Picasso

# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

730 FIFTH AVENUE
NEW YORK CITY

1253 No. 230 Park Ave.,
January 15th, 1932.

Mr. Alfred H. Barr, Jr.,
Director,
Museum of Modern Art,
New York City.

Dear Alfred:

At the meeting of the Committee on Exhibitions on January 13th, it was agreed:

1. That the recommendation of the Junior Advisory Committee in regard to an exhibition of mural paintings should be adopted. This exhibition will be opened about April 15th and continue for a period of four to six weeks.

2. For the exhibition following that of mural paintings there should be arranged an exhibition for the summer to consist of pictures loaned by members of the Museum of Modern Art and its friends.

3. That for the opening exhibition in the fall of 1932, we should have a collection of pictures to represent, ~~all~~ its best examples, ~~of~~ American art during the past fifty years. This exhibition to continue for at least two months.

4. That the Director of the Museum should write to Picasso saying that in the opinion of the officers and trustees of the Museum, it was inadvisable to hold an exhibition of Picasso's pictures during the coming season, and to recommend to Picasso that no exhibition of his works should be held in America for the time being until the present financial crisis had passed.

5. For the exhibition to be held at the beginning of the season in the fall of 1932, the Director was requested to submit a list of artists and pictures for this exhibition, to be passed upon by the committee.

Yours very truly,

Conger Goodyear

President.

Picasso Ex.

Mauny

c/o Morgan
14 Pl. Vendome
Paris

August 1, 1931

Dear M. Mauny,

We have just arrived at Badgastein after a hurried trip through Germany. The day before we left Paris we had luncheon with Dr. Reber who has apprently made great progress with our Picasso exposition. Picasso visited him in Lausanne for four days and they went over his collection choosing what might be exhibited in New York. Picasso seemed entirely converted to the New York exhbition for November 1932. Dr. Reber again said that he did not not think Picasso would cooperate with any dealer's exhibition in Paris next spring. Dr. Reber said that he expected Picasso to visit him again at the end of the summer.

In view of Dr. Reber's statements I think it might be prudent to tater le terrain unoffie cially and simply as the person who first sugges ested the exhibition rather than as our agent and if possible to ascertain Picasso's intentions without in any way giving offense to Dr. Reber.

I know from previous experience that we can depend implicitly on your discretion? If you should consider it preferable to do nothing further should things remain as they are, that also would be satisfactory. I shall of course keep you informed of any important developments.

Picasso
Ex

Mauny

July 20, 1931

Dear M. Mauny,

I write the following memorandum to confirm our conversation of yesterday between you Mr. Goodyear and myself concerning the proposed Picasso exhibition.

In June 1930 while visiting Picasso in his studio with you and Mr. Galatin, at your suggestion, we proposed to Picasso an exhibition of his works to be held in ~~xxxx~~ 1931 preferably in November. At that time M. Picasso was very agreable to the suggestion so that I felt encouraged to ask the cooperation of Dr. G. F. Reber who enthusiastically agreed to assist us.

At the end of Dr. Reber's visit to America, that is in January 1931, there was to my belief a verbal agreement that the exhibition would be held in Novemeber 1931 and that Dr. Reber would proceed with negotiations with Picasso.

On my arrival in Paris early in June I found that Dr. Reber had not proceeded with our negotiations believing that our plans might have changed. Dr. Reber came immediately yo Paris, however, and attempted during the following two weeks to persiade Picasso to agree to the exhibition. After several conversations Picasso refused on the grounds that he wished to ~~xxxxxx~~ carry through to its culmination his present "period" before holding a retrospective exhibition. Picasso's final refusal came about a week after the opening of the Matisse exhibition at the Georges Petit Gallery that is ~~xxxx~~ June 20. The Museum then proceeded to organize a Matisse exhbition. Picasso's refusal according to DR. Reber was a postponement until 1932. Either in the spring or fall. Dr. Reber felt that the fall 1932 would be most advantageous. For the Museum the spring of 1932 was practically impossible since its schedule was comleted for that period and the Matisse exhbition in the preceding November would have made the season far too heavily loaded with the work of the school of Paris.

On June 3rd you very kindly suggested that you might see Picasso, asking him how he felt about an exhibition. On ~~xxxx~~ July 6th you talked with Picasso who seemed willing to ~~xxxxxxxxxxxxxx~~ give full cooperation but seemed intent upon an exhibition in the near future which, you had not realized, was impossible. We discussed the matter the same evening but as Picasso had left for Gisors and you were leaving for Normandy we decided to postpone further conversation until both you and Mr. Goodyear should be in Paris. ~~xxxxxxxxxx~~ You returned to Paris on July 18 and on July ~~20~~ 19, yesterday, you and Mr. Goodyear and myself met.

Meanwhile on Friday July 10th after asking me whether we planned any French exhibitions early in 1932 and receiving a negative answer Mr. Bignou said that he would have a Picasso exhibition in Paris in the spring of 1932 and that Picasso had agreed to this a week previously, apparently before his conversation with you on the 6th. During a telephone conversation with Dr. Reber on July 11th I informed him of Mr. Bignou's statement. Dr. Reber replied that he did not believe that Picasso would hold an exhibition in Paris in the spring of 1932.

At our meeting on the 19th with Mr. Goodyear it was decided to talk the matter over with Picasso as soon as possible but upon making inquiries at Picasso's apartment we found that he had left for the south of France and would not return until late in September. Mr. Goodyear suggested that we telegraph Picasso who was at Cannes for a day but you felt it much better to write him telling him of our desire to see him, in order to explain our situation which is briefly as follows:

> The Museum wishes to hold the Picasso exhibition in November 1932 a time which we believe to be more advantageous to Picasso than the previous spring which I stated above, is practically impossible for the Museum.
>
> The Museum could not , however, proceed with the exhibition in November 1932 if a similar exhibition were held in Paris at the Georges Petit Galleries in the previous spring because the Museum is to hold a Matisse exhibition this Fall after a similar exhibition now chez Georges Petit. The Museum does not wish to follow the Georges Petit Galleries two years in succession, especially as it is generally known among collectors, critics, dealers and museums that the Museum of Modern Art had expected to have a Picasso exhibition this Fall - but which was postponed only after Picasso's insistence.

I am inclosing a brief note to Picasso telling how much Mr. Goodyear and I regret not being able to talk with him directly and asking him to discuss our proposal with you.

With many thanks for your generous assistance which I trust we may be able to repay, I am,

Very sincerely yours

AHB

Picasso Eyh

HOTEL CONTINENTAL - PARIS

Registre du Commerce
Seine N° 66754

# TÉLÉGRAMME

INDICATIONS DE TRANSMISSION

Goodyear

| NATURE DU TÉLÉGRAMME | NUMÉRO | NOMBRE DE MOTS | HEURE DE DÉPOT | MENTIONS DE SERVICE (VOIES, ETC...) A TRANSMETTRE A LA FIN DU PRÉAMBULE |
|---|---|---|---|---|
| | | | | |

PICASSO ABSOLUTELY POSTPONES ~~[illegible]~~ temperamental reasons Reber refuses without Picasso's approval ~~consent~~ Matisse willing ~~immediate decision~~ almost ~~necessary~~ ~~A postponing decision hazardous~~ Dale personally favorable ~~[illegible]~~ believe Matisse ~~better~~ wrong for four deliberations ~~not postponing~~ decision hazardous hope your OK. OK MY responsibility otherwise suggest your important conference tomorrow ~~[illegible]~~ Paris

Nom et adresse de l'expéditeur :

(Ces indications ne sont taxées et transmises que sur la demande expresse de l'expéditeur).

Indications de service. DT.NR. .. = Réponse payée. TG. .... = Télégramme collationné. MP. .. = Remettre en mains propres. OUVERT = Remettre ouvert.

Picasso Eyh

Dans les télégrammes imprimés en caractères romains par l'appareil télégraphique, [illegible] qui figure après le nom du lieu d'origine est un numéro d'ordre, [illegible] taxes, les autres désignent la date et l'heure de dépôt.
Dans le service intérieur et dans les relations avec certains pays étrangers, l'heure de dépôt est indiquée au moyen des chiffres de 0 à 24.

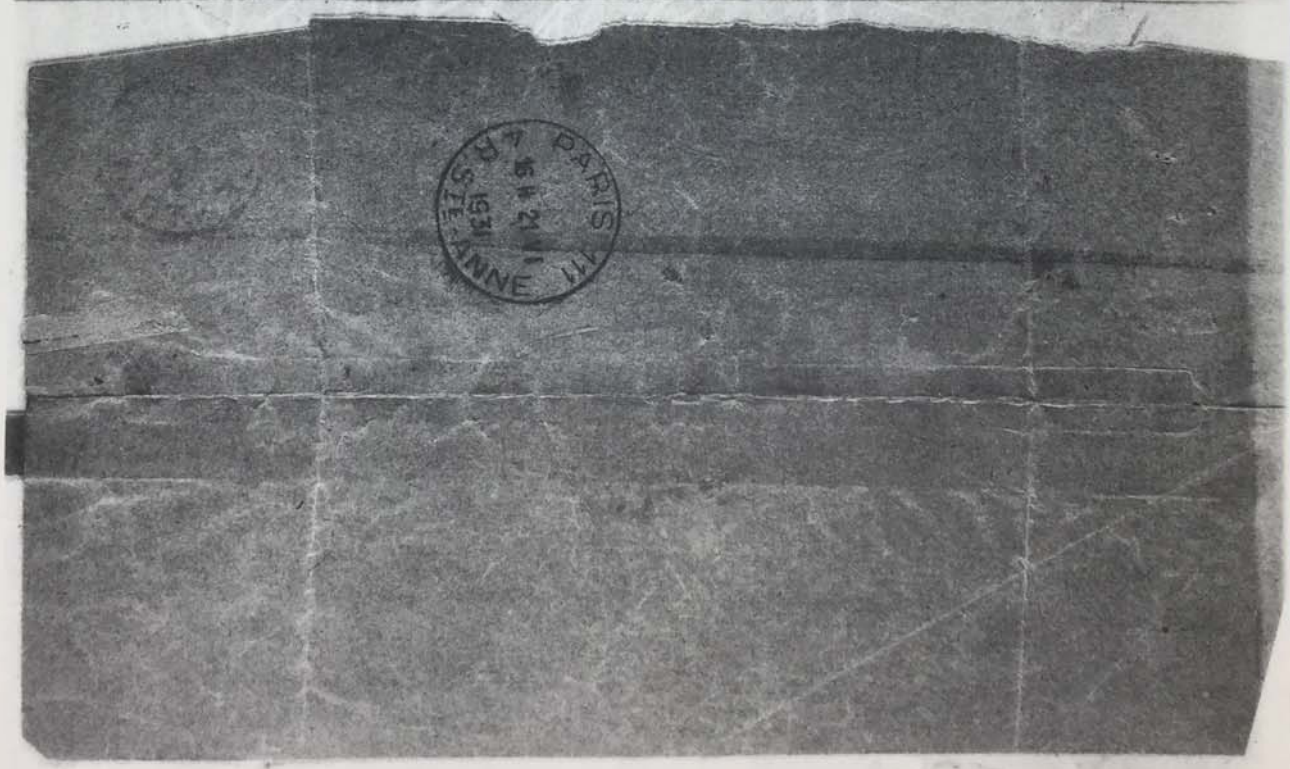
L'État n'est nullement à encourir responsabilité à raison du service de la correspondance privée par voie télégraphique. (Loi du 29 novembre 1850, art. 5.)

| ORIGINE. | NUMÉRO. | NOMBRE DE MOTS. | DATE. | HEURE DE DÉPÔT. | MENTIONS DE SERVICE. |
|---|---|---|---|---|---|
| | | | | | |

RADIO LEVIATHAN NORDDEICHRADIO 5.15 21 1400

PREFER PICASSO PREFER DEFER DECISION MY ARRIVAL LONDON

I. G. N° 701. (A... 0250.—Avril 1930. — 1/2 spécial blanc (Cons 728.)



PICASSO SHOW

Periods:

| | | |
|---|---|---|
| | 1901-05 | Blue |
| | 1906 | Rose |
| *** | 1906-07 | Avignon (Doucet) |
| * | 1907- | Negro (Avignon) |
| * | 1908 | African & Cezanne |
| * | 1909 | Spanish Landscapes |
| ** | 1910-12 | Analytical Cubism |
| *** | 1912-13 | Collage |
| *** | 1914-15 | Cubism |
| | 1915-17 | Rome |
| ** | 1918-21 | Colossal & Later Cubist |
| ** | 1922-25 | Classical Cubism |
| *** | 1926-to date | Surrealism |
| | | Profile |
| | | Dinard |
| | | Bone |
| | | Abstract Construction |

Finest examples of painting and sculpture of all periods with special emphasis on the major periods.

Note: *** Most important periods
** Important
* Less Important
No Asterik - Unimportant

Because Picasso has done many fine very small oils in all periods which are rarely shown, it would be an interesting feature to show in one small room about 50 examples chronologically arranged.

[n.d.]

Picasso

Pic
Ey

le 26 janvier 1932

Cher Monsieur:

Vous vous souvenez peut-être qu'en juin 1930 j'ai eu l'honneur avec MM. A. E. Gallatin et Jacques Maurny d'être recu par vous dans votre atelier. Pendant notre entretien je vous demandai si vous seriez disposé à donner une exposition de vos oeuvres au Musée d'Art Modern de New York dans le printemps ou l'automne de 1931, et vous avez eu la bonté de consentir.

Cette invitation vous fut renouvelée par le moyen de M. le Docteur Reber en Juin 1931 mais à ce temps il ne vous était pas agréable qu'on organizât l'exposition en Novembre 1931 et vous désiriez en différer la date jusqu'à 1932.

Le Président et les Administrateurs du Museum of Modern Art me prient de vous participer avec regret qu'il ne serait guère conseillable et pratique d'organizer cette exposition à New York soit au Musée soit autrepart pendant la crise financière bien plus aiguë depuis l'année dernière.

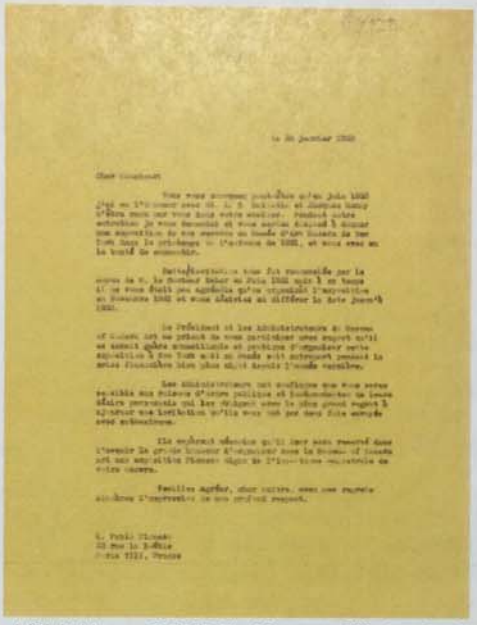
Les Administrateurs ont confiance que vous serez sensible aux raisons d'ordre publique et indépendantes de leurs désirs personnels qui les obligent avec le plus grand regret à ajourner une invitation qu'ils vous ont par deux fois envoyée avec enthusiasme.

Ils espèrent néanmoins qu'il leur sera reservé dans l'avenir la grande honneur d'organizer dans le Museum of Modern Art une exposition Picasso digne de l'importance magistrale de votre oeuvre.

Veuilles agréer, cher Maitre, avec mes regrets sincères l'expression de mon profond respect.

M. Pablo Picasso
23 rue la Boétie
Paris VIII, France

**ARCH.985**
*Friday, May 26, 2017*





| | |
|---|---|
| *Department:* | Archives |
| *Display Title:* | Letter from Alfred H. Barr, Jr. to Pablo Picasso, dated January 26, 1932, concerning postponing The Museum of Modern Art's retrospective of his work |
| *Classification:* | (not assigned) |
| *Author:* | Alfred H. Barr, Jr., American, 1902–1981 |
| *Nationality:* | American /North American /<American> |
| *Date Label:* | 1932 |
| *Medium:* | carbon copy |
| *Dimensions:* | 10 7/8 × 8 3/8" (27.6 × 21.3 cm) |
| *Credit Line:* | Alfred H. Barr, Jr. Papers, XI.J.2. The Museum of Modern Art Archives, New York |

Picasso

Goodyear

# THE MUSEUM OF MODERN ART

A. CONGER GOODYEAR, PRESIDENT

730 FIFTH AVENUE
NEW YORK CITY

1253 No. 230 Park Ave.,
January 15th, 1932.

Mr. Alfred H. Barr, Jr.,
Director,
Museum of Modern Art,
New York City.

Dear Alfred:

At the meeting of the Committee on Exhibitions on January 13th, it was agreed:

1. That the recommendation of the Junior Advisory Committee in regard to an exhibition of mural paintings should be adopted. This exhibition will be opened about April 15th and continue for a period of four to six weeks.

2. For the exhibition following that of mural paintings there should be arranged an exhibition for the summer to consist of pictures loaned by members of the Museum of Modern Art and its friends.

3. That for the opening exhibition in the fall of 1932, we should have a collection of pictures to represent, ~~all~~ its best examples, ~~of~~ American art during the past fifty years. This exhibition to continue for at least two months.

4. That the Director of the Museum should write to Picasso saying that in the opinion of the officers and trustees of the Museum, it was inadvisable to hold an exhibition of Picasso's pictures during the coming season, and to recommend to Picasso that no exhibition of his works should be held in America for the time being until the present financial crisis had passed.

5. For the exhibition to be held at the beginning of the season in the fall of 1932, the Director was requested to submit a list of artists and pictures for this exhibition, to be passed upon by the committee.

Yours very truly,

Conger Goodyear

President.

Pic
Cy

Goodyear

MARINE TRUST BUILDING
BUFFALO, NEW YORK

December 22nd, 1931.

Mr. Alfred H. Barr, Jr.,
Director,
Museum of Modern Art,
New York City.

Dear Alfred:

I have your letter of the 19th in reference to the Picasso Exhibition. I feel about it more or less as you do, that there is not as much objection to having a Picasso Exhibition in Paris as there was when I was there last summer. However, I still think it best to have the first exhibition here.

I will talk this matter over with you when I return to New York next week.

Yours very truly,

Conger Goodyear

President.

Reber

Reber

January
Twenty-ninth
1 9 3 2

Dear Doctor Reber:

The exhibition committee of the Museum has decided that it would be inadvisable to hold an exhibition of Picasso's work during the coming season and have directed me to recommend to Picasso that no exhibition of his work shall be held in America during the next year unless the present financial crisis should pass.

I am enclosing a copy of the letter to Picasso.

The Trustees feel very regretful about this state of affairs.

May I say how grateful we feel to you for your past assistance and that we hope within the next several years we will yet put on a very great Picasso exhibition.

With kindest regards to Mrs. Reber and Miss Reber, and to Miss Fritsch, I am

Very sincerely yours,

Doctor G. F. Reber
Chateau de Béthusy
Lausanne, Switzerland

Goodyear

Pic

December 19, 1931

Dear Mr. Goodyear:

May I bring up once more the question of the Picasso Exhibition at the George Petit Galleries before I prepare a final draft of our letter to him. As the letter stands I have cut out any reference to our objections to an exhibition at a ~~debbarès~~ gallery in Paris ~~before it is~~ previous to ours.

As I recall, you told Mr. Dale over the telephone that you would regard an Exhibition of Picasso at the Georges Petit Galleries this spring as an "unfriendly act" providing of course that we continued to expect a Picasso Exhibition in the fall. He has doubtless informed Bignou of this.

Last June while in Paris I made it very clear to Reber that in postponing the Picasso Exhibition we would expect to have it before a large exhibition at the Georges Petit or any other dealer's in Paris, though we would not object to taking it after a Museum exhibition in Paris.

We have not, however, stated this in so many words to Picasso himself. If in the spring we found that Picasso had consented to a large exhibition at the Georges Petit, we would have no document to show that we had any long-standing objection to this.

It may be that you have changed your mind about this matter of prestige. In view of the success of the Matisse Exhibition I do not feel as strongly as I did that it would be unhappy to have a Picasso Exhibition following one in Paris.

Please let me know how you feel about this since I should like to get the letter off to Picasso. You will of course see the letter since I hope that you will be one of the signers.

Yours sincerely.

Picasso
Ex.
Mauny

July 20, 1931

Dear M. Mauny,

I write the following memorandum to confirm our conversation of yesterday between you Mr. Goodyear and myself concerning the proposed Picasso exhibition.

In June 1930 while visiting Picasso in his studio with you and Mr. Galatin, at your suggestion, we porposed to Picasso an exhibition of his works to be held in ~~1931~~ 1931 preferably in November . At that time M. Picasso was very agreable to the suggestion so that I felt encouraged to ask the cooperation of Dr. G. F. Reber who enthusiastically agreed to assist us.

b At the end of Dr. Reber's visit to America, that is in January 1931, there was to my belief a verbal agreement that the exhibition would be held in Novemeber 1931 and that Dr. Reber would proceed with negotiations with Picasso.

On my arrival in Paris early in June I found that Dr. Reber had not proceeded with our negotiations believing that our plans might have changed. Dr. Reber came immediately yo Paris, however, and attempted during the following two weeks to persiade Picasso to agree to the exhibition. After several conversations Picasso refused on the grounds that he wished to ~~xxxxxx~~ carry through to its culmination his present "period" before holding a retrospective exhibition. Picasso's final refusal came about a week after the opening of the Matisse exhibition at the Georges Petit Gallery that is ~~xxxxx~~ June 20. The Museum then proceeded to organize a Matisse exhbition. Picasso's refusal according to DR. Reber was a postponement until 1932. Either in the spring or fall. Dr. Reber felt that the fall 1932 would be most adxvantageous. For the Museum the spring of 1932 was practically impossible since its schedule was comleted for that period and the Matisse exhbition in the preceding November would have made the season far too heavily loaded with the work of the school of Paris.

On Jux 3rd you very kindly suggested that you might see Picasso, asking him how he felt about an exhibition. On ~~xxxx~~ July 6th you talked with Picasso who seemed willing to ~~xxxxxxxxxxxxxx~~ give full cooperation but seemed intent upon an exhibition in the near future which , you had not realized, was impossible. We discussed the matter the sa me evening but as Picasso had left for Gisors and you were leaving for Normandy we decided to postpone further conversation until both you and Mr. Goodyear should be in Paris. ~~xxxxxxxxx~~ You returned to Paris on July 18 and on July ~~20~~ 19, yesterday, you and Mr. Goodyear and myself met.

Meanwhile on Friday July 10th after asking me whether we planned any French exhibitions early in 1932 and receiving a negative answer Mr. Bignou said that he would have a Picasso exhibition in Paris in the spring of 1932 and that Picasso had agreed to this a week previously, apparently before his conversation with you on the 6th. During a telephone conversation with Dr. Reber on July 11th I informed him of Mr. Bignou's statement. Dr. Reber replied that he did not believe that Picasso would hold an exhibition in Paris in the spring of 1932.

At our meeting on the 19th with Mr. Goodyear it was decided to talk the matter over with Picasso as soon as possible but upon making inquiries at Picasso's apartment we found that he had left for the south of France and would not return until late in September. Mr. Goodyear suggested that we telegraph Picasso who was at Cannes for a day but you felt it much better to write him telling him of our desire to see him, in order to explain our situation which is briefly as follows:

> The Museum wishes to hold the Picasso exhibition in November 1932 a time which we believe to be more advantageous to Picasso than the previous spring which I stated above, is practically impossible for the Museum.
>
> The Museum could not , however, proceed with the exhibition in November 1932 if a similar exhibition were held in Paris at the Georges Petit Galleries in the previous spring because the Museum is to hold a Matisse exhibition this Fall after a similar exhibition now chez Georges Petit. The Museum does not wish to follow the Georges Petit Galleries two years in succession, especially as it is generally known among collectors, critics, dealers and museums that the Museum of Modern Art had expected to have a Picasso exhibition this Fall - but which was postponed only after Picasso's insistence.

I am inclosing a brief note to Picasso telling how much Mr. Goodyear and I regret not being able to talk with him directly and asking him to discuss our proposal with you.

With many thanks for your generous assistance which I trust we may be able to repay, I am,

Very sincerely yours

AHB

Mauny

Pic

March 14, 1932

Dear Monsieur Mauny:

Thank you for your letter. I am extremely sorry that you feel that your part in the Picasso affair was "useless and rather ridiculous." I assure you that it was neither useless nor ridiculous but extremely helpful. It is my great regret that I did not ask your coöperation earlier and secondly that I did not make clear to you that the Matisse exhibition was already assured before you approached Picasso.

I have also heard from James Sweeney who has tried to get in touch with you. I hope by this time that you will have seen each other. I am sure that you will have a good deal in common especially since you both dislike French art dealers so much.

Please accept again my most sincere thanks for your friendliness and help.

Sincerely,

Jacques Mauny

AH

Monsieur Jacques Mauny
29 Blvd. d'Ormesson
Enghien Les Bains (S & O)
Paris, France

29. BOUL^D D'ORMESSON
ENGHIEN-LES-BAINS (S.&O)

Pic.

Feb 26 1932

Dear Mr Barr:

I thank you for your letter of February 18th
After having received your communication from Aug Ist, sent from Badgastein, considering that I had played a useless and rather ridiculous part in connection with this affair I decided to steer clear of it. I have even avoided to see Picasso ever since and I understand that you should be relieved in not having to continue the very unpleasant intrigues of last year. I did everything I could to save you this annoyance which, I am afraid will recur every time you cannot be entirely free from the influence of French dealers.

When I returned from Russia in January I found your kind letter introducing Mr Sweeney. I immediately wrote him that I would be delighted to do anything I could for him in Paris. I have not heard from him since.

I thank you for Mrs Barr and your own cordial good wishes for my Mother. She has not been in good health lately

yours very sincerely

Jacques Maury

Reber

# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY BANDY, SECRETARY
GARY COOK, TREASURER

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-5900
CABLE ADDRESS: MOMA NEW YORK

January 18, 1932

Dear Doctor Reber:

The exhibition committee of the Museum has decided that it would be inadvisable to hold an exhibition of Picasso's work during the coming season and have directed me to recommend to Picasso that no exhibition of his work shall be held in America during the next year unless the present financial crisis should pass.

I am enclosing a copy of the letter to Picasso.

The Trustees feel very regretful about this state of affairs.

May I say how grateful we feel to you for your past assistance and that we hope within the next several years we will yet put on a very great Picasso exhibition especially as by that time the Georges Petit exhibition will have become a thing of the past.

With kindest regards to Mrs. Reber and Miss Reber, and to Miss Fritsch, I am

Very sincerely yours,

Doctor C. F. Reber
Chateau de Béthusy
Lausanne, Switzerland

THE ... ART



... AVENUE
...RK CITY
...CIRCLE 7-7471
... MODERNART

Picasso
Ex.

Mauny

29, BOULº D'ORMESSON
ENGHIEN-LES-BAINS (S&O)
August 3, 1931

Dear Mr Barr,

I beg to acknowledge receipt of your letter dated August 1st.

I am extremely pleased to hear that P now seems to be converted to the idea of cooperating.

I, of course, also consider I must entirely keep away from Dr Reber's track in order not to irritate or offend him. If, however, Picasso's versatility gave you later any anxiety or if he showed any reluctance in giving you positive assurance that he will not cooperate in any Paris demonstration (annoying but, alas!, possible contingencies) you naturally would find me still prepared to give you my humble assistance.

You may absolutely rely on my entire discretion. I have not seen Mr G. since my return and may only see him once or twice before his departure for N.Y on Sept 4 as I told him I would be unable to spend August with him at St Moritz. I am leading a very peaceful life between my mother, Rose; the maid and Fanfan; the cat and other creatures who would not be very much interested in such deep diplomatic mysteries.

I received the book you so kindly sent me and found it entertaining and exquisite. I wish you very enjoyable holidays and agreeable return to America.

Very sincerely yours
MAUNY.

...13, 1931

Mon...

ont... l'o... pei...

de... vos... n'é... dan... d'E...

inv... gre... mo...

aus... bie...

et...

...Treasurer

Stephen C. Clark

à M. Pablo Picasso
23 rue la Boëtie
Paris VIII, France

# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

January 13, 1931

Monsieur,

Le Président et les Administrateurs du Museum of Modern Art ont l'honneur de vous renouveler leur invitation à les assister dans l'organization d'une grande exposition rétrospective de votre peinture, sculpture et oeuvre gravée pour le mois de novembre 1932.

Les Administrateurs désirent ardemment obtenir des peintures de premier ordre pour cette exposition et ils sont prêts à suivre vos conseils autant qu'il sera possible. Le Directeur, M. Barr, n'épargnera aucun effort à emprunter les tableaux que vous choisirez dans les musées, les collections privées, et chez les marchands d'Europe et d'Amérique.

Attendu que le Museum of Modern Art se fit l'honneur de vous inviter dès le mois de Juin 1930 il serait bien préférable que votre grande exposition rétrospective eût lieu à New York avant d'être montrée à Paris.

Les Administrateurs vous sauraient très gré de leur répondre aussitôt qu'il vous sera possible et ils espèrent que vous voudrez bien leur accorder votre adhésion.

Agréez, Monsieur, l'assurance de nos sentiments distingués et respectueux

A. Conger Goodyear, President

Mrs. John D. Rockefeller, Jr., Treasurer

Samuel A. Lewisohn, Secretary

Stephen C. Clark

à M. Pablo Picasso
23 rue la Boëtie
Paris VIII, France

le 26 janvier 1932

Cher Monsieur:

Vous vous souvenez peut-être qu'en juin 1930 j'ai eu l'honneur avec MM. A. E. Gallatin et Jacques Mauny d'être recu par vous dans votre atelier. Pendant notre entretien je vous demandai si vous seriez disposé à donner une exposition de vos oeuvres au Musée d'Art Modern de New York dans le printemps ou l'automne de 1931, et vous avez eu la bonté de consentir.

Cette invitation vous fut renouvelée par le moyen de M. le Docteur Reber en Juin 1931 mais à ce temps il ne vous était pas agréable qu'on organizât l'exposition en Novembre 1931 et vous désiriez en différer la date jusqu'à 1932.

Le Président et les Administrateurs du Museum of Modern Art me prient de vous participer avec regret qu'il ne serait guère conseillable et pratique d'organizer cette exposition à New York soit au Musée soit autrepart pendant la crise financière bien plus aiguë depuis l'année dernière.

Les Administrateurs ont confiance que vous serez sensible aux raisons d'ordre publique et indépendantes de leurs désirs personnels qui les obligent avec le plus grand regret à ajourner une invitation qu'ils vous ont par deux fois envoyée avec enthusiasme.

Ils espèrent néamoins qu'il leur sera reservé dans l'avenir la grande honneur d'organizer dans le Museum of Modern Art use exposition Picasso digne de l'importance magistrale de votre oeuvre.

Veuilles agréer, cher Maitre, avec mes regrets sincères l'expression de mon profond respect.

M. Pablo Picasso
23 rue la Boétie
Paris VIII, France

3 autres

le 22 janvier 1932

Cher Monsieur,

Vous vous souvenez peut-être qu'en juin 1930 j'ai eu l'honneur avec MM. A. E. Gallatin et Jacques Mauny d'être reçu par vous dans votre atelier. Pendant notre entretien je vous demandai si vous seriez disposé à donner une exposition de vos oeuvres au Musée d'Art Moderne de New York dans le printemps ou l'automne de 1931, et vous avez eu la bonté de consentir.

Cette invitation vous fut renouvelée par le moyen de M. le Docteur Reber en Juin 1931 mais à ce temps il ne vous était pas agréable qu'on organizât l'exposition en Novembre 1931 et vous désiriez en différer la date ~~de l'exposition~~ jusqu'à 1932.

Le Président et les Administrateurs du Museum of Modern Art me prient de vous participer avec regret qu'il ne serait guère conseillable et pratique d'organizer cette exposition à New York soit au Musée soit autrepart pendant la crise financière bien plus aiguë depuis l'année dernière.

Les Administrateurs ont confiance que vous serez sensible aux raisons d'ordre publique et indépendantes de leurs désirs personnels qui les obligent avec le plus grand regret à ajourner une invitation qu'ils vous ont par deux fois envoyée avec enthusiasme.

Ils espèrent néanmoins qu'il leur sera reservé dans l'avenir la grande honneur d'organiser dans le Museum of Modern Art une exposition Picasso digne de l'importance magistrale de votre oeuvre.

Veuillez agréer, cher Maître, avec mes regrets sincères l'expression de mon profond respect

Not sent

Picasso

# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JERE ABBOTT, ASSOCIATE DIRECTOR
MARY SANDS, SECRETARY
CARY ROSS, ASSISTANT

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

Pney

le 16 décembre 1931

Cher Maître:

Une lettre officielle des Administrateurs du Museum of Modern Art que vous trouverez ci-incluse vous invite à favoriser une grande exposition rétrospective de vos tableaux, sculptures, dessins et oeuvres gravées.

Vous vous souvenez peut-être qu'en Juin 1930 j'ai eu l'honneur avec MM. A. E. Gallatin et Jacques Mauny d'être reçu par vous dans votre atelier. Pendant notre entretien je vous demandai si vous seriez disposé à donner une exposition de vos oeuvres au Musée d'Art Moderne de New York dans le printemps ou l'automne de 1931, et vous avez eu la bonté de consentir.

Etant à Paris au mois de juin de cette année (1931) il m'a été impossible d'entrer en communication directe avec vous, mais M. le Docteur Reber m'a informé après vous avoir parlé plusieurs fois, qu'il ne vous était pas agreable qu'on organizât cette exposition en Novembre 1931. Selon le Dr. Reber vous désiriez compléter une série de tableaux que vous étiez en train de peindre à ce moment avant d'avoir une grande exposition. En considération de votre désir d'ajourner, nous organizâmes l'exposition Matisse qui a eu lieu récemment au Musée.

A ce que nous croyons cette exposition a été un succès distingué. Les critiques se sont montrés enthousiasmés et le Musée a été visité par plus de 36,000 personnes pendant les cinq semaines de la durée de l'exposition; mais en renouvelant leur invitation à donner votre concours à une grande exposition Picasso dans l'automne 1932 les administrateurs sont sûrs de pouvoir vous promettre un succès éclatant.

Bien que vos oeuvres soient non moins célèbres aux Etats Unis qu'en France elles n'ont jamais été presentées au public d'une façon digne de leur importance magistrale. C'est pour cela que nous espérons que vous daignerez cette fois de nous favoriser de votre appui.

Veuillez agréer, cher maître, l'expression de mon profound respect

M. Pablo Picasso
23 rue la Boëtie
Paris VIII, France

le 16 décembre 1931

Cher Maître:

Une lettre officielle des Administrateurs du Museum of Modern Art que vous trouverez ci-incluse vous invite à favoriser une grande exposition rétrospective de vos tableaux, sculptures, dessins et oeuvres gravées.

Vous vous souvenez peut-être qu'en Juin 1930 j'ai eu l'honneur avec MM. A. E. Gallatin et Jacques Mauny d'être reçu par vous dans votre atelier. Pendant notre entretien je vous demandai si vous seriez disposé à donner une exposition de vos oeuvres au Musée d'Art Moderne de New York dans le printemps ou l'automne de 1931, et vous avez eu la bonté de consentir.

Etant à Paris au mois de juin de cette année (1931) il m'a été impossible d'entrer en communication directe avec vous, mais M. le Docteur Reber m'a informé après vous avoir parlé plusieurs fois, qu'il ne vous était pas agreable qu'on organizât cette exposition en Novembre 1931. Selon le Dr. Reber vous désiriez compléter une série de tableaux que vous étiez en train de peindre à ce moment avant d'avoir une grande exposition. En considération de votre désir d'ajourner, nous organizâmes l'exposition Matisse qui a eu lieu récemment au Musée.

A ce que nous croyons cette exposition a été un succès distingué. Les critiques se sont montrés enthousiasmés et le Musée a été visité par plus de 36,000 personnes pendant les cinq semaines de la durée de l'exposition; mais en renouvelant leur invitation à donner votre concours à une grande exposition Picasso dans l'automne 1932 les administrateurs sont sûrs de pouvoir vous promettre un succès éclatant.

Bien que vos oeuvres soient non moins célèbres aux Etats Unis qu'en France elles n'ont jamais été presentées au public d'une façon digne de leur importance magistrale. C'est pour cela que nous espérons que vous daignerez cette fois de nous favoriser de votre appui.

Veuillez agréer, cher maître, l'expression de mon profond respect

M. Pablo Picasso
23 rue la Boëtie
Paris VIII, France

Picasso

January 13, 1931

Monsieur,

Le Président et les Administrateurs du Museum of Modern Art ont l'honneur de vous renouveler leur invitation à les assister dans l'organization d'une grande exposition rétrospective de votre peinture, sculpture et oeuvre gravés pour le mois de novembre 1932.

Les Administrateurs désirent ardemment obtenir des peintures de premier ordre pour cette exposition et ils sont prêts à suivre vos conseils autant qu'il sera possible. Le Directeur, M. Barr, n'épargnera aucun effort à emprunter les tableaux que vous choisirez dans les musées, les collections privées, et chez les marchands d'Europe et d'Amérique.

Attendu que le Museum of Modern Art se fit l'honneur de vous inviter dès le mois de Juin 1930 il serait bien préférable que votre grande exposition rétrospective eût lieu à New York avant d'être montrée à Paris.

Les Administrateurs vous sauraient très gré de leur répondre aussitôt qu'il vous sera possible et ils espèrent que vous voudrez bien leur accorder votre adhésion.

Agréez, Monsieur, l'assurance de nos sentiments distingués et respectueux

A. Conger Goodyear, President

Mrs. John D. Rockefeller, Jr., Treasurer

Samuel A. Lewisohn, Secretary

Stephen C. Clark

à M. Pablo Picasso
23 rue la Boëtie
Paris VIII, France

Picasso Eu

Picasso

le 20 Juillet 1931

Cher Monsieur,

M. Goodyear, Président du Musée d'Art Moderne et moi, nous regrettons beaucoup qu'il ne nous a pas été possible de vous voir avant votre départ pour la Riviéra.

Nous regrettons aussi que vous avez préféré différer l'exposition de vos oeuvres que nous espérions avoir cet automne selon notre conversation avec vous et M. Mauny en Juin 1930.

M. Mauny a aimablement offert de vous parler de notre part dès votre retour à Paris.

Je vous assure que nous désirons collaborer avec vous et nous espérons que votre conversation avec M. Mauny aboutira à une heureuse conclusion.

Veuillez agréer , Monsieur, l'expression de mes sentiments très distingués

AHB

29, BOUL^D D'ORMESSON
ENGHIEN-LES-BAINS (S&O)

July 23 31

Picasso Ex. Mauny

Dear Mr. Barr,

I thank you for your letter of the 20th which gives a complete summary of the negociations you have engaged in view of obtaining the cooperation of Picasso for an exhibition to be held at the Museum of Modern Art.

Speaking to Picasso as an affectionate and profoundly devoted fellow artist I have perhaps chances of succeeding.

There is a paragraph in your letter refering to the fact that collectors etc., now know that you intended to give a Picasso demonstration this fall and I note that your communication is confidential. I have mentioned the matter to no one except, very vaguely, to Mr Gallatin. It is possible that he asks me later how the matter stands but I will give him an evasive answer believing it is absolutely necessary to keep the whole affair secret so that in due time I might deliver the powerful arguments with the maximum efficiency.

Having written to Picasso that we shall discuss the matter again later I understand it is not urgent to mail the letter for him enclosed in your favor (unless you ask me to do so now) I will hand it to him at the end of September or whenever he returns from the South and probably will be able to consider things with a fresher mind.

I hope to obtain full satisfaction and thus to contribute in a most modest way to a manifestation which will be so important and so beautiful

I remain,

very sincerely yours

Jacques MAUNY.

P.S. Kindly send me back the Copenhagen catalogue when you have finished with it

29. BOUL^D D'ORMESSON
ENGHIEN-LES-BAINS (S&O)

Mauny

July 20 1931

Picasso
Evt

Dear Mr Barr,

Following what you decided yesterday please find enclosed a copy of the letter I am sending to Picasso.

I will wait for a letter from you before communicating again with him

To yourself and Mrs Barr I wish a very pleasant vacation

very sincerely yours

MAUNY

20 Juillet 1931

Picasso Ex

Maury

Mon cher Picasso,

Rentre de voyage avec un peu de retard je suis passe a votre domicile pour prendre rendez vous comme convenu.

J'ai ete contrarie d'apprendre que vous veniez de partir en vacance et ne seriez de retour que dans deux mois. J'espere qu'a ce moment nous pourrons enfin nous rencontrer et reprendre la conversation interrompue.

Je vous souhaite de bonnes vacances

votre tres sincerement

Picasso Ex.

Mauny

July 12, 1931

Dear M. Mauny,

Mr. Goodyear has arrived in Paris and feels that it would be mostdesirable to have a conference with Picasso if you could arrange it. As I remember you said that Picasso would be in town on the 17th. This would be an ideal time for a conference especially if it were possible to see some of Picasso'sapaintings.

Since our conversation the situation has become somewhat more difficult since M. Bignou has informed that he plans a Picasso exhibition for the spring of 1932 and has already procured Picasso's cooperation. Because of this and other matters I think that it would be well if we were to ~~xxxx~~ meet with MR. Goodyear for a talk before going to Picasso's.

Mr. Goodyear and I appreciate exceedingly your kind offers of assistance.

Believe me to be,

Very sincerely yours

Picasso Ex.

Rebes.

July 13, 1931.

Dear Dr. Reber,

Mr. Goodyear is out of town over the 14th but will expect you to phone Thursday morning before ten o'clock at the Prince de Galles. It is very kind of you to offer to do so, I am sure that he would appreciate some conversation with you especially if you can confirm your invitation to Lausanne.

Last Friday Bignou said definitely that he was planning a Picasso exhibtion for next Spring and that Picasso had agreed to assist him. I made no comment. Such an exhbition would however probably alter the attitude of the Trustees toward a Picasso exhibition in America. There are considerable disadvantages in following in the footsteps of the Georges Petit galleries twice within two years. I note with interest what you said over the phone, that you do not believe thata large exhibition of Picasso will take place in Paris next spring. The situation is however very difficult for we must not antagonize Bignou.

With kind regards from Mrs. Barr and myself, I am,

Very sincerely yours

29. BOULº D'ORM
ENGHIEN-LES-BAINS
July 4t
[1931]

29. BOULº D'ORMESSON
ENGHIEN-LES-BAINS (S.&O)
July 18th 1931

Dear Mr Barr,

We only returned to day at noon.

Picasso said he could come to Paris any day after the 14th but it was understood that I would communicate with him before.

After reading your letter I am under the impression that perhaps M. Bignou wants to control the show but I do not know if Picasso is really tied up with him. I also think it would be preferable to discuss the matter before doing anything further. I will therefore be delighted to meet Mr Goodyear and yourself whenever you wish.. to morrow Sunday after 6 P.M, or Monday etc..(pneus are not delivered at Enghien on Sundays but you perhaps might send me a telegram)

I will naturally be very happy to do anything which might be of some assistance and apologizing for delay in answering remain

very sincerely yours

MAUNY

29. BOULº D'ORN
ENGHIEN-LES-BAIN
July 4
[1931]

Pneu

PARIS 26 17 50 13 VII 1931 FAUB. ST. DENIS

ENGHIEN LES BAINS 17 7 SEINE ET OISE

Mr Barr
Hotel Continental
rue de Castiglione

Paris

...ng the
...onday.
... will do
...n with
...ope to

29. BOUL° D'ORMESSON
ENGHIEN-LES-BAINS (S&O)

July 4th
[1931]

Picasso

Mauny

Dear Mr Barr:-

The Picasso family is spending the week end near Gisors. They will return on Monday. I am sending a strong wire to Picasso and will do whatever is possible to have a conversation with him. I will let you know and in all cases hope to see you after the 15th

my respects to Mrs Barr

sincerely yours

MAUNY.

Pic ex

Goodyear

ALFRED H. BARR, JR.
DIRECTOR

# THE MUSEUM OF MODERN ART

JERE ABBOTT
ASSOCIATE DIRECTOR

730 FIFTH AVENUE • ROOM 1205 • NEW YORK CITY

1253 No. 230 Park Ave
December 30th, 1931.

Mr. Alfred H. Barr, Jr.,
Director, Museum of Modern Art,
New York City.

Dear Alfred:

I spoke to Mr. Sachs and to Mrs. Rockefeller yesterday about the Picasso exhibition. They both feel that even though there would be an exhibition in Paris the coming spring, this would not really matter to us.

I think, therefore, that we can safely go ahead with the arrangements regardless of a possible exhibition in Paris.

Yours very truly,

A. Conger Goodyear

president.

Buffalo

WILLIAM M. HEKKIN
DIRECTOR

CABLE ADDRESS
"BGAL BUFFALO"

Pic
Cy

April 27, 1931
~~April 19, 1931~~

My dear Mr. Hekking:

Thank you for your reply to my letter regarding Picassos. I note that you think Mr. Spencer Kellogg may possibly have among his collection of modern pictures a Picasso.

Thank you very much.

Very truly yours,

William M. Hekking, Esq., Director
The Albright Art Gallery
Buffalo, New York

a picasso.

Buffalo

WILLIAM M. HEKKIN
DIRECTOR

ABLE ADDRESS
BGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

April 15, 1931

April 25, 1931.

Dear Meyric:

Mr. Jere Abbott, Associate Director
The Museum of Modern Art
730 Fifth Avenue
New York City.

My dear Mr. Abbott:

Thank you very much for your prompt reply to my letter of inquiry about the Picassos.

I shall take the liberty of letting you know later in case we wish to borrow any prints.

At the present writing I do not know of any Picassos owned in Buffalo except "La Toilette" which you recently exhibited and which is in the permanent collection of The Buffalo Fine Arts Academy.

Very sincerely yours,

Very truly yours,

Meyric R. Rogers, Esq., Director
City Art Museum of St. Louis
St. Louis, Missouri

P.S. Spencer Kellogg who has been connected with the Roerich Museum this winter has many modern pictures. He may have a picasso.

Buffalo

WILLIAM M. HEKKING
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

April 25, 1931.

Mr. Jere Abbott, Associate Director
The Museum of Modern Art
730 Fifth Avenue
New York City.

My dear Mr. Abbott:

At the present writing I do not know of any Picassos owned in Buffalo except "La Toilette" which you recently exhibited and which is in the permanent collection of The Buffalo Fine Arts Academy.

Very truly yours,

DIRECTOR.

WMH:WM

P.S. Spencer Kellogg who has been connected with the Rosrich Museum this winter has many modern pictures. He may have a picasso.

Buffalo
Inquiry

April 9, 1931

Dear Mr. Hekking:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your Museum.

I hope you will feel that this is not an imposition and we will very much appreciate this information.

Yours sincerely,

William M. Hekking, Esq., Director
Albright Art Gallery
The Buffalo Fine Arts Academy
Buffalo, New York

Picasso Ex.

Mauny

c/o Morgan
14 Pl. Vendome
Paris

August 1, 1931

Dear M. Mauny,

Indications de service.

..... = Remettre contre reçu
PC..... = Accusé de réception.
RPxfrs.. = Réponse payée.
TC..... = Télégramme collationné.
MP..... = Remettre en mains propres.

NUIT... = Remettre même pendant la nuit.
JOUR... = Remettre seulement pendant le jour.
OUVERT = Remettre ouvert.

Dans les télégrammes imprimés en caractères romains par l'appareil télégraphique, le premier nombre qui figure après le nom du lieu d'origine est un numéro d'ordre, le second indique le nombre de mots taxés, les autres désignent la date et l'heure de dépôt.
Dans le service intérieur et dans les relations avec certains pays étrangers, l'heure de dépôt est indiquée au moyen des chiffres de 0 à 24.

*L'État n'est soumis à aucune responsabilité à raison du service de la correspondance privée par la voie télégraphique.* (Loi du 29 novembre 1850, art. 6.)

N° ____

Timbre à date.

| ORIGINE. | NUMÉRO. | NOMBRE DE MOTS. | DATE. | HEURE DE DÉPÔT. | MENTIONS DE SERVICE |
|---|---|---|---|---|---|
| | | | | | |

1001 LAUSANNE TEL 469 21. 6º 1152=
LETTRE MERCI SOMMES TOUT A FAIT D ACCORD LES 3
PARAGRAPHES TELEPHONERAI DEMAIN MATIN AMITIES .= REBER .=

T. L. G. N° 701. — Imp. Levil 1928. — 1/75 spécial Mod. N° 738.)

course keep you informed of any important developments.

Picasso Ex.

Mauny

c/o Morgan
14 Pl. Vendome
Paris

August 1, 1931

Dear M. Mauny,

We have just arrived at Badgastein after a hurried trip through Germany. The day before we left Paris we had luncheon with Dr. Reber who has apprently made great progress with our Picasso exposition. Picasso visited him in Lausanne for four days and they went over his collection choosing what might be exhibited in New York. Picasso seemed entirely converted to the New York exhbition for November 1932. Dr. Reber again said that he did not not think Picasso would cooperate with any dealer's exhibition in Paris next spring. Dr. Reber said that he expected Picasso to visit him again at the end of the summer.

In view of Dr. Reber's statements I think it might be prudent to tater le terrain unoffie cially and simply as the person who first sugges ested the exhibition rather than as our agent and if possible to ascertain Picasso's intentions without in any way giving offense to Dr. Reber.

I know from previous experience that we can depend implicitly on your discretion? If you should consider it preferable to do nothing further should things remain as they are, that also would be satisfactory. I shall of course keep you informed of any important developments.

Picasso ex.

Reber

July 1, 1931

Dear Dr. Reber,

I am very sorry that we did not see you again before you left as we had several important things to talk over.

The Matisse Exhbition proceeds satisfactorily. We are all, especially Mr. Goodyear, very much disappointed that we could not have Picasso this year. I explained to Mr. Goodyear Picasso's reasons and feel personally that they are well founded.

I begin to feel , however, that we must start our Campaign for November 1932 immediately. I shall write frankly of my thoughts believing that it is better to have them definitely on paper although of course it would be disatrous to have them pass beyond your eyes.

First of all I feel that a Picasso exhibition in Paris next spring is probable. I think Picasso might be willing; I think also that Bignou and Rosenberg would form a temporary coalition once it was certain that Picasso would be willing to exhibit in N.Y. in November 1932? Rosenberg would probably not consent to an Exhbition in the Georges Petit Gallery but would, I think , be willing to join forces with Bignou were the Exhbition to be held on neutral ground.

I think such a scheme is already developing though it may not yet have come to the ears of either Bignou or Rosenberg. One of the smaller dealers believes that he can bring pressure to bear upon Picasso through his connections and thinks that he might induce Picasso to hold an exhibition of his works in one of the public galleries in the Tuileries. The dealer believes that his influence is such that he can secure a civic gallery for this purpose. This is just a rumor of course, but my principal point is that as others are bestirring themselves so may may Bignou and Rosenberg feel stimulated to organize something on alarge scale before our exhibition comes on in November 1932. I see for instance that Rosenberg is having a Picasso show at this moment.

The relation between Bignou and the Museum has changed radically during the last month. Previously as he admits he had been hostile and had committed sabotage on several occasions. Now he is, externally at least, friendly and actively cooperative. He feels that the Matisse Exhibition is being accomplished through his kind offices. As a matter of fact the pictures for our exhibition have been chosen and are being borrowed by the Matisse family and myself. Our indebtedness to Bignou is confined to the paintings borrowed from the Georges Petit Corporation (the Dales, incidentally, have decided not to lend, quite justly, I believe, since Mrs. Dale wishes their Matisses for the Museum of French Art).

It seems possible therefore that Bignou having helped us with the Mtisse

Matisse show may no longer feel under any obligation to work with us in the Picasso exhibition.

A few week ago when Bignou believed that your influence would persuade Picasso to join with you in assiting us with an exhibition this year, he was willing enough to cooperate because time would have been lacking during which he might organize his forces. But during the next twelve months he will scarcely remain inactive and it may well be that he will contrive to secure the balance of power.

Our Trustees would be much changrined and might even loose interest in a Picasso exhibition in Nov. 1 932 if a similar exhibition for commercial reasons were to have been held in Paris a few months before.

I think that we must attempt to do three things: 1. Get Picasso to commit himself to an exhibition in the Museum of Modern Art in November 1932, if possible without previously holding a European Exhibition . I think we could point out to him what is prfectly true, that it is only in the Museum of Modern Art that an Exhibtiob could be freed from political-commercial circumstances with resulting compromises. 2. We should try to make advances to other European collectors especially Gertrude Stein and Plandiura whose collections are in a way supplementary to yours though of course far less important. (We should at least guard against Stein's and Plandiura's allying themselves with an opposition). 3. As soon as Picasso commitks himself I should take steps to secure the American owned pictures without further delay.

I hope that you will find time to answer this letter giving your opinion upon the questions involved. Even though we should discuss these things in the near future it would be a great reassurance to have some written opinion of yours for the Museum files.

Allow me to say once more that the Museum appreciates your extraordinary enthusiasm and interest in its future.

With many thanks for your continual kindness and assistance and with best wishes from Mrs. Barr and myself, I am,

Very sincerely yours

Dr. G.F. Reber
Lausanne, Suisse

Pic
Cat.

Calif-
Palace

TELEPHONE
EVERGREEN 858

CABLE ADDRESS
PALEGHON

CALIFORNIA PALACE OF THE LEGION OF HONOR
LINCOLN PARK
SAN FRANCISCO, CALIFORNIA

April 16, 1931

Mr. Jere Abbott,
Associate Director,
Museum of Modern Art,
730 Fifth Ave.,
New York, N.Y.

Dear Jere:

Mr. Rollins has given me your letter regarding a list of the Picassos in this vicinity.

There are a number of his things about here and we shall assemble the material for you as soon as possible.

Very sincerely yours,

Tom Howe

Thomas C. Howe, Jr.

TCH:W

Chicago

Pic
Ex

Pic
Ex

April 18, 1931

Dear Mr. Harshe:

Thank you very much for your prompt reply and the lists which you sent me in answer to my request regarding Picassos. They will be of considerable help to us.

Yours very sincerely,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

THE ART INSTITUTE OF CHICAGO

Chicago

Pic

April 9, 1931

Dear Mr. Harshe:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your museum.

I hope that you will feel that this is not an imposition and we will very much appreciate this information.

Yours sincerely,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

Chicago

# THE ART INSTITUTE OF CHICAGO



April 14, 1931

Dear Mr. Abbott:

I am sending you with this a list of locally owned Picassos, including prints, of which we have a record.

Yours faithfully,

R B Harshe
Director

Mr. Jere Abbott
Associate Director
The Museum of Modern Art
730 Fifth Ave.
New York, N. Y.

# P I C A S S O

in Chicago Collections

## OIL PAINTINGS

| | |
|---|---|
| Art Institute of Chicago | The Guitarist c.1905 in Birch Bartlett Collection |
| Walter S. Brewster Collection | Woman's head in blue (1905) |
| Mrs. John Alden Carpenter | Still life, musical instruments (1923) (Museum of Modern Art 1930, No. 72) |
| Mrs. Lewis L. Coburn | (People on a bus) (title not known) |
| Mrs. Arthur Jerome Eddy | Old woman |
| Chester Johnson Gallery | Abstraction<br>Supper party (1913) |
| Mrs. Potter Palmer | Femmes et enfant à la fontaine |
| Mrs. Charles H. Schweppe | Flowers (1904) from Chester Johnson) |

4-13-31.

P I C A S S O
in Chicago Collections

WATER COLORS etc.

| | |
|---|---|
| Art Institute of Chicago | Guitar player (R. Allerton gift) |
| M. Knoedler & Co. 622 S. Michigan Avenue | Landscape (pastel) |
| Mrs. John Neff | Woman seated (gouache) |

# P I C A S S O
## in Chicago Collections

### Prints

| | | |
|---|---|---|
| Mrs. Max Adler | Salome (Etching) | |
| Art Institute of Chicago | L'Artiste et son Modèle (Dry Point)<br>Two Montebanks (Etching)<br>Repast " | Roullier Memorial Collection |
| Hugh Edwards | Head of boy (1905) Etching | |
| Miss Dorothy Ott<br>Winnetka, Ill. | Harlequin (Etching) | |

4-13-31.

# P I C A S S O

in Chicago Collections

## Drawings

| | | |
|---|---|---|
| Art Institute of Chicago | Girl and man | (R. Allerton gift) |
| | Nude man | " " |
| | Andorran peasant girls | " " |
| Arts Club of Chicago | Head of woman (sanguine) | |
| Shreve Badger Collection | Le Cavalier (pencil) | |
| Walter S. Brewster Collection | Nude standing (pencil) | |
| Mrs. L. L. Coburn | Head (charcoal) | |
| M. Knoedler & Co.<br>622 S. Michigan Avenue | Two dancers | |

4-13-31.

Cleveland

Pic

Clark

Pic

Cl

April 10, 1931

Dear Mr. Clark:

Thank you very much for your prompt reply to my request for a list of your paintings by Picasso.

Yours very truly,

Stephen C. Clark, Esq.
46 E. 70 Street
New York City

Cleveland

PAC

Picasso
Exhibition

Picasso's oeuvre by Stephen C Clark

✓ Two Harlequins period blue period. Was on exhibition at Knoedler

✓ Le Coiffure 1905 large rose period picture.

✓ Nature Morte 1925 abstraction – exhibited at Museum of Modern Art last summer.

✓ La Statuaire 1925

✓ L'Interieur 1927. (abstraction)

✓ Formes Abstractes Fond Gris 1930

✓ Formes Abstractes Fond bleu 1930

Cleveland

Cleveland

Pic

Clark

Cleveland

Pic

THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO, U.S.A.

STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

April 8, 1931

MUSART CLEVELAND

April 14, 1931

My dear Mr. Clark:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send us the names and dates of your Picassos.

We wish to make our list as complete as possible.

Yours very truly,

Louise H. Burchfield
Secretary to Mr. Milliken

Stephen C. Clark, Esq.
46 East 70 Street
New York City

Cleveland

Cleveland

THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO, U.S.A.

STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

April 14, 1931

Mr. Jere Abbott, Associate Director,
The Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

My dear Mr. Abbott:

I wish to acknowledge your letter of April ninth regarding your exhibition of the works of Picasso. Mr. Milliken is ill with influenza and will not be here for several days, but wished me to tell you that the Museum does not own a Picasso and the only one in Cleveland that we know of is the one owned by Leonard C. Hanna, Jr. Its title is "Figures" (Pink). Mr. Hanna's address is The Leader Building, Cleveland.

Very truly yours,

Louise H. Burchfield
Secretary to Mr. Milliken

B

Cleveland

Pic
Pic
Pic

April 18, 1931

April 9, 1931

Dear Miss Burchfield:

Thank you very much for your prompt reply to my letter regarding the Picassos. I hope that Mr. Milliken will be feeling better shortly. I was very sorry to hear that he is ill.

Yours very sincerely,

Miss Louise H. Burchfield
Secretary to William M. Milliken, Esq., Director
The Cleveland Museum of Art
Cleveland, Ohio

lern Art in-
ective ex-
While we
European
complete our
in this country.

ask whether I
names of
your vicinity
d by your

feel that this
very much appre

y,

William M. Milliken, Esq., Director
Cleveland Museum of Art
Cleveland, Ohio

Cleveland

April 9, 1931

Dear Mr. Milliken:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your Museum.

I hope you will feel that this is not an imposition and we will very much appreciate this information.

Yours sincerely,

William M. Milliken, Esq., Director
Cleveland Museum of Art
Cleveland, Ohio

Cincinnati

THE CINCINNATI ART MUSEUM

CINCINNATI, OHIO

PRESIDENT
DIRECTOR,

April 15, 1931

Mr. Jere Abbott
The Museum of Modern Art
730 Fifth Avenue
New York City

My dear Siple:

Thank you very much for your prompt reply to my letter of inquiry about the Picassos.

I shall take the liberty of letting you know later in case we wish to borrow any prints.

Very truly yours,

Walter Siple

(Walter H. Siple)
Director

Walter H. Siple, Esq., Director
The Cincinnati Art Museum
Cincinnati, Ohio

Cincinnati

THE CINCINNATI ART MUSEUM

CINCINNATI, OHIO

PRESIDENT, CHARLES J. LIVINGOOD
DIRECTOR, WALTER H. SIPLE

April 11, 1931

Mr. Jere Abbott
The Museum of Modern Art
730 Fifth Avenue
New York City

My dear Abbott:

There are, as far as I know, no Picasso paintings or drawings in Cincinnati. However, Mrs. George Warrington has a collection of prints and in that there are several by Picasso. If you are interested in prints, I should be glad to get a list from Mrs. Warrington and send it to you.

There are one or two collectors of prints here besides Mrs. Warrington and they have some Picasso prints in their collections, too.

Cordially yours,

Walter Siple

(Walter H. Siple)
Director

Cincinnati

Vanity Fair
Graybar Building • New York

April 9, 1931

Dear Mr. Siple:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your Museum.

I hope you will feel that this is not an imposition and we will very much appreciate this information.

Yours sincerely,

Walter H. Siple, Esq., Director
Cincinnati Museum Association
Cincinnati, Ohio

# Vanity Fair

Graybar Building • New York

May 15, 1931.

Dear Jere,

The only Picasso painting I have is his portrait of Georges Braque. This is an oil - in umbers and breadcrust browns. It is the first important cubist portrait - a picture of the greatest cubist by the second greatest cubist. It is at present at the Detroit Museum but I would be glad to lend it if you want it.

I also have one very important drawing - an extremely fine one. And two or three that are not quite so good in quality.

Yours sincerely,

Frank Crowninshield

Jere Abbott, Esq.,
Museum of Modern Art,
730 Fifth Avenue,
New York City.

Detroit

Pic
Cr

May 18, 1931

Dear Mr. Crowninshield:

Thank you for your note of May 15th giving me the list of Picassos in your collection.

Yours sincerely,

Frank Crowninshield, Esq.
Vanity Fair
Graybar Building
New York City

Detroit, Michigan

Detroit

Crowninshield

April 8, 1931

My dear Mr. Crowninshield:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send me the names and dates of your Picassos.

We wish to make our list as complete as possible.

Yours very truly,

Frank Crowninshield, Esq.
333 East 68 Street
New York City

Detroit, Michigan

Detroit

Dale

Pic

(Note: An reply see memo item dated on in this filing unit. RE 12/83)

April 8, 1931

My dear Mrs. Dale:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send me the names and dates of your Picassos.

We wish to make our list as complete as possible.

Yours very truly,

Mrs. Chester Dale
125 E. 50 Street
New York City

Detroit, Michigan

Detroit

Pic
Ex

April 9, 1931

Dear Doctor Valentiner:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we are borrowing heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your museum.

I hope that you will feel that this is not an imposition and we will very much appreciate this information.

Yours sincerely,

AA

Doctor W. R. Valentiner
The Detroit Institute of Arts
Detroit, Michigan

Picasso Eph

HOTEL CONTINENTAL - PARIS

Registre du Commerce
Seine N° 66754

# TÉLÉGRAMME

INDICATIONS DE TRANSMISSION :

Goodyear

| NATURE DU TÉLÉGRAMME | NUMÉRO | NOMBRE DE MOTS | HEURE DE DÉPOT | MENTIONS DE SERVICE (VOIES, ETC...) A TRANSMETTRE A LA FIN DU PRÉAMBULE |
|---|---|---|---|---|
| | | | | |

PICASSO ABSOLUTELY POSTPONES ~~[illegible]~~ temperamental reasons Reber refuses without Picasso's ~~consent~~ approval Matisse willing ~~immediate decision~~ almost ~~necessary~~ ~~to postponing decision hazardous~~ Dale personally favorable ~~[illegible]~~ believe Matisse ~~better~~ wiser for four days ~~[illegible]~~ stop postponing decision hazardous hope for your ~~OK.~~ OK MY responsibility other wise suggest your important conference tomorrow ~~[illegible]~~ Paris

Nom et adresse de l'expéditeur :

(Ces indications ne sont taxées et transmises que sur la demande expresse de l'expéditeur).

Indications de service.
RPAIS.. = Réponse payée.
TC. .... = Télégramme collationné.
MP. .... = Remettre en mains propres.
JO = Remettre seulement pendant le jour.
OUVERT = Remettre ouvert.

Picasso et

Goodyear

N°

Dans les télégrammes imprimés en caractères romains par l'appareil télégraphique, le premier nombre qui figure après le nom du lieu d'origine est un numéro d'ordre, le second indique le nombre de mots taxés, les autres désignent la date et l'heure de dépôt.
Dans le service intérieur et dans les relations avec certains pays étrangers, l'heure de dépôt est indiquée au moyen des chiffres de 0 à 24.

*L'Etat n'est soumis à aucune responsabilité à raison du service de la correspondance privée par la voie télégraphique.* (Loi du 29 novembre 1850, art. 6.)

Timbre à date. PARIS -6 31 CENTRAL

| ORIGINE. | NUMÉRO. | NOMBRE DE MOTS. | DATE. | HEURE DE DÉPÔT. | MENTIONS DE SERVICE. |
|---|---|---|---|---|---|
| | | | | | |

RADIO LEVIATHAN NORDDEICHRADIO 5 13 21 1400

PREFER PICASSO PREFER DEFER DECISION MY ARRIVAL LONDON

...0390.-Avril 1930. — 1/2a spécial bleu d'eau 728.)

...I. G. N° 701. (4ee.

Goodyear

ALFRED H. B[illegible] JR.
DIRECTO[illegible]

ABBOTT
[illegible]E DIRECTOR

THE MUSEUM
OF MODERN ART

730 FIFTH AVENUE • ROOM [illegible] • NEW YORK CITY

April 10, 1931 Ave.,
April 9, 1931.

Mr. Jere Abbott,
Associate Director,
Museum of Modern Art,
New York City.

Dear Jere:

Replying to [illegible] ting by Picasso.
All I [illegible]

Yours very truly,

[illegible] Goodyear

Dear Mr. Goodyear:

Thank you very much for your prompt reply to my letter asking for a list of your Picasso paintings. It is quite likely that we may want to borrow some of the drawings for our exhibition.

Yours very truly,

JA

A. Conger Goodyear, Esq.
1253 New York Central Building
230 Park Avenue
New York City

Picasso Exhibition

ALFRED H. BARR, JR.
DIRECTOR

# THE MUSEUM OF MODERN ART

JERE ABBOTT
ASSOCIATE DIRECTOR

730 FIFTH AVENUE • ROOM 1205 • NEW YORK CITY

230 Park Ave.,
April 9, 1931.

Mr. Jere Abbott,
Associate Director,
Museum of Modern Art,
New York City.

Dear Jere:

Replying to yours of the 8th, I have no painting by Picasso. All I have of his work are drawings.

Yours very truly,

A. Conger Goodyear

Lewisohn

S. Lewisohn

Pic

May 11, 1931

Dear Mr. Woebse:

Thank you very much for your letter of May 8th enclosing the list of Picassos at 601 Fifth Avenue. I have filed the list with our other lists that we are keeping relative to the exhibition.

Yours very truly,

Mr. E. A. Woebse
Secretary to Samuel A. Lewisohn, Esq.
61 Broadway
New York City

S. Lewisohn Lewisohn

ADOLPH LEWISOHN & SONS
61 BROADWAY

NEW YORK May 8, 1931

April 8, 1931

Mr. Jere Abbott,
The Museum of Modern Art,
730 Fifth Avenue
New York City.

Dear Mr. Abbott:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send me the names and dates of your Picassos, and of those belonging to Mr. Adolph Lewisohn.

We wish to make our list as complete as possible.

Yours very truly,

EAW:AR
ALS

Samuel A. Lewisohn, Esq.
881 Fifth Avenue
New York City

Lewisohn

ADOLPH LEWISOHN & SONS
61 BROADWAY

NEW YORK May 8, 1931

Mr. Jere Abbott,
The Museum of Modern Art,
730 Fifth Avenue,
New York City.

Dear Mr. Abbott:

At Mr. Sam A. Lewisohn's direction, in answer to your letter of April 8th, I am enclosing a list of Picassos at 881 Fifth Avenue which indicates the ownership and the dates they were painted.

Yours very truly,

E A Noebs

Secretary to Mr. Sam A. Lewisohn

EAW:AR
ALS

Lavisohn.

The following is a list of the Picassos at 881:

Paintings:

✓ Head of a Woman - A.L. - Painted between 1921-1922

✓ The Dancer (La Parisienne) A.L. - " in 1902

✓ La famille d'Arelequin Mr. & Mrs.S.A.L. " " 1905

✓ The Clown (Pierrot) A.L. - " " 1918

✓ Woman in Blue (Femme Accoudee) A.L. - " " 1901

Drawings:

✓ Several Persons on Horses - S.A.L. - Drawn in 1905

✓ Harlequin Family S.A.L. - " " 1905

✓ Le Jongleur A.L. - " " 1905

49

Manny

Goodyear

April 8, 1931

Dear Mr. Goodyear:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send me the names and dates of your Picassos.

We wish to make our list as complete as possible.

Yours very truly,

A. Conger Goodyear, Esq.
1253 New York Central Building
230 Park Avenue
New York City

Mauny

April 25, 1931

Dear Monsieur Mauny:

Our plans for the Picasso exhibition are progressing. We have the support, I believe, of the Wildenstein group, of the Bignou group, and I hope of Paul Rosenberg, so far as the great dealers are concerned. I hope also that Picasso has not changed his mind and will still lend works from his own collection.

Doctor Reber has already consented to lend as much of his collection as we will find valuable.

I thought I would give you this information (which I must ask you to keep confidential) in case you have any suggestions to make.

I expect to arrive in Paris about June 1st. My address will be Morgan et Cie, Place Vendome. I look forward to seeing you unless you are on another journey to Scandinavia with Mr. Gallatin.

With best wishes, I am

Very sincerely yours,

AHB

M. Jacques Mauny
29 Blvd. d'Ormesson
Enghien (S & O), Paris, France

Picasso list.

Stephen Clark.

Two Harlequins : Pastel blue? period. 1905

? Le Coiffure 1905 – Large rose period.

Nature Morte 1925 Abstraction. (Exhibited Mus. Mod. Art)

La Statueire 19

L'Interieur 19

? Formes Abstractes

" "

Mrs Cohn. Baltimore.

Barnes collection

E.W.W. Warburg. Picasso

Sidney Osborn.

Mrs. Russell.

Gallery of Living Art.

A.S. Goodyear.

Has only Picas

Mrs. Dale refused Picasso

"is not a s ... s. Bullard.

Booth, Ralph

Child with

C ... eum)

Athlete and ... has Baignueses)

Picasso list.

Stephen Clark.

Two Harlequins : Pastel blue? period. 1905

? Le Coiffure 1905 – Large rose period.

Nature Morte 1925 Abstraction. (Exhibited Mus. Mod. Art)

La Statueire 19

L'Interieur 19

? Formes Abstractes

" "

A.S. Goodyear.

Has only Picas

Mrs. Dale refused Picasso

"is not a s s. Pettlard.

Booth, Ralph

Child with

C um)

Athlete and has Baignueses)

GEORGE L.K. MORRIS
1081 FIFTH AVE.

PICASSO.

OIL PAINTING 1928

CUBIST PERIOD

PAPIER COLLÉ & WASH
C. 1912.

Picasso list.

Stephen Clark.

Les Harlequins : Pastel blue period. 1905

? Le Coiffure 1905- Large rose period.

Nature Morte 1925 Abstraction. (Exhibited Mus. Mod. Art)

La Statuaire 1925-

L'Interieur 1927 (abstraction.

? Formes Abstractes 1930
" " 1930 } Duchamp Show.

---

A.S. Goodyear.

Has only Picasso drawings

---

Mrs. Dale refused to send any list of her Picasso "is not a statistical bureau." says Mrs. Pulliard.

---

Booth, Ralph, Detroit

Child with ? flowers c1900-02

Cleveland (shown at Museum)

Athlete and Women c1905-6 (Quinn : has Baignueses)

PHILLIPS MEMORIAL GALLERY
1600 TWENTY-FIRST STREET
WASHINGTON, D. C.

DUNCAN PHILLIPS, Director
C. LAW WATKINS, Associate Director
ELMIRA BIER, Manager of Publications

April 17, 1931

Mr. Jere Abbott,
Museum of Modern Art,
730 5th Avenue, New York City

Dear Mr. Abbott:

Enclosed is the rather meager list of our Picassos. Would that we had more of them! Nor have we anything very important of the later periods as the two Abstractions are small though of first quality. Dr. Reber was delighted with both of them and especially with the water color in which he pointed out the metamorphosis of recognizable objects into a most consummate plastic expression. However the picture that I wish you would invite for your Picasso exhibition next year is the Blue Period Interior with Figure. It was left out of The Painting in Paris exhibition last year and so far as I know has never been shown in New York. In color and design I have never seen a picture of the Blue Period more beautiful. Its color is like that of Moorish tiles or Hispano-Mooresque pottery and there is a poignant something in the curious light which envelopes the scene. I am looking forward to the Picasso exhibition with great pleasure,

w.c.

oil

Sincerely yours

Duncan Phillips

DP.E

Us list enclosed.

Phillips St Louis

CITY ART MUSEUM OF ST. LOUIS

Honorary Board of Control

WILLIAM K. BIXBY, President — LOUIS LA BEAUME, 1st Vice President — WILLIAM BROTH EATON, Treasurer
EDWARD S. CURTIS — FREDERICK W. LEHMANN — JULIUS POLK — HUGO A. RUSSELL
CONRAD C. DAVIS — MAX EPSTEIN

Executive Staff

METRO G. MOLAN, Director — R. A. THALINGER, Registrar — MARY POWELL, Supervisor of Education
JAMES H. MORRIS, Secretary

April 9, 1931

April 13, 1931.

My dear Mr. Phillips:

Because of the fact that we are planning a retrospective exhibition of Picasso at the Museum next year we are endeavoring to make a rather complete canvas of the important Picassos in this country. I would appreciate it very much if you would be willing to send me the names and dates of your Picassos.

Mr. Horace Swope of St. Louis wishes to make our list as complete as possible.

Yours very truly,

Mr. Swope may have some more Picasso prints which are not in our exhibition.

With kindest regards, I am

Yours very sincerely,

Director.

Duncan Phillips, Esq.
1600 21st Street
Washington, D. C.

Dear Jere:-

I [illegible] of some Picasso[illegible] not lucky enough to [illegible] in paintings or in prints.

Mr. Horace Swope of St. Louis wishes to make our list as complete as possible.

[illegible] following prints which are [illegible] at the Museum:

"Three Women" ([illegible] print)
"Artist and Model (etching)
"Two Circus Boys (etching)
"Abstraction (lithograph)
"Woman's Head (etching)

Mr. Swope may have some more Picasso prints which are not in our exhibition.

With kindest regards, I am

Yours very sincerely,

Director.

Mr. Jere Abbott,
Associate Director,
The Museum of Modern Art,
New York City.

St Louis

# CITY ART MUSEUM OF ST. LOUIS



April 13, 1931.

Dear Jere:-

I wish we were able to send you the titles of some Picassos which we own. Unfortunately we are not lucky enough to own any of this master's work either in paintings or in prints.

Mr. Horace Swope of St. Louis owns the following prints which are now on exhibition at the Museum:

"Three Women" (etching and aquatint)
"Artist and Model (etching)
"Two Circus Boys (etching)
"Abstraction (lithograph)
"Woman's Head (etching)

Mr. Swope may have some more Picasso prints which are not in our exhibition.

With kindest regards, I am

Yours very sincerely,

Meyric R. Rogers
Director.

Mr. Jere Abbott,
Associate Director,
The Museum of Modern Art,
New York City.

St Louis

Phil
Pe
Cy

April 9, 1931

Dear Meyric:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in reppect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your Museum.

I hope that you will feel this is not an imposition and we will very much appreciate this information.

Yours sincerely,

AH

Meyric R. Rogers, Esq., Director
City Art Museum
Forest Park
St. Louis, Missouri

San Fran.

Pic
Pg

April 9, 1931

Dear Mr. Rollins:

The Museum of Modern Art intends to hold next year a retrospective exhibition of the works of Picasso. While we will borrow heavily from important European collections we are attempting to complete our files in respect to the Picassos in this country.

I am writing to ask whether I might trouble you to send me the names of Picassos that you may know of in your vicinity together with a list of those owned by your Museum.

I hope that you will feel this is not an imposition and we will very much appreciate this information.

Yours sincerely,

JA

Lloyd L. Rollins, Esq., Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco, California