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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

*Bonds* *Dealer* *Petit*

# GALERIES GEORGES PETIT

Adresse Télégraphique :  
Petigodot-Paris

SOCIÉTÉ ANONYME AU CAPITAL DE SIX MILLIONS

Téléph. Central 44-57  
Central 44-58

8, RUE DE SÈZE, PARIS-9<sup>e</sup>

Paris, le 30 Novembre 1931

Monsieur ALFRED BARR  
MUSEUM OF MODERN ART  
NEW - YORK

Monsieur,

Nous référant à une lettre de la Société des Beaux-Arts de Bâle en date du 16 Novembre, nous vous faisons connaître que les tableaux de Matisse appartenant à des collections Américaines et qui après avoir figuré à l'Exposition de Bâle, ont été renvoyés à la Maison Knoedler de New-York, où vous avez dû les prendre pour votre Exposition Matisse au Museum of Modern Art, ne sont garantis par l'assurance de la Société des Beaux-Arts de Bâle que jusqu'à leur arrivée à la Maison Knoedler à New-York. A partir de là, pendant leur séjour au Museum of Modern Art et jusqu'à leur retour à leurs propriétaires, l'assurance doit être faite par vos soins et à votre charge.

Veillez agréer, Monsieur, l'assurance de nos sentiments très distingués.

POUR LES GALERIES GEORGES PETIT

*M. Gieure*

Mr. GIEURE

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VIII  
Pouquet  
GALERIE DE LA RENAISSANCE

PARIS - 11, RUE ROYALE - TELEPHONE : ÉLYSÉES 96-78, 70-81, 29-45

Paris, October 27th 1930

Mr Alfred H. Barr  
The Museum of Modern Art  
730 Fifth Avenue  
New York City

Dear Mr Barr,

I am writing to announce to you the big  
Exhibition of Pierre Roy in New York, which opens on  
November 20th at the Brummer Gallery.

I hope you will visit this exhibition <sup>(which I have organized)</sup>  
and I am sure you will find in very interesting. I  
find it surprising that the Museum of Modern Art does  
not possess works of Pierre Roy.---

Yours sincerely,

W. Ch. Pouquet

Comment marche exp. Daumes Corot  
7 américain avoir le  
catalogue -

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Pomaret  
Pomaret

GALERIE DE LA RENAISSANCE

PARIS - 11, RUE ROYALE - TELEPHONE - BUREAU 9678 10-21 20-40

August 22, 1930.

Paris, August 22nd 1930

Madame Charles Pomaret,  
Directrice of the Galerie de la Renaissance,  
11, rue Royale, Paris, France.

Dear Madame Pomaret:

We have received at the Museum the eight photographs which you very kindly sent to us. We also received the enclosure giving us the desired information about the drawing which you are lending for our exhibition.

Dear Sir,

We note that the insurance valuation is \$10,000.00. Therefore, we are insuring your Daumier drawing for this amount from wall to wall and against each and every risk. Kindly consider this letter your document of insurance.

As stated in our letter of August 13th, we have requested Chenue to notify you on what day he will call for the drawing after September 1st.

We note that the drawing is "two-sided".  
drawing on both sides.

With kind regards,

Please find enclosed herewith 4 photographs of each side of the drawing.  
Yours sincerely,

Very truly yours,

D. Schuyler

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	EMH	IV.9.g

*Daumier*

*Pomaret*

**GALERIE DE LA RENAISSANCE**

PARIS - 11, RUE ROYALE - TÉLÉPHONE : ELYSÉES 96-78, 70-81, 29-45

Paris, August 9th 1930

Mr Alfred H. Barr  
The Museum of Modern Art  
730 Fifth Avenue  
New York City

Dear Sir,

Madame Pomaret, who is absent from Paris, has instructed us to return you the enclosed blank filled out, and to tell you that the Daumier in question will be at the disposal of Chemne whenever they call for it.

Madame Pomaret asks us to specially draw your attention to the fact that this drawing by Daumier is two-sided, that is to say there is a drawing on both sides.

Please find enclosed herewith 4 photographs of each side of the drawing.

Very truly yours,

*Schubert*

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	EMH	IV.9.g

Daumier

Pomaret

August 13, 1930.

Madame Charles Pomaret, 28<sup>th</sup> July 1930.  
Galleries de La Renaissance,  
11, rue Royale, Paris, France.

My dear Madame Pomaret:

Dear Madam,  
As the time grows short and we have not yet received a reply to our letter requesting insurance valuation on your Daumier Les Enfants, which you have kindly consented to lend us, we are taking the liberty of insuring it provisionally for \$3,000.00.

As this valuation is inexact may we ask you to send us the correct valuation as soon as possible. We carry a very large blanket insurance and you need have no fear should any damage occur to the picture before you have time to reply. Will you kindly consider this letter the document of insurance until we receive the correct valuation from you.

It is most generous of you to lend your very fine drawing. We have asked Chemus to call for your picture shortly after September 1st, and we have requested him to notify you of the exact date that you may expect him.

With kind regards, I am  
Yours sincerely,  
enclosed blank, so that I may have some exact information for our catalogue and for insurance? We will place the insurance with our very dependable agents in New-York, at whatever valuation you may choose to place upon the drawing. Chemus will call for the drawing about September 1st if this is satisfactory to you. Chemus will notify you more exactly as to the time of call. Before then, I will send you the document of insurance as soon as I receive an answer to these enquiries.

May I trouble you to send us three or four photographs of your drawing for which

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	EMH	IV.9.g

*Dealers*

*Palmer*

*Raumer*

*Pomaret.*

*Palmer  
Galerie*

*The Museum of Modern Art Archives, NY  
Collection: EMH Series.Folder: IV.9.g*

23rd July 1930.

Madame Pomaret,  
Galleries de La Renaissance,  
11 rue Royale,  
Paris.

Dear Madame Pomaret,

I am just passing through Paris on my way from Germany to Cherbourg, where I sail for New-York.

I looked back with the greatest pleasure to your most friendly hospitality and kindness to Mrs. Barr and myself.

It is most generous of you to agree to lend your very fine drawing of children by D. under.

May I trouble you to fill out the enclosed blank, so that I may have more exact information for our catalogue and for our insurance? We will place the insurance with our very dependable agents in New-york, at whatever valuation you may choose to place upon the drawing. Chenue will call for the drawing about September 1st if this is satisfactory to you. Chenue will notify you more exactly as to the time of call. Before then, I will send you the document of insurance as soon as I receive an answer to these enquiries.

May I trouble you to send me three or four photographs of your drawing for which

Mr. Frank E. H. Palmer  
255 Fifth Avenue  
New York City



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	EMH	IV.9.g

*Dealers*

*Rehn  
Galleries*

*Rehn Galleries*

February 6, 1935

August 19, 1936

Dear Mr. Mohn:

Mr. Barr has asked me to ask you to please send a photograph of Mrs. Scott's House by Hopper to the Museum at your earliest convenience.

Thank you in advance for your attention to this matter, a cause to which your generosity has contributed so little.

Very truly yours,

Very sincerely yours,

Elisabeth Knedler  
Secretary to the Director

Mr. Frank K. M. Mohn  
683 Fifth Avenue  
New York, N.Y.

K

Mr. Frank K. M. Mohn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Lachs*  
*Rehn*  
FRANK K. M. REHN, INC.  
685 FIFTH AVENUE  
NEW YORK  
AMERICAN PAINTINGS

January 22, 1935 February 5, 1935

Miss Dorothy Miller,  
Museum of Modern Art,  
11 West 53rd Street,  
New York.

Dear Miss Miller:-

Replying to your letter of  
January 15, I shall be very glad to loan  
to the Museum of Modern Art my small bronze  
by Gaston Lachaise. I wish to thank you on behalf of  
our Trustees for your generous loan of the bronze  
Woman by Lachaise to the retrospective exhibition  
of his work.

The exhibition is proving a great  
success to which your generosity has contributed  
no little.

Very sincerely yours,  
*FRC*

FRCR/S

P.S. I enclose a formal receipt.

Mr. Frank K. M. Rehn  
685 Fifth Avenue  
New York City

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*Lach.*

*Rehn*

FRANK K. M. REHN, INC.  
883 FIFTH AVENUE  
BET. 53RD AND 54TH STS.  
NEW YORK  
AMERICAN PAINTINGS

BURCHFIELD  
BIDDLE  
CARROLL  
HOPPER  
KANTOR  
MARSH  
McFEE  
MILLER  
POOR  
SPEICHER  
TUCKER  
WATKINS

January 9th, 1935.

Miss Dorothy Miller,  
Museum of Modern Art,  
11 West 53rd Street,  
New York.

Dear Miss Miller:-

Replying to your letter of  
January 5th, I shall be very glad to loan  
to the Museum of Modern Art my small bronze  
by Gaston Lachaise, with the understanding  
that it will be kept insured against all risks  
and returned to me upon the conclusion of the  
exhibition.

Very sincerely yours,

*Frank K. M. Rehn*

FKMR/C

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	EMH	IV.9.g

*Belu*

*Director*

January 2, 1935

November 20, 1934

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York, N. Y.

Dear Mr. Rehn:

We should like very much to include in the Lachaise exhibition which our museum is planning the bronze of a woman with hands on hips which you own. May we borrow it from you?

The museum will of course insure against each and every risk from wall to wall, and arrange for transportation. The exhibition is scheduled for January 28 through March 7.

May we hear from you soon as to whether we may count on having this bronze?

Very sincerely yours,

Director

P.S. Many people have spoken with surprise and enthusiasm about the little Hopper. I feel that it may well be an epoch making painting.

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rehn*

*Rehn*

January 10, 1934

November 20, 1934

Dear Mr. Rehn:

Dear Mr. Rehn: Edison Forwarding Company will

deliver the I want to thank you on behalf of all of our Trustees for the generous loan to our Fifth Anniversary Exhibition of the painting by Hopper. You are certainly most kind to let us have it for so long a period. It will be returned to you shortly after the closing of the exhibition on January 20th.

receipts and I am enclosing a formal receipt.

Very gratefully yours,

*Rehn*  
Registrar.

P.S. Many people have spoken with surprise and enthusiasm about the little Hopper. I feel that it may well be an epoch making painting.

Mr. Frank E. M. Rehn  
Mr. Frank E. M. Rehn  
663 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Dealer*

*Rehn*

January 10, 1934

January 3, 1934

Dear Mr. Rehn:

Hudson Forwarding Company will deliver the Burchfield watercolor and Carroll on Friday, the 12th. ~~you kindly sign the enclosed receipt.~~ When the pictures have reached you safely will you kindly sign the enclosed receipts and return them to me?

Very sincerely yours,

Registrar.

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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*Dealer*

*Rehn*

January 2, 1934

Dear Mr. Rehn:

As you know, the exhibition of So that our Museum records this work. I feel that it has been may be complete will you kindly sign the again on behalf of the Museum for enclosed receipt and return it to me?

Very sincerely yours,  
the six oils and seven watercolors which are here at the Museum, as well as the two watercolors which are to come over from your gallery, in the shipment of Hopper pictures going to the Arts Club of Chicago. Registrar. The pictures should be returned to your gallery about January twentieth from the Arts Club.

We are maintaining insurance upon your pictures until they leave our Museum on the 15th of December after which time it is our understanding that the Arts Club will insure.

Very sincerely yours,  
Frank K. M. Rehn Gallery  
683 Fifth Avenue  
New York City

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

Rehn  
December 5, 1933

Dear Mr. Rehn:

As you know, the exhibition of Edward Hopper's work closes this week. I feel that it has been a great success and wish to thank you again on behalf of the Museum for your coöperation.

We are including ~~six~~ six oils and seven watercolors which are here at the Museum, as well as the two watercolors which are to come over from your gallery, in the shipment of Hopper pictures going to the Arts Club of Chicago. Their exhibition opens January second and runs for two weeks. The pictures should be returned to your gallery about January twentieth from the Arts Club.

We are maintaining insurance upon your pictures until they leave our Museum on the 12th of December after which time it is our understanding that the Arts Club will insure.

Very sincerely yours,

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rehn*

October 28  
November  
Tenth  
1933

Dear Mr. Rehn:

I would like to thank you both personally and on behalf of our Trustees for your generous and understanding cooperation in putting on the Hopper exhibition. Certainly without your help and the help of John Clancy we would have had a very difficult time of it. I think you were a fountain of energy and a model of diplomacy. I want to thank you too for your help in preparing the catalog. I think I should have acknowledged in my introduction the source of some of the best anecdotes about Hopper.

I am enclosing a receipt for the oils and watercolors which came from the Rehn Gallery and from your private collection.

In my letter of thanks to the lenders I am mentioning the Chicago exhibition. I have also written Mr. and Mrs. Pack suggesting the semi-permanent loan of "Camel's Hump."

Very sincerely yours

*Handwritten signature*

Mr. Frank K. M. Rehn  
Frank K. M. Rehn Galleries  
683 Fifth Avenue  
New York City

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

B-m

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Hopper  
to  
Chicago

XXXI  
circ.

Rehn

October 23  
1933

Dear Mr. Rehn:

My dear Mr. Rehn: As I believe I told you several days ago, we are planning to send our Hopper Exhibition to the Arts Club of Chicago.

We should let the Arts Club know as soon as possible whether this will be possible. Mr. Barr is very much in favor of the idea, but, as you know, the arrangement depends entirely on your decision. May I have your opinion in regard to this matter at your early convenience?

Very sincerely yours,

Executive Secretary

ARBjr./c

Mr. Frank K. M. Rehn  
Frank K. M Rehn Galleries  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rehn*

570 East 10th Street, New York 10, N.Y.  
October 13, 1933  
November 1, 1933

Dear Mr. Rehn:

Here are two lists, one of oils, one of watercolors. Each includes four or five alternates. Would you please check them over especially the names of lenders and the sizes of those pictures, both oils and watercolors, which are in your gallery.

As I said in our telephone conversation for various reasons Professor Hall of Princeton cannot lend his watercolor, nor can Mr. Stephen Clark.

We must have all our catalogue lists and so forth in shape by Monday night so that they can go to the printer Tuesday. Some corrections can be made later, of course, though it is expensive to do so. All our introductory material such as Burchfield's paragraphs and Hopper's notes must be in Tuesday night at the latest.

Mr. Blackburn is telephoning about McKillop. He seems to be pretty slow on his job. I understand that he told Clancy that they would be ready today. All photographs for the catalogue must be in Monday night at the latest. They should go to the engraver Monday morning.

I had a funny note from Mrs. Hopper complaining that Hopper does not want his picture in the paper posed before his canvas. Of course, if Hopper is so bashful we can let him out of this. Since the rotogravures have been cut down it is almost impossible to get a painting per se illustrated. That is why we want Hopper in front of one.

Hopper wanted to know what size mat to use for his etchings. We have a lot of glass 20 x 16 inches which would do for some of the smaller etchings. We can have glass cut for the larger ones if need be. The etchings must be photographed so that we can get some cuts to the engraver Monday noon. This means the photographs should be taken tomorrow (Saturday) unless enough photographs already exist. I suggest that we use Sunami who can do the



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	EMH	IV.9.g

Hopper  
Rehn

Rehn

570 Lexington Ave.,  
November 1, 1932.  
683 Fifth Avenue,  
New York City October 28th, 1932.

Mr. Frank M.M. Rehn,  
683 Fifth Avenue,  
New York City.

Dear Mr. Rehn:  
570 Lexington Ave

I beg to acknowledge your letter of the 28th and thank you for same. We are glad of the co-operation by yourself and Mr. Hopper. Goodyear:

That was one of the questions raised as I had planned a show of his this year. Of course, in view of the museum show my show is out, as both of us wish to help your project in every way that we can and please count upon our fullest cooperation.  
Yours very truly,  
president.

Sincerely yours,

(Sgd) FRANK M.M. REHN,

+Copy to Mr. Blackburn,  
with copy of Mr. Rehn's letter.

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	EMH	IV.9.g

Copy.

570 Lexington Ave.,  
October 27th, 1932.  
683 Fifth Avenue,  
New York City October 28th, 1932.

Mr. Frank K.M. Rehn,  
683 Fifth Avenue,  
New York City.

Mr. A.C. Goodyear  
570 Lexington Ave  
New York.

Dear Mr. Goodyear:

That was one of the question Mr. Hopper and I discussed as I had planned a show of his this year. Of course, in view of the museum show my show is out, as both of us wish to help your project in every way that we can and please count upon our fullest cooperation.

Sincerely yours,

(Sgd) FRANK K.M. REHN,

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	EMH	IV.9.g

Hopper  
Ex.

Rehn

570 Lexington Ave.,  
October 27th, 1932.

Mr. Frank K.M. Rehn,  
683 Fifth Avenue,  
New York city.

My dear Rehn:

I am glad to note from some correspondence with Mr. Blackburn in September that we can have a Hopper show next year.

I assume that you are not going to have any in your galleries in the interim, for of course, that would take the edge off of what we would show.

Yours very truly,

President.

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	EMH	IV.9.9

*Deal*

*Rehn*

April 20, 1933.

March 2, 1933

Frank K. M. Rehn Gallery,  
683 Fifth Avenue,  
New York City.

Dear Sirs:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the generous loan of your three fine paintings by Biddle, Burchfield and Kantors to our recent exhibition of Fruit and Flower Paintings.

Although the exhibition occupied but one floor of the Museum, more than ten thousand people viewed this remarkable group of paintings during the three weeks they were on display.

With sincere appreciation of your kindness, I am

Very sincerely yours,

President.

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

Rehn

February 26, 1933  
March 8, 1933

Dear Mr. Rehn:

We are asking Budworth to call at 683 Fifth Avenue tomorrow, March 9th, for the Biddle, Burchfield, and Kentor paintings which you are lending to our exhibition of fruit and flower paintings opening in the Museum on March 15th.

We are covering these pictures in an all risk policy from the time they leave you until they are returned, the Biddle for \$300., the Burchfield \$450., and the Kentor \$300. in accordance with your instructions.

The exhibition will close on March 31st and we will return the pictures promptly thereafter.

Very sincerely yours,

Registrar.

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

Rehn

February 25, 1933

Dear Mr. Rehn:

The Museum of Modern Art is, as you know, planning an exhibition of fruit and flower paintings to open on March 15th and continue until the end of the month.

From Mrs. Resor and Mrs. Ripley of the Museum committee in charge of the exhibition I understand that you have very kindly consented to lend the Biddle "Flower Arrangement", the Barchfield "Skunk Cabbage" and the Morris Kantor "Pale Pink Hollyhocks".

The Museum of Modern Art will, of course, stand all expenses of transportation and insurance. We are asking Bidworth to call for these paintings on Thursday, March 9th, if this is convenient for you.

Very sincerely yours,

Registrar.

Executive Secretary.

Mr. Frank K. M. Rehn  
663 Fifth Avenue  
New York City

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	EMH	IV.9.g

Rehn

February 1, 1933

Dear Mr. Rehn:

As you know, we are extending the closing date of our exhibition of American Painting and Sculpture a few days.

We are asking Budworth to return to 683 Fifth Avenue on February 14th the Burchfield, the Hopper, the Kantor, the McFee, and the Marsh which were included in the exhibition.

Our insurance continues to cover these pictures in transit as well as while on exhibition here.

When they have reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Frank K. M. Rehn, Esq.  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rehn*

November 14, 1932  
December 31, 1932

Dear Mr. Rehn:

In wishing you a happy and prosperous New Year I want also to thank you for the loan of Burchfield's "Tile Roofs", Hopper's "Cape Cod Landscape", Kantor's "Stone Crusher", McFee's "Corner of the Studio", and Marsh's "The Holy Name Mission" which you loaned us for our exhibition of American Painting and Sculpture. They are five fine examples of important living painters and have gone far to establish the value of American art of today.

Your Burchfield and Hopper water-colors, and Marsh's, are

fine contributions to the exhibition, and we are very fortunate to be able to include them

in our most important American exhibition.

Very sincerely yours,

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City  
New York City

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	EMH	IV.9.g

*Rehn*

November 15, 1932

Dear Mr. Rehn:

Dear Mr. Rehn: Now that the American Exhibition

at the Museum of Modern Art is on the walls  
worth to call at 683 Fifth Avenue on  
and we have had an opportunity to judge the  
works being lent to our American exhibi-  
merit of the pictures in it, I want to thank

you for your help in making the Show what it is.

Hopper, "Cape Cod Landscape" 630.  
Kantor, "Your Burchfield and Hopper water-  
McFee, "Corner of the Studio" 3,334.  
colors and the Kantor, McFee, and Marsh, are

fine contributions to the Exhibition, and we  
in an all risk policy from wall to wall in  
are very fortunate to be able to include them

in our most important American exhibition.

Very sincerely yours,

Registrar.

*G*

Frank K. M. Rehn, Esq.  
Frank K. M. Rehn, Esq.  
683 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rehn*

Frank K. M. Rehn

Esq.

683 Fifth Avenue

New York City

June 22nd, 1932.

August 20, 1932  
October 21, 1932

Mr. Frank K. Rehn, Esq.,  
Museum of Modern Art,  
11 West 53rd Street,

Dear Mr. Rehn:

My dear Mr. Rehn: As you know the Museum of Modern Art

is planning an American exhibition to open late

Dear Mr. Rehn: run until February first, 1933.

Mr. We have arranged with Bud- the  
worth to call at 683 Fifth Avenue on  
Monday, October 24th, for the following  
works being lent to our American exhibi-  
tion: this exhibition and I believe you sug-

Burchfield, "Tile Roofs" by one \$600. later  
Hopper, "Cape Cod Landscape" 600.  
Kentor, "Stone Crusher" 500.  
McFee, "Corner of the Studio" 3,334.  
Marsh, "The Holy Name Mission" 600. you would

We are insuring these pictures  
in an all risk policy from wall to wall in  
the amounts above stipulated.

Very sincerely yours,

Very sincerely yours,  
Registrar.

Frank K. M. Rehn, Esq.  
683 Fifth Avenue  
New York City  
Frank K. M. Rehn, Esq.  
683 Fifth Avenue  
New York City



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~~XH~~  
Dealer

Rehn

FRANK K. M. REHN  
683 FIFTH AVENUE  
NEW YORK  
AMERICAN PAINTINGS

June 22nd, 1932.

SOLE AGENT FOR

BIDDLE  
BURCHFIELD  
CARROLL  
DASBURG  
HOPPER  
KANTOR  
LUKS  
MARSH  
McFEE  
MILLER  
SPEICHER  
TUCKER

Mr. Alan R. Blackburn, Jr.,  
Museum of Modern Art,  
11 West 53rd Street,  
New York.

My dear Mr. Blackburn;-

Please pardon this delayed reply in re; the George Biddle mural. I will greatly appreciate it if you will keep the mural until this Fall, as I am overcrowded at the moment for storage space. It is, of course, understood that you are to carry no insurance upon this or to be otherwise responsible in any way other than to give it the usual care which you give other exhibits in your possession. Both Mr. Biddle and I will appreciate this very much and we will take it off your hands at the earliest possible moment this Fall. Should for any reason it become a burden, advise me at once.

Greatly appreciating your help at this moment,

Very truly yours,

*Frank K. M. Rehn*

FKMR/C

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*Rehn*

*EMH*

13 June, 1932 Street  
May 22, 1932

Mr. Frank K. M. Rehn,  
Rehn Galleries,  
633 Fifth Avenue  
New York, N. Y.

My dear Mr. Rehn:

It is our understanding that the mural by George Biddle which has been on exhibition in our galleries is to come to you and we are writing for your instructions in regard to it during the summer months.

The large panel is no longer on exhibition, but the small study for the three-part composition is still in our galleries.

Do you wish us to send the large panel to you now? We should be glad to store it here until fall if you wish, and send you both panels at the same time. We must say, however, that we cannot carry insurance on the large mural while it is not on exhibition. It will be carefully stored in the same manner as our permanent collection.

Will you please let us know your wishes in regard to this painting?

Yours very truly,

Executive Secretary

ARB/EM

Frank K. M. Rehn, Esq.  
633 Fifth Avenue  
New York City



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FRANK K. M. REHN  
688 FIFTH AVENUE  
NEW YORK  
AMERICAN PAINTINGS

May 18th, 1932.

SOLE AGENT FOR

BIDDLE  
BURCHFIELD  
CARROLL  
DASHBURG  
HOPPER  
KANTOR  
LUKS  
MARSH  
McFEE  
MILLER  
SPRINGER  
TUCKER

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

Dear Mr. Barr;-

I will be glad to let you have the "Merry-Go-Round" by Reginald Marsh. A plate has been taken of the picture by William McKillop and I will instruct him to deliver on your order whatever prints you may need.

I know that Marsh is at work on two or three new pictures which should reach completion very soon now, and perhaps you would like to see them before definitely fixing on the "Merry-Go-Round". I mention this only because some one of these might make a fresher note for New York, the "Merry-Go-Round" having been shown last year in my exhibition, the Salons of America and just recently in the Theatre in Art Exhibition at the Ross Gallery.

Sincerely yours,

*Frank K. M. Rehn*

FKMR/C

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*F/m*

*Rehn*  
*Rehn*

ne 9, 1932  
9, 1931.

11 West 53 Street  
May 14, 1932

Dear Mr. Rehn:

Could you let me know who owns the "Merry-Go-Round" by Reginald Marsh shown at your gallery last year or the year before? Our Museum would like very much to borrow it for our fall exhibition. If you happen to have a photograph of it could you mail it to us at our expense?

Sincerely yours,

*FR*

Frank W. M. Rehn, Esq.  
683 Fifth Avenue  
New York City

FIFTH AVENUE  
NEW YORK CITY  
MAY 14 1932  
ART  
*Rehn*  
*File*

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*Rehn*

*W. J. Watkins Dealer*

June 9, 1932

January 9, 1931.

Dear Mr. Rehn:

I am enclosing an invitation to exhibit at the Museum of Fine Arts in the New England Society of Contemporary Art exhibition.

I have Watkins in mind but if he doesn't wish to accept the invitation perhaps you could pass it on to Charles Rosen or to Jan Metulka.

Very sincerely yours,

*W.B.*

Mr. Frank K. M. Rehn  
683 Fifth Avenue  
New York City

750 FIFTH AVENUE  
NEW YORK CITY

January 7, 1931

THE MUSEUM OF MODERN ART

*W. J. Watkins  
W. Rehn*

*Rehn  
JAL*

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Ex. 12

Belin  
Gal

# THE MUSEUM OF MODERN ART

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

730 FIFTH AVENUE  
NEW YORK CITY

January 7, 1931

Received from The Museum of Modern Art

Chapin The Pretzel Man

W. S. Buckworth & Son  
W. Broadus

Will you kindly sign the enclosed receipts and return them to the Museum when the pictures have reached you safely.

With kind regards,

Yours sincerely,

#1281/0



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FRANK K. M. REHN  
683 FIFTH AVENUE  
NEW YORK  
AMERICAN PAINTINGS

*Rehn*  
*Chapin*

December 15th, 1930.

SOLE AGENT FOR

BIDDLE  
BURCHFIELD  
CARROLL  
CHAPIN  
DASBURG  
HOPPER  
KROLL  
LUKS  
McFEE  
MILLER  
SPEICHER  
TUCKER

Miss Mary Sands,  
Museum of Modern Art,  
716 Fifth Avenue,  
New York.

My dear Miss Sands;-

Confirming my telephone conversation with Mr. Abbott of this morning, Budworth will call for the "Pretzel Man" by James Chapin on Tuesday, January 6th. Will you see that the picture is given to them then.

With real regret for the additional trouble that this withdrawal will occasion for all of you, in which Mr. Chapin joins me,

Appreciatively yours,

*Frank K. M. Rehn*

FKMR/C

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	EMH	IV.9.g

December 4, 1930

No. \_\_\_\_\_

To The Rehn Gallery,  
683 Fifth Avenue, N.Y.C.

THE MUSEUM OF MODERN ART

Received, returned from Exhibition,

McFee, Still Life with Blue Compote

*R. Barnum*

Please sign and return to The Museum of Modern Art, 730 Fifth Avenue, New York City,  
together with the original receipt given by the Museum.

placed upon it by Mr. Barnum)

<u>Ernest Fiene</u>		
Show Girl No. 2	500.	350.
Razing Bldgs. 49th St.	1200.	800.
Hudson River Boat	1200.	800.
<u>Morris Kantor</u>		
Ode to the Antique	450.	300.
Out the Window	1200.	800.
Off Shore	250.	175.
<u>Leon Kroll</u>		
Folly Cove	4500.	3000.
Serena	5000.	3300.
<u>George Luks</u>		
Saturday Night	4500.	3000.
Eleanor	5000.	3300.
<u>Henry Lee McFee</u>		
Still Life with a Blue Bowl	1500.	1000.

Sincerely yours,

*Frank R. M. Rehn*

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Ex. IX

Rehn

FRANK K. M. REHN  
683 FIFTH AVENUE  
NEW YORK  
AMERICAN PAINTINGS

SOLE AGENT FOR

BIDDLE  
BURCHFIELD  
CARROLL  
CHAPIN  
DASBURG  
HOPPER  
KROLL  
LUKS  
McFEE  
MILLER  
SPEICHER  
TUCKER

November 25th, 1930.

Miss Mary Sands,  
Museum of Modern Art,  
730 Fifth Avenue,  
New York;

My dear Miss Sands;-

Following is a list of the pictures  
which are coming from me for your next exhibition  
together with their sales and insurance values;-

<u>James Chapin</u>	<u>Sales Price</u>	<u>Insurance</u>
Pretzel Man	----	\$ 3000.
Boxer & His Manager	800.	550.
Aline McMahon Making Up	----	2500.
<u>Andrew Dasburg</u>		
Landscape, Lamy, N.M.	1200.	1800.
Merganser	----	800.
Poppies	----	2500.
	(unless another value has been placed upon it by Mr. Barnum)	
<u>Ernest Fiene</u>		
Show Girl No. 2	500.	350.
Razing Bldgs. 49th St.	1200.	800.
Hudson River Boat	1200.	800.
<u>Morris Kantor</u>		
Ode to the Antique	450.	300.
Out the Window	1200.	800.
Off Shore	250.	175.
<u>Leon Kroll</u>		
Folly Cove	4500.	3000.
Serena	5000.	3300.
<u>George Luks</u>		
Saturday Night	4500.	3000.
Eleanor	5000.	3300.
<u>Henry Lee McFee</u>		
Still Life with a Blue Bowl	1500.	1000.

Sincerely yours,

Frank K. M. Rehn

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	EMH	IV.9.g

G+IX

Rehm

November 21, 1930.

Frank K. M. Rehm, Esq.,  
 623 Fifth Avenue,  
 New York City.  
 Mr. Frank K. M. Rehm,  
 623 Fifth Avenue,  
 New York City.

My dear Mr. Rehm:

According to the records which Mr. Barr has handed to me we are procuring the following pictures from you for our next exhibition:—

- Chapin, "The Pretzel Man" (Credited to the Collection of the Artist)
- "Boxer and His Manager"
- Dasburg, "Landscape, Lamy, N.M."
- Fiene, "Show Girl, No. 2"
- "Razing Buildings, 49th Street"
- "Hudson River Boat"
- Kantor, "Ode to the Antique" (Please give date)
- "Out the Window"
- "Off Shore"
- Kroll, "Folly Cove"
- "Serena"
- Luks, "Saturday Night"
- "Eleanor"
- McFee, "Still Life with a Blue Bowl"
- Chapin, "Aline McMahon" (Private Col. Mr. Rehm)
- Dasburg, "Merganser," (Private Col., N.Y.)
- "Poppies" (belonging to J.H. Barnum)

If convenient for you, we will send Budworth & Son for these pictures on Wednesday, November 26th. Will you be good enough to let me know the insurance valuations and the selling prices of each picture.

Yours sincerely,

Yours sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

November 12, 1930.

October 30, 1930

Frank K.M. Rehn, Esq.,  
683 Fifth Avenue,  
New York City.

The Museum is planning an exhibition of American painting to run from December 1st to 31st. About thirty painters will be included and some six or eight sculptors. Among the painters Mr. Root will lend his Leaves by McFee. Mr. Pulitzer will lend his Central Park by Kroll.

We hope to have from you Kroll's Folly Cove, 1930, 3 photographs; Woman Reading, 1930, 4 photographs. This is the late one which we will show instead of Mr. Hamilton's which he had already promised elsewhere. Will you please give me the exact title.

We also hope to have the following pictures:

- Luks, Eleanor, 1927, 2 photographs;
- " Saturday Night, 1925, 3 photographs;
- McFee, Still Life with a Blue Bowl, (Please give date);
- " 2 photographs;
- " And may we have three photographs of McFee's Leaves?
- " I have not yet heard from Hekking about the Portrait of a Man in a Top Hat.
- Chapin, Boxer and Manager, 1930, 2 photographs;
- " Pretzel Man, 1929 (Col. of the Artist), 2 photographs;
- " Aline McMahon, (Please give date), Private Col. of F.K.M.Rehn, 3 photographs;
- Dasburg, Lamy, N.M., 1927, 1 photograph;
- " Mercanser, 1930, 2 photographs; Private Col. of F.K.M.Rehn;
- " Several photographs, if possible, of the large Flower Piece belonging to Barmm, and the date;
- Fiene, Hudson River Boat, 1929, 2 photographs;
- " Razing Buildings, 1930, 3 photographs;
- " Show Girl, No.2, 1930, 2 photographs;
- Kantor, Ode to the Antique, 1929, 2 photographs;
- " Out the Window, 1930, 3 photographs;
- " Off Shore, 1930, 2 photographs.

Yours sincerely,

Frank K. M. Rehn, Esq.  
683 Fifth Avenue  
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

October 22, 1930.

October 30, 1930

Dear Mr. Rehn:

The Museum is planning an exhibition of American painting to run from December 2nd to January 3rd. About thirty painters will be included and some six or eight sculptors. Among the painters are eight which I believe are in your fold. These are Kroell, Chapin, Dasburg, Fiene, Kantor, Luks, McFee, and Lachaise. ~~These are the artists for our next exhibition, which opens December 2nd and runs through January 3rd.~~

As we will show less than ninety paintings we will attempt to select perhaps one large and two small or possibly two fairly good sized paintings by each man. We will show no drawings but will include watercolors.

It would be desirable to call on the artists or their studios, if that is impossible for me to go to the studios of forty artists within the next three weeks I am asking each dealer to assemble five or six of the best recent paintings of his artists in his gallery, providing this is possible. I am also asking each dealer to think over carefully important works by artists in private collections.

May I ask you to pardon the brevity of the time permitted since the list was only recently drawn up by the Committee. I shall be in to see you shortly and hope even on my first visit to be able to see some of the paintings.

New York City.

Trusting that we may count upon your cooperation, I am

Very sincerely,

AHB

Frank K. M. Rehn, Esq.  
693 Fifth Avenue  
New York City

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	EMH	IV.9.g

*Rockefeller*

ALEX. REID & CO. GALLERY LTD.  
100 EAST 57th STREET, NEW YORK

November 12, 1930.

*Reid*

April 4, 1930.

Dear Miss Haurse:

Since Mrs. Rockefeller has not returned I am writing you to ask whether we may borrow the painting called Place des Vosges by Stamat Davis for our next Exhibition, which open December 2nd and runs through January 4th.

As you remember, Mrs. Rockefeller said that we were to have permission to borrow whatever paintings we needed for our Exhibitions.

Budworth will call for the picture on November 26th, if that date is convenient for you.

With best wishes, I am

Very sincerely yours,

I shall be very grateful if you will send this information to me at your earliest convenience.

Miss Mary Haurse,  
10 West 54th Street,  
New York City.

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	EMH	IV.9.g

April 4, 1930.

March 18, 1930

Frank K. M. Rehn, Esq.,  
693 Fifth Avenue,  
New York City.

Dear Mr. Rehn:

I am enclosing a list of  
the Burchfields which we are borrowing  
yesterday, which he has requested us to send  
for our next Exhibition. Will you be good  
enough to make beside each title the value  
marks are to be illustrated in the catalogue.  
you wish placed on the pictures for insurance  
purposes. I shall be very grateful if you  
certain pictures belong, in instances where  
will send this information to me at your  
fill this in on the list.  
earliest convenience.

Very truly yours,  
Yours sincerely,

Asst. Sec'y

*Rehn (Edouard)*  
*Rehn*

TD

MES'S.

71

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	EMH	IV.9.g

*Exhibit V*

*Rehn (Edwards)  
with  
him*

PICTURES AND SCUL

DIRECTOR  
A. J. MURPHY  
D. W. MASON

117 & 121 WEST  
GLASS

March 18, 1930

MES'S.

Mr. Frank K. M. Rehn  
695 Fifth Avenue  
New York City

My dear Mr. Rehn:

I am enclosing the list  
of the Burchfields that we require for  
Enclosed is the Burchfield  
list about which Mr. Abbott spoke to you  
yesterday, which he has requested me to send  
you. The ninth of April, and we want like

These pictures The numbers with pencil check-  
marks are to be illustrated in the catalogue.

Mr. Abbott asks that, in any  
cases where you know the collection to which  
certain pictures belong, in instances where  
this information is lacking on the list, you  
fill this in on the list.

Very truly yours,

Asst. Sec'y

Mr. Frank K. M. Rehn  
695 Fifth Avenue  
New York City

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	EMH	IV.9.g

TELEPHONE NUMBER

PICTURES, E  
AND SOULS

DIRECTOR  
L. J. MURPHY  
S. W. WADSWORTH

117 & 118 WEST 67  
CHICAGO

Miss

Mr.

Dear

Dear

Dear

Dear

*Exhibit IV*

*Rehn*  
*E. L. Miller*

ALEX. LEON & LEVINE

TD

March 17, 1930

MR'S.

My dear Mr. Rehn:

I am enclosing the list

Frank K. M. Rehn, Inc.

The Rehn Collection  
693 Fifth Avenue  
New York City

of the Burchfields that we require for  
the exhibition. The exhibition opens on

Dear Mr.

the ninth of April, and we would like

these pictures by the fifth if possible.

The Museum of Modern Art is planning a very extensive exhibition of the work of the three very important American painters, Homer, Eakins, and Spier. We hope to get this exhibition together and will open around the last of April.

Thanking you for your

help, I am

Sincerely,

We should be very much obliged if you could have your co-operation in helping us locate the best and most pictures by these artists that are in the collections of private institutions or owners in this country. Would it be asking too much if you could prepare for us a list of pictures by these artists known by you to be in this country?

Either Mr. Barr or I will call within a few days to get your advice in this matter. Needless to say, we shall appreciate any suggestions that you have to offer.

Yours sincerely,

Mr. Frank K. M. Rehn  
693 Fifth Avenue  
New York City

*E. L. Miller*  
Associate Director

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	EMH	IV.9.g

TELEPHONE: WESTGATE 3334  
PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTOR:  
C. C. ROYAL, M.P.  
S. S. WASSERMAN.  
117 & 119, WEST GEORGE ST.  
GLASGOW

*Reid* *Homer, Ryder, Edwin*  
TELEPHONE: "GRAVITY" LONDON  
*Rehn*  
ALEX. REID & LEFÈVRE LTD  
(THE LEFÈVRE GALLERIES)

14 February 7, 1930 JAMES'S.

LONDON, S.W.1  
14th February, 1930.

Miss Frank K. M. Rehn, Esq.  
The Rehn Galleries  
693 Fifth Avenue  
New York City

The Museum of Modern Art.  
Dear Mr. Rehn:

*NY*  
You have probably heard that the Museum of Modern Art is planning a very extensive exhibition of the work of the three very important older American painters, Homer, Eakins, and Ryder. We hope to get this exhibition together so that it will open around the last of April.

Dear Madam,

We should appreciate it very much if we could have your co-operation in helping us locate the important pictures by these artists that are in the collections of private individuals or museums in this country. Would it be asking too much if you could prepare for us a list of pictures by these artists known by you to be in this country?

Either Mr. Barr or I will call within a few days to get your advice in this matter. Needless to say, we shall appreciate any suggestions that you have to offer.

Yours sincerely,  
ALEX. REID & LEFÈVRE LTD.,

*B. B. Miller*  
Associate Director, SECRETARY.

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	EMH	IV.9.g

TELEPHONE: WHITEHALL 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
A. J. MCNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

*Dealers*

*Reid & Lefevre*

ALEX. REID & LEFÈVRE L<sup>TD</sup>  
(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S,

LONDON, S.W.1  
18th February, 1932.

*File*

Miss Frances Seaver,  
Assistant Treasurer,  
The Museum of Modern Art,  
NEW YORK CITY, U.S.A.

Dear Madam,

We thank you for your letter of 6th instant enclosing draft for £30. in payment of our bill for the expenses incurred in the recent Matisse Exhibition held in your Gallery.

Yours very truly,

ALEX. REID & LEFÈVRE LTD.,

*B. B. Miller*

SECRETARY.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

TELEPHONE: WHITEHALL 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
A. J. MCNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

ALEX. REID & LEFÈVRE LTD  
(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S,  
LONDON, S.W.1

22nd. January, 1932.

Miss Mary Sands,  
The Museum of Modern Art,  
NEW YORK CITY, U.S.A.

Dear Miss Sands,

All the Matisse paintings returned from your exhibition have now been safely delivered to their owners, with the exception of the one belonging to Mons. Matisse which he has asked us to keep here pending his further instructions. We have accordingly signed this receipt ourselves and return it together with all the others duly completed.

I remain,

Yours faithfully,

*A. Hill Reid*

MR/MC

ENCLS.

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	EMH	IV.9.g

TELEPHONE: WHITEHALL 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
A. J. MCNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

ALEX. REID & LEFÈVRE LTD.  
(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S,

LONDON, S.W.1

15th January, 1932.

Miss Mary Sands,  
The Museum of Modern Art,  
730, Fifth Avenue,  
NEW YORK CITY, U.S.A.

Dear Miss Sands,

We have pleasure in advising you that the six paintings by Matisse returned from your exhibition have reached us safely, and we are now arranging for their delivery to their respective owners. When the pictures have been delivered and all the receipts have been duly signed we will return these to you, together with our account for all charges we have incurred.

Yours faithfully,

ALEX. REID & LEFÈVRE LTD.,

*Alex. Reid*

DIRECTOR.

To  
P. Matisse  
to  
B. I. Simon  
in Paris

MR/MC.

P.S. We note that the "repos du modele" belonging to the Hon. David Tennant, and "Etretat" belonging to M. Henri Bernheim-jeune have not been returned, but we presume this has been arranged with the respective owners.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

*G. XIV*  
*Reid Lefevre*  
*Reid*  
*Lefevre*

December 21, 1931

December 2, 1931.

Messrs. Alex. Reid & Lefèvre,  
1a King Street, St. James's,  
London, S.W., England.

Dear Sirs:

I am enclosing a list of the pictures  
which are being returned to you on the S. S.  
Aquitania, sailing from New York on December  
26th.

I assume that M. Henri-Matisse has al-  
ready communicated with you about the large paint-  
ing "Decorative Composition", which he has request-  
ed us to return in your care. I believe it is to  
be exhibited at your gallery.

The other pictures will be returned to  
the places from which you collected them. I do  
not know the exact addresses. I have informed M.  
Massine that we have returned his picture to you.

I trust the shipment reaches you promptly  
and in perfect condition.

Yours sincerely,

P.S. Will you be good enough to sign the enclosed  
receipts for our records.

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	EMH	IV.9.g

*C. + III*  
*Reid*  
*+ Capew*

BOLTON & AIRHEAD

December 2, 1931.

A. J. McNeill Reid, Esq.,  
1a King Street, St. James's,  
London, S.W., England. Reid and Larbery, Ltd.  
1a King Street, St. James's  
Dear Mr. Reid: S. W., England

As you know, our present Exhibition of  
Matisse closes on December the 6th. On the 7th we  
will place your painting by Matisse, "Tete de Femme"  
in the hands of our forwarding agent, The Hudson For-  
warding and Shipping Company. He will pack and ship  
it to you on the first out-going ship to England. We  
helped us also in such exhibitions as that of  
Will you kindly sign the enclosed re-  
ceipt as soon as the picture has reached you safely.

My I express to you the appreciation  
of our  
Yours sincerely, *Richard*

Very sincerely yours,

*Richard*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Darius Reid Lefèvre*

*X 11*

**BOLTON & FAIRHEAD, LTD.**

*RECEIVED*  
OCT 21 1931

*Reid Lefèvre*

November 20, 1931

October 25, 1931.

Messrs. Alex. Reid and Lefèvre, Ltd.      YOUR REP.  
 1a King Street, St. James's  
 London S. W., England  
 Messrs. Alex. Reid & Lefèvre, Ltd.,  
 1a King Street, London, S.W.1, England

Dear Mr. Macdonald: Mr. Barr has informed me of your very generous and extensive assistance in procuring and assembling English loans to our Matisse exhibition. I recall that in the past you have helped us also in such exhibitions as that of Ingres, Corot and Dammier, J. M. W. Turner, Gargoyles, and last year Churchill.

May I express to you the appreciation of our Trustees for your kindness. It has also been covered by insurance before their departure. Very sincerely yours,

We appreciate all the help you have given us.

Yours sincerely,

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# BOLTON & FAIRHEAD

Shipping Agents, Fine Art and Export Packers, Etc.  
 20, DERING STREET, NEW BOND STREET, LONDON, W.1. October 26, 1931.

CABLES & TELEGRAMS  
 FAIRBOLTC. WESDO. LONDON

Messrs. ~~Hudson Ford~~ *Messrs. Alex. Reid & Lefèvre, Ltd.,*  
 1a King Street, St. James, London, S.W.1, England

Dear Mr. Macdonald:

OUR REF.

6993.

Thank you for your two letters of October 8th and 9th with the information about the paintings belonging to M. Henri Bernheim Jeune, the Gargoyle Club, and Lord Ivor Churchill.

YOUR REF.

Consignee Museum of Modern Art

All these pictures have arrived safely and had been covered by insurance before their departure.

*Gargoyle Club  
 Churchill*

We appreciate all the help you have given us.

Yours sincerely,

Freight

Bank dues etc.

Post

Customs entry and shipping

Cartage

s. d.

5. 7. 6.

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17. 10.

12. 6.

12. 6.

28. 15. 4.

9. 9. 9

89.097 Churchill  
 50.902 Gargoyle  
 \*139.999

E. & O. E.

*Dealer*  
*Ex. III*  
*Reid & Lefèvre*  
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*Modern Four Shipping Co*

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*Dealers*

*Reid*

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RECEIVED  
OCT 21 1931  
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DR. TO  
**BOLTON & FAIRHEAD, LTD.**

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20, DERING STREET, NEW BOND STREET,  
LONDON, W.1.

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FAIRBOLTO, WESDO. LONDON.

TELEPHONE  
MAYFAIR 4066 (2 LINES)

Messrs. Hudson Forwarding Co.,

Oct. 13th, 1931

New York.

*216514*

OUR REF.	DESPATCHED PER "S.S."	MARKS & NUMBERS	YOUR REF.
6993.	"MAJESTIC" 13.10.31.	A.R.L. 1.	

Consignee Museum of Modern Art, New York.

	£	s.	d.
<i>Gargoyle Nativae "The Studio"</i> <i>Churchill</i>			
Freight	25.	7.	6.
Dock dues etc.	1.	5.	0.
Rail		17.	10.
Customs entry and shipping		12.	6.
Cartage		12.	6.
	£	28.15.	4.

*Pd to Hudson Forwarding Co*

*\* 139.99*

*\* 89.097 Churchill*  
*50.902 Gargoyle*  
*\* 139.999*

E. & O. E.

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TELEPHONE: WHITEHALL 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
A. J. McNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

*Deal* *Reid*

ALEX. REID & LEFÈVRE LTD  
(THE LEFÈVRE GALLERIES)

1A KING STREET, ST. JAMES'S,

LONDON, S.W.1

9th October, 1931.

Mr. A. H. Barr, Jr.,  
Museum of Modern Art,  
NEW YORK CITY, U.S.A.

Dear Mr. Barr,

Since Mr. Macdonald wrote you this morning a case has come containing the two Matisse paintings belonging to the Gargoyle Club and to Lord Ivor Churchill. We had no advice of these and why on earth they have come here I cannot say, but they arrived too late for us to include them with the other Matisses going by today's steamer. They were very badly packed and we are having them repacked and shipped to you by the "Majestic" leaving Southampton on Wednesday, 14th inst.. They should reach you in time by this steamer, but the only objection is that the bills of lading by the White Star line must be the same as the consular invoices and will involve you in much higher freight charges than for these pictures we usually send by the American boats, as in the case of today's consignment.

We will declare a value of \$7,000 on Lord Ivor's picture and \$4,000 on the one belonging to the Gargoyle Club. These values should be sufficient to pass them through the Customs without question, and will save you a considerable amount of freight.

With kind regards,

Yours sincerely,

*A. J. McNeill Reid*

*Chaudhull "Etretat les deux ruis"  
Tauxant "L'Atelier"  
MR/MC.*

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TELEPHONE: WHITEHALL 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
A. J. McNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

Mr. Alfred H. Barr, Jr.,  
730, Fifth Avenue,  
NEW YORK CITY,  
U.S.A.

*Reid*

ALEX. REID & LEFÈVRE LTD  
(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S.

LONDON, S.W.1  
8th October, 1931.

Dear Mr. Barr,

At the request of M. Bignou we are sending you a Matisse painting, "Etretat", the property of M. Henri Bernheim Jeune, at their business address, Paris. If it is not already insured will you kindly insure it immediately with your Company for the sum of \$8000. This is on loan for your forthcoming Matisse exhibition. The case is leaving tomorrow and is being forwarded to The Hudson Forwarding & Shipping Company, New York, and I shall be glad to hear that they have delivered it safely to you when it is unpacked. Will you please get your secretary to acknowledge the insurance of the picture and that you have received it in good condition.

20000  
francs

This is the last of the pictures we are responsible for on your behalf, and I take this opportunity of wishing your exhibition a great success.

With kind regards,

Yours sincerely,

*D. M. Macdonald*

DMM/MC.

P.S. We have sent the consular invoice for this shipment direct to the Hudson Forwarding & Shipping Company.

*Henri Bernheim-Jeune*  
✓ *La Plage d'Etretat, vue d'une fenêtre*

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Charge to the account of

Museum of Modern Art

*Reid & Ref...*

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TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	CABLE LETTER
NIGHT LETTER	WEEK END LETTER

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

# WESTERN UNION

NO.	CASH OR CHG.
CHECK	
TIME FILED	

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

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

October 17, 1931.

DRAWINGS LONDON

HAS GARGOYLE MATISSE BEEN SHIPPED?

MODERNART

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

insufficient and we have the present insurance is either 22,000 or 22,500. We have, however, no correspondence on the matter and, while Mr. Macdonald who saw Mr. Tennant in Paris, might remember the figure decided on, I am afraid I cannot say definitely myself. I think meantime that, if you put on the value of 22,000 and communicate with the Galeries Georges Petit via J. McNeill Reid, Esq., way out. 1a King Street, St. James's London S W 1, England

Yours sincerely,


*J. McNeill Reid*

MR/MC.

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# RAD



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May we have your reply, please?

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CL26 RFK1131 XEX  
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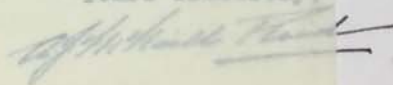
LENARTHUR

Telephone Your Reply  
Call Circle 7-6210

**TELEPHONE: HANOVER 2-1811** To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

insufficient and to have the present insurance is either 22,000 or 22,500. We have, however, no correspondence on the matter and, while Mr. Macdonald who saw Mr. Tennant in Paris, might remember the figure decided on, I am afraid I cannot say definitely myself. I think meantime that, if you put on the value of 22,000 and communicate with the Galeries Georges Petit  
A. J. McNeill Reid, Esq.,  
1a King Street, St. James's  
London S W 1, England

Yours sincerely,



MR/MO.

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Celestine Reid

Has Gargoyles statues been shipped?

...the present insurance is either  
22,000 or 22,500. We have, however, no correspondence on the  
matter and, while Mr. Macdonald who saw Mr. Tennant in Paris,  
might remember the figure decided on, I am afraid I cannot say  
definitely myself. I think meantime that, if you put on the  
value of 22,000 and communicate with the Galeries Georges Petit  
via J. McNeill Reid, Esq., way out.  
1a King Street, St. James's  
London SW 1, England

With kind regards,

Yours sincerely,

*J. McNeill Reid*

MR/MC.

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*Reid - Lefevre  
Reidsonald*

TELEPHONE: DOUGLASS 2221

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, STITCHINGS  
AND SCULPTURE.

~~ALEX. REID & LEFÈVRE L<sup>TD</sup>~~  
(THE LEFÈVRE GALLERIES)

DIRECTORS:  
A. J. McNEILL REID  
D. M. MACDONALD

September 23, 1931  
117 & 121, WEST GEORGE ST., ST. JAMES'S,  
GLASGOW

LONDON, S.W.1

Dear Mr. Reid:

18th September, 1931.

Mr. Alfred E. Barr,

The Museum of Modern Art,  
730, September 16th and September 18th. As Miss  
Reidsonald wrote you we had already placed in-  
surance before the pictures were shipped.

We also have not heard directly  
Dear Mr. Barr from the Georges Petit Gallery about the  
Churchill and Gargoyle pictures but are quite  
confident that Collet and André are shipping  
received a them directly from Paris. Mrs. Duthit has  
the Matise supervised our collection in Paris.  
Forwarding a Shipping Company. We have advised our shippers  
accordingly and the cases will be taken on reaching  
New York. With many thanks to you and Mr.  
Macdonald for your assistance and to you  
to them now personally for your loan, I am  
are not to insure these pictures and they have accordingly been  
taken out of our books. Very sincerely yours,  
inst..

We have already given you a valuation of Lord Ivor  
Churchill's "Etretat, les deux raies" in our letter of August  
27th, viz., £4,000.. The Gargoyle Club painting "L'Atelier"  
was insured by the Galeries Georges Petit for £1,500, but we  
understand that Mr. Tennant later on thought that this was  
insufficient. A. J. McNeill Reid, Esq.  
22, 000 or 25,000. However, no correspondence on the  
matter and, London S.W.1, England  
might remember the figure decided on, I am afraid I cannot say  
definitely myself. I think meantime that, if you put on the  
value of £2,000 and communicate with the Galeries Georges Petit  
that would be the best way out.

With kind regards,

Yours sincerely,

*A. J. McNeill Reid*

MR/MC.

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TELEPHONE: GERRARD 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
BRUNSTON & LEFÈVRE  
A. J. MCNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

*Reid & Lefèvre  
Macdonald*

ALEX. REID & LEFÈVRE L<sup>TD</sup>  
(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S.

LONDON, S.W.1

18th September, 1931.

Mr. Alfred H. Barr,  
The Museum of Modern Art,  
730, Fifth Avenue,  
NEW YORK CITY, U.S.A.

Dear Mr. Barr,

Since writing you a couple of days ago I have received a letter from your secretary, Miss Sands, asking that the Matisse paintings should be sent to you c/o The Hudson Forwarding & Shipping Company. We have advised our shippers accordingly and the case will be delivered to them on reaching New York, although it is too late for it to be addressed direct to them now since the steamer sails today. We note that we are not to insure these pictures and they have accordingly been taken out of our books; they left our gallery yesterday, 17th inst..

We have already given you a valuation of Lord Ivor Churchill's "Etretat, les deux raies" in our letter of August 27th, viz., £4,000.. The Gargoyle Club painting "L'Atelier" was insured by the Galeries Georges Petit for £1,500, but we understand that Mr. Tennant later on thought that this was insufficient and we believe the present insurance is either £2,000 or £2,500.. We have, however, no correspondence on the matter and, while Mr. Macdonald who saw Mr. Tennant in Paris, might remember the figure decided on, I am afraid I cannot say definitely myself. I think meantime that, if you put on the value of £2,000 and communicate with the Galeries Georges Petit that would be the best way out.

With kind regards,

Yours sincerely,

*Alex. Reid*

MR/MC.

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TELEPHONE: GERRARD 6384

TELEGRAMS: "DRAWINGS, LONDON"

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
~~ERNEST R. LEFÈVRE~~  
A. J. MCNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.  
GLASGOW

*Reid & Lefevre*

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(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S.

LONDON, S.W.1

16th September, 1931.

Mr. Alfred H. Barr,  
Museum of Modern Art,  
730, Fifth Avenue,  
NEW YORK CITY, U.S.A.

Dear Mr. Barr,

We are shipping to you this week on the S.S. "American Merchant" a case No.A.R.L.60, containing four Matisse paintings for your exhibition, i.e., one belonging to Lord Berners, one the Duchess of Roxburghe, one Leonide Massine and one belonging to myself. The pictures will be shipped through Messrs. Tobias & Company, 42 Broadway, New York, to whom you should address any enquiries.

We understand that the Matisse belonging to the Gargoyle Club and also one belonging to Lord Ivor Churchill, are being sent direct by the Galeries Georges Petit, Paris, but we have had no confirmation of this from them. In order that there may be no misunderstanding we have written them again to-day pointing out that we expect them to be responsible for the sending of these two pictures.

We understand that you have already insured all these paintings and we ourselves have taken no steps for their insurance. Mr. Macdonald's letter of 27th August gave you their respective values.

I hope the exhibition will be a great success, and with kind regards, remain,

Yours sincerely,

*A. J. McNeill Reid*

MR/MC:

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TELEPHONE: 2041, 20 2224

PICTURES, ENCHINGS  
AND SCULPTURE.

DIRECTOR  
ALEX. REID & LEFÈVRE  
A. J. McNEILL REID  
D. M. MACDONALD

AND AT  
117 & 121, WEST GEORGE ST.,  
GLASGOW.

*Ex VIII*  
*London*  
*Reid & Lefevre*  
*Macdonald*

ALEX. REID & LEFÈVRE LTD

(THE LEFÈVRE GALLERIES)

1<sup>st</sup> KING STREET, ST. JAMES'S  
September 14, 1931

LONDON, SW1.

28th February, 1930.

D. M. Macdonald, Esq.,  
Alex. Reid & Lefevre, Ltd.,  
1<sup>st</sup> King Street, St. James's, London, England.  
Director,

Dear Mrs. Macdonald:  
Modern Art,  
730, Fifth Avenue,  
NEW YORK CITY

I have just returned to New York and find  
your letter of August 27th which Miss Sands answered on Septem-  
ber 9th.

Due to an error she asked for the valuations  
of Lord Ivor Churchill's picture, which you had already given  
us, as well as for the valuation of the Gargoyle Club picture  
which she had in her files under the name Tennish. We have of  
course both these valuations and hope that you have not troubled  
to send them a second time. I am very grateful to you for sending me  
a bill I have just returned to New York and find your letter of August 27th  
which Miss Sands answered on September 9th. As Miss Sands wrote, we have covered the five  
pictures mentioned in your letter as follows:

Lord Berners, "Etretat, la roche percee" 1,500 pounds  
Lord Ivor Churchill, "Etretat, les deux raies" 4,000 pounds  
A.J. McNeill Reid, "Tete de Femme" 700 pounds  
The Duchess of Roxburghe, "Paysage" 1,800 pounds  
Leonide Massine, "Les Coloquintes" 1,500 pounds

You are right in believing that Lord Ivor  
Churchill's picture and the Gargoyle Club picture were sent to  
Basle. They are to be sent to us with other pictures from Basle  
by the shipper, Follet & André.

With many thanks, I am

Very sincerely yours,

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TELEPHONE: GERRARD 6384.

PICTURES, ETCHINGS  
AND SCULPTURE.

DIRECTORS:  
ERNEST A. LEFÈVRE.  
A. J. Mc NEILL REID.  
D. M. MACDONALD.

AND AT  
117 & 121, WEST GEORGE ST.,  
GLASGOW.

*File Foreign*  
*London dealers*  
*Reid & Lefèvre*

TELEGRAMS: "DRAWINGS, LONDON"

ALEX. REID & LEFÈVRE LTD

(THE LEFÈVRE GALLERIES)

1<sup>A</sup> KING STREET, ST. JAMES'S,

LONDON, S.W.1.

28th February, 1930.

Mr Alfred H. Barr, Junr.,  
Director,  
Museum of Modern Art,  
730, Fifth Avenue,  
NEW YORK CITY.  
U. S. A.

Dear Mr Barr,

I have safely received your Catalogue, "Painting in Paris" for which I thank you. As stated in a previous letter, it is a splendid edition, and I am very grateful to you for sending one for my art library. As you do not send a bill I presume that you have kindly presented it to me, and I shall be glad if you will pass on my thanks to anyone who should receive same, as well as yourself.

Yours faithfully,

*D. M. Macdonald*

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*Reid & Lefevre*

PAUL  
BERNARDT  
120 FIFTH AVENUE  
NEW YORK CITY  
*(de la Fresnaye)  
can reference)*

16th September, 1929.

Messrs. Alexander Reid & Lefevre,  
Duke Street,  
London. S.W.1.

PAINTINGS AND PORTRAITS

Dear Sirs:

Mr. Macdonald told me in London last month that you are planning to hold an exhibition of de la Fresnaye probably in December. He said that he could arrange to have the exhibition sent on to us in New York for us to show there, it being understood that probably a few of the pictures might be sold to persons who might not be willing to have them go to New York.

We would like very much to have this exhibition for February or March, if you can advise us definitely in regard to the matter at an early date.

To the pictures which you would be able to send we would add certain pictures owned in America, and I hope I can have an interesting exhibition of the work of a man who is not very well known in America.

May I ask that you advise

Mr. Alfred E. Barr, Jr.,  
Director,  
The Museum of Modern Art,  
Hicksher Building,  
5th Avenue and 57th Street,  
New York.

Your faithfully,

- |                         |                                |
|-------------------------|--------------------------------|
| 1. The Old Musician     | 7. Blessed Virgin              |
| 2. Peasant With Jar     | A. Conger Goodyear. Antoinette |
| 3. Peasant At Prayer    | 8. The Refugees                |
| 4. Girl With            | 10. Three Girls                |
| 5. Summer in Paris      | 11. Claude                     |
| 6. The Virgin and Child | 12. Girl with Flowers          |

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*Reinhardt  
Gal.*

PAUL  
REINHARDT GALLERIES

730 FIFTH AVENUE  
NEW YORK CITY

**PAINTINGS AND PORTRAITS**

2<sup>nd</sup> MAY 23<sup>rd</sup>

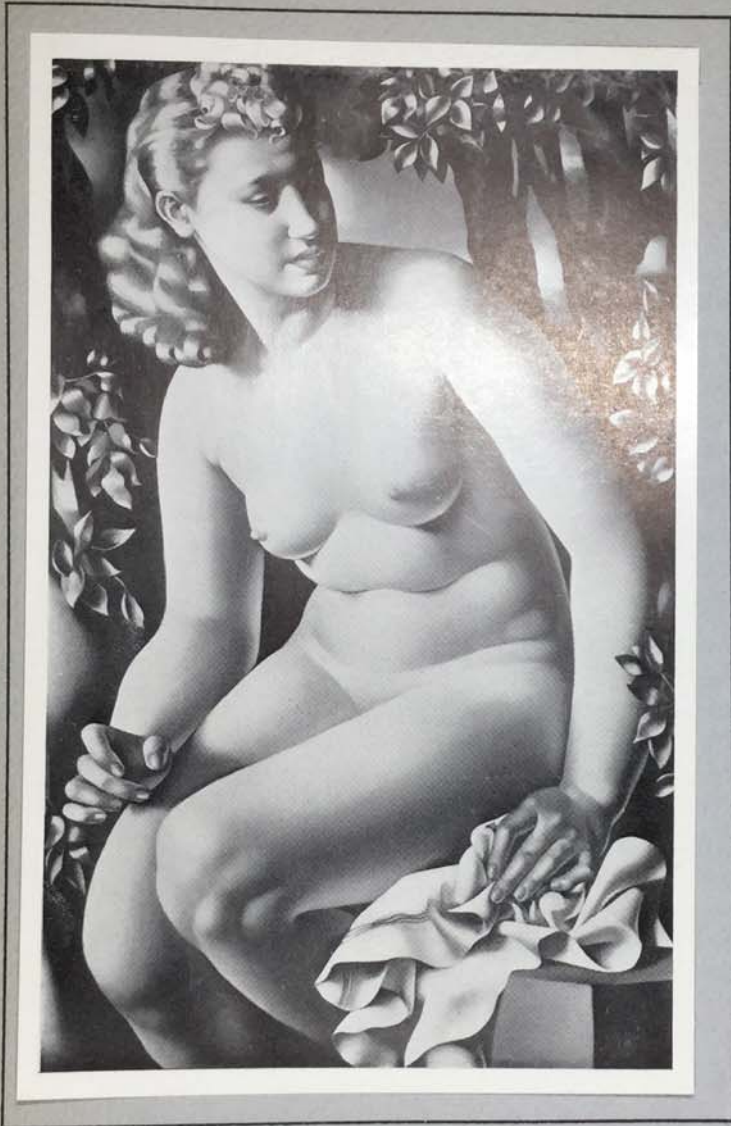
1939

CATALOGUE

1. The Old Musician
2. Peasant With Jar
3. Peasant At Prayer
4. Old Man
5. Suzanne au Bain
6. The Virgin and Child
7. Blessed Virgin
8. Saint Antoine
9. The Refugees
10. Three Girls
11. Claudia
12. Girl with Flowers

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paintings by  
tamara de lempicka

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## TAMARA DE LEMPICKA

(Baroness de Kuffner)

Tamara de Lempicka was born in Poland and makes her home in Paris. Her talent is self-developed for she worked only a short time in the studios of Maurice Denis and Andre L'Hote, and then developed from abstract research and cubism more and more into pure form. As Arsene Alexandre wrote in "La Renaissance"—"Her taste for colour induces her to place in juxtaposition on her canvas flat arabesques which belong to cubism. Suddenly from the spontaneous bits of geometry rise the forms and modeling that today we prize so highly."

Of the luminosity of her painting, Gabriel D'Annunzio has written: "These paintings need no sensational illumination, for a light glows in the picture itself and shines forth for all to behold and admire".

The first exhibition of works by TAMARA DE LEMPICKA was held in Milan in 1925 at the Botegade de Poesia, and arranged by Count Emanuele di Castelbarco,—from that date, up to the present time, all European art centers have had opportunities to admire her works, and in America in 1929 and 1930, paintings by this talented artist were exhibited at the Carnegie Institute,—one of them a portrait of Dr. Boucart was commented upon by many critics and it was reproduced in many papers and periodicals.

Besides being represented in the Musee de Jeu de Paume, (Luxembourg) Paris, and the Musee de Nantes, among many other institutions and private collections,—in 1937 the painting "L'Enfant au Balcon" received a "prix d'honneur" at the Exposition International des Beaux Arts in Bordeaux, France, and in 1929 "La Communiante" was awarded a medal at the International Exposition of Poznam, Poland.

Among the personalities who have posed for portraits by Mme De Lempicka are King Alphonso of Spain, Queen Elizabeth of Greece, Princess Alexandre of Greece, Grand Duke Gabriel of Russia, Duchess de Lassalle, Marquess Somi Picenardi, Count Furstenberg Herdringen, Baroness Renata Trevers, Gabriel D'Annunzio, Evelyn de Boncourt, Pierre de Montau, Dr. Boucart, Suzie Solidor, and many others.

Tamara de Lempicka paints with an astonishing virtuosity,—the extraordinary finish does not detract from the strength of her works but rather enhances her masterful technique and brilliant colours.

JAMES ST. L. O'TOOLE.

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*Reinhardt*

PAUL  
REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

Director,  
Museum of Modern Art,  
11 West 53rd Street  
New York.

Dear Sir:

Please extend an invitation to any of your members or directors of the Club who might be interested in attending the buffet-cocktail reception in honor of the famous painter, Tamara de Lempicka (Baroness de Kuffner) at the Reinhardt Galleries, 730 Fifth Avenue, Suite 309, on Monday, May 15th, from five to seven.

Yours sincerely,

*Eward Harroch*

*Paul Reinhardt*

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*Reinhardt  
Ball*

PAUL  
REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

October 23, 1939

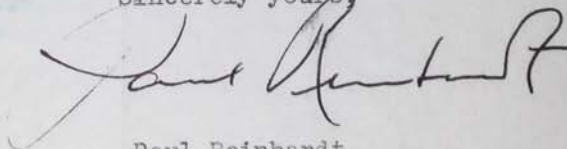
Alfred H. Barr, Esquire  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Barr:

You have undoubtedly received a catalogue that we have sent you of an exhibition, we are having at the present time, of African paintings and watercolors by the American, Frank A. Brown.

I consider it a very fine collection of pictures and I am sure you will agree with me if you have the chance to come and see it.

Sincerely yours,



Paul Reinhardt

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Deal

Reinhardt

May 17, 1933.

May 9, 1933

My dear Mr. Lake:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the generous loan of your fine drawings by Noguchi to our recent exhibition of Sculptors' Drawings.

It was the first exhibition of this kind which has been shown at the Museum, and created a great deal of interest among artists and art lovers, not only because of the excellence of the material but also because of the variety of media.

With appreciation of your kindness in lending these interesting drawings, I am

Very sincerely yours,

President.

Mr. Frederic E. Lake,  
Reinhardt Galleries,  
730 Fifth Avenue,  
New York City.

Frederic E. Lake, Sec.  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

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*Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

March 10th, 1933

May 9, 1933

Mr. Allan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Dear Mr. Blackburn:

Dear Mr. Lake: The two drawings by Noguchi  
which Mrs. D. Perry Morgan selected for your ex-  
hibition. We are asking Budworth to return to you on Monday, May 15th, the  
two drawings by Noguchi which the Rein-  
hardt Galleries loaned to our recent "Seated  
Nude" exhibition of Sculptors' Drawings. edit them to  
the Reinhardt Galleries. Would you please cover  
When they have reached you safely will you kindly sign the enclosed  
receipt and return it to the Museum?

Very sincerely yours,

Very truly yours,

REINHARDT GALLERIES  
Registrar.

*Frederic E. Lake*

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Frederic E. Lake, Esq.  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

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Reinhardt

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

March 10th, 1933

Mr. Allan R. Blackburn, Jr.,  
The Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Dear Mr. Blackburn:

The two drawings by Noguchi  
which Mrs. D. Percy Morgan selected for your ex-  
hibition opening March 27th are entitled "Seated  
Nude" and "Abstraction". You can credit them to  
the Reinhardt Galleries. Would you please cover  
them by insurance to the value of \$50.00 a piece?

Very truly yours,

REINHARDT GALLERIES

Fredrick E. Lake

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*dealer*

*Reinhardt  
Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

May 4, 1933

March 9, 1933

A. Conger Goodyear Esq.  
c/o The Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Goodyear:  
Dear Mr. Lake:

I am glad to have been of any help to the success of the ~~Stieglitz~~ show. The Museum of Modern Art is, as you know, planning an exhibition of drawings by sculptors, to open in the Museum on March 27th and to continue through April 25th. It was most gratifying to me, as well as

to Maurice's many friends, that the Museum committee in charge of the exhibition I understand that you have consented to lend two drawings by Noguchi.

Please know that I am always at your service. I may we know the titles of these drawings as you wish them shown? Shall we credit them to Reinhardt Galleries? Does your insurance cover them?

We are asking Dudworth to call for these two drawings on Thursday, March 23rd, if this is convenient for you. The Museum of Modern Art will, of course, bear all expenses of transportation and insurance.

Paul Reinhardt

PR:g

Very sincerely yours,

Executive Secretary.

Mr. Fred Lake  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

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*dealer*

*Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

May 4, 1933

A. Conger Goodyear Esq.  
c/o The Museum of Modern Art  
11 West 53rd Street  
New York City

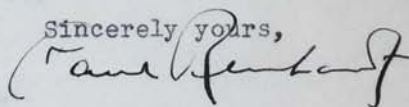
Dear Mr. Goodyear:

I am glad to have been of any help to the success of the Sterne Show.

It was most gratifying to me, as well as to Maurice's many friends, that the Modern Museum paid him this signal honor.

Please know that I am always at your service. It is a pleasure to help you in any way.

Sincerely yours,



Paul Reinhardt

PR:g

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*Dealer*

*Reinhardt*

April 24, 1933

Dear Mr. Loh:

Dear Mr. Reinhardt:

It is quite a while since the Sterne show closed but I have not before found the time to thank you and the others who loaned so generously of their possessions to make the exhibition a success. You have so long been selling Maurice's things that I know you must have been pleased with the presentation that we were able to give it.

With best wishes, I am

Sincerely yours,

President.

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

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Reinhardt

EXXIV

April 3, 1933

15 West 53 Street  
January 10, 1933

Dear Mr. Lake:

Now that the paintings and drawings by Maurice Sterne have been returned to the Reinhardt Galleries, will you kindly sign the enclosed receipt and return it to me at the Museum?

I assume that you received the frame which was sent in error to another gallery as I have had no further word about it.

Very sincerely yours,

Registrar.

Mr. Lake  
Reinhardt Galleries  
730 Fifth Avenue  
New York

Frederic Lake, Esq.  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

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*Reinhardt in hardt*

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11 West 53 Street  
January 10, 1933

er 28, 1932

Dear Mr. Lake:

Please deliver to the bearer, William O'Leary, the photographs and information which you are giving Mr. Cahill.

Thank you.

Registrar.

Mr. Lake  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

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*Reinhardt*  
*Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

December 21st, 1932

December 28, 1932

Mr. Holger Cahill,  
Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Dear Mr. Reinhardt:

Mr. Sterne has given us the titles of three paintings which we understand that are in your galleries and which he would like to have included in this exhibition. They are of which the titles are "The Mill", "New Still Life", and "The Auction". The number opposite the picture, also the address of the people to whom we have sold these pictures to. This is just by way of memorandum to let you know that we would like very much to have these paintings included. Probably there are other pictures in your galleries which should be included but these are the three the titles of which we have had from Mr. Sterne so far. Pictures in the collection of Messrs. Adolph and Sam Lewisohn which Mr. Sterne will also thank you very much for your kindness and helpfulness in getting up this exhibition. Let me know what further I can do for you in this matter.

Very sincerely yours,

*Very sincerely yours,*  
Director of the Exhibition,

*Paul Reinhardt*  
Paul Reinhardt

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

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Reinhardt

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

December 21st, 1932

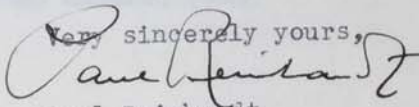
Mr. Holger Cahill,  
Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Dear Mr. Cahill:

I am enclosing herewith lists that I have compiled of Sterne's pictures. One sheet is pictures that we have sold and those of which we have photographs. You will find the photographic number opposite the picture, also the address of the people to whom we have sold these pictures to facilitate your writing them.

The second page are pictures that you have mentioned and about which you will be able to get more information from Mr. Sterne when he arrives shortly. Added to this, there are some eight or ten pictures in the collection of Messrs. Adolph and Sam Lewisohn which Mr. Sterne will also tell you about.

Let me know what further I can do for you in this matter.

Very sincerely yours,  
  
Paul Reinhardt

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et  
Reinhardt  
Reinhardt  
Reinhardt Galleries  
730 Fifth Avenue  
New York City

December 5, 1932

October 6th, 1932

Mr. Sam Lewisohn,  
881 Fifth Avenue  
New York City

Dear Mr. Reinhardt:

Dear Sam:

As you know, the Museum of Modern Art is planning an exhibition of the work of Maurice Sterne to open February 6th next and to continue until the first week in April. Mr. Samuel Lewisohn, who is in charge of the exhibition, has asked me to get in touch with you about certain of the exhibits for the exhibition.

I am enclosing a list of pictures which I have had from Mr. Lewisohn and wonder if you could check it for me against your records to see if you have the right titles.

Do you have any photographs of these paintings or can you tell us where we could get them? I don't know what the status of the Hamilton Collection is but I understand that Mr. Lewisohn and Mr. Sterne are making every effort to get these paintings.

I shall be grateful for any assistance you can give us in getting up this exhibition.

Very sincerely yours,

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

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Reinhardt Galleries  
730 Fifth Avenue  
New York City

April 14, 1932.

October 6th, 1932

Mr. Sam Lewisohn,  
881 Fifth Avenue,  
New York City.

Dear Sam:

Mr. Harry C. Bentley, of 921 Boylston Street, Boston, Mass. is the chap who has "The Breadmakers" by Maurice Sterne which belongs to Hamilton and on which picture I think Bentley has loaned Hamilton some money.

This is one of Sterne's most important ones and I think you should get it so why don't you write him. Better tell him I told you about this.

Regards,

Very sincerely yours,

Paul Reinhardt

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	EMH	IV.9.g

*Deal* *Reinhardt* *referred*

11 West 53 Street  
May 31, 1932

931.

Reinhardt Gallery  
730 Fifth Avenue  
New York City

Gentlemen:

Please deliver to the bearer a photograph of the Derain, "Landscape" lent to the Reinhardt Gallery by Mr. James Sweeney. I understand that on the back of the photograph is the name of the photographer and the negative number, and that we may have further positives made at our expense.

Yours truly,

*FIB*

*here gratis*

Miss Al  
The Mus  
730 Fif  
New York

Dear Mr

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*E.H.*

*Reinhardt  
Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

October 24, 1930

*Reinhardt*

April 18, 1931.

REINHARDT GALLERIES  
730 FIFTH AVENUE  
The Reinhardt Galleries,  
730 Fifth Avenue, 1930  
New York City.

Dear Sirs:

As you know, our present Exhibition of German Painting and Sculpture closes on April 26th. We will return your Kokoschka to you on the 28th.

The Museum of Modern Art, 730 Fifth Avenue, New York City. I am enclosing a receipt with the request that you sign and return it to this office as soon as the picture has reached you safely, or perhaps it would be better to have our messenger bring the receipt at the same time he delivers the picture.

Dear Miss Lautrec, "Three Women" which was promised to loan The Museum of Modern Art is:

8 1/2 by 13 1/2 inches

Yours sincerely,

Unfortunately, we have no photograph of this drawing. We suggest, however, that you write The Art Institute of Chicago as they now have this drawing on exhibition (until January 16th) and may possibly have a photograph of it.

Very truly yours,

*J.P. Greene*

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*Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

December 22, 1930

Miss Alice Mallette  
The Museum of Modern Art  
730 Fifth Avenue  
New York City

Dear Miss Mallette:

The drawing by Toulouse-Lautrec, "Three Women," which we promised to loan The Museum of Modern Art is:

8½ by 13½ inches

Unfortunately, we have no photograph of this drawing. We suggest, however, that you write The Art Institute of Chicago as they now have this drawing on exhibition (until January 18th) and may possibly have a photograph of it.

Very truly yours,

*J. P. Greene*

TELEPHONE CIRCLE 6175 CABLE ADDRESS REINHENRI NEW YORK

TELEPHONE CIRCLE 6175 CABLE ADDRESS REINHENRI NEW YORK

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December 19, 1930

My dear Mr. Reinhardt:

My dear Mr. Reinhardt: I am very  
thankful for your willingness to  
send us the dimensions of the  
Toulouse-Lautrec drawing "Three Women"  
which you are lending to the Museum  
of Modern Art for the exhibition run-  
ning from February first to March  
second. May we also have three photo-  
graphs if you have such for use in  
our catalogue, to be sent at our ex-  
pense?

I am sorry to  
trouble you for information at this  
time but it would facilitate the cata-  
logue arrangements.

Yours truly,

Asst. Secretary.

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

Chicago in surance

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REINHARDT GALLERIES  
130 FIFTH AVENUE  
NEW YORK

October 24, 1930  
October 25, 1930

My dear Mr. Reinhardt:

Jere Abbott, Esq., Thank you very  
Museum of Modern Art  
730 Fifth Avenue for your willingness to lend us  
New York, N.Y.

the Toulouse-Lautrec "Three Women"  
Dear Mr. Abbott:  
for our exhibition. We are very happy  
we shall be very glad  
to include it in a show which I think  
loan you the brush drawing. This drawing  
will be very interesting.

Toulouse-Lautrec for your exhibition  
Yours very truly,

January 12th to February 15th  
exhibition at the Art Institute of Chicago.

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

RSB/H

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*Reinhardt*

REINHARDT GALLERIES  
730 FIFTH AVENUE  
NEW YORK

October 24, 1930

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

Dear Mr. Abbott:

We shall be very glad indeed to loan you the brush drawing "Three Women" by Toulouse-Lautrec for your exhibition from January 12th to February 14th, after the exhibition at the Art Institute in Chicago.

Sincerely yours,

*Gene Reinhardt*

MWR/R

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THE MUSEUM OF MODERN ART

730 Fifth Avenue,  
New York City,  
November 1, 1930.

October 21, 1930

The Reinhardt Gallery,  
730 Fifth Avenue,  
New York City, New York.

Dear Sir: Dear Mr. Reinhardt:

We plan to call on you for the painting belonging to the Museum of Modern Art to us for an exhibition of the works of Toulouse-Lautrec from January 12th to February 14th. We are working in co-operation with the Art Institute in Chicago and hope it is very much to bring the bulk of that exhibition to New York so that New Yorkers may see it. We are sure you will be glad to help us out in this respect.

It is very likely that you will loan the brush drawing "Three Women" to the Art Institute, but I hope in that case you will be willing to extend the time limit of the loan and lend it to us for our exhibition in New York. We are very eager naturally to make this an important showing of Toulouse-Lautrec's works.

Yours very truly,

Paul Reinhardt, Esq.  
730 Fifth Avenue  
New York City

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*Reinhardt*

LA RENAISSANCE DE L'ART  
 THE MUSEUM OF MODERN ART  
 PARIS - 11, RUE MOYNE - TELEPHONE : LYRENS 0678, 70-81  
 NEW YORK - 730 FIFTH AVENUE - TELEPHONE : MU 2-5000  
 100 EAST 57th STREET

730 Fifth Avenue,  
 New York City,  
 November 1, 1930.

Paris, le 15 octobre 1930

The Reinhardt Gallery,  
 730 Fifth Avenue,  
 New York City, New York.  
 Museum of Modern Art  
 Dear Sirs:  
 NEW YORK CITY

We plan to call on Monday for the painting  
 belonging to Mr. Winterbotham, which he is lending  
 to us for our opening Exhibition.

Cher Monsieur, We are anxious to insure the picture while  
 it is on exhibition in our gallery and we have a blanket  
 policy which will cover it. However, Mr. Winterbotham  
 did not give us an exact valuation of it. Could you  
 help us out in this respect?

de moment vous êtes dans le  
 feu du vernissage de votre exposition DUMIER-SCOP.  
 Very sincerely yours,

Êtes-vous satisfait et vos efforts sont-ils  
 couronnés de succès ? C'est une question que je vous  
 pose quoique je sois sûr que vous allez cueillir beau-  
 coup de lauriers avec Jere Abbott, la manifestation,  
 Associate Director.

Puis-je, sans abuser, vous demander de m'en-  
 voyer le catalogue ? Si même vous avez une sérieuse  
 documentation photographique, je serais très heureuse  
 de consacrer dans la Renaissance un article à cette pre-  
 mière exposition.

J'espère que Mrs Barr va bien. Mon mari se  
 joint à moi pour vous envoyer ses souvenirs les plus  
 sympathiques.

*Mme M. Ch. Comart*

*Miss G. C. Barr*

*Museum of Modern Art  
 150th St*

*111 W 11th St*

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*Dealer*  
~~Dealer~~  
*Dealer* *Silberman*  
*Renaissance*

**LA RENAISSANCE DE L'ART**

PARIS - 11, RUE ROYALE - TÉLÉPHONE : ELYSÉES 96-78, 70-81, 29-45  
 NEW-YORK - 250 WEST-57<sup>TH</sup> STREET - TELEPHONE : COLUMBUS 2670  
 102 EAST, 57<sup>TH</sup> STREET WICKERSHAM 1878

Paris, le 15 octobre 1930

Mr. Alfred H. Barr  
 Museum of Modern Art  
 730 fifth avenue  
 NEW YORK CITY

Cher Monsieur Barr,

Je pense qu'en ce moment vous êtes dans le feu du vernissage de votre exposition DAUMIER-COROT.

Etes-vous satisfait et vos efforts sont-ils couronnés de succès ? C'est une question que je vous pose quoique je sois sûre que vous allez cueillir beaucoup de lauriers avec cette première manifestation.

Puis-je, sans abuser, vous demander de m'envoyer le catalogue ? Si même vous avez une sérieuse documentation photographique, je serais très heureuse de consacrer dans la Renaissance un article à cette première exposition.

J'espère que Mrs Barr va bien. Mon mari se joint à moi pour vous envoyer nos souvenirs les plus sympathiques.

*M<sup>me</sup> Mrs. Ch. Comarot*

*128 W. 125<sup>th</sup>*

*Dale-Cree*  
*WUP*

*MADAW*  
*567A ST*

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Telephone No.

*Silberman*  
*Dept. New York*

March 28, 1932

32

Messrs. E. and A. Silberman  
133 East 57 Street  
New York City

Gentlemen:

Thank you for your letter of  
March 24th. I shall keep your problem  
in mind and write any suggestions that  
may occur to me. I think your plan  
excellent.

Sincerely yours,



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In the hope that you will in the near future permit us to  
have your suggestions, we are,

Sincerely yours,

*E. and A. Silberman*  
E. and A. SILBERMAN

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*Telephone Wickham 2-7758*

*Dealer*

*Silberman*

*Cable Silgab New York*

*E. and A. Silberman  
Antiques-Old Masters  
One Thirty-three East Fifty-seventh Street  
New York  
Vienna Seidentätte 5*

March 24, 1932

Alfred Barr, Esq.,  
Director, Museum of Modern Art,  
Hecksher Building,  
New York City.

Dear Director Barr:

It is a well known fact that New York is one of the greatest tourist centers in the world during the summer. All who are going to, or coming from, Europe stop in New York for a few days at least. Aside from these, a large number of teachers, students, and other intellectual workers come to New York either to spend their vacations here or to pursue further studies at the various University summer sessions. There are, moreover, many art students who come to New York during the summer months, for it is a well known fact that all the art school classes are fully booked during that period.

Why is it that, under these circumstances, there is scarcely an art exhibition during the summer? The many students of art, and the many others who are interested in art, come to New York to get in touch with art and art activities, and are unable to satisfy their desire to view the new movements in those fields.

In order to remedy this situation, we have decided to keep our galleries open during the summer months, and to arrange for exhibitions by contemporary artists, and more particularly American artists. It would, of course, be a great advantage to us to have the benefit of any advice you may care to give us. It may be that you have someone whose work, in your estimation, is worthy of consideration for a New York showing in this projected series of summer exhibitions. It is our opinion, incidentally, that the artists whose work we shall exhibit will receive particular attention both from press and public due to the fact that during the summer months artistic activities are practically at a standstill.

In the hope that you will in the near future permit us to have your suggestions, we are,

Sincerely yours,

*E. and A. Silberman*  
E. and A. SILBERMAN

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

March 28th  
1938

Dear Mr. Dudensing:

March 7, 1938

On Thursday morning, March 28th, Rudworth will return to your apartment your Elre which you so kindly loaned for exhibition in Palm Beach.

Dear Mr. Dudensing: All arrive in good condition.

We have had the frame on the Picasso "The Mirror" repaired at a cost of \$25.00. I suppose that this painting was covered by insurance in transit. We should like to put in a claim for the repair of the damage. I am enclosing a copy of the bill which we received from Julius Lowy.

Very truly yours,

Dorothy H. Dudley  
Registrar

Mr. Valentine Dudensing,  
Valentine Gallery  
69 East 57 Street  
New York City

DHD:DK

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

March 28th  
1938

February 19th  
1938

Dear Mr. Dudensing:

On Thursday morning, March 26th, Budworth will return to your apartment your Miro which you so kindly loaned for exhibition in Palm Beach.

I trust it will arrive in good condition. In Beach, I understand that your painting is covered by your insurance.

Very sincerely yours,  
Secretary of Circulating Exhibitions

Secretary of Circulating Exhibitions

Valentine Dudensing, Esq.  
Valentine Gallery  
69 East 57th Street  
New York City

Valentine Dudensing, Esq.  
Valentine Gallery  
69 East 57th Street  
New York City

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	EMH	IV.9.g

February 19th  
February 19th  
1936

Dear Mr. Dudensing:

Confirming our telephone conversation regarding the exhibition of Twentieth Century Painting to be held from February 28th to March 15th at the Society of Four Arts, Palm Beach, I understand that your painting by Juan Miro is fully covered by your insurance.

Will you be good enough to let me know if you are maintaining your insurance? If the Palm Beach gallery is to insure the painting, will you kindly send me the valuation, and the title of the painting?

Yours very sincerely,

Secretary of Circulating Exhibitions  
Yours very sincerely,

Elodie Courter  
Secretary of Circulating Exhibitions

Valentine Dudensing, Esq.  
Valentine Gallery  
69 East 57th Street  
New York City

New York, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 31, 1936

February 15th  
1936

My dear Mrs. Dudensing:

Mrs. Charles K. Morris informs me that you are planning to lend your painting by Miro for the exhibition of Twentieth Century Painting which is to be held at the Society of Four Arts in Palm Beach from February 28th to March 15th.

I trust it will be convenient for Budworth & Sons to call for the painting at your apartment, 485 Park Avenue, on Saturday, February 15th. May I ask you to telephone me tomorrow at the Museum if this arrangement is not convenient?

Will you be good enough to let me know if you are maintaining your insurance? If the Palm Beach gallery is to insure the painting, will you kindly send me the valuation, and the title of the painting?

Yours very sincerely,

Elodie Courter  
Secretary of Circulating Exhibitions

Mrs. Valentine Dudensing  
69 East 57th Street  
New York, N. Y.

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*Valentine*

VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

January 31, 1934

*Jan. 22. 1934*

*Dear Mr. Haver -*

*I got a line perhaps  
it may be of interest to one  
of the unknown collectors, I say  
I have just received a very grand  
blue period Picasso "Le Malincolic"  
is its title and I hope to get in to see it shortly.  
the first time in many years.*

Dear Mr. Dudensing:

Thank you for

your note about the large Picasso.

I hope to get in to see it shortly.

Very sincerely yours,

*Best wishes,*

*F. V. Dudensing*

*Valentine Dudensing*

Mr. F. Valentine Dudensing  
Valentine Gallery, Inc.  
69 East 57 Street  
New York City

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VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

Jan. 22, 1934

Dear Mr. Baver -

Just a line, perhaps  
it may be of interest to one  
of the unknown collectors, to say  
I have just received a very grand  
blue period Picasso. "La Melancolie"  
is its title and is one the market  
the first time in many years.

Best wishes,

Sincerely,  
Valentine Dudensing

Val.  
Gal.

1933  
8, 1933

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VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

Jan. 2. 1934

Museum of Modern Art,  
11 West 53<sup>rd</sup> St. City.

Gentlemen:-

Upon my receipt of an  
acknowledgement that the claim  
for the damages to the Picasso  
pastel "Girl in Blue", has been paid,  
I shall automatically withdraw  
all claims against the Museum of  
Modern Art.

Very truly yours,  
Valentin Dudensing

ask Knudsen to acknowledge to Dudensing.

Val.  
Gal.

1934  
8, 1933

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Letter to Lawyers*  
*Letter of advice from Rudenning*

*to put letter.*

*Valentine*

*Valentine Gal.*

VALENTINE GALLERY, INC.

MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

Dec. 28. 1933

8, 1933

W Alfred Barr Jr.  
Museum of Modern Art, City.

Dear Mr Barr-

It is not unreasonable that a request on me for settlement of the damaged Picasso has been made. Would you kindly insist that your insurance company makes its settlement.

I cannot understand how a company handling as much business as it undoubtedly does for the Museum of Modern Art can afford to <sup>make</sup> such a delay. I should think the Museum would worry a great deal about their responsibility for the many priceless things it assumes responsibility for. If that is the way the insurance company discharges its obligations.

Thanking you to insist on immediate action, I am, with best wishes,  
 very truly yours  
 Valentine Rudenning

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	EMH	IV.9.g

VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

Nov. 13.

Dear Mr Barr-

The representative of the insurance company called here today and also interviewed Mr Bignon.

While I appreciate that certain formalities must be gone through and certain investigations made I don't want to be put in a defensive position by the insurance company. Their requests regarding my insurance policy are rather unpleasant in as much as my insurance has nothing to do with it.

The damaged picture was fully insured by you for \$6500 - and a premium paid, I presume, for that amount. The reason it wasn't insured for \$10,000 was to save the Museum as much expense as possible. I am responsible for the picture and having no way of getting it except through you I ask you to insist that your insurance company make a complete and prompt settlement with you - and not me.

Valentine  
Gal.

8, 1938

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	EMH	IV.9.9

VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

I am faithfully sorry this  
happened but the insurance  
company must be made to  
understand that no settlement  
of part damages can be made  
in this case, and as far as I  
am concerned the affair is  
between the Museum of Modern Art  
and the insurance company.

Best wishes

Sincerely  
Val Dudenberg.

Copy to Farjeon 11-14-33

Valentine  
Gal.

8, 1933

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

November 9, 1933.

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

Dear Mr Barr -

I have your letter of Nov. 8<sup>th</sup>.  
stating that your insurance broker  
desires the name of the owner of  
the Picasso "Girl in Blue".

I find that it is owned by  
one person. However, I believe this is  
irrelevant, as this gallery, to all intents  
and purposes is the owner, vis à vis  
the museum of modern art. As we are  
responsible for the amount \$6500.00,  
so must we hold the museum for that  
amount.

This is embarrassing but we cannot,  
under any circumstances suffer any of that  
loss. We are responsible to the owner who  
will not enter the affair except to hold  
the Valentine Gallery liable for the amount.

In addition I must ask prompt  
action as the depreciation of the dollar  
is adding to the difficulties.

Very truly yours,

Valentine Gallery inc  
Valentine Dunderberg  
Pres.

Mallette  
send copy to Ferguson

W. H. F. Gal.

8, 1933

*[Faint handwritten notes and scribbles at the bottom left of the page.]*

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*Hold*

*Valentine  
Gal.*

VALENTINE GALLERY, INC.  
MODERN ART

89 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IXe)

1933

November 8, 1933

November 3rd 1933

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

Dear Mr Barr;

We are writing to you for the purpose of advising you with respect to the Picasso pastel "the Girl in Blue" while the said picture was in the possession of the Museum of MOA have forwarded a copy of your letter of the third to our insurance broker who has replied it is absolutely worthless and unsaleable, and that it cannot be restored for exhibition purposes.

Upon examination of the aforesaid picture we found that it has been the Picasso "Girl in Blue." Would you be good enough to write me these names of the owners of the aforesaid facts.

As you the Picasso "Girl in Blue." Would you be good enough to write me these names of the owners of the aforesaid facts.

We know that I may forward them to the insurance on our picture, and we will of course be willing to turn over the picture to your insurance company upon payment to us of the sum of \$6500.00.

Very sincerely yours,

Will you kindly file this claim with your insurance company and keep us advised.

Very truly yours,

Valentine Gallery of Modern Art, Inc.

By *Valentine Dudensing*  
President

Mr. F. Valentine Dudensing  
Valentine Gallery, Inc.  
89 East 57 Street  
New York City

*114-30*

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VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

November 3rd 1933

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

Dear Mr Barr;

We are writing to you for the purpose of advising you with respect to the damage done to the Picasso pastel "the Girl in Blue" while the said picture was in the possession of the Museum of Modern Art, lent by us for exhibition purposes.

Upon examination of the aforesaid picture we found that it has been damaged to such an extent that it is absolutely worthless and unsaleable, and that it cannot be restored for our purposes whatsoever.

As you know, the value of the picture is \$6500.00, to which extent we have been damaged by virtue of the aforesaid facts.

We know that you carry the necessary insurance on our picture, and we will of course be willing to turn over the picture to the insurance company upon payment to us of the sum of \$6500.00.

Will you kindly file this claim with your insurance company and keep us advised.

Very truly yours,

Valentine Gallery of Modern Art, Inc.

By *Valentine Dudensing*  
President

*copy Fair, 114-33*

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

Dear

December 13, 1933

Dear Mr. [faded]

I am writing you after my telephone  
conversations with [faded] and [faded] and  
the [faded] in regard to [faded] and [faded] and [faded]  
[faded]

Valentine Gallery  
69 East 57 Street  
New York City

Gentlemen:

In order that the Museum  
records may be complete will you  
kindly sign the enclosed receipt

and return it to the Museum of Modern

Art?

Very sincerely yours,

Registrar.

This enclosed receipt has been prepared for the purpose of  
being used by the [faded] and [faded] for the [faded] that a  
[faded] work of art has been [faded]. It has been  
[faded] updated as possible.

I am sure that the [faded] of  
the [faded] of the [faded] will be [faded] and [faded] in  
[faded] of [faded] [faded] and [faded] [faded].

Very truly yours,  
[faded]  
[faded]  
[faded]

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Valentine

October 4, 1933

Dear Mr. Muhlstock:

I am writing you after our telephone conversation this morning in which you informed me that Mr. Dudensing is abroad and will not return until October 16th.

I have with the greatest regret to report that the large Picasso pastel "Girl in Blue" has been damaged. The plate glass has been broken inflicting a small scratch and making a three inch tear in the top central margin of the paper. The old tear in the right-hand corner has been extended downward very close to the frame several inches (I am not absolutely certain whether this old tear has actually been extended or whether the paper has been pulled slightly from under the edge of the frame). None of these injuries is serious.

Unfortunately the pastel has been smeared somewhat. Mr. Pichetto, whom I believe to be the best expert in the country, has looked at the picture and thinks, pending further examination, that the smears are superficial and that the pastel can be restored so that the injuries will be imperceptible. Fortunately the technique is very vigorous and unobtrusive.

I cannot say how unhappy I am that this accident should have occurred. That the picture is covered by insurance does not diminish the fact that a fine work of art has been injured. I hope that Mr. Pichetto's opinion is justified.

I agree with you that nothing should be done about the picture until Mr. Dudensing's return. We are, of course, notifying our insurance agents.

Very truly yours,

Mr. George Muhlstock  
Valentine Gallery  
6 East 57 Street, New York City

*copy of the picture is in the file 10-49 33*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Valentine  
September 21, 1933

My dear Mr. Dudensing:

The Summer Exhibition at the Museum of Modern Art has been a remarkable success both among the general public and among those especially interested in art. As you know, it opened in July. During the summer months the bulk of attendance is made up of people from every section of the country who are visiting in New York. Many New Yorkers who ordinarily attend the openings had already left town and will in many cases not think of coming to the Museum during the pre-season month of September.

So that the New York public may see this exhibition it has been decided to reopen the exhibition the first of October with certain rearrangements and additions, closing toward the end of the month. In this way the exhibition will receive new emphasis before the paintings are returned to collectors' homes for the winter.

Your two paintings have been a valuable part of this carefully assembled exhibition. I do hope that you will be able to let us have these a few weeks more. They will be returned to you about October 25th.

Yours very sincerely,

Max Florence Livingston  
Valentine Gallery, Inc.  
Mr. F. Valentine Dudensing  
Valentine Gallery  
69 East 57 Street  
New York City

Copy new house to page 10-19-33

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*Valentine*

*EMH*  
VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAULAY  
PARIS (IXe) July 22, 1933

*July 21, 1933*

*My dear Mr. Blackman,*

*Mr. Dudensing is abroad at present. It would take fully one month to learn whether or not his insurance policy could be arranged*

*My dear Miss Livingston:*  
*Thank you for your kind note of July 21st. We shall await Mr. Dudensing's reply. Therefore, I shall forward*

*your letter on to him. You understand, of course, that at present the picture in question is covered by our policy.*

*Yours very truly,*

*Sincerely,*  
Executive Secretary.  
*Florence Livingston*

*Copy to [unclear] & [unclear] 10-19-33*  
Miss Florence Livingston  
Valentine Gallery, Inc.  
69 East 57 Street  
New York City  
*Copy to [unclear] & [unclear] 10-19-33*

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VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IXe)

July 21, 1933

My dear Mr Blackburn,

Mr Huddensing is abroad at present. It would take fully one month to learn whether or not his insurance policy could be arranged according to the plan stated in your letter. Nevertheless, I shall forward your letter on to him; and as soon as I receive a reply, I will inform you further.

Sincerely

Florence Livingston

Copy to Newhouse & Payne  
10-19-33

33

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

July 19, 1933

July 20th, 1933.

My dear Mr. Dudensing:

We are writing to all the lenders to our Summer Exhibition on whose pictures the Museum is carrying insurance for the duration of the exhibition.

Gentlemen:

For an exhibition of this type it has become. In Mr. Goodyear's absence abroad I wish to thank you on behalf of the Trustees of the Museum of Modern Art for your generous loan of paintings to the Summer Exhibition. are covered under the policy of the Museum. In this way it is possible. No doubt you have seen in the papers the very favorable reviews of the show. It is the kind of exhibition which the public is genuinely interested in. Already our attendance records are showing an increase over the same period for last year.

Yours very sincerely,

Executive Secretary. Please let me know if your insurance policy be so arranged that the payment of this premium would involve an additional cost to you won't you please disregard this letter?

Valentine Gallery  
69 East 57 Street  
New York City

Executive Secretary.

Copy to Mr. Valentine Dudensing  
Valentine Gallery  
69 East 57 Street  
New York City  
10-19-33  
Copy to Mr. Valentine Dudensing  
Valentine Gallery  
69 East 57 Street  
New York City  
10-19-33

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*Valentine*

July 19, 1933

My dear Mr. Dudensing:

We are writing to all the lenders to our Summer Exhibition on whose pictures the Museum is carrying insurance for the duration of the exhibition.

For an exhibition of this type it has become a custom for friends and members of the Museum either to allow their own insurance policies to cover their paintings without expense to the Museum, or to pay the pro rated insurance costs when the particular pieces are covered under the policy of the Museum. In this way it is possible for the Museum to hold an exhibition through the summer at a considerable saving, which saving is applied to special exhibitions. Usually this arrangement does not increase the insurance of the owner because during the period the paintings are on exhibition he can apply for a premium refund on his own policy.

The cost of insurance on your Picasso for the period July 1st to November 1st would be \$9.68.

Please feel that there is no obligation on your part to pay this pro rated premium. Should your insurance policy be so arranged that the payment of this premium would involve an additional cost to you won't you please disregard this letter?

Yours very sincerely,

Executive Secretary.

Mr. Valentine Dudensing  
Valentine Gallery  
69 East 57 Street  
New York City

*copy to ... 10-19-33*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

Valentine

June 23rd, 1933

Valentine Gallery  
69 East 57 Street  
New York

Attention: Miss Livingston

My dear Miss Livingston:

This is to notify you that we are asking Budworth to call for the two paintings, "Girl in Blue" by Picasso and "Les Plaisirs du Poete" by Chirico, on Tuesday, June 27th.

Very sincerely yours,

Executive Secretary.

ARE/f

Copy to Underwood - Mayer 10-17-33

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*Valentine*

*Quinn*  
VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

June 23, 1933  
12, RUE GODOT DE MAUROY  
PARIS (IXe)

June 17, 1933.

The Museum of Modern Art,  
11 West 57th Street  
New York  
New York

Attention: Mr. Alan P. Blackburn, Jr.

My dear Mr. Muhlstock:  
Gentlemen:

Thank you for your letter of the 17th in which you say that we may borrow the Picasso "Girl in Blue" for our summer exhibition, and for your verbal offer to lend also your "Les Plaisirs du Poete" by Chirico.

Will you please understand that the insurance carried by the Valentine Gallery covers these paintings in transit and while on exhibition here.

Very truly yours,

We are asking Budworth to call at 69 East 57th Street on Tuesday, June 27th, if this is convenient for you.

By *J. Muhlstock*

Very sincerely yours,

GM:THS

Executive Secretary.

ARB/f

*copy to Muhlstock & Lippert 10-19-33*  
*copy to Muhlstock & Lippert 10-19-33*

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*Summer*

VALENTINE GALLERY, INC.  
MODERN ART

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

June 17, 1933.

The Museum of Modern Art,  
11 West 53rd Street,  
New York City.

Attention: Mr. Alan R. Blackburn, Jr.

Gentlemen:

In reply to your letter of June 15, 1933, may I state that it will be satisfactory for you to have the Picasso "Girl in Blue" for your exhibition.

Will you please let the Gallery know when you expect to have your packers call for this picture.

Very truly yours,

VALENTINE GALLERY, INC.

By *M. H. H. H.*

GM:THS

*copy to Moulhouse & Layre 10-19-33*

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*copy  
check*

*Valentine*

June 15th, 1933

April 30, 1933

Mr. George Muhlstock  
1440 Broadway Street,  
New York City.

My dear Mr. Muhlstock:

The Museum of Modern Art is at present assembling its Summer Exhibition which will extend from July 10th to September 30th.

by means of our recent exhibition of Fruit and Flower Paintings. We are very anxious to include in this exhibition the portrait "Girl in Blue" by Pablo Picasso, belonging to Mr. Valentine Dudensing. At the suggestion of Mr. Dudensing's secretary we are addressing this request to you in Mr. Dudensing's absence, and shall greatly appreciate hearing from you at your early convenience.

In regard to insurance, the usual procedure has been that the lenders extend their cover policies to cover the period of exhibition in our galleries.

Very sincerely yours,  
We feel that this painting will be a very interesting addition to our Summer Exhibition and hope that we shall be able to include it.

President.

Very sincerely yours,

Executive Secretary.

ARB/t

*Copy to Newhouse & Joyce 10-19-33*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

*Dear*

*Valentine*

April 20, 1933.

*April 20, 1933*

Valentine Gallery,  
69 East 57th Street,  
New York City.

Dear Sirs:

On behalf of the Trustees of the Museum of Modern Art I want to thank you for the generous loan of your fine painting by Braque to our recent exhibition of Fruit and Flower Paintings.

Although the Exhibition occupied but one floor of the Museum, more than ten thousand people viewed this remarkable group of paintings during the three weeks they were on display.

With sincere appreciation of your kindness, I am

Very sincerely yours,

President.

Mr. F. Valentine, President  
Valentine Gallery  
69 East 57th Street  
New York City

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

Ed  
Ex

April 10, 1933  
April 14, 1933

Dear Mr. Dudensing:

I am returning to you  
the photograph of Mrs. Charles S. Payson's  
Rousseau which you let us have during our  
recent exhibition of Fruit and Flower Paint-  
ings. Very sincerely yours,  
and we so advised Mr. Valentine.

Very sincerely yours,  
Registrar.

Registrar.

Mr. F. Valentine Dudensing  
Valentine Gallery  
62 East 57 Street  
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	EMH	IV.9.g

F  
a  
x

Valentine

April 10, 1938

Dear Mr. Dudensing:

In accordance with your instructions we delivered to W. S. Budworth & Son on April 6th your Braque, "La Nappe Rose" for shipment to the California Palace of the Legion of Honor, San Francisco.

Because of my illness and absence from the Museum at that time I have had to delay writing you confirming this shipment. It is our understanding that your insurance covered the painting in transit and we so advised Budworth.

Very sincerely yours,

Registrar.

Mr. F. Valentine Dudensing  
69 East 57 Street  
New York City

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

March 8, 1933

Dear Mr. Dudensing:

Dear Mr. Dudensing:

The Museum of Modern Art is having an exhibition of fruit and flower paintings to open on March 15th and continue until 30th. We are asking Bidworth to call at 69 East 57 Street tomorrow, March 9th, for the Braque "La Nappe Rose" which is to be included in our exhibition of fruit and flower paintings opening at the Museum on March 15th.

We understand that your insurance covers the painting in transit and while on exhibition here and we are not, therefore, covering it.

The Museum of Modern Art will, of course, stand all expenses of transportation and insurance. The exhibition will close on March 31st and we shall return the painting promptly thereafter.

Very sincerely yours,

Registrar.

Mr. F. Valentine Dudensing  
69 East 57 Street  
New York City

*Photo*  
*Search 4-27*  
Mr. F. Valentine Dudensing  
69 East 57 Street  
New York City

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*Valentine*

February 15, 1933

February 25, 1933

Mr. Valentine Dudensing  
Valentine Gallery  
69 East 57th Street  
New York, N. Y.

Dear Mr. Dudensing:

The Museum of Modern Art is, as you know, planning an exhibition of fruit and flower paintings to open on March 15th and continue until the end of the month.

From Mrs. Resor and Mrs. Ripley of the Museum committee in charge of the exhibition I understand that you have very kindly consented to lend the Braque "Pink Tablecloth" and a Matisse "Pink Tablecloth, Green Glass Bottle, with Violet and Red Anemones".

*(L'Ananas et les anemones)*

The Museum of Modern Art will, of course, stand all expenses of transportation and insurance. We are asking Budworth to call for these paintings on Thursday, March 9th, if this is convenient for you.

Very sincerely yours,

Executive Secretary.

Mr. F. Valentine Dudensing  
69 East 57 Street  
New York City

*photo copying  
3 each 2-27*

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*Dealer*

*Valentine*

February 15, 1932

Mr. Valentine Dudensing  
Valentine Gallery  
69 East 57th Street  
New York, N. Y.

Dear Mr. Dudensing:

Nelson showed me your letter and I am answering it now. I think it would be a good idea as far as Stella went, to do as you suggest. I am not quite sure how this can be arranged because we are trying to make this show as uniform as possible, but no doubt something can be worked out. I'll speak to Mr. Barr about it and let you know.

Yours faithfully

LINDA KIRSTEIN  
(For the Advisory Committee of  
The Museum of Modern Art)

LK/L

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*Valentine*

VALENTINE GALLERY, INC.  
MODERN ART

*te*  
*7*

69 EAST 57th STREET  
NEW YORK

12, RUE GODOT DE MAUROY  
PARIS (IX<sup>e</sup>)

Feb. 10, 1932

Mr Lincoln Kirstein  
730 - 5<sup>th</sup> Ave. City

Dear Mr Kirstein -

I forwarded your letter to Joseph Stella who is at present in Europe. I know he would be pleased to be represented in the mural artist's Exhibition, but I doubt if he would have sufficient time to do panels as specified. If it were lack of time that prevented his representation, it would be too bad as I believe we all know that Stella would be one of the interesting men to have represented. I have a suggestion, which I made to Stella also - namely to show, enlarged to size requested for panels, photographs of the pictures known as "New York", and with this one of the panels which is practically the size 7'x4'. The

*arn,*

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picture "neworks" is actually one composition though made in five panels. These are all available and I could make the necessary arrangements for Stella.

I wrote a letter to Nelson Rockefeller about this before I knew you were directing the exhibition. Perhaps he has passed it on to you.

Very truly yours,  
Valentine Dudensing

The enlarged photos could be framed, 1" frame to answer requirement of 3 panelled sketch - 21" x 48". I think it would look very well.

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**VALENTINE GALLERY**  
69 East 57<sup>th</sup> Street  
**MODERN ART**

Feb. 8, 1932

Mr. Nelson Rockefeller,  
City.

Dear Mr. Rockefeller -

It was suggested to me that you were to have charge of the exhibition of American painters whose works might be of interest to judge as mural painters. As I understand it, this exhibition is to take place sometime this Spring at the new home of the Museum of Modern Art.

My purpose of writing is to mention the panels of Joseph Stella, done some years ago, called New York. There are actually five panels which go to make up the picture and Stella has always exhibited them as one picture. There are in storage but upon a word from you, or whoever is in charge, I could arrange to have

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	EMH	IV.9.g

# VALENTINE GALLERY

69 East 57<sup>th</sup> Street

# MODERN ART

them withdrawn. Mr Stella is in Europe and I am the only one with access to his things and as I will be away when the exhibition takes place it would be best if I had news of the committee as early as possible.

I am not meaning to suggest that this set of Stella's things should be taken but I do know they are very fine. In fact, I think, rank with the best work done by any American painter and this judgment is not mine alone.

Very sincerely,  
Valentine Dukerding.

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GAZETTE DES BEAUX-ARTS

*Chronique*

*Seater*

9  
WILDENSTEIN  
*Gazette*  
*de l'Art 17*  
*110, Boulevard de la Madeleine*

*Wildenstein*

*Wildenstein & Co., Inc.*  
*19 East Sixty Fourth Street*  
*New York City*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Messrs *Wildenstein & Co., Inc.*  
formerly of 647 Fifth Avenue  
Announce the opening of their  
*New Building*  
at  
*19 East Sixty-Fourth Street*  
*New York City*  
which you are cordially invited to inspect  
on Tuesday, November 15<sup>th</sup> 1932  
or any day thereafter

57 Rue la Boétie,  
Paris

Telephone:  
Regent 4-3300



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GAZETTE DES BEAUX-ARTS

Fondée en 1859

BEAUX-ARTS

*Chronique des Arts et de la Curiosité*

WILDENSTEIN

*J. Wildenstein  
106, Boul. St. Germain  
Danton 48-59*

Paris, le 6 Septembre 1932

Monsieur Alen R. Blackburn  
Jr., Executive Secretary  
The Museum of Modern Art  
II West 53rd street  
NEW-YORK (U.S.A.)

Cher Monsieur Blackburn,

J'ai reçu avec beaucoup de plaisir la belle brochure et les photographies que vous avez bien voulu m'envoyer et qui montrent l'heureux travail accompli par votre musée. Je serai très heureux d'en faire part aux lecteurs de Beaux-Arts dès que cette revue, que nous suspendons pendant un mois pour la transformer, reparaitra.

Veillez agréer toutes mes félicitations pour votre oeuvre. Soyez assuré et veuillez assurer M. Barr que nous sommes à sa disposition pour rendre compte de vos si fécondes initiatives.

Croyez-moi, je vous prie, cher Monsieur Blackburn, votre tout sincèrement dévoué.

*J. Wildenstein*

Georges Wildenstein  
Directeur de la Gazette des Beaux-Arts

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ON THIS OCCASION THE CELEBRATED  
**BOUCHER ROOM**  
FORMERLY IN THE POSSESSION OF THE  
LATE LORD COVENTRY  
WILL BE SHOWN FOR THE  
FIRST TIME IN AMERICA

May 17, 1933

Howard Young Galleries, Inc.  
677 Fifth Avenue  
New York City

Dear Mr. Young:

I am returning to you some  
photographs and copies of letters which  
were left here at the Museum some time ago.  
I am sorry that I cannot be of any assistance  
to you in disposing of this picture.  
Very sincerely yours,

When the picture has reached you  
safely will you kindly sign the enclosed re-  
ceipt and return it to the Museum of Modern  
Art.

Very sincerely yours,

Mr. Howard Young  
677 Fifth Avenue  
New York City

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Dear,

Young  
9/1

January 1, 1933  
May 17, 1933

Howard Young Galleries, Inc.  
677 Fifth Avenue  
New York City

Dear Mr. Young:

I am returning to you some  
photographs and copies of letters which  
were left here at the Museum some time ago.  
I am sorry that I cannot be of any assistance  
to you in disposing of this picture.  
Very sincerely yours,

When the picture has reached you  
safely will you kindly sign the enclosed re-  
ceipt and return it to the Museum of Modern  
Art.

Holger Cahill.

Mr. Howard Young  
677 Fifth Avenue  
New York City

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*Young  
Gal.*

February 1, 1933

Howard Young Galleries  
677  
New  
Howard Young Galleries, Inc.  
677 Fifth Avenue  
New York City

Gentlemen:

Confirming my telephone conversation with your Galleries, we are asking Budworth to return on February 14th the Inness "Early Autumn, Montclair" which was included in our exhibition of American Painting and Sculpture.

I note that your insurance covers the painting in transit as well as while on exhibition here.

When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

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*Young, H.*

December 31, 1932

Howard Young Galleries  
677 Fifth Avenue  
New York City

Gentlemen:

At the close of the second month of our exhibition which has so far attracted 63,441 people I want to thank you for the loan of Inness' "Early Autumn, Montclair" which so finely represents this period of his work. It has attracted a great deal of attention and I know has done much to give Inness his proper value in this exhibition.

With best wishes for the New Year,

I am

Sincerely yours,

Your Inness is a fine contribution to the Exhibition. I am fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

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H Young

October 21, 1932

November 9, 1932

Howard Young Galleries, Inc.  
Howard Young Galleries, Inc.  
677 Fifth Avenue  
New York City

Gentlemen:

We have arranged with Edouard  
Now that the American Exhibition  
to call at 677 Fifth Avenue on Monday  
at the Museum of Modern Art is on the walls  
October 24th, for the Inness "Early  
and we have had an opportunity to judge the  
merit of the pictures in it, I want to thank  
you for your help in making the Show what it  
is.

Your Inness is a fine contribution  
to the Exhibition, and we are fortunate to be  
able to include it in our most important American  
exhibition.

Very sincerely yours,

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*H Young*

*Young*

October 21, 1932

HOWARD YOUNG  
GALLERIES, INC.  
677 FIFTH AVENUE  
NEW YORK  
OPPOSITE ST. PATRICK CATHEDRAL  
LONDON, 25 OLD BOND STREET

Howard Young Galleries, Inc.  
677 Fifth Avenue  
New York City

Gentlemen:

Gentlemen:

of our file  
in 1932.

collection  
placed  
we will be  
important  
that as a  
of interest  
so that  
clearly.

We have arranged with Budworth  
to call at 677 Fifth Avenue on Monday,  
October 24th, for the Inness "Early  
Autumn, Montclair" which is being includ-  
ed in our American exhibition.

Thank you for lending this pic-  
ture, and for continuing your insurance  
on it while it is in transit and on exhibi-  
tion.

Very sincerely yours,

Registrar.

*Chapman*

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**HOWARD YOUNG**

GALLERIES, INC.

633 FIFTH AVENUE

677 NEW YORK

OPPOSITE ST. PATRICK'S CATHEDRAL

LONDON, 35 OLD BOND STREET

TELEPHONE: VOLUNTEER 5-4120

CABLE / YOUNGALS, NEW YORK  
ADDRESSES / YOUNGALLES, LONDON

September 27, 1932

Museum of Modern Art,  
New York City,  
New York.

Attention: Mr. Cahill.

Gentlemen:

We beg to enclose three photographs  
of our fine INNESS, "Early Autumn, Montclair", painted  
in 1888.

This picture comes from the Potter Palmer  
collection; is 30 x 45 inches, - and as Mr. Young ex-  
plained to you, has been etched by Eichelberger. Should  
you want the etching with the picture for your exhibition,  
we will be very pleased to lend it to you as it might be  
important to show with the picture in view of the fact  
that as Mr. Daingerfield states, "it is the only work  
of Inness' etched with his sanction and supervision -  
so highly did he value it that he employed Robert Eich-  
elberger, fine painter and great etcher."

We are glad to cooperate with you in  
this instance.

Very truly yours,

HOWARD YOUNG GALLERIES INC.

By

*C. H. Weinberg*  
Manager.

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Young

September 26, 1932

Dear Mr. Young:

I thank you very much for showing me your fine Inness which we should like to have for our American exhibition opening next November first. The dates of the exhibition are November first to February first, 1933.

We should like to call for the picture during the week of October 16th and will give you the exact date later.

As I understand it your insurance covers the picture while it is here.

Can you tell us the date that this picture was painted, and also will you give us the exact title?

I have suggested to Mr. Lewisohn and to Mr. Stephen Clark that they stop in at your gallery to see the picture. Both of them were delighted with the photograph and are sure that it is just the kind of picture that we want for the exhibition. Thank you for your kindness and helpfulness.

Very sincerely yours,

C

Mr. Howard Young  
634 Fifth Avenue  
New York City