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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 1.117.6

# WAR ETCHINGS BY GOYA AND DIX

\$30. for 2 wks.

1938	Jan. 22 - Feb. 5	Wisconsin Union University of Wisconsin Madison, Wisc.
	Feb. 12 - 26	Middlebury College Middlebury, Vt.
	Mar. 5 - 19	Greenwich Galleries Greenwich, Conn.
	Sept. 28 - Oct. 12	Duke University Durham, N.C.
	Oct. 18 - Nov. 1	Louisiana State University University, La.
	Nov. 11 - 25	State University of Iowa Iowa City, Iowa
	Dec. 2 - 16	Skidmore College Saratoga Springs, N.Y.
	Dec. 23 - Jan. 6	Junior League Parkersburg, W. Va.
	Jan. 13 - 27	The Garret Club Buffalo, N.Y.
	Apr. 7 - 21	Dartmouth College Hanover, N.H.
1939	Sept. 11 - 25	Art Institute of Zanesville Zanesville, O.
	Oct. 2 - 23	University of Virginia University, Va.
	Oct. 30 - Nov. 13	Carolina Art Association Gibbes Memorial Art Gallery Charleston, S.C.
	Nov. 20 - Dec. 4	Williams College Williamstown, Mass.
	Jan. 6 - 22	Kaufmann Department Stores, Inc. Pittsburgh, Pa.
1940		

Packed in 2 boxes weighing 343 lbs.

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A Circulating Exhibition

The Museum of Modern Art, New York

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

C H E C K      L I S T

"Los Desastres de la Guerra" by Francisco Goya

No. 2	With reason or without
No. 3	The same (with reason or without)
No. 5	And they are like wild beasts
No. 7	What courage!
No. 11	And nor do these (they do not want to)
No. 12	Is this what you were born for?
No. 14	The way is hard!
No. 15	And there is no remedy
No. 16	They equip themselves
No. 18	Bury them and be silent
No. 21	It will be the same
No. 22	So much and even more
No. 24	They will be fit for further service
No. 26	That is not to be looked at
No. 30	Ravages of war
No. 32	Why?
No. 33	What more can be done?
No. 36	Nor this (nobody knows why)
No. 38	Barbarians!
No. 39	Wonderful Heroism! Against dead men!
No. 41	They escape through the flames
No. 50	Unhappy mother
No. 56	To the cemetery!
No. 61	Do they belong to another race?
No. 69	Nothing! It speaks for itself

"Der Krieg" by Otto Dix

Series I	No. 4	Shell holes at Dontrien lit by rockets
	No. 6	Wounded (Autumn, 1916, Bapaume)
	No. 7	Near Langemark (February 1918)
	No. 10	Wounded fugitive (Battle of the Somme, 1916)
Series II	No. 1	Lost position at Neuville
	No. 2	Shock troops advance under gas
	No. 3	Mealtime in the dugout (Loretto Heights)
	No. 4	Battalion at rest
	No. 6	Corpse on barbed wire entanglement (Flanders)
	No. 8	Dead picket
	No. 9	Dance of Death in the year '17 (Dead Man Hill)

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"Der Krieg" by Otto Dix (continued)

- |            |       |   |
|------------|-------|---|
| Series III | No. 4 | Shell Hole with flowers (Spring 1916, before Reims) |
|            | No. 5 | Ruins of Langemark                                  |
|            | No. 6 | Dying soldier                                       |
|            | No. 8 | Seen on the slopes of Cléry-sur-Somme               |
| Series IV  | No. 1 | Skull   |
|            | No. 3 | Bombing of Lens                                     |
|            | No. 9 | House destroyed by airplane bombs                   |
|            | No.10 | Skin grafting                                       |
| Series V   | No. 2 | Dead man (St. Clément)                              |
|            | No. 3 | Mess time at Pilkem                                 |
|            | No. 4 | Sudden attack by secret patrol on a picket          |
|            | No. 7 | Transporting the wounded in Houthulster forest      |
|            | No. 8 | Pickets keep up the firing at night                 |
|            | No. 9 | Roll-call of those who have returned                |

50 labels for exhibition  
2 placards for the exhibition



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A Circulating Exhibition

The Museum of Modern Art, New York

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

C H E C K      L I S T

"Los Desastres de la Guerra" by Francisco Goya

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No.15	And there is no remedy
No.16	They equip themselves
No.18	Bury them and be silent
No.21	It will be the same
No.22	So much and even more
No.24	They will be fit for further service
No.26	That is not to be looked at
No.30	Ravages of war
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No.33	What more can be done?
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"Der Krieg" by Otto Dix (continued)

Series III	No. 4	Shell Hole with flowers (Spring 1916, before Reims)
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	No. 6	Dying soldier
	No. 8	Seen on the slopes of Cléry-sur-Somme
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50 labels for exhibition  
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A Circulating Exhibition

The Museum of Modern Art, New York

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

Packing Instructions

1. Place etchings into cardboard cases bearing corresponding labels. Place the two placards in their own cardboard cases.
2. Line up the 25 Dix etchings and Placard #1 in Box #1.  
Line up the 25 Goya etchings and Placard #2 in Box #2.
3. Attach envelope containing the 50 labels for the pictures to the cover of Box #1.
4. Screw on cover tightly through metal angle irons. Be sure washers are in place before attaching screw heads.

NOTE: Please pack mounted label in either box. Wrap it in brown wrapping paper and place on top of etchings.



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**THE MUSEUM OF MODERN ART**  
14 WEST 49TH STREET, NEW YORK

TELEPHONE: CIRCLE 7-7470

FOR RELEASE \_\_\_\_\_

On \_\_\_\_\_ the \_\_\_\_\_

\_\_\_\_\_ will open an exhibition of fifty war etchings, twenty-five of which were selected from the series "Los Desastres de la Guerra" by the great Spanish artist, Francisco Goya, and twenty-five from the portfolio "Der Krieg" (The War) by the German artist, Otto Dix. This exhibition has been assembled for circulation to museums and colleges by The Museum of Modern Art, New York.

The two series of etchings were done approximately one hundred years apart - Goya's document the French invasion of the Peninsula between 1808-1813, although the prints were probably not executed until after 1820; Dix's etchings, done in 1924, are permanent records of his actual experiences on the Western Front during the four years of the World War. Though the etchings may be studied as documents of war in general, the Disasters have an obvious and special interest because of the present war in Spain, the savagery of which has shocked even our war-torn world, much as the Spanish Peninsular Campaigns of 1808-1813 horrified a world which at that time had already been at war for fully fifteen years.

A comparison of the two series affords interesting similarities and contrasts. Paul Rosenfeld writes in The New Yorker: "They resemble each other in their faultless verisimilitude and in their artistic means. Like his Spanish predecessor, Dix has used aquatint freely. His extraordinary effects of putrefaction have been obtained by sapient exploitations of this technique. His line quality, too, is often simultaneously delicate and strong; like Goya, he may be said to have distilled a terrible beauty from the horrible. There the resemblance between his work and the great Spaniard ends." In comparing the work, Alfred H. Barr, Jr., Director of the Museum of Modern Art, wrote in The Arts (January 1931): "Goya seems at once more dramatic and more journalistic. He is



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outside, looking on, an observer and a commentator. But Dix is a survivor who has participated. Goya thinks in terms of contrived action, of violent forces; Dix depends on eloquent, spectral silence, on documentary precision. Goya, the classicist, the Latin, emphasizes the human dramatis personae, but for Dix war is a process of organic disintegration, a slow fantastic metamorphosis of life into death in which the human being emerges, as it were, accidentally."

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# WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

This exhibition of etchings reveals how two artists felt about the two most recent "World" Wars, that of 1914-1918 and that of the Napoleonic Period.

Goya in his series of 85 etchings, from which 25 were chosen for this exhibition, records the struggle of the Spanish people against foreign invasion. Although he was an eye witness of the horror and tragedy of the Peninsular War from 1808-1813 and made drawings at the time, Goya probably executed the plates for "Los Desastres de la Guerra" from 1820 on, at a time when he was living in retirement at Bordeaux. Spain was in an unsettled state for many years thereafter so that the series remained unpublished and virtually unknown until 1863 because it was feared that the force of the artist's concept thus recorded might arouse popular feeling against war and those responsible for it.

The German artist, Otto Dix, spent four years on the Western Front and in 1924 expressed himself about his experiences in the series of fifty etchings entitled, simply, "Der Krieg" (The War). Twenty-five of these prints are included in the exhibition.

In comparing the conceptions of the two artists Alfred H. Barr, Jr., Director of the Museum of Modern Art, wrote in The Arts (January 1931): "Goya is at once more dramatic and more journalistic. He is outside, looking on, an observer and a commentator. But Dix is a survivor, who has participated. Goya thinks in terms of the dynamic action of violent forces; Dix depends on eloquent, spectral silence, on documentary precession. Goya, the classicist,

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the Latin, emphasizes the human dramatis personae, but for Dix war is a process of organic disintegration, a slow fantastic metamorphosis of life into death in which the human being emerges, as it were, accidentally."

Paul Rosenfeld, in a critical analysis of Dix's etchings, has written more recently in The New Yorker (October 9, 1937): "Through realistic, by no means exaggerated images of carnage, misery, and corruption, his etchings express horror, loathing, despair. Their closest parallels are Goya's famous denunciations of organized warfare 'The Disasters of War.' They resemble them in their impeccable verisimilitude and in their artistic means. Like his Spanish predecessor, Dix has used aquatint freely. His extraordinary effects of putrefaction have been obtained by sapient exploitations of this technique. His line quality, too, is often simultaneously delicate and strong; like Goya, he may be said to have distilled a terrible beauty from the horrible. There the resemblance between his work and the great Spaniard ends; of the two, that of the modern German embodies the deeper vision. Wanting Goya's almost matchless economy, Dix nonetheless has penetrated regions which his predecessor merely skirted. He has plumbed the human psyche subjected to the experience of war; seen and shown forth the poisons which that experience breeds in life itself. In Goya, we hear the cry of human helplessness and distress before the deadly war machines. Through Dix, there reaches us the piping shriek of the war-torn, shell-shocked victim. 'There, at the ruined heart of life,' the artist seems to be saying, 'lies the ultimate reality of war.'"



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There is significant contrast in the titles of the two series. The Dix etchings bear prosaic names which scarcely prepare us for an anthology of nightmares. The soldiers who act as Shock Troops Advancing Under Gas seem barbarous or ghostlike apparitions. Shellholes Before Dontrien Lit by Rockets and Near Langemark (February 1918) are fantastic landscapes as sterile and deathly as lava fields on the moon. Seen On The Slopes of Clery-sur-Somme reveals two cadavers engaged in grotesque conversation while grass sprouts from their skulls. Goya's captions on the other hand are cries of grief or anger, agony or vengeance: What Courage! Is This What You Were Born For? The Way Is Hard! Barbarians! And There Is No Remedy, Bury Them And Be Silent - or more simply still To The Cemetery!

Though these etchings of Goya and Dix may be studied as documents of war in general, the Disasters have an obvious and special interest because of the present war in Spain, the savagery of which has shocked even our war-torn world, much as the Spanish Peninsular Campaigns of 1808-1813 horrified a world which at that time had already been at war for fully fifteen years.

OTTO DIX Born in 1891 at Unterhaus, Saxony. At 14 became a mural decorator's assistant. 1910 entered School for Arts and Crafts in Dresden. War interrupted his studies. Fought four years (1914-1918) in France. After Armistice entered masters class at Dresden Academy. Brief period turned to Dadaism.

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1921 influenced by George Grosz; War subjects, the social scene, portraits. About 1925 became principal leader of "Neue Sachlichkeit" (New Objectivity), a movement concerned with emphatic and occasionally shocking realism, sometimes with social implications. Since 1933 only his landscapes have been tolerated by the National Socialist Regime which has repudiated his earlier work.

FRANCISCO GOYA Y LUCIENTES Born in 1746 at Fuendetodos, near Saragossa. Began art studies in Saragossa. Riotous escapades compelled him to flee to Madrid, then from Madrid escaped with traveling troupe of bull-fighters to Rome where he continued his studies. Returned to Madrid 1775. Cartoons for Mengs tapestries in the Prado earned him royal favour. Became Director of Academy of Arts 1785; court painter 1786. Painted many portraits of royal family. With French invasion worked for Joseph Bonaparte. Etchings of the Disasters of War series show his feelings, however, were for his own people. Health failing with age, almost totally deaf, at 78 crossed Pyrenees to Bordeaux to live with a colony of Spanish refugees. Died at Bordeaux 1828. Of four sets of etchings Los Caprichos, Los Proverbios, Los Desastres, and Tauromaquia only the first set was issued during his lifetime.

The complete set of 85 etchings, The Disasters of War, with an introduction by Elie Faure has just been published by the Phaidon Press, Vienna. Price \$1.50.



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*Main article*

*Circulating Exhibition Contract*



Huysman, the discoverer of Grunewald, or Poe, or Baudelair, might perhaps, have done justice in words to Dix's war painting and etchings though there is little about his work which suggests the love of the horrible or the decomposed for its own sake. Dix is no decadent taster of gamey delights now a mere amateur of the macabre, but an artist who has gone through four years of "quiet" on the Western Front and expressed himself subsequently with a certain lack of restraint.

In 1924 Dix purged himself finally of war ~~poison~~ in a folio of fifty etchings bearing the title Der Krieg and accompanied by a tribute from Henri Barbusse, the French soldier and pacifist. These are documents in the spirit of the Dresden painting, cumulatively as powerful, and affording, naturally, a far greater variety. They bear prosaic names, they present facts, but seem an anthology of nightmares. STAR-SHELLS LIGHTING THE FARM AT MONACU shows us shattered walls, an overturned caisson and writhing tree stumps drawn with that sensitive calligraphic delicacy which we find in the whitteline drawings of Altdorfer and Baldung Grien. A DEAD HORSE gestures with stiffened protesting legs. GRENADE CRATER, SHELLHOLES BEFORE DONTRIEN LIT BY ROCKETS, NEAR LANGEMARCH, FEBRUARY, 1918, are landscapes as sterile and deathly as lava fields on the moon, or the etchings of Hercules Segers. STORM TROOPS ADVANCING IN GAS MASKS seems more inhuman than the two cadavers in another print who engage in grotesque conversation while grass sprouts from their skulls.

Goya's ~~Destros~~ <sup>Desastros</sup> de la Guerra of course comes to mind, but Goya is at once more dramatic and more journalistic. He is outside, looking on, an observer and a commentator. But Dix is a survivor, who has participated. Goya thinks in terms of contrived action; of violent forces; Dix depends on eloquent, spectral silence, on documentary precision. Goya, the classicist, the Latin, emphasized the human Dramatis personae, but for Dix war is a process of organic disintegration, a slow fantastic metamorphosis of life into death in which the human being emerges, as it were, accidentally.



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## Circulating Exhibition Contract

Between:

The Museum of Modern Art, 11 West 53rd Street, New York  
and:

THE KAUFMANN DEPT. STORES, INC., Pittsburgh, Penna.

We, the undersigned, agree to show the exhibition WAR ETCHINGS BY GOYA AND DIX  
at The Kaufmann Dept. Store  
from Jan. 6 to Jan. 22, 1940  
at the fee of \$30.00 plus express charges from preceding city on itinerary  
in accordance with the conditions listed on the reverse of this contract.

Date \_\_\_\_\_

\_\_\_\_\_  
Name of Institution  
Edgar Kaufmann Jr.  
\_\_\_\_\_  
Signature  
sec'y  
\_\_\_\_\_  
Title

The Museum of Modern Art, New York

\_\_\_\_\_  
Executive Director

\_\_\_\_\_  
Secretary of Circulating Exhibitions

Please sign and return this copy to the Museum of Modern Art

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### Conditions:

In accepting the exhibition listed on the face of this contract the undersigned agrees to the following conditions:

1. If it becomes necessary for the exhibitor to cancel the exhibition listed, notice of such cancellation must be given at least *six weeks* before the scheduled opening date or the full fee will be charged.
2. All publicity releases, invitations or announcements concerning the exhibition must carry the information that the exhibition was organized by *The Museum of Modern Art, New York*. Copies of any printed matter relating to the exhibition must be sent to the Museum of Modern Art.
3. A report must be sent to the Museum of Modern Art as soon as the exhibition is received giving the following information. (A form will be supplied by the Museum of Modern Art).

A description of any damage which may have occurred to items in the exhibition during transit.

A statement as to whether or not the material, when received, was packed according to directions given by the Museum of Modern Art.

4. All packing and unpacking instructions sent by the Museum of Modern Art must be followed explicitly by competent packers. Each object must be handled with special care at all times to insure against damage or deterioration. If any damage occurs, it must be reported to the Museum of Modern Art at once and described in detail. (The Museum of Modern Art carries insurance on the exhibition).
5. Each object shall, while on exhibition, bear the descriptive label provided by the Museum of Modern Art.
6. Rental for the exhibition is payable within one month following the closing date of the exhibition. Transportation charges from the preceding city on the itinerary must be paid on receipt of the exhibition.
7. The exhibition shall be shown in a dignified and suitable manner and place, such place, unless otherwise specifically agreed, to be the place of exhibition named in the contract.

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*W. R. Allen*  
*Nov 2, 1940*

November 2, 1940

Dear Mr. Allen:

I wonder if you have received our last letter, a copy of which I enclose. I am anxious to know whether you would like us to have the edition of Goya's "Disasters" rebound before returning it to you. Our insurers will want an estimate on repairing the book and it may take a little time to obtain this from the proper person. Will you be good enough to advise me at your early convenience?

I am sure that you will be in my place in what manner we shall take the book apart for the exhibition of prints. I do hope it will come at your direction but I hesitate to say. Very sincerely yours, I shall like to have as quick the book as that the paper was returned to the proper places in the case may be those which remain in the binding. If you would prefer to supervise the re-binding yourself I shall be glad to return the book to you and have you submit an invoice for the cost of re-binding it.

Very sincerely yours,

William Russell Allen, Esq.  
112 Pinckney Street  
Boston, Mass.

enclosure  
ec:a



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*was cutting*

*Leaders*

*Allen*

September 20, 1940

Dear Mr. Allen:

We were about to return your volume of Goya's Disasters when I discovered to my amazement that the pages had been cut from the book and could not be slipped back into place. I have looked through all of our correspondence and do not find that you mention in any place in what manner we were to take the book apart for the exhibition of prints. I do hope it was done at your direction but I hesitate to return it without asking you if you would like to have us rebind the book so that the pages are returned to the proper places in the same way as those which remain in the binding. If you would prefer to supervise the rebinding yourself I shall be glad to return the book to you and have you submit us an estimate for the cost of rebinding it.

Very sincerely yours,

W. G. Russell Allen, Esq.  
112 Pinckney Street  
Boston, Mass.

ec:a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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under Etchings  
(lenders)

ask Miss C. about  
following up.

Allen

Goya & Dix

July 31, 1940

Dear Mr. Allen:

May I call your attention to my letter of March 27th?

I wrote that the tour of the exhibition of War Etchings by Goya and Dix had come to a close and we could return your Goya "Disasters" at any time convenient to you. May we return the etchings to your Boston address early in August or would prefer to have them returned in September?

Thank you again for your generosity in lending the war etchings for so long a period.

Very sincerely yours,

William Russell Allen, Esq.  
112 Pinckney Street  
Boston, Mass.

ec/bs



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Goya & Dix  
lender*

December 22, 1937

Dear Mr. Allen:

March 27, 1940

May I tell you how happy we are to have your volume of Goya's  
Disasters. Mr. Barry and I have made a collection of 22 prints  
from the circulating show and I shall be very glad to see what  
you have. The small standard war which I believe is left

Dear Mr. Allen:

Although our show of four etchings by Goya and  
Dix continues to be popular, I think it is about time  
we returned to you the set of Goya's "Disasters". It  
was very kind of you, indeed, to lend us these etchings  
over so long a period, and I am most grateful to you  
for your generosity. I am enclosing a list of the  
institutions which have shown the etchings.

Won't you let me know if, for any reason, you do  
not want the etchings sent back at this time? We are  
planning to return them to next week.

Very sincerely yours,

Marie Currier  
Secretary of Circulating Exhibitions

William Russell Allen, Esq.  
112 Pinckney Street  
Boston, Massachusetts

ec:a  
enclosure

W. R. Allen, Esq.  
112 Pinckney Street  
Boston, Massachusetts



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*Non lithographs  
Russell*

*Allen*

December 23, 1937

Dear Mr. Allen:

May I tell you how happy we are to have your volume of Goya's Disasters. Mr. Barr and I have made a selection of 25 prints for the circulating show and I shall be very glad to see that they are carefully matted and framed in standard size mats. We are using the small standard size which I believe is 14 $\frac{1}{2}$  by 19 $\frac{1}{2}$  inches.

Will you be good enough to let me know the insurance valuation of the series? I should like to place a valuation on the 25 prints which will be travelling and also a valuation on the book itself if we are to keep it here at the Museum until the exhibition returns.

With sincere appreciation of your generosity,

Very truly yours,

Elodie Courter  
Secretary of Circulating Exhibitions

Russell Allen, Esq.  
112 Pinckney Street  
Boston, Massachusetts

ec/bs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Boston Mus. of M. A.

Allen

November 11, 1937

Dear Mr. Allen:

I feel somewhat embarrassed in making another request of you so soon after writing you a letter of thanks, but I am encouraged by your past interest and generosity.

December seventh

We have been trying to assemble a group of Goya etchings "Disasters" series for a circulating exhibition which was planned as a comparison between Goya's record of the Peninsular campaigns of the Napoleonic wars and Otto Dix's record of the Western Front in the Great War. Dear Mr. Allen: we own the Dix series, but we have had considerable difficulty in finding prints of the "Disasters".

We are rather troubled for fear the volume of Goya's Disasters may have been lost in the mail. Won't you let us know what the registration number was if you have sent it so that we may trace it. Would you let me know too what insurance valuation we should set?

We shall follow your suggestion and have the prints mounted on standard mounts. Let us have a group of prints which are perhaps less valuable than very good ones, but useful so far as the public is concerned. Let me say again how much we appreciate your helping us out. We had no idea we would have such trouble in finding prints of the Disasters here in New York.

Our Trustees do not meet until the 17th but I shall send you before then a list of pictures which I would suggest for your exhibition. Meanwhile, won't you let me know how late in the new year you could use the exhibition - the later the better for us. I want to keep the prints at least six months.

Sincerely,

I hope to come to Boston to see the show of Modern French Painting from Boston Collections. I think this an excellent idea.

With kindest regards, I am

Sincerely,

Russell Allen, Esq.  
112 Pinkney Street  
Boston, Massachusetts

AHB/c

R. S. Russell Allen, Esq.  
112 Pinkney Street  
Boston, Massachusetts



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November 11, 1937

Dear Mr. Allen:

I feel somewhat embarrassed in making another request of you so soon after writing you a letter of thanks, but I am encouraged by your past interest and generosity.

We have been trying to assemble a group of Goya etchings from the "Desastros" series for a circulating exhibition which was planned as a comparison between Goya's record of the Peninsular campaigns of the Napoleonic wars and Otto Dix's record of the Western Front in the Great War. Our Museum owns the Dix series, but we have had considerable difficulty in finding prints of the "Desastros". The ordinary print firms seem to have none, and Weyhe will lend us only some of the less interesting prints. Philip Hofer has a very fine set of early proofs which he feels are too valuable to send on a tour, especially as he intends to do some work this year on Goya.

In asking you I have in mind the possibility that you may be able to let us have a group of prints which are perhaps less valuable than early proofs but equally useful so far as the public is concerned. I do not want to impose on you by asking for very fine or very valuable proofs, if you don't feel that you can lend them.

We have been able to secure from Weyhe the subjects listed on the attached sheet.

Won't you let me know frankly how you feel about our problem? Should you be willing to help us, we would want to keep the prints at least six months.

I hope to come to Boston to see the show of Modern French Paintings from Boston Collections. I think this an excellent idea.

With kindest regards, I am

Sincerely,

Encl.

N. G. Russell Allen, Esq.  
~~112 Pinkney Street~~ Brimmer Chambers  
Boston, Massachusetts

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*Handwritten:* 156, *circled:* cur. n. 156, *top right:* Otto Dix etchings, *far right:* Bailey

September 25, 1934

Dear Mr. Bailey:

I believe I now have the information you requested some time ago. I am sorry there has been such a delay.

Mr. Barr has given his consent to let you make slides from the Otto Dix etchings. I suggest that you call at the Museum at your convenience to choose the prints you wish to reproduce. We understand that you will pay all expenses.

We have not as yet reached a decision about the circulation of these etchings. I shall be glad to write you if we do decide to send them on tour.

About the publishers of the Karl Marx' "Capital". The large edition, from which the Gellert drawings were taken, was I believe published by the author. However, a smaller edition has been published by Ray Long and Richard R. Smith, 79 Madison Avenue. This edition also contains the Gellert drawings. The price is \$3.00.

I telephoned the Dupont Company for information about the product of which you spoke. They do have a Viscoloid product which is sold in sheet form and is about 1/8" thick. It is more expensive than glass, however, and it scratches badly. They do not advise its use in place of glass over pictures.

Very sincerely yours,

Assistant  
Department of Circulating Exhibitions

Mr. Albert E. Bailey  
440 Riverside Drive  
Apartment 84  
New York City

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"Der Krieg" - A CIRCULATING EXHIBITION THE MUSEUM OF MODERN ART, NEW YORK

Series III No. 4 Shell Holes with Flowers (Spring 1918, before Rain)

WAR ETCHINGS BY FRANCISCO GOYA AND OTTO DIX

No. 8 Seen on the slopes of Cléry-sur-Somme

Series IV CHECK LIST

No. 9 Bombing of Lens

No. 9 Houses destroyed by airplanes

"Los Desastres de la Guerra" - by Francisco Goya

Series V No. 2 Dead man (St. Cloud)

- |               |  |
|---------------|--|
| No. 2         | With reason or without                 |
| No. 3         | The same (with reason or without)      |
| No. 5         | And they are like wild beasts          |
| 2051 → No. 7  | What courage!                          |
| No. 11        | And nor do these (they do not want to) |
| No. 12        | Is this what you were born for?        |
| No. 14        | The way is hard!                       |
| 2050 → No. 15 | And there is no remedy                 |
| No. 16        | They equip themselves                  |
| No. 18        | Bury them and be silent                |
| 2050 → No. 21 | It will be the same                    |
| No. 22        | So much and even more                  |
| No. 24        | They will be fit for further service   |
| No. 26        | That is not to be looked at            |
| No. 30        | Ravages of war                         |
| No. 32        | Why?                                   |
| No. 35        | What more can be done?                 |
| 2051 → No. 36 | Nor this (nobody knows why)            |
| No. 38        | Barbarians!                            |
| No. 39        | Wonderful Heroism! Against dead men!   |
| No. 41        | They escape through the flames         |
| No. 50        | Unhappy mother                         |
| No. 56        | To the cemetery!                       |
| No. 61        | Do they belong to another race?        |
| No. 69        | Nothing! It speaks for itself          |

"Der Krieg" - by Otto Dix

- Series I
- |               |  |
|---------------|--|
| ✓ No. 4 - 776 | Shell holes at Dontrien lit by rockets       |
| No. 6         | Wounded (Autumn, 1916, Bapaume)              |
| No. 7         | Near Langemark (February 1918)               |
| No. 10        | Wounded fugitive (Battle of the Somme, 1916) |

- Series II
- |                |  |
|----------------|--|
| No. 1          | Lost position at Neuville                      |
| ✓ No. 2 - 778  | Shock troops advance under gas                 |
| No. 3          | Mealtime in the dugout (Loretto Heights)       |
| No. 4          | Battalion at rest                              |
| No. 6          | Corpse on barbed wire entanglement (Flanders)  |
| ✓ No. 8 - 1972 | Dead picket                                    |
| ✓ No. 9 - 778  | Dance of Death in the year '17 (Dead Man Hill) |



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"Der Krieg" - by Otto Dix (continued)

Series III No. 4 Shell Hole with flowers (Spring 1916, before Reims)

No. 5 Ruins of Langemark

No. 6 Dying soldier

No. 8 - 1274 Seen on the slopes of Cléry-sur-Somme

Series IV No. 1 - 1773 Skull

No. 3 Bombing of Lens

No. 9 House destroyed by airplane bombs

No. 10 Skin grafting

Series V No. 2 Dead man (St. Clement)

No. 3 - 776 Mess time at Pilkem

No. 4 Sudden attack by secret patrol on a picket

No. 7 - 1774 Transporting the wounded in Houthulster forest

No. 8 Pickets keep up the firing at night

No. 9 Roll-call of those who have returned

50 labels for exhibition

Placard for exhibition

1 mounted label



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Comments of exhibitors of WAR ETCHINGS BY GOYA AND DIX

November 11, 1938

"It is a very interesting exhibition and particularly appropriate for Armistice Day."

November 18, 1938

"I think you have done a wonderful job in the boxing of the exhibition. It is perfect."

Harry E. Stinton, Dept. of Graphic and Plastic  
Arts, State University of Iowa, Iowa City, Ia.

December 7, 1940

"It is a very fine exhibition. You may be interested to know that we are arranging an opening program which will include not only a discussion of the prints but a demonstration of print making by some of the students in the print class. I have been able to interest the Depts. of History, Psychology and Sociology in the exhibition so that I am hoping a great many students will attend."

Marion D. Pease, Chairman Dept. of Fine Arts  
Skidmore College, Saratoga Springs, N.Y.

January 7, 1939

"The War Etchings by Goya and Dix left Parkersburg today. I really hated to part with them as they were attracting a great deal of attention."

Katherine T. Burnside, Junior League  
of Parkersburg, West Va.

April 6, 1939

"The War Etchings by Goya and Dix arrived complete and make a fine show. It is wonderful propaganda!"

Philip A. White, Curator Carpenter Galleries,  
Dartmouth College, Hanover, N.H.

April 25, 1939

"The exhibition was taken in by a great number of people and certainly made an impression on them."

Philip A. White

November 6, 1939

"It has an unusually good attendance, because of current events no doubt, and was generally liked."

John Canaday, Museum of Fine Arts  
University of Virginia, University, Va.

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