir le moindre renseignement. Finalement je lui ai dit que lorsqu'il avait envi de ~~débat~~ débâter avec moi sur ce livre il n'avait qu'à venir chez moi.

Je suis navré de n'avoir pu vous donner les renseignements demandés. Si vous y tenez beaucoup essayez d'écrire une lettre à son ami et secrétaire M. Sabartes et demandez-lui de poser vos questions à Picasso et de vous répondre. Peut-être qu'il vous répondra, mais je ne le crois pas, car Matisse qui est de passage à Paris, m'a dit qu'il n'a jamais répondu à ses nombreuses lettres. C'est une attitude qu'il a prise dernièrement de ne plus répondre à personne.

Bien cordialement vôtre

Jaime Sabartes

adresse: Jaime Sabartes
chez Picasso, 8 rue des Grands Augustins
Paris 6e

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July 3 45
 Cyberron to Callery

(give Burt - enclous
 letter) "Il y a quelque chose
 qui ne va plus avec Picasso;
 on dirait que la gloire
 et la folie des grandeurs
 lui ont tourné la tête.
 Naturellement il faut - "
 not to tell anyone."

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(in Picasso) May 27

1945

Zervantes Gallery

Aujourd'hui Yvonne a fait
la connaissance de sa femme
et de sa fille. La femme
n'est pas du tout de notre
milieu, c'est une femme
très gaie, très simple, tout
attachée à sa fille qui est
charmante.

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Zervos

THE MUSEUM OF MODERN ART

Date May 21, 1945

To: Mr. Barr

Re: Book on Guernica

From: Mrs. Catlin

Alfred,

Mr. Sweeney has asked me to copy certain parts from Zervos' letter to Curt Valentin:

"Dans votre lettre vous me faites savoir avoir demandé à M. Kahnweiler l'autorisation de Picasso pour publier un livre sur Guernica. Vous savez peut-être que Picasso m'a donné par amitié le droit de photographier toute son oeuvre au fur et à mesure qu'elle voit le jour. Deux fois par mois je fais photographier peintures et dessins réalisés pendant ce laps de temps.

"Je consentirais donc que vous fassiez un tel livre à condition 1) que le livre soit digne de l'oeuvre de Picasso, qu'il n'y ait pas de textes fantaisistes et anecdotiques 2) que toute la documentation vous soit fournie par les "Cahiers d'Art" y compris des dessins que vous ne connaissez pas afin que ce livre soit absolument complet 3) que vous mentionniez sur la couverture "Editions Curt Valentin, New York" ou autre titre "et Cahiers d'Art Paris," car vous n'ignorez pas que nous avons consacré un numéro de "Cahiers d'Art" à cette oeuvre de Picasso 4) que vous nous versiez 20% du prix fort de chaque exemplaire pour les droits de photographies, textes, etc. Aux textes publiés par nous je pourrais en ajouter d'autres très intéressants.....Il faudrait même à la fin ajouter les gravures intitulées "Songe et mensonge de France" qui complètent Guernica."

Unimi

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"Parlant de sa toile 'Guernica', j'évoquai la signification du taureau, du cheval, des mains avec leurs lignes de vie, etc, et l'origine des symboles dans la mythologie espagnole. Picasso approuvait de la tête 'Oui, dit-il, le taureau représente la brutalité, le cheval est le peuple. . .

"'C'est drôle, continua-t-il, de voir les gens mettre dans la peinture des choses qu'on n'y a pas mises. Ils brodent sur le sujet. Mais cela ne fait rien, parce j'ai usé là de symbolisme, mais pas dans les autres'. . .

"'Mon oeuvre n'est pas symbolique', répondit-il. 'Mon Guernica est la seule qui soit symbolique. Dans ce cas, il s'agit d'une allégorie, c'est pourquoi j'ai pris le taureau, le cheval, etc. Cette peinture est l'expression précise et la solution d'un problème, d'où mon utilisation du symbolisme. . .'

"'. . . 'Il n'y a pas d'intention voulue de propagande dans ma peinture' . . .

"' Sauf dans Guernica? ' suggerei-je.

"'Oui, sauf dans Guernica. Il y a là un appel voulu au peuple, un sens délibérément propagandiste".

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THE MUSEUM OF MODERN ART
11 WEST 53RD STREET, NEW YORK
TELEPHONE: CIRCLE 5-6800

The Museum of Modern Art, 11 West 53 Street, announces that
the last picture that will be hung in the large exhibition at
the Museum has just arrived from Buenos Aires on account
of the war—and can now be seen with other late arrivals. The picture

5, rue Christine
Paris VI

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My dear Mr. Barr.

It is with our friend Virgil Thomson's encouragement
that I am writing to you apropos of the transfer of the portrait
of Gertrude Stein by Picasso from the Metropolitan Museum to
the Museum of Modern Art. In spite of Gertrude Stein's liking
for you - she often spoke to me with pleasure of her brief
meeting with Mrs. Barr and you - and her respect for your work
she was never interested in the Museum of Modern Art. She
made a deliberate choice between the two museums and chose
the Metropolitan. Unfortunately her lawyer neglected to
attach any condition to the bequest so that it now possible (sic)
to disregard the intentions of the donor. You will under-
stand how deeply it pains me to see Gertrude Stein's wishes
so disregarded - so miscarried. Surely it is important to
make every effort immediately to prevent this from happening.
Knowing your influence it is my hope that you will use it to
see that the picture does not leave the Metropolitan Museum.

Pray pardon this intrusion but I am in great distress.

With a very kind remembrance

Cordially,

signed Alice Toklas

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Picasso

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

FOR RELEASE MONDAY, DECEMBER 18, 1939.

TELEPHONE: CIRCLE 5-8900

The Museum of Modern Art, 11 West 53 Street, announces that the last picture that will be hung in the large PICASSO Exhibition at the Museum has just arrived from Buenos Aires--a month late on account of the war--and can now be seen with other late arrivals. The picture arriving from Buenos Aires is one version of The Three Musicians and is an anonymous loan. The other version of The Three Musicians, owned by the Museum of Living Art, New York University, has been in the PICASSO Exhibition since it opened. These two paintings are among Picasso's masterpieces.

The other recent arrivals came from France on a freighter after having been left on the dock by the overcrowded passenger steamship on which they were scheduled to come. Among these are: GIRL READING, oil, 1934 (lent by Peter Watson); WOMAN IRONING, oil, Paris, 1904 (lent by J. Thannhauser); SELF PORTRAIT, conte crayon, Madrid, 1900 (lent by J. Thannhauser); BULL RING, pastel, 1901 (lent by J. Thannhauser); STREET URCHINS, color crayon, 1903 (lent by J. Thannhauser); and two color crayons lent by Mrs. Meric Gallery.

The PICASSO Exhibition will be on view in New York only three weeks longer--through Sunday, January 7, 1940. It will then be packed for shipment to the Art Institute of Chicago, where it will open February 1.

The attendance at the PICASSO Exhibition has exceeded that of the VAN GOGH Exhibition, which previously broke attendance records at the Museum. To date it has passed the 60,000 mark with an average of nearly 2,000 a day.

The Museum's other current exhibitions, the recently opened USEFUL OBJECTS UNDER TEN DOLLARS and CREATIVE GROWTH, Childhood to Maturity by Dahlov Zorach Ipcar will also continue until the close of the PICASSO Exhibition and will then be circulated to museums, galleries and colleges throughout the country.

The motion picture programs current at the Museum until the close of the PICASSO Exhibition are the Documentary Programs given at four o'clock every afternoon and at two and four o'clock on Sunday afternoons; and the children's programs of magic films by Georges Melies, which will be shown every morning, except Sunday, at eleven o'clock.

On January 9, 1940, the Museum will open an exhibition of approximately one hundred oils and watercolors and a few sculptures produced by WPA artists throughout the country in the four years since the inauguration of the Federal Art Project in August 1935.