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Dayton, Conn.  
Dec. 28, 1944

[? Mrs. Peter Blume]  
(Blume)

(per RR  
12/83)

Dear Alfred

Just before Christmas I did a pretty good job of house cleaning and Blank's "Paris letter" must have gone out with left over tissue paper and ribbons. I'm very sorry - it was a good letter and we would have been pleased to have you use it.

Perhaps Blank keeps a journal - at any rate he would be very glad to write a report for you if you care to peruse it further. The address is -

St. Col. Heber Plankenhorn  
805 Duke St. Alexandria, Va.

Looks like this is the year of the big snow. Unless the snow plow comes into our road - the mail men won't be by and the letter won't go out. We are still taking it all.

By now we are on the most familiar terms with juncos, tree sparrows and Downy woodpeckers. They refuse to eat

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any seeds or sweet cakes put out for them - but a dozen Juncos will settle on the one Brussels Sprout plant that sticks up thru the snow and peck at it - Peter just now has saved us from the kitchen for the glasses. His find - an aquatic bird flying along the brook head head and white low the!

We spend hours hunting for the glasses - hunting for the birds and hunting thru the brook - its quite wonderful.

Sometime in January we may come in to town - if so we hope to see you and Marga

Love to you both

Ebie

↑

[Ebie Blume (?)

per RR

12/83]

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[Note: see Picasso: Bulletin 12(3):1945 Jan  
AHB refers to this  
"tomato plant on the window sill"  
RR-]  
12/85

1691

R-5

PICASSO: the tomato plant in Picasso's  
winter which was his favorite model  
last winter. Note view over Paris  
roofs thru window.  
D222-5-120 CAPA LIFE

[22 Sept. 1944 photo]  
M

361278

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Alfred was most anxious to know  
what P. was depicting in his  
paintings. These paintings must be  
1945

These receipts show that he  
wanted to understand in what  
years P. had painted what;

Under 1939. Alfred would have  
seen girl with white hair no 359 in art.

But A left Paris in late July(?)

I went by later & the war

break off Sept 3(?) 1939

cf. Picasso Forky

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Paris Oct 1944

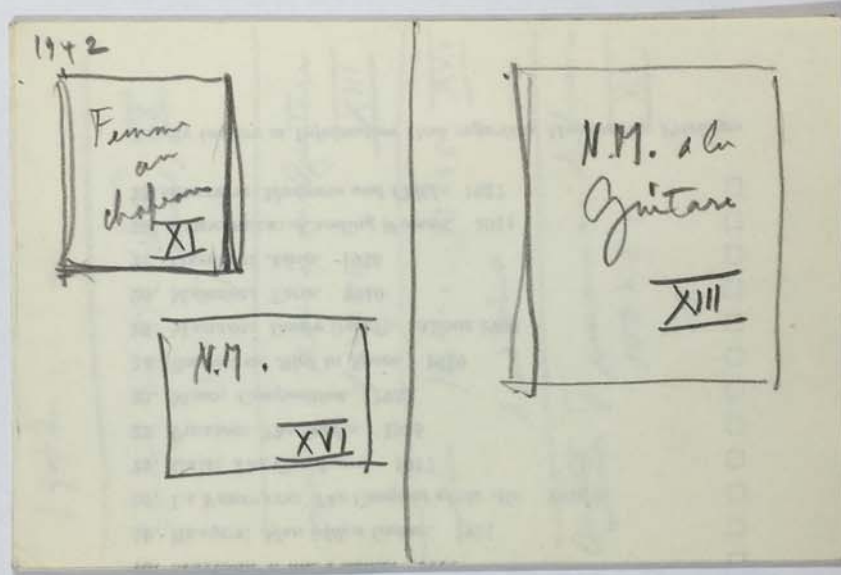
Picasso

Seckler

DRÖITS de Reproduction  
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1942

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— N.M. <sup>cows</sup> (skulls) X  
136 x 97

---

— N.M. à la guitare  
100 x 81 XIII

---

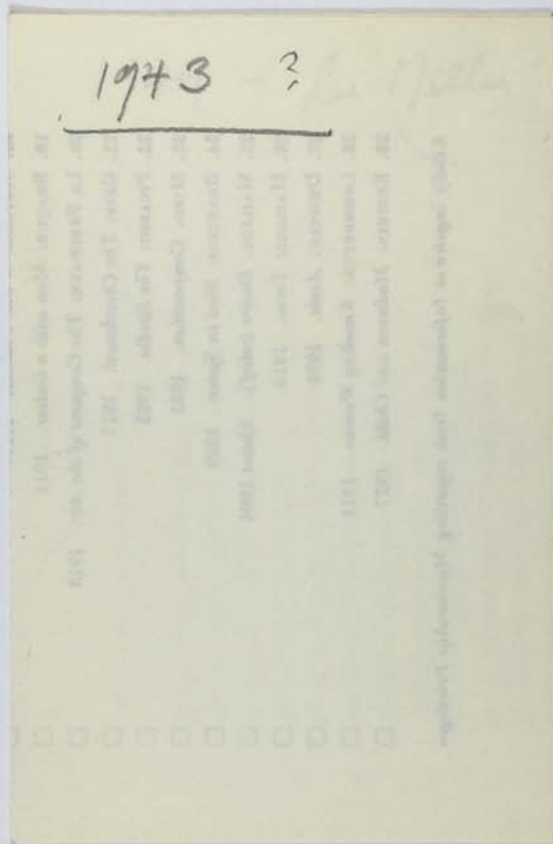
— N.M. 73 x 66 XVI  
dead wind

---

~~August~~ Femme au chevron  
100 x 81 XI

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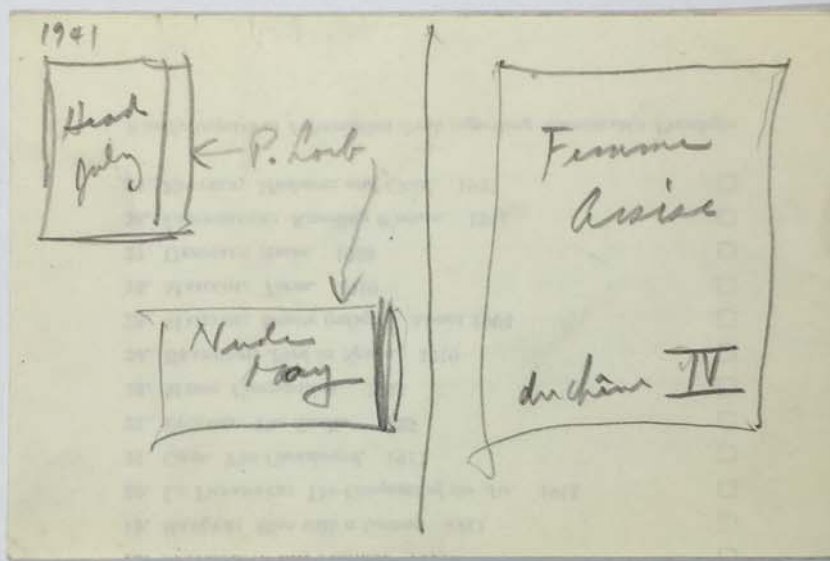
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1944 - Lu Miller

*[Faint, illegible text from the reverse side of the paper is visible through the paper.]*

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1939

Mar. 29 Girl with dark hair  
no 359 in cat.

Oct. 13 Francoise Assise  
du theme no 1  
(grey full length 65x50)

Nov. 30 Girl in  
a hat  
Photo from Rosenberg

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Pierre Lab - was  
calling - phone  
anytime in  
1939, 1940

EX 5-1960

22 E. 60

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*Davis*

Mr. John Groth

February 27, 1945

Dear Mr. Field:

I am sending you a copy of our current bulletin with a drawing and article by John Groth. It was through your courtesy as a friend of Barbara King's that I met Groth. I feel that the Museum owes you a vote of thanks for your most useful service.

Cordially,

Miss Pat Davis  
121 East 52 Street  
New York 22, N.Y.

AHB:mc

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Field

cc: Mr. John Groth

*Picasso Bulletin*

February 27, 1945

February 27, 1945

Dear Mr. Field:

I am sending you a copy of our current bulletin because it contains what we think is an extremely interesting and vivid article on Picasso by John Groth, one of the correspondents of the Chicago Sun. His sketch and article are on pp. 10 and 11, and quotations from a letter which he wrote Philip Barber you will find on pp. 3 and 4.

Groth let us use this material and made the drawing especially for the bulletin. I thought you would like to see what he has done so ably.

Sincerely,

Mr. Marshall Field  
250 Park Avenue  
New York 17, N. Y.

Miss Edith G. Garry  
AHB:mc  
Fine and Life Building  
New York 23, New York

AHB:ck

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Gerry

Picasso Bulletin  
bkc

February 27, 1945

Dear Philippa:

I am sending a copy of our Bulletin which as you see reproduces two of Capa's photographs (with, I trust, proper credit).

I want to thank you and Life for your courtesy to the Museum in letting us reproduce these pictures.

You have really been exceedingly helpful and generous in letting me keep the Picasso sculpture photographs so long. May I have them a bit longer unless you need them since I have begun to work again on the Picasso book, after six weeks of interruption.

Sincerely,

Miss Philippa Gerry  
Life Magazine  
Time and Life Building  
New York 20, New York

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*New Masses*

# NEW MASSES

104 East 9th Street New York 3, N. Y. Circulation 3-5145

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- SAMUEL SILVER
- JOSEPH STAROBIN
- MAY VERGAN

May 11, 1945

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

Dear Miss Shall:

Many thanks for your letter of May 11 and the number of the *New Masses*. This is an extremely interesting symposium. I read every word of it carefully. I am particularly surprised at Rockwell Kent's remark about his grandchild. I believe the first time this hackneyed idea, that a six or seven year old child could paint as well as a master, was used was by Whistler apropos of Cezanne. Heaven knows how many times since then it has been used, but rarely, I think, more fatuously than by Mr. Kent. Picasso is still raging unabated, though I think this last symposium should be enough on this subject for a while.

Sincerely,

Sincerely yours,

*Virginia Shall*  
VIRGINIA SHALL

Miss Virginia Shall  
New Masses  
104 East 9 Street  
New York 3, New York

AHB:bk

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# NEW MASSES

104 East 9th Street • New York 3, N. Y. • GRamercy 3-5146

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JOSEPH STAROBIN  
MAX YERGAN

May 11, 1945

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

Dear Mr. Barr:

I am sending you a copy of our latest issue in which you will find, on page 26, some of the heavy correspondence which came in as a result of the Jerry Seckler article on Picasso. Perhaps this and the Seckler article will give you some idea of what we consider our function to be in the art field.

Thank you very much for the note in the last Museum Bulletin. It might interest you to know that the controversy around Picasso is still raging unabated, though I think this last symposium should be enough on this subject for a while.

Sincerely yours,

*Virginia Shull*

VIRGINIA SHULL

VS:as

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# NEW MASSES

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*New Masses*  
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104 East 9th Street New York 3, N. Y. GRamercy 3-5146  
March 21st, 1945.

3/22  
Mr. Alfred H. Barr, Jr.  
The Museum of Modern Art  
11 West 53rd Street,  
New York 19, N. Y.

Dear Mr. Barr:

I have been meaning, for some time, to drop you a note apropos of the Museum of Modern Art's bulletin of January 1945. I should like to say that I was more than slightly annoyed by the conclusions you drew about New Masses' opinions of Picasso on Page 8. You imply that because we published a statement by Picasso and did not at the same time accompany it by an express criticism of his exhibition in the Liberation Salon, that we did not approve his new paintings.

A political statement is a political statement. A critique of an exhibition is quite another thing. It is only fair to us to wait for comment before you impute judgments on our part. This is a particularly serious matter in the case of Picasso, whose work is by no means widely understood or appreciated, either within highly political circles like ours, or elsewhere. It is intimately connected with the whole problem of extending the range and sensitivity of our cultural life on the part of both artists and lay people. You do not help us in what must be your aim as well as ours when you jump at such conclusions.

I would even go so far as to say I felt you owed it to us as a magazine which has a long and honorable history in the cultural field to publish this explanation of our point of view in the next Museum of Modern Art bulletin.

Most cordially,

*Virginia Shull*

VIRGINIA SHULL  
Managing Editor

VS:eg

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Seckler

April 6, 1945

February 27, 1945

Dear Mrs. Seckler:

Dear Mrs. Seckler:

I am delighted to have the first page or two of your husband's article on Picasso. It helps fill in his own background which is so important in understanding his remarkable conversation with the artist.

I very much appreciate your trouble in typing it out.

Sincerely,

Mrs. Jerome Seckler  
40 Monroe Street  
New York 2, New York

AHB:bk

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February 27, 1945

Dear Mrs. Seckler:

I am sending you three copies of our bulletin which reproduces the photograph of the Salon d'Automne, which you so kindly send one and with our thanks. His photograph was possibly the most important in the bulletin and made the whole Salon story far more real.

Sincerely, and thanks again,

Mrs. Jerome Seckler  
40 Monroe Street  
New York 2, N. Y.

AHB:mc

P.S. I am now starting work again on the Picasso book and hope that you will permit me to use one or two other photographs when I come to the chapter on Picasso's recent years.

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Stern

3504 Lake Park  
Chicago 15, Ill.

Dear Alfred Stern,

I enjoyed your article in the January 1945 issue of the Museum Bulletin.  
August 6, 1945.

Could you be so kind as to answer certain inquiries?  
Dear Mr. Stern

I am glad to answer your questions insofar as I can.

1) Captain Claflin was correct in reporting that groups of GIs were taken through Picasso's studio on Thursday mornings. However, the studio was so overrun by visitors of all kinds and that because of it some months ago stopped the traffic.

2) I phoned the distinguished French writer to check up on his report that the rioters were young Communists bewildered by Picasso's paintings. He answered that this was just a rumor which he could not confirm. I have also heard the story elsewhere, but believe it to be a false report though with a certain plausibility.

3) I am sending you the two Bulletins you asked for. I would appreciate seeing your publication on Picasso or even a carbon copy if it is not published since your subject is of great interest.

3) Will you please have sent to me a copy of that January issue of the Bulletin. I have been using a library copy-- and also one that contains your postscript to it-- that copy we do not have here in 1945.

Sincerely,

Mr. Arthur Stern  
3504 Lake Park  
Chicago 15, Ill.

Encl. in relation with the political progressives. And every little thing helps. I wonder whether you have any idea how valuable your 1945 article has been to me?

Thank you again

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[n.d. AHB response 8/6/45]

3504 Lake Park  
Chicago 15, Ill.

Dear Alfred Barr,

I enjoyed your article in the January 1945 issue of the Museum Bulletin.

Could you do me the favor of answering certain inquiries?

- 1) You mention Captain Philip W. Claflin, and ~~that~~ he reports that groups of GIs go regularly through Picasso's studio on Thursday mornings. May I write Capt. Claflin for more information. I take it ~~it~~ <sup>he</sup> reported this personally to you or a friend.
- 2) You mention "a very distinguished French writer who had just returned to this country reports that the rioters were actually young Communists. Who was this writer-- may we know? And where could he too be located?
- 3) Will you please have sent to me a copy of that January issue of the Bulletin--I have been using a library copy-- and also one that contains your postscript to it-- that copy we do not have here in Omsk.

Thank you very much-- you see I am doing some writing on Picasso and his relation with the political progressives. And every little thing helps. I wonder whether you have any idea how invaluable your 1939 catalog has been to me?

Thank you again

*Arthur Stern*  
Arthur Stern