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MIRO

Important !
(not four letters)

A) Miro correspondence, etc)

B) LISTS

borrow 3rd Colin picture, 1950
neg. 7183-4 S

Addition, 1925 wrong title - right one
is surely Panting

1953 gray pic of P.M. (photo ^{coming} ~~from~~ J)

XX side red cover pic like Tessa Block
Jan. 1957 1955
Losh

Landmark with Olive Tress in Block
a

P.M. will pay for 2 color plates
m.m. — I. addition
made with Miro
Head of a Man
Girl a little before Sun

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A Visit to Barcelona

When after the Paris season Diaghilev took his ballet to Madrid and then to Barcelona, Picasso went with him. In the Catalan capital it was received with enthusiasm, though experiments such as Parade, considered too advanced for a more provincial Spanish audience, were omitted. Joan Miró, who was then a student at the Art Academy of the Cercle di San-Luc, remembers how he watched every performance from the gallery, and, what was even more important, how he met Picasso for the first time.

Picasso: His Life and Work
by Roland Penrose, London, Victor
Gollancz Ltd., 1958, p. 201

"In spite of first sales times were still hard enough. For The Harlequin's Carnival I made many drawings into which I put ~~the~~ hallucinations provoked by my hunger. In the evening I would come home without having eaten and put down ^{registex} my sensation on paper. I went around quite a bit that year with poets because I felt it necessary to go a step beyond the strictly plastic and bring some poetry into painting."

"Le rêve d'un grand atelier" 1938

Tres cher Miró.

29 Mai 1922

C'est vrai qu'en ce temps d'ébauches on apprécie pas assez un travail fini. Même les gens qui sont consciencieux se depechent bien vite d'être consciencieux. Les cubistes indiquent à la hâte leur science et pardessus leurs constructions passent un bavigeon de grâce. Ce que j'ai vu de vous marque un tempérament de primitif savant qui m'a enchanté, un véritable amour de la nature et des réalités solides solidement peinte et qui n'exclut pas du tout la fantaisie, loin de là. Je suis bien content que vous ayez fait une grande oeuvre. J'attends beaucoup de vous et je ne suis pas le seul à l'attendre. Vous êtes d'une génération que les cubistes ont instruit mais qu'a su en sortir. Votre génération donnera de grandes choses. Nous avons souffert beaucoup, sachez le, mais il y a beaucoup d'informe dans ce que nous avons produit dans notre jeunesse. Vous autres, vous profitez de nos exemples. J'ai aussi grand confiance dans Masson: il est très intelligent et il a un tempérament d'artiste fort et gracieux. Il travaillera. L'essentiel est qu'il arrive à arranger sa vie d'abord.

Max Jacob = ~~alors~~
Cobalto 49, Barcelona, 1950,
Fasciculo No. 3, p. 3(21)

The surrealists were severe in their condemnation of fashionable society and included ballet in their censure. When Max Ernst and Miró accepted the proposal made to them by Diaghilev at the instigation of Picasso that they should design the décor and scenery for the ballet Romeo and Juliet, Breton and Aragon protested and attempted to exclude them from the group for their collaboration with "the international aristocracy".

Penrose Picasso
p. 230

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Jeux d'enfants

Ballet in one act. Book: Boris Kochno. Music: Georges Bizet. Curtain, scenery and costumes: Joan Miró. Choreography: Leonide Massine. First produced: Theatre de Monte Carlo, April 14, 1932.

In the silence of night two spirits set in motion a series of toys. First a top. A little girl (real) enters and delights in this new life of playthings. She sees: a pair of rackets and badminton shuttlecocks, rocking horses (according to Massine) or winged horses (according to the designs), toy amazons, soap bubbles, athletes and a mysterious "Traveller." At dawn the two spirits (who govern toys) leave and things return to normal.

Ballet opened with spirits' feet dancing in the window of structure at stage left (later covered by a picture). The large ball at stage right at one point has the female spirit (with a black glove) stick her arm through. At the end the ball disappears upwards.

The large watercolor shows: the two spirits, the striped top, the horses. It is dedicated to Boris Kochno who invented the plot. Most of the other studies are identified.

Massine remembers bright colors and "gleaming" surfaces which brought back memories of childhood toys.

(Note use of large stencilled letters.)

Massine, in conversation
January 9 and 10, 1959

The ballet according to Joan Miró

For me the stage is no longer the traditional frame used to present within strict limits a modification of space...but rather, in a provocative way, a mysterious opening into the world of magic. It goes without saying that my conception of dancing, costumes, color and so forth is radically adapted to this interpretation.

In "magic" ballet movement is conveyed not only by dancers but also by objects....

In certain ballet movements, the costumes come to exercise a function diverse and even opposed to that of the dancer. Color plays the part of a character apparently prejudicial to the rhythm of the human body.

In my idea of "magic" ballet, the dancer multiplies (multiplie) the characters and creates from them readily: mobile and pleasing costumes, colors and forms serve to break (ilimiter) space which the dancer gives life to by his movements....

In this plastic materialization the ballet evolves through constant, real and

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hallucitory shocks through actual (concrètes) and abstract forms, its logic and irrationality...

Musica Viva, "Ariel" *

Musica, maquetas e ideas para un ballet, pp. 9-10

I would like to try sculpture, pottery, engraving and have a printing press. To try and go further than easel painting which, in my opinion, sets itself a narrow aim--to try to go as far as possible. *du*

"Le reve d'un grand .." 1938

In a letter of November, 1943, he wrote: "Besides painting I am working now on a series of lithographs. I am also going to begin to work in ceramics with Artigas, who has a fine knowledge of the métier. Too, I have been giving a great deal of thought to sculpture. . . I am going to try my hand at it this summer. . . Manolo is giving me valuable technical advice. . . All these means of expression greatly enrich the language of my painting and permit me to come closer to that pure magic which, all said and done, is the only thing in art that interests me. All the rest - the conscious tricks of the trade - have no relation to the spiritual in man." And later, in February, 1944, he wrote: "We are already working at the ceramics. The fire produces exciting surprises...I am drawing further and further away from conventional picture-making in the search for magic effects - magic in the purest and roughest sense."

"Miró's Modern Magic" by James Johnson
Sweeney, April 1945,

apparently in connection with an idea for a ballet ARIEL music
by Roberto Gerhard, décor by Miró, poem by I. V. Foix, and
music at least loosely on Shakespeare

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As far as my means of expression are concerned, I am striving to attain more than ever the maximum of clarity, power and plastic aggressiveness, that is to say first to create a physical reaction and then to reach the soul.

Pierre Matisse Gallery catalog
January 10 - February 9, 1935

"I make no difference between painting and poetry. Sometimes (*il m'arrive*) I illustrate my canvases with poetic phrases and vice versa. The Chinese, those great lords of the soul (spiritual things?) did they not also do this?² . . . What counts is to bare our souls. Painting or poetry are made like love: an exchange [of blood], a complete embrace, without prudence, without protection."

Ou allez-vous Miró?
Cahiers d'Art 1936, p. 262

Towards the end of a lengthy discourse:

"A painting, after all, comes from a surplus of emotions and of sensations."

Ou allez-vous Miró - 1936

"If we do not attempt to discover the religious essence and magic meaning of things, we will do nothing but add new sources of brutishness to those which are today offered to countless people."

Cahiers d'Art 1939

possibilities:

interview with Miró

DISCOUNT BOND

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possibilities:

interview with miró

Do you like to read, Monsieur Miró?

Yes, but only for short periods — 15 or 30 minutes at a time, rarely more. My favorites? The poets — the pure poets — Rimbaud, Jarry, Blake and the mystics.

Do you ever read novels or stories?

Very seldom. But when I do it's crime stories. Georges Simenon, Fantomas, etc.

When you don't feel like painting, what do you usually do?

But I always feel like painting! If I don't paint, I worry, I become very depressed, I fret and become gloomy and get 'black ideas' and I don't know what to do with myself.

Generally speaking, what is your daily schedule of painting?

Well, here in New York I cannot lead the life I want to. There are too many appointments, too many people to see, and with so much going on I become too tired to paint. But when I am leading the life I like to in Paris, and even more in Spain, my daily schedule is very severe and strict and simple. At 6:00 A.M. I get up and have my breakfast — a few pieces of bread and some coffee — and by seven I am at work. I paint straight through from 7:00 A.M. until noon. At 12:00 I take physical exercise for half an hour. Something violent, like running or boxing. Then lunch; food, well prepared, but in small quantities. After that a cup of coffee and three cigarettes; no more, no less. Then a siesta of exactly five minutes, never more. By this time it is 2:00 P.M. and that is the hour when I take a walk or meet friends or attend to business, etc., etc. By 3:00 I am at work again and paint without interruption until 8:00 P.M., at which time I have dinner. After dinner I like to listen to music or sometimes I read.

What music do you like?

The classics and swing music both. The classics — Bach, Mozart, Beethoven, and the modernists — De Falla, Stravinsky, Ravel, etc. And I adore your swing music.

Do you paint also on Sundays?

No, Sunday for me is a day of repose. I spend most of my time eating and sleeping and after dinner a liqueur and a small cigarillo.

Can you paint better in Paris, Spain or New York?

Spain. I can concentrate more in my place in the country where I am never disturbed. Secondly, in Paris; but even in Paris there are distractions. In New York, my life is not the same. There are so many appointments and so many people to see. I have finally solved the problem and at present I am working hard.

Do you miss the stimulation of Paris?

Yes. I must go there.

When in Paris, do you have much of a social life? Openings, parties, etc.?

Merde! I absolutely detest openings and nearly all parties! They are commercial, 'political' and everyone talks so much. They give me the 'willies.' No, when I am in Paris, I lead a more or less isolated life.

When you started in Paris, in the early days, did Picasso help you out?

Yes, very much. He encouraged me, and we are the best of friends.

It is said that you once refused to take part in an exhibition of abstract painting in Paris. (The "Abstraction-Creation" group.)

Yes, that is true. It was because their aims were too limited.

I suppose you have been to the Metropolitan Museum of Art in New York. I have often wondered who your favorite old masters or schools of painting are?

My favorite schools of painting are as far back as possible: the cave painters — the primitives. To me the Renaissance does not have the same interest. But I have a great respect for the Renaissance. In the work of Leonardo da Vinci I think of the 'esprit' of painting. And in the work of Paolo Ucello, it is the plasticity and structure which interest me. This I think happens often in painting. Some painters are better for the spirit and the force they represent. And other painters

one likes because they are better as painters. With me, I find that I like Odilon Redon, Paul Klee and Kandinsky for their 'esprit.' As pure painting — from the point of view of plasticity — I like Picasso or Matisse. But both points of view are important.

Today there are many kinds of painting. In the older epochs, the Egyptian, the Greek, the Renaissance, there was more or less one kind of painting in each period. Why is that?

There are always different kinds of painting in an epoch. What we see in the museums today is only the résumé of what has come through all the others.

In a period of transition (like the present), where there are many different efforts and views, one finds many trends in art. It is for this reason that I isolate myself from others in order to see clearly. I regard the past and I work with the future in mind as well.

What do you think is the direction that painting ought to take?

To rediscover the sources of human feeling.

Why is painting so esoteric today?

We live in a period of transition. It is necessary to make a revision of everything that has been done. Il faut faire un revision de tous qu'il passé.

How do you like the painting in America? I mean the younger, forward looking painters.

Yes, I understand. I admire very much the energy and vitality of America painters. I especially like their enthusiasm and freshness. This I find inspiring. They would do well to free themselves from Europe's influence.

Do you think America will influence you?

Yes, very much so. Especially as force and vitality.

To me the real skyscrapers express force as do the pyramids in Egypt.

Are there any things here that have especially impressed you or that you like?

Yes — the sports! I have a passion for baseball. Especially the night games. I go to them as often as I can. Equally with baseball, I am mad about hockey — ice hockey. I went to all the games I could this year.

In our present society, what do you think is the place of art?

To liberate society from its prejudices — so that feeling and sentiments may be freshened.

And as a last question, Monsieur Miró, what advice would you give to a young painter?

Work hard — and then say, nuts.

30 June 1947

Francis Lee

he would turn aside and cough like a male hairdresser.

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"en famille"

Miró, on first meeting, is not one of those types who makes a profound and unforgettable impression. He is, however, the most mysterious and the most impenetrable man that I have ever met in my life.

Some might find him insignificant, but no opinion should be made. He escapes any classification and the aspect of his personality beguiles an interior life which is exceptionally rich and intense.

Silent, lost in dreams or seemingly thinking of nothing, he bursts into sudden, childish laughter which expands excessively (démesurément) his small, prim mouth.

One day with my brother, I went to visit him at his property by the sea in Montroig in Catalonia: a beautiful farm surrounded by vines and magnificent plantings of green and red pimentos under olive trees. In the distance, the mountains. And I was reminded of a picture in which he had painted strange, pointed mountains which I thought were shaped by his poetic imagination. But there, on the horizon, they appeared just as he had depicted them.

We entered the house where we had been invited to lunch. Miró was living there alone with his mother and, in an adjacent wing, lived a peasant family who worked the earth.

Miró's mother, very austere, regarded with astonishment the strangers who had come so far to see someone who, as a painter, obviously disquieted her. But I was the picture buyer (marchand), that astonishing man who protected her son, who had furnished the contract on which he lived, and she stared at me with a curious sympathy.

At table, Miró spoke little. Now and then, his hand before his mouth, he would turn aside and cough like a male hairdresser.

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We went up one story to his studio. I invited his mother to accompany us.

It was the first time that she had seen the paintings although they had been finished several months before. With a combination of arrogance and disquiet, the artist watched her reactions as she quickly cast her eyes at us to see if we were poking fun at her, or to discover who, her son or us, was the maddest.

And we set out again that very night, leaving behind, in that farm isolated in the heart of nature, two strangers face to face, at table, in a silent tête-à-tête.

Pierre Loeb
Voyages à travers la peinture
Paris, Bordas, 1945
pages 82-83

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Wall label (1958)

The Spanish painter Joan Miró has made about two hundred single prints and has contributed as many more as original illustrations to books. The great majority of these prints have been produced since 1944.

In Paris he was first instructed in engraving and etching on copper by Louis Marcoussis. In 1938 both artists made the drypoint portrait of Miró which is included in the exhibition. In 194³~~4~~, in Barcelona, he began to explore seriously the medium of lithography. He drew a series of fifty designs on stone, five of which are shown above.

In New York in the late 1940's Miró worked again with an engraver, this time the British printmaker Stanley William Hayter. Since then he has consistently produced etchings, lithographs and, most recently, woodcuts. The makemone on your right, thirty three feet long, is printed from woodblocks on silk.

Miró's most recent prints lack the demonic quality of the Barcelona series. Nevertheless figures, forms and ciphers please and astonish the spectator. The elements of calligraphy and wit so inherent in his art are naturally expanded in his prints.

* Sum: He had done a few, very few transfer lithographs before
- the first in 1937
also, in his prints, Miró does use the same features in
different color combinations

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from "Constellations de Joan Miró by André Breton in L'Oeil, Numéro de Noël 1958
pp. 52,53

La trajectoire qu'elle décrit, de Varengueville à Palma-de-Majorque entre mai et septembre 1940, ne vient que jeter entre deux rives un pont presque insensible, soutenu qu'il est par une conviction inébranlable. On évoquera sans s'y appesantir-- come il sied -- les migrations de ces oiseaux que Miró aura tant aimé montrer que c'est à croire qu'ils l'habitent comme un arbre et que cet arbre, quand ils doivent partir, se déplace pour se porter à leur rencontre. En date du 12 septembre 1958, une communication du Pr A. Portmann, dans Die Weltwoche de Zurich, révèle -- on ne le sait, dit-il, que depuis deux ans -- que, par exemple, la fauvette possède de manière innée le sens d'une relation telle avec le firmament qu'elle est en mesure de se diriger, sans apprentissage préalable, d'après les constellations. Une bonne partie de la gent ailée paraît disposer, pour le moins, du même don puisqu'une nouvelle génération de papillons passe, sur de long parcours, pour relayer l'ancienne, le temps d'éclorre après sa chute. Le mot "constellations" retenu par Miró est donc bien le plus chargé de l'idée de passage et de transmission à tout prix qui vaut, à la fois, pour la nature et pour le mythe.

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Alsdorf

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.



JOAN MIRÓ

March 18—May 10, 1959

The Museum of Modern Art, New York

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- 17 *Table with Glove (Glove and Newspaper)*. 1921. Oil on canvas, 46 x 35 $\frac{3}{4}$ ". The Museum of Modern Art, New York, gift of Armand G. Erpf
- 18 *The Farm*. 1921-22. Oil on canvas, 48 $\frac{1}{4}$ x 55 $\frac{3}{4}$ ". Collection Ernest Hemingway, Havana
- 19 *The Ear of Grain*. 1922-23. Oil on canvas, 14 $\frac{1}{4}$ x 18 $\frac{3}{4}$ ". The Museum of Modern Art, New York, Purchase
- 20 *The Farmer's Wife*. 1922-23. Oil on canvas, 31 $\frac{3}{4}$ x 25 $\frac{1}{2}$ ". Collection Mrs. Marcel Duchamp, New York
- 21 *The Tilled Field*. 1923-24. Oil on canvas, 26 x 37". Collection Mr. and Mrs. Henry Clifford, Radnor, Pennsylvania
- 22 *Catalan Landscape (The Hunter)*. 1923-24. Oil on canvas, 25 $\frac{1}{2}$ x 39 $\frac{1}{4}$ ". The Museum of Modern Art, New York, Purchase
- 23 *Maternity*. 1924. Oil on canvas, 36 $\frac{3}{8}$ x 28 $\frac{3}{4}$ ". Collection Roland Penrose, London
- 24 *Head of a Peasant*. 1924-25. Oil on canvas, 18 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ". Private collection, Paris
- 25 *The Harlequin's Carnival*. 1924-25. Oil on canvas, 25 $\frac{1}{4}$ x 35 $\frac{3}{4}$ ". Room of Contemporary Art, Albright Art Gallery, Buffalo
- 26 *Painting*. 1925. Oil on canvas, 25 $\frac{1}{2}$ x 36". Galerie Maeght, Paris
- 27 *"Le corps de ma brune . . ."* 1925. Oil on canvas, 51 $\frac{3}{8}$ x 38 $\frac{1}{4}$ ". Collection Mme Marie Cuttoli, Paris
- 28 *The Kite*. 1925. Oil on canvas, 38 $\frac{1}{4}$ x 51 $\frac{1}{4}$ ". Collection Mrs. Hildegard Ault Tjeder, New York
- 29 *The Candle*. 1925. Oil on canvas, 45 $\frac{3}{8}$ x 35". Collection Mr. and Mrs. Paul Lester Wiener, New York
- 30 *Painting*. 1925. Oil on canvas, 76 $\frac{1}{4}$ x 51". Collection Mr. and Mrs. Pierre Matisse, New York
- 31 *Man with a Pipe*. 1925. Oil on canvas, 57 $\frac{1}{4}$ x 45". Private collection, New York
- 32 *"Amour."* 1926. Oil on canvas, 57 $\frac{1}{2}$ x 45". Collection Siegfried Rosengart, Lucerne
- 33 *Nude*. 1926. Oil on canvas, 36 $\frac{1}{4}$ x 29 $\frac{3}{4}$ ". The Louise and Walter Arensberg Collection, Philadelphia Museum of Art
- 34 *Dog Barking at the Moon*. 1926. Oil on canvas, 28 $\frac{3}{4}$ x 36 $\frac{1}{4}$ ". A. E. Gallatin Collection, Philadelphia Museum of Art
- 35 *Fratellini*. 1927. Oil on canvas, 51 $\frac{1}{4}$ x 38". Collection Mr. and Mrs. Harry Lewis Winston, Birmingham, Michigan
- 36 *Dutch Interior*. 1928. Oil on canvas, 36 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund
- 37 *The Potato*. (1928). Oil on burlap, 39 $\frac{1}{4}$ x 32 $\frac{1}{4}$ ". Private collection, New York
- 38 *Spanish Dancer*. 1928. Paper, string, metal, 42 x 26 $\frac{3}{4}$ ". Collection Mr. and Mrs. Morton G. Neumann, Chicago
- 39 *Portrait of Mrs. Mills in 1730*. 1929. Oil on canvas, 45 $\frac{1}{2}$ x 35". Private collection, New Canaan, Connecticut
- 40 *Painting*. 1930. Oil and charcoal on canvas, 98 $\frac{3}{4}$ x 59 $\frac{3}{4}$ ". Collection Jan Mitchell, New York
- 41 *Construction*. 1930. Wood and metal, 35 $\frac{3}{4}$ x 27 $\frac{3}{4}$ ". The Museum of Modern Art, New York, Purchase
- 42 *Object*. (1931). Painted wood with feather and metals, 44 $\frac{1}{4}$ x 28 $\frac{3}{4}$ ". Collection Mr. and Mrs. William Copley, Longpoint-sur-Orage, France
- 43 *Object (Head)*. 1931. Painted wood block with metal, cardboard and sand, 8 $\frac{1}{8}$ " high. Collection Mme Marie Cuttoli, Paris
- 44 *Object*. 1931. Painted wood with metal, string and bead, 15 $\frac{1}{2}$ " high. Collection Richard L. Feigen, Chicago
- 45 *Sketch for Léonide Massine's ballet "Jeux d'Enfants."* March 1932. Gouache on paper, 19 $\frac{1}{8}$ x 25". Collection Gérald Cramer, Geneva
- 46 *Sketches for Léonide Massine's ballet "Jeux d'Enfants."* 1932. Pencil, gouache and pasted papers, 9 $\frac{1}{2}$ x 12 $\frac{1}{2}$ " each. Galerie Gérald Cramer, Geneva
- 47 *Seated Woman*. October 1932. Oil on wood, 18 $\frac{1}{4}$ x 15". Private collection, New York
- 48 *Painting*. June 10, 1933. Oil on canvas, 51 $\frac{1}{4}$ x 63 $\frac{1}{4}$ ". Wadsworth Atheneum, Hartford, Ella Gallup Sumner and Mary Catlin Sumner Collection
- 49 *Painting*. June 13, 1933. Oil on canvas, 68 $\frac{1}{2}$ x 77 $\frac{1}{4}$ ". The Museum of Modern Art, New York, gift of the Advisory Committee
- 50 *Collage*. September 4, 1933. Crayon and pasted papers, 24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ". Private collection, New York
- 50a *Collage*. September 4, 1933. Pasted paper and charcoal, 24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ". Private collection, New York
- 51 *Collage*. September 8, 1933. Charcoal and pasted papers, 42 x 28". Pierre Matisse Gallery, New York
- 52 *Collage*. September 25, 1933. Charcoal and pasted papers, 42 x 27 $\frac{1}{2}$ ". Collection Mr. and Mrs. Morton G. Neumann, Chicago
- 52a *Collage*. October 2, 1933. Pasted paper and charcoal, 24 $\frac{1}{2}$ x 18 $\frac{1}{2}$ ". Private collection, New York
- 53 *Collage ("Le Papillon")*. (1933). Pasted paper, butterfly wing, charcoal and watercolor, 25 x 18 $\frac{3}{4}$ ". Collection Mr. and Mrs. B. H. Friedman, New York
- 54 *Woman*. (1934). Pastel on paper, 42 $\frac{3}{4}$ x 28 $\frac{3}{4}$ ". Galerie Maeght, Paris
- 55 *Figure*. October 1934. Pastel on paper, 41 $\frac{3}{4}$ x 27 $\frac{3}{4}$ ". Collection Mrs. A. Conger Goodyear, New York
- 56 *"L'hirondelle d'amour."* (1934). Oil on canvas, 78 $\frac{3}{4}$ x 97 $\frac{3}{4}$ ". Collection Nelson A. Rockefeller, New York
- 57 *Head of a Man*. (1935). Oil on cardboard, 41 $\frac{1}{8}$ x 29 $\frac{3}{8}$ ". Private collection, New York
- 58 *Portrait of a Young Girl*. February 1, 1935. Oil on cardboard, 41 x 29". Collection Mr. and Mrs. Victor K. Kiam, New York
- 59 *Nocturne*. November 9-16, 1935. Oil on copper, 16 $\frac{3}{4}$ x 11 $\frac{3}{4}$ ". Collection Roland Penrose, London
- 60 *Persons in the Presence of a Metamorphosis*. January 20-31, 1936. Tempera on masonite, 19 $\frac{1}{2}$ x 22 $\frac{3}{4}$ ". Private collection, New York
- 61 *Two Personages in Love with a Woman*. April 29-May 9, 1936. Oil on copper, 10 x 14". Pierre Matisse Gallery, New York

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- 62 *Figures and Mountains*. May 11-22, 1936. Tempera on masonite, 12 x 10". Collection Mr. and Mrs. Lee A. Ault, New York
- 63 *Persons Attracted by the Form of the Mountain*. (1936?). Tempera on masonite, 12 $\frac{3}{4}$ x 19 $\frac{1}{2}$ ". The Baltimore Museum of Art, Saidie A. May Collection
- 64 "Objet poétique." (1936). Wood, man's hat and stuffed parrot, 33 $\frac{1}{4}$ " high. Collection Mr. and Mrs. Pierre Matisse, New York
- 65 *Still Life with Old Shoe*. January 24-May 29, 1937. Oil on canvas, 32 $\frac{1}{4}$ x 46". Private collection, New Canaan, Connecticut
- 66 *Head of a Man*. (1937). Gouache on paper, 25 $\frac{1}{2}$ x 19 $\frac{1}{2}$ ". Collection Richard S. Zeisler, New York
- 67 *Self Portrait*. 1937-38. Pencil, crayon and oil on canvas, 57 $\frac{1}{2}$ x 38 $\frac{1}{4}$ ". Private collection, New Canaan, Connecticut
- 68 *Portrait I*. May 1938. Oil on canvas, 63 $\frac{3}{4}$ x 51 $\frac{1}{4}$ ". The Baltimore Museum of Art, Saidie A. May Collection
- 69 *Nocturne*. April 1938. Oil on masonite, 22 x 29". Private collection, New York
- 70 *Painting-poem*. April 1938. Oil on canvas, 51 x 76 $\frac{7}{8}$ ". Pierre Matisse Gallery, New York
- 71 *Head of a Woman*. August 5, 1938. Oil on canvas, 18 x 21 $\frac{5}{8}$ ". Collection Mr. and Mrs. Donald Winston, Los Angeles
- 72 *Nursery Decoration*. September 1938. Oil on canvas, 31 $\frac{5}{8}$ x 10' 4". Collection Mr. and Mrs. Richard K. Weil, St. Louis
- 73 *Woman and Kite among the Constellations*. December 1939. Oil on burlap, 31 $\frac{5}{8}$ x 23 $\frac{5}{8}$ ". Collection Mrs. Hildegard Ault Tjeder, New York
- 74 *Ladder of Escape*. January 31, 1940. Gouache on paper, 18 x 15". Collection Mrs. George Acheson, New York
- 75 *Wounded Personage*. March 27, 1940. Gouache on paper, 15 x 18". Collection Dr. and Mrs. Ernest Zeisler, Chicago
- 76 *The Poetess*. December 31, 1940. Gouache on paper, 15 x 18". Collection Mr. and Mrs. Ralph F. Colin, New York
- 77 *Awakening at Dawn*. January 27, 1941. Gouache on paper, 18 x 15". Collection Mr. and Mrs. Ralph F. Colin, New York
- 78 *Women by the Lake with an Iridescent Surface, after the Passage of a Swan*. May 5, 1941. Gouache on paper, 18 x 15". Collection Mrs. James Laughlin, Norfolk, Connecticut
- 79 *The Beautiful Bird Revealing the Unknown to a Pair of Lovers*. July 23, 1941. Gouache on paper, 18 x 15". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
- 80 *Woman and Birds in front of the Sun*. (1942). Gouache and pastel on paper, 42 $\frac{3}{4}$ x 30 $\frac{3}{4}$ ". The Art Institute of Chicago, Wirt D. Walker Fund
- 81 *Woman and Bird under the Moon*. 1944. Oil on burlap, 8 $\frac{5}{8}$ x 6 $\frac{1}{2}$ ". The Baltimore Museum of Art, Saidie A. May Collection
- 82 *Personage in the Night*. 1944. Oil on canvas, 6 $\frac{1}{2}$ x 9 $\frac{5}{8}$ ". Pierre Matisse Gallery, New York
- 83 *Woman and Bird in the Night*. March 8, 1945. Oil on canvas, 51 x 64". Albright Art Gallery, Buffalo, gift of Seymour H. Knox
- 84 *A Ballet Dancer Listening to Organ Music in a Gothic Cathedral*. May 25, 1945. Oil on canvas, 77 x 51 $\frac{1}{2}$ ". Collection Mr. and Mrs. Keith Warner, Norwich, Vermont
- 85 *The Harbor*. July 2, 1945. Oil on canvas, 51 $\frac{1}{8}$ x 63 $\frac{3}{4}$ ". Collection Mr. and Mrs. Armand P. Bartos, New York
- 86 *Spanish Dancer*. July 7, 1945. Oil on canvas, 57 $\frac{1}{2}$ x 44 $\frac{7}{8}$ ". Collection Mr. and Mrs. Daniel Saidenberg, New York
- 87 *Women in the Night*. June 11, 1946. Oil on canvas, 13 x 25 $\frac{1}{4}$ ". Collection Mr. and Mrs. Niels Onstad, New York
- 88 *Women at Sunrise*. June 17, 1946. Oil on canvas, 15 x 24". Nelson Gallery—Atkins Museum, Kansas City (Friends of Art Collection)
- 89 *Woman and Little Girl in front of the Sun*. November 30-December 19, 1946. Oil on canvas, 57 $\frac{5}{8}$ x 44 $\frac{7}{8}$ ". Private collection, New York
- 90 *Red Sun*. 1948. Oil on canvas, 36 x 28". The Phillips Gallery, Washington, D. C.
- 91 *The Moon*. 1948. Oil on canvas, 28 x 36". Collection Mr. and Mrs. Charles Zadok, New York
- 92 *Painting*. 1949. Oil on canvas, 25 $\frac{3}{4}$ x 32". Collection Mr. and Mrs. Morton G. Neumann, Chicago
- 93 *Painting*. 1950. Oil on canvas, 35 x 45 $\frac{3}{4}$ ". Collection Mr. and Mrs. Charles Zadok, New York
- 94 *Painting*. 1950. Oil on canvas, 32 x 39 $\frac{1}{2}$ ". Collection Mr. and Mrs. Gordon Bunshaft, New York
- 95 *Painting*. 1950. Oil on canvas, 39 $\frac{3}{4}$ x 29". Private collection, New York
- 96 *Birds, Figures, and Blue Star*. (1950). Oil on canvas, 51 $\frac{1}{4}$ x 38 $\frac{1}{4}$ ". Collection Mr. and Mrs. Richard Deutsch, Greenwich, Connecticut
- 97 *Painting*. 1950. Oil, rope, and plaster on canvas, 38 $\frac{1}{8}$ x 30 $\frac{1}{8}$ ". Galerie Maeght, Paris
- 98 *Head*. 1950. Stone, 9 $\frac{1}{4}$ " high. Collection Mr. and Mrs. Pierre Matisse, New York
- 99 *Painting*. 1950. Oil on canvas, 38 x 31 $\frac{1}{2}$ ", frame 57 x 49 $\frac{1}{4}$ ". Pierre Matisse Gallery, New York
- 100 *The Red Disk in Pursuit of the Lark*. (1952-53). Oil on canvas, 51 $\frac{5}{8}$ x 38 $\frac{1}{4}$ ". Galerie Maeght, Paris
- 101 *Painting*. (1953). Oil on canvas, 75 $\frac{5}{8}$ x 51". Collection Mr. and Mrs. Richard K. Weil, St. Louis
- 101a *Painting*. (1953). Oil on canvas, 6' 4 $\frac{3}{4}$ " x 12' 4 $\frac{3}{4}$ ". The Solomon R. Guggenheim Museum, New York
- 102 *Coiffeur Disheveled by the Flight of Constellations*. 1954. Oil on tapestry, 51 x 70 $\frac{1}{4}$ ". Collection M. and Mme Raoul Lévy, Paris
- 103 *Hope Returns to Us through the Flight of Constellations*. 1954. Oil on canvas, 44 $\frac{7}{8}$ x 57 $\frac{1}{4}$ ". Galerie Maeght, Paris

PRINTS AND ILLUSTRATED BOOKS

- 104 Drypoint for *Series Black and Red*. (1937). From a series of eight drypoints, 6 $\frac{3}{4}$ x 10 $\frac{1}{8}$ ". The Museum of Modern Art, New York, gift of Victor S. Riesenfeld

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- 105 *The Awakening of the Giant*. (1937). Drypoint, 10 $\frac{5}{8}$ x 9 $\frac{1}{4}$ ". The Museum of Modern Art, New York, gift of Victor S. Riesenfeld
- 106 (*Illuminations*). (1947). Eight etchings with watercolor from *L'Antitête: Le Désespéranto*, a book by Tristan Tzara. Page size 5 $\frac{1}{2}$ x 4 $\frac{3}{8}$ ". Published Paris, Bordas, 1949. The Museum of Modern Art, New York, Purchase
- 107 Illustrations for *Parler Seul*, a book by Tristan Tzara containing seventy lithographs in color and in black and white. 1948. Page size 14 $\frac{3}{4}$ x 11 $\frac{1}{8}$ ". Published Paris, Maeght, 1950. The Museum of Modern Art, New York, Mrs. John D. Rockefeller, Jr. Fund
- 108 (*The Family*). 1952-53. Two variations from a series of eight etchings, with aquatint and engraving, printed from the same plate, 15 x 17 $\frac{7}{8}$ ". The Museum of Modern Art, New York, Curt Valentin Bequest (1); Mrs. John D. Rockefeller, Jr. Fund (2)
- 109 *The Sun Eater*. 1955. Color lithograph, 29 $\frac{1}{8}$ x 20 $\frac{3}{4}$ ". The Museum of Modern Art, New York, Larry Aldrich Fund
- 110 Illustrations for *La Bague d'Aurore*, a portfolio of twenty-two color etchings, engravings, dry-points and aquatints, to supplement the book by René Crevel. Page size 15 x 11". Published Paris, Louis Broder, 1957. The Museum of Modern Art, New York, gift of Mr. and Mrs. Peter A. Rübel
- 111 Illustrations for *A Toute Epreuve*, a book by Paul Eluard containing 80 color woodcuts, some with collage, page size 12 $\frac{5}{8}$ x 9 $\frac{1}{8}$ ". Published Geneva, G erald Cramer, 1958. The Museum of Modern Art, New York, gift of Mr. and Mrs. Walter Bareiss
- Page 15 and three woodblocks. Collection G erald Cramer, Geneva
- Woodblock for page 62. The Museum of Modern Art, New York, gift of G erald Cramer
- SCULPTURES BY MIR  AND ARTIGAS
- 112 *Personage*. (1956). Ceramic, 39 $\frac{1}{2}$ " high. Pierre Matisse Gallery, New York
- 113 *Head*. (1956). Ceramic, 9 $\frac{1}{2}$ x 18". Pierre Matisse Gallery, New York
- 114 *Large Standing Figure*. (1956). Ceramic, 38" high. Pierre Matisse Gallery, New York
- 115 *Head*. (1956). Ceramic, 10 $\frac{1}{8}$ x 11 $\frac{1}{2}$ ". Pierre Matisse Gallery, New York
- 116 *Head*. 1956. Ceramic, 20 $\frac{1}{2}$ " high. Collection Mr. and Mrs. Robert Osborn, Salisbury, Connecticut

Cover illustration: from *A Toute Epreuve*, Geneva, G erald Cramer, 1958.
The Museum of Modern Art, gift of Mr. and Mrs. Walter Bareiss. (See item 111)

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Alsdorf

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Dec. 1, 1959

Dear Jim:

Many thanks for sending me the copies of the color transparencies. I'm delighted to have them and greatly relieved that I didn't lose the third one.

I'm very glad you got de Chirico's The Span of Black Ladders; it's a fine picture. Alas, I have no records on its history before it belonged to Mme. Eyre de Lanux in Paris. On pictures I have reservations about I keep detailed notes, but this one I never questioned in any way. Why don't you write Mme. de Lanux, whom I met once in New York and who seemed very intelligent. I can get you her Paris address the next time I go to the Museum if you like. I think she would know the previous collections - at least some of them.

I'm racing to meet a deadline this week, but the first chance I get I'll look up my notes on where your picture was reproduced, my own two books aside.

Very best to you and Marilyn, forgive my haste,

Sincerely,

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C O R Y
CORPORATION
3200 Peterson Avenue

Office of the
J. W. AL

AIR MAIL

Mr. J. T.
Brushy Ric
New Canaa

Dear Jim:

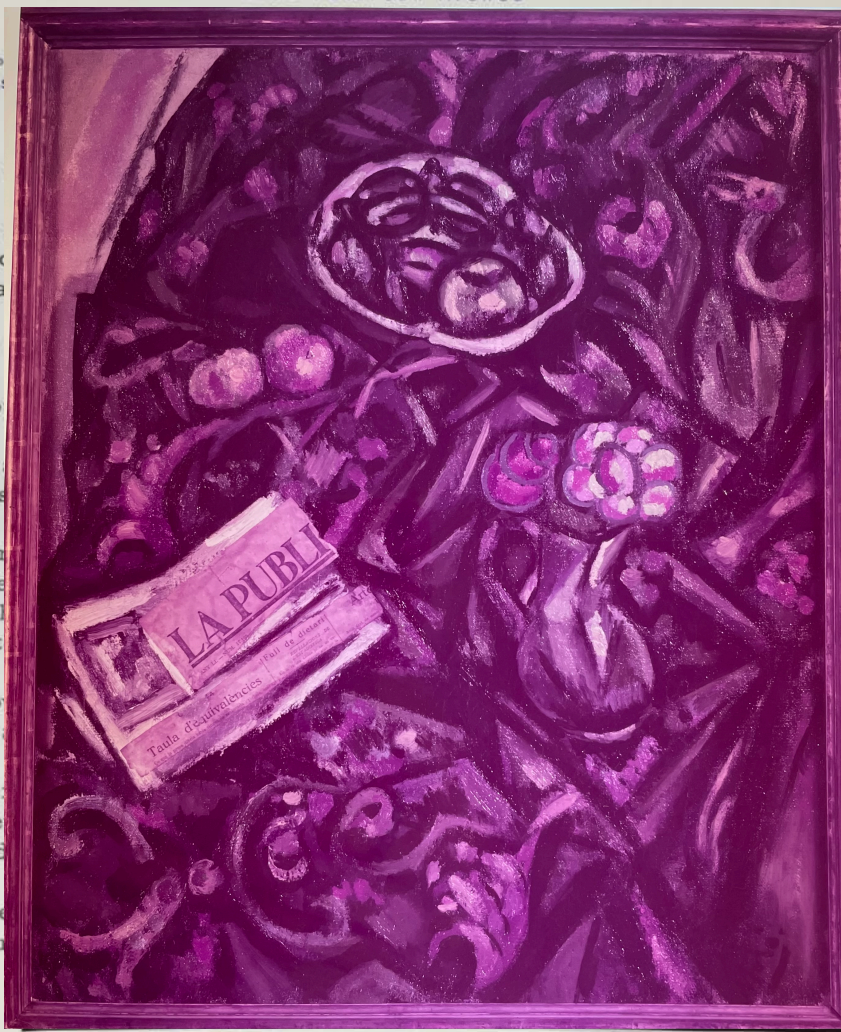
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B. Landscape at Montroig

I have had additional negatives made of the two above paintings, and they are enclosed for your files.

I am sorry about the confusion on the third color transparency, and I hope I did not put you to too much trouble, as I now remember that we never

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C O R Y
CORPORATION
3200 Peterson Avenue
Chicago 45, Illinois

Office of the President



- A. Still Life oil and collage
- B. Landscape at Montroig

I have had additional negatives made of the two above paintings, and they are enclosed for your files.

I am sorry about the confusion on the third color transparency, and I hope I did not put you to too much trouble, as I now remember that we never

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C O R Y
CORPORATION
3200 Peterson Avenue
Chicago 45, Illinois

Office of the President
J. W. ALSDORF

November 27, 1959

AIR MAIL

Mr. J. T. Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Jim:

Enjoyed talking to you in New Canaan the other day.

I do appreciate your frankness and our being able to discuss with you our interest in acquiring "The Span of Black Ladders" by G. di Chirico.

After further negotiations we were able to acquire the painting at a much more realistic price than was being asked when I talked to you. We now have the painting in our home, and Marilynn and I were delighted to have been able to acquire an early di Chirico for our collection.

I know what accurate records you have kept on the early works by di Chirico as to where they have been exhibited, illustrated and otherwise recorded. It is always fascinating when you acquire a new painting to endeavor to track down as much of its provenance as you can, and I am wondering if somewhere in your records you know where this was exhibited and if it is recorded in other publications in addition to your two books on di Chirico.

Appreciate your returning with your letter of November 17th the original two color transparencies on our Miros, namely:

- A. Still Life oil and collage
- B. Landscape at Montroig

I have had additional negatives made of the two above paintings, and they are enclosed for your files.

I am sorry about the confusion on the third color transparency, and I hope I did not put you to too much trouble, as I now remember that we never

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Mr. J. T. Soby, New Canaan

- 2 -

November 27, 1959

sent you a transparency on our other early Miro, "View of a Farm", but merely a black and white print.

Marilynn and I will be very delighted to let you know the next time we are coming to New York, and we are most anxious to visit with you and your lovely Wife, and would love to see your early di Chirico paintings.

Meanwhile, I am pleased that we have become a member of the early di Chirico clan, and hope that possibly this may be the forerunner of our acquiring other early di Chirico material.

Warmest regards.

Cordially,

J. W. Alsdorf
rs
Enc.

Please note: All correspondence and shipments are to be addressed to:

J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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11A Hornton Street,
London W. 8

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2014 RITTENHOUSE SQUARE
PHILADELPHIA 3, PENNSYLVANIA

16 September '58
Mr. Monroe Wheeler
Director of Exhibitions
Museum of Modern Art
11 West 53rd St.
New York 19, New York

Dear Mr. Wheeler:
I am most interested
in the Miro exhibition which

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you will display sometime
this fall.

Attached hereto is a photo
of a Miro oil (24" x 20")
which I purchased from
the Pierre Matisse Gallery
in New York. It is
most vivid in color and
representative of his
works in the early 1950's.

I'm wondering if you
would like to include
this painting in the
exhibition?

Yours most sincerely,
Margaret Dixon Lewis
(Mrs. Eugene John Lewis)

P.S. This is the only photo of the
Miro that I have, and I should
appreciate its return.

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m. ed.

11A Hornton Street,
London W.8.

August 5th 1959

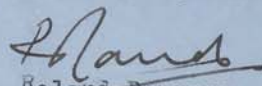
Mr. James Thrall Soby,
Brushy Ridge Road,
New Canaan,
Connecticut.

Dear Jim,

I have been enjoying enormously your delightful book on Miró. The pleasure is all the more intimate since I have hopes of seeing you again this autumn. I shall be in New York mid-October for roughly six weeks, and hope very much that there will be a chance of seeing you and Melissa during that time.

Lee and I both send our very best wishes to you both,

Yours ever,


Roland Penrose

2011 SEP 10 11 14 AM
50 BOX 330
NEW YORK 1 2084

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The New York Times

TIMES SQUARE NEW YORK 36 N Y
LACKAWANNA 4-1000

Re. book
[envelope postmarked
August 5, 1959]

August 4, 1959

Dear Mr. Soby:

I want to thank you for the pleasure I had in reading your monograph on Miro.

I have seldom read a more lucid, economical book. I liked particularly the way you focused on essentials and avoided the usual padding about the artist's life, intimate habits etc. except where it was significant. And I was particularly glad to see you hoist Roditi on his own petard, he has long deserved it.

My husband, Adja Yunkers, joins me in congratulating you for your sensitive work.

Sincerely,

Dore Ashton
Dore Ashton

“ALL THE NEWS THAT'S FIT TO PRINT”

Sincerely,

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M

The New York Times

"All the News That's Fit to Print"

TIMES SQUARE, NEW YORK 36, N. Y.



Span. ed.

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City, n.y.

ork has
going

ahead with a translation of my book on Joan Miro.

This is indeed good news, but I should like to point out an important error in my text which should be corrected in your translation. On page one I say: "Joan Miro was born in Montroig, a small town near Barcelona..." Montroig is given as Miro's birthplace in all the important monographs and articles on Miro, and he himself did not change the name of his birthplace when I sent him a copy of my text. However, in several conversations with Miro in New York recently, he has informed me that he was really born in Barcelona. He was rather sickly as a child, and his father bought the farm in Montroig when Miro was very young as a place for the latter to recuperate. I should have realized that Montroig was not where the artist was born, for soon after saying so in my text I quote Miro as saying, "In Barcelona I paint in the room where I was born."

I would greatly appreciate it if you could make this change in your translation of my text. I am going to do so on an errata slip in the American edition of my book.

With kindest regards and thanks,

Sincerely,

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Span. ed.

May 8, 1959

Mr. Ricardo Gullon, Director,
Universidad de Puerto Rico,
Rio Piedras, P.R.,
Puerto Rico.

Dear Mr. Gullon:

Mr. Monroe Wheeler of the Museum of Modern Art in New York has sent me a copy of your letter of April 29th to him, saying that you are going ahead with a translation of my book on Joan Miro.

This is indeed good news, but I should like to point out an important error in my text which should be corrected in your translation. On page one I say: "Joan Miro was born in Montroig, a small town near Barcelona..." Montroig is given as Miro's birthplace in all the important monographs and articles on Miro, and he himself did not change the name of his birthplace when I sent him a copy of my text. However, in several conversations with Miro in New York recently, he has informed me that he was really born in Barcelona. He was rather sickly as a child, and his father bought the farm in Montroig when Miro was very young as a place for the latter to recuperate. I should have realized that Montroig was not where the artist was born, for soon after saying so in my text I quote Miro as saying, "In Barcelona I paint in the room where I was born."

I would greatly appreciate it if you could make this change in your translation of my text. I am going to do so on an errata slip in the American edition of my book.

With kindest regards and thanks,

Sincerely,

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UNIVERSIDAD  DE PUERTO RICO
RIO PIEDRAS, P. R. TEL. 8-0000 EXTS. 260 Y 360

April 29, 1959

Mr. Monroe Wheeler
Director of Exhibitions and Publications
The Museum of Modern Art
11 West 53rd Street
New York 18, N. Y.

Dear friend:

Just to inform you that the Chancellor obtained authorization from the Advisory Board to publish Soby's book. I am working hard in its translation and you will hear from me soon.

Very cordially yours

Ricardo Gallón
Director

RG/cvr

cc. James Soby ✓
Francis Perras

114 E 52 Hotel Clestone
Agua Mangan

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THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

No. 35
 FOR RELEASE
 Monday, April 20, 1959

"Around and About Miro," a color film produced and directed by Thomas Bouchard, will be shown at the Museum of Modern Art, 11 West 53 Street, on Tuesday, May 5 at 9 p.m. The famous Catalan artist, whose work is now on view in a major exhibition at the Museum, will be present for the screening. Tickets are 95 cents. The galleries containing the Miro exhibiton will be open from 8 to 9 p.m. for those attending the film showing.

The film not only includes passages devoted to many of the paintings in the exhibition, but provides an intimate view of the life and art of the artist's native Catalonia which has persisted as a strong influence in his work. "During the filming of the picture," says Mr. Bouchard, "I traveled to Barcelona to work with Miro in his own country. I stayed there five months filming Romanesque churches, frescoes from the Valley of the Bohi, the Creation Tapestry at Gerona the farm in Montroig where Miro was born, Mayorca, the Xiquets of Valls and other important Catalan influences."

The musical score, arranged by Edgard Varèse, include sacred and secular music of the Middle Ages as well as selections from Cabezon, Albeniz and Granados. Mr. Varèse also composed "organized sound" for a Verges Holy Week sequence.

The film showing is sponsored by the Junior Council of the Museum. Mrs. Armand Bartos is chairman of the special event. Mr. William S. Lieberman, Curator of Prints, has assembled and installed the Miro exhibition which closes on May 10 and opens in Los Angeles in June.

For further information, please contact Elizabeth Shaw, Publicity Director, Museum of Modern Art, New York City. CI 5-8900.

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THE MUSEUM OF MODERN ART

Mr. Soby ✓
 Bob Faeth
 Dorothy Indley
 Bill Liberman

Date March 29, 1959

CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	<h2>WESTERN UNION</h2> <h3>TELEGRAM</h3> <p>W. P. MARSHALL, PRESIDENT</p>	SYMBOLS DL = Day Letter NL = Night Letter I = International Letter Telegram

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

represents a painted "hole" on the canvas. Bill Liberman has decided that the glass should be put back on the picture (this is the way which arrived with broken glass).

Rascher Verlag
 Limmatquai 50
 Zurich 22
 SWITZERLAND

MW/as

cc: Mr. Soby ✓
 Mr. Drexler

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THE MUSEUM OF MODERN ART

Mr. Soby ✓
 Not Fossil
 Dorothy Sedley
 Bill Dickerman
 Jean Toller
 From: Alice Legg

Date: March 17, 1959
 Re: [illegible]

March 17, 1959

The following notes have been made after inspecting the Miro
Gentlemen: work:

We acknowledge receipt of your recent letter inquiring
about German translation rights for

- 59.168. W. JOAN MIRO, by James Thrall Soby
- WHAT IS MODERN ARCHITECTURE?, by Arthur Drexler.

Neither of these books has appeared, but we expect to have
completed copies of the Miro book early in June, at which time
we shall be glad to send you a reading copy.

We do not know when the Drexler book will be ready
as the author has not yet completed the text.

Sincerely yours,

Monroe Wheeler

Rascher Verlag
 Limmatquai 50
 Zurich 22
 SWITZERLAND

MW/as

cc: Mr. Soby ✓
 Mr. Drexler

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THE MUSEUM OF MODERN ART

Mr Soloy ✓
Bob Faeth
Dorothy Dudley
Bill Lieberman
Jean Volkmer
To:

Date: March 23, 1959

Re: Miró conditions

From: Alicia Legg

The following notes have been made after inspecting the Miró show daily last week:

Three pictures are warped; should they be secured to the wall with brackets?

- 59.198. Warner. Ballet Dancer. . .
- 59.202. Zumsteg. The Table
- 59.161. Maeght. Painting, 1925 (This picture is also very dusty)

I have just noticed a 3/8" chip on the upper left of the glass covering the Morton Neumann Collage Spanish Dancer 59.183. The overhead light makes it noticeable. The green slip does not indicate it was there when the piece came in.

Bill Lieberman has asked Mr. Matisse to come in and look at his painting Seated Nude 59.169 on which several paint losses are visible. There are also sections with dangerous lifting that you think should be set down with wax.

It has been reported that people in the gallery are tempted to put their fingers on the section of the Penrose Maternity 59.185 which represents a painted "hole" on the canvas. Bill Lieberman has decided that the glass should be put back on the picture (this is the one which arrived with broken glass).

The same complaint of people touching the sculptures has been reported. Would all the guards on duty on the third floor be notified to pay special attention to the galleries showing the ceramics and sculpture.

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cc: Mr. Soby ✓
Mr. Lieberman

March 17, 1959

Walter Bareiss

Miro Film

Monroe Wheeler

Dear Walter:

Jim Soby proposed that the Museum show Thomas Bouchard's excellent color film on Miro during the exhibition. He agrees that if we could show it once a week at 1:00 P.M. in the Auditorium beginning in April that this would accommodate the people who would like to see it. I enclose a copy of the letter I sent to Bouchard. Last night both Jim Soby and I saw him at the Miro opening. Bouchard would be delighted to have us show the film, but he says that it cost \$68,000 and that he has received from \$250 to \$500 per showing. This lifts it right out of our reach because we have no money budgeted for such a program and it would be difficult to charge extra admission for such a film showing.

Jim Soby and I both thought that maybe the Junior Council would like to sponsor it and get Bouchard to come to some reasonable terms. In any case, this seems like the sort of special project that the Council might at least like to explore.

MW/as

Mr. Bouchard's address and telephone number are:

172 Lexington Avenue
New York, N.Y.

Murray Hill 5-7185

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COPY: Miss Dudley
Mr. Soby ✓
Miss Legg

THE MUSEUM OF MODERN ART

cc. Mr. Vance
Mr. Barr
Mr. Soby ✓

Date February 24, 1959

To: Mrs. Shaw
From: W.S. Lieberman

Re: The piece on the Hemingway
Miró

Dear List:

I just read the piece in the Times and I thought it turned out fine.
I know Pierre Matisse will be greatly relieved.

s/s Miró

M. Joan Miró
Esg. Alviras
Calasajar
Palma de Mallorca,
Spain

ML:sh
enclosure

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COPY: Miss Dudley
Mr. Soby ✓
Miss Legg

Son Abrines - Calamajor - Palma de Mallorca

le 8/II/59

Cher Bill,

Excuses mon retard à vous répondre, mais j'étais absent avec Dupin, pour travailler à son livre.

Ci-joint le photo de l'Objet, comme vous le verrez elle date de 1931.

Le paysage de Montroig appartient maintenant, depuis son mariage, à ma fille DOLORES MIRÓ DE FERNÁNDEZ, je lui ai donné des indications et un prix d'assurance de six millions de pesetas (6.000.000 pesetas). Vous pouvez lui écrire à la même adresse que moi.

Avec toutes mes plus sincères salutations,

s/s Miró

M. Joan Miró
Son Abrines
Calamajor
Palma de Mallorca,
Spain

enclosure

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cc. Mr. Soby ✓
Miss Dudley
Miss Legg
File

le 3 février 1959

Cher Miró:

Voudriez-vous avoir la bonté de demander à Dolores de compléter ce contrat d'emprunt.

Une copie doit être retenue par elle et l'autre renvoyée à nous.

Je suis enchanté que c'était possible d'emprunter la peinture et Mr. Soby aussi est très content.

Veuillez d'accepter mes regards les plus respectueux,

Très cordialement,

William S. Lieberman

M. Joan Miró
Son Abrines
Calamajor
Palma de Mallorca,
Spain

WSL:eh
enclosure

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A
cc: ✓ Mr. Soby
Mr. Lieberman
Miss Less
Miss Dudley

MN86

PALMAMALLORCA 18 2 1823

LT

SOBY LIEBERMAN MODERNART NEWYORK

ACCEPTONS PRETER PAYSAGE MONTROIG APPARTENANT MA FILLE DOLORES

STOP LETTRE SUIV AMITIES

MIRO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Soby ✓
Mr. Lieberman
Mr. Selz
Miss Legg

February 4, 1959

Dear Jim:

The cause of our trouble about the Miro dates is a mystery which we have not yet solved. On a revised budget for this exhibition, dated April 28, 1958, the dates for Los Angeles appear as June 1 - July 15, 1959 whereas we had written you on April 25 acknowledging your confirmation of the exhibition from May 1 to June 15, 1959. There has doubtless been an unjustifiable error on our part and we can only hope that the situation is not irremediable.

Due to our new post-fire construction methods, which are at this point still extremely complicated and slow, we are unable to open the exhibition until March 19th and we would like to keep it until May 12. We can have all the boxes made during the exhibition so that it can be dispatched in time to reach you by May 28th at the earliest and June 1st at the latest. Is it possible for you to readjust your schedule to accommodate it at this time? We naturally hope so, but if it is not feasible, have you any other suggestions? We naturally will do everything we can to make it possible for you to still have the exhibition, because it is certainly one of the greatest we have ever assembled and we want it to be seen in another city.

Sincerely yours,

Monroe Wheeler

Mr. James H. Elliott
Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

MW/as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc Mr. Lieberman
Mr. Soby
Miss Less

orig. Miss Dudley

February 3, 1969

Dear Bill:

Bob and I don't know what to say about lending the Miro HEAD. You know that we'd love to give it to you for the exhibition, but there are some complications.

1. When we bought it from Pierre, it was mounted in a very unstable fashion. There is a metal vertical bar, attached to the base, which goes up through the head to hold it in place. But there was a space at the lower part of the head which allowed it to wobble from side to side, as much as 15°. To correct this so that it wouldn't get knocked against the bar by some unsuspecting guest in the house, Bob added a bit of fast-setting cement at the base of the head to steady it in place. But any sudden movement or jarring could still easily knock the ceramic against the metal bar inside and it could break.

When I was in town last week I stopped in at Pierre's to look at the present show and he spoke of adding some plastic wood on one of the other ceramics. He thought this could be done to ours too. Would you like to undertake to ask him about it - where it was done, what it would cost and would the Museum pay for this also?

The last consideration is this: there is no trucking concern up here that handles such shipments and there are also no packers. We would have to bring the HEAD in ourselves in the car, and Bob isn't very anxious to do this. We love this piece and would hate to risk it moving it around, but you may have some suggestions.

Meanwhile, our best,

Osborn

Mr. William S. Lieberman
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53
New York 19, New York

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THE MUSEUM OF MODERN ART

cc: Mr. Lieberman
✓ Mr. Soby

February 3, 1959
Date _____

To: Dorothy Dudley

Re: Donald Winston's Miro _____

From: Alicia Legg

February 3, 1959

Dear Dorothy:

Dear Alice: Mr. Richard Davis telephoned me last week to say that he would like us to change the credit line for the Miro painting Head of a Woman. He had told us that it should be credited to - Mr. and Mrs. Donald Winston, Los Angeles (Courtesy of the Minneapolis Institute of Arts). He told me that Mr. Winston has now decided it should simply be - Collection Mr. and Mrs. Donald Winston, Los Angeles.

I asked him if we should send the Winstons a loan form for their signature and he said no, that his letter of January 14th giving shipping arrangements and insurance valuation would be all that is necessary.

of the early period: The Carthusian, Person
Thinking a Stone of a Bird, our first painting of 1920 and Portrait of a Lady in 1920.

AL:kb

hope to see you both very soon and again, very thanks.

Sincerely,

William S. Heyman

Mr. William S. Jaffe
745 Fifth Avenue
New York 22,
N.Y.

WLS:kb

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cc. Mr. Soby
Mr. Barr
Miss Legg
File

February 3, 1959

Dear Bill:

I have been working at home but when I came to the Museum last night there was a message from your office about our forthcoming Miró exhibition.

I want to thank you for reminding me again about your painting. I will not inconvenience you with a request for its loan, however, since we are borrowing several others of the same period.

The selection of the exhibition has been extremely difficult. For instance, I have reluctantly omitted four of our own paintings of the same wonderfully prolific period: The Carbide Lamp, Person Throwing a Stone at a Bird, our blue painting of 1926 and Portrait of a Lady in 1820.

I hope to see you both very soon and again, many thanks.

Sincerely,

William S. Lieberman

Mr. William B. Jaffe
745 Fifth Avenue
New York 22,
N.Y.

WSL:eh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Dudley

Mr Soby ✓

Feb. 3, 1959

Bill Lieberman

Alicia Legg

Re: G. D. Thompson's Miró

Halloween

Dear Bill,

I was in Pittsburgh last weekend and saw Mr. Thompson's collection.

The Miró Halloween is hanging at the head of the stairway going down to the lower level of the house. I noticed it and said we hoped to have it in the show. He made a vague remark that he had not yet decided whether or not he wanted to lend it. I told Jim Soby about this and he said he would call Mr. T. later if the picture does not arrive, or if we do not hear from him about it.

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[copied for Beverly Wolff 9/10/65]

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Dorothy Miller
✓ Mr. Soby
Miss Legg
Jean Volkmer

February 3, 1959

Date

To: Mr. Lieberman

Re: Miro loans for New York

From: Alicia Legg

showing only.

Dear Bill:

On going over the Miro correspondence and loan forms I believe the works listed below are to be lent to the New York exhibition only. Dorothy Miller is going to ask Jean Volkmer to check all the collection loans, including The Table with Glove which will be collected from Mr. Erpf about February 20th.

I assume that these pictures will be listed in the checklist of the show as - shown in New York only. I suppose this checklist will indicate to the Los Angeles County Museum what pictures are being withheld from their show or do you want to write Richard Brown before the show opens here?

Albright Art Gallery
Buffalo, N.Y.

The Harlequin's Carnival, 1924-25
Woman and Bird in the Night, 1945

Gerald Cramer
Geneva, Switzerland

Selected sketches of for Ballet
Jeux d'Enfants.
Large sketch for ballet Jeux d'Enfants,
1932-33, gouache.

private, c. 7
collection?

Mr. and Mrs. Thomas I.
Laughlin
655 Park Ave., NYC

The Potato, (1928)
Nocturne, (1938?)

Mr. and Mrs. Pierre Matisse
41 East 57th Street, NYC

Poetic Object (1936?)

Pierre Matisse Gallery
41 East 57th Street, NYC

Personage (1956), ceramic
Large Standing Figure (1956), ceramic

Mr. and Mrs. Morton Neumann
5555 Everet Ave. Chicago, Ill.

Spanish Dancer, 1928

private, c. 11
collection?

Mr. and Mrs. James Johnson
Sweeney
120 East End Avenue, NYC.

Seated Woman, Oct. 1932

Philadelphia Museum of Art
Arensberg Collection

Nude, 1926

Mr. and Mrs. Keith Warner
Norwich, Vermont

A Ballet Dancer Listening to Organ
Music in a Gothic Cathedral, (1945)

Mr. and Mrs. Richard K. Weil
St. Louis

Painting (Jack in the Box), 1953
Nursery Decoration "Pour Jackey, Peter et
Pauley Matisse", 1938

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THE MUSEUM OF MODERN ART

Date February 3, 1959

To: Bill Lieberman

Re: ~~Miro loans for New York~~

From: Alicia Legg

~~Showing only~~

Attention: Mrs. Field -

Mr. and Mrs. Harry L. Winston
483 Aspen Rd.
Birmingham, Michigan

Fratellini, 1927

Doris Weber
Assistant Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

cc: Mr. Lieberman
Mr. Soby

Date: January 28, 1959
January 29, 1959

To: Mr. Lieberman
Mr. Soby
Miss Gugg
Miss Scharfstein
Miss Bailey
Miss [unclear]

Re:

From: Bill Hahn Brothers
231 East 55th Street
New York 22, New York

Attention: Mrs. Field

Dear Mrs. Field: Bailey's note to us of January 28th regarding the loan from Spain for the 1959 exhibition.

Confirming our telephone conversation this afternoon, I understand that tomorrow morning you will send a truck to the Museum to collect an empty box which is to be delivered to the Cargo Department of National Airlines at Idlewild Airport, to be held for me. A receipt from the airline is to be returned to my attention at the Museum Friday.

Please bill the Museum under our Purchase Order #18186 which has already been sent to you.

As you know, the exhibition opens here at the Museum at the latest February 15th. Very truly yours,

If you write Ambassador Lodge you might remind him that Juan Miró is the greatest living artist of Spanish citizenship (Picasso is a French citizen); this is the most important retrospective of his work that has ever been assembled; loans are coming from all over the world as well as from England, France, Scandinavia and Cuba.

David Vance
Assistant Registrar

There were various problems in connection with the loan from Spain at the time of the Picasso exhibition that Alfred and I directed. Miss Bailey has copies of all that correspondence.

The name of the shipper appears in Miss Bailey's memo. I hesitate to re spell the name. Because of this unexpected delay it may be necessary to air freight the pictures.

You might want to add that neither painting is for sale. The M.O.M.A. deposit for each item, I believe, is to stop away from leaving Spain.

I am sure that Mr. d'Ammoncourt will agree with Arch Schorstein that we should not tie up \$10,000. of the Museum's money for a period of a year.

Very, very truly,
David Vance

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THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Date: January 28, 1959
Date: January 28, 1959

cc: Mr. Lieberman
Mr. Soby
Miss Legg
Miss Rubenstein
Miss Dudley
Jim White
To:
From: Bill Lieberman

Re: Miró's Spain
Re: _____

Dear Jim:

You have received Miss Dudley's memo to me of January 28th concerning two loans from Spain for the Miró exhibition.

These paintings are Village of Montroig, 1919, 28 3/4 x 24", and Young Girl, 1919, 13 x 11".

The first belongs to Miró's wife, Pilar, and is in Palma, (San Abrines, Calamajor, Palma de Mallorca).

The second, Young Girl, belongs to Miró's closest friend, Joan Prats, Rambla de Catalunya 54, Barcelona.

As you know, the exhibition opens March 9th and closes in Los Angeles on July 18th. We need the paintings here at the Museum at the latest February 16th.

If you write Ambassador Lodge you might remind him that Joan Miró is the greatest living artist of Spanish citizenship (Picasso is a French citizen); this is the most important retrospective of his work that has ever been assembled; loans are coming from all over the United States as well as from England, France, Scandinavia and Cuba.

There were various problems in connection with the loans from Spain at the time of the Picasso exhibition that Alfred and I directed. Miss Dudley has copies of all that correspondence.

The name of the shipper appears in Miss Dudley's memo. I hesitate to re-spell the name. Because of this unexpected delay it may be necessary to air freight the pictures.

You might want to add that neither painting is for sale. The \$5,000. deposit for each item, I believe, is to stop money from leaving Spain.

I am sure that Mr. d'Harmoncourt will agree with Sarah Rubenstein that we should not tie up \$10,000. of the Museum's money for a period of a year.

Many, many thanks.

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THE MUSEUM OF MODERN ART

cc: Mr. White
Mr. Soby ✓
Miss Legg
Miss Rubenstein

Date January 28, 1959

To: Bill Lieberman

Re: Miros from Spain

From: Dorothy Dudley

Dear Bill:

I have sent you a copy of the letter from Casa Gustavo Guggenbuhl, Madrid, notifying us that as we are borrowing Miro paintings from two private persons "without any official assistance" the regulations are more strict. In addition to permits from the Patrimonic Artístico Nacional and Dirección General de Aduanas, we are asked to deposit \$5,000. for each painting with GLOBE SHIPPING COMPANY, INC., 11 Broadway, New York 4, to be held until the paintings have been returned to Spain.

We may be able to avoid the \$5,000. deposits if we can obtain assistance from the USIS and possibly from the Museo de Arte Moderno in Barcelona.

Porter McCray suggests that we write to

Stephen Carney, Public Affairs Officer
U.S. Information Service Agency
Barcelona, Spain

Perhaps we should also write to

Mr. J. Ainaud de Lasarte, Director from Spain:
Museo de Arte Moderno
1. Parque de la Ciudadela
Barcelona, Spain

We borrowed the Picasso "La Nana" from this museum.

I would like copies of any letters you or Jim White write to Mr. Carney or Mr. Ainaud to send to Casa Gustavo Guggenbuhl, as well as copies for my files. The copies for Casa Gustavo Guggenbuhl should, of course, be on our letter-head.

Inasmuch as neither painting is for sale, the two deposits of \$5,000. each seem to me unnecessary and I am most anxious not to have \$10,000 of

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cc: Mr. d'Harnoncourt
Mr. White
Mr. Lieberman
Mr. Soby
Miss Legg
Dorothy Dudley
Sarah Rubenstein

- 2 -

January 28, 1959

the Museum's funds tied up for a period of, roughly, one year.

We used the two paintings here at the Museum on February 16th at the latest. Accordingly, although I know that this is an imposition upon you, I reluctantly ask your advice, and, hopefully, January 28, 1959 as in trying to arrange for us to have these important loans for the Miró exhibition without our being obliged to deposit the requested funds.

The Hon.,
John Davis Lodge
American Embassy
Madrid, Spain

I ask your forgiveness in troubling you with this matter and I hesitate to telephone or call us at our expense, any advice which you or your colleagues may have to offer.

My dear Mr. Ambassador:

I am sorry to trouble you with this letter, but urgency impels me to request your kind assistance.

As you may know, the Museum is having an exhibition of the work of Joan Miró which will open here on March 9th and last until May 5th, subsequently traveling to Los Angeles and closing there on July 18th. We are extremely happy over the prospects of this exhibition of the work of the greatest living artist of Spanish citizenship - Picasso, of course, being at present a French citizen - and this will be the most important retrospective of the work of Miró that has ever been assembled. Loans will be coming from all over the United States as well as from England, France, Scandinavia and Cuba.

We are concerned about obtaining two loans from Spain:

1. Village of Montroig, 1919, 28 3/4 x 24", belonging to Miró's wife, Pilar, who is in Palma, (Son Abrines, Calla Major, Palma de Mallorca).
2. Young Girl, 1919, 13 x 11", belonging to Miró's closest friend, Joan Prats, Rambla de Catalunya 54, Barcelona.

I am enclosing a copy of a letter from Casa Gustavo Guggenbuhl, notifying us that as we are borrowing Miró paintings from two private persons "without any official assistance" the regulations are more strict. In addition to permits from the Patrimonio Artístico Nacional and Dirección General de Aduanas, we are asked to deposit \$5,000. for each painting with GLOBE SHIPPING COMPANY, INC., 11 Broadway, New York 4, to be held until the paintings have been returned to Spain.

Inasmuch as neither painting is for sale, the two deposits of \$5,000. each seem to me unnecessary and I am most anxious not to have \$10,000 of

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cc: Mr. d'Harnoncourt
Mr. White
Mr. Lieberman
Mr. Soby
Miss Legg
Dorothy Dudley
Sarah Rubenstein

- 2 -

January 28, 1959

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John Davis Lodge
American Embassy
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The Hon.,
John Davis Lodge

- 2 -

January 28, 1959

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We need the two paintings here at the Museum on February 16th at the latest. Accordingly, although I know that this is an imposition upon you, I reluctantly ask your advice, and, hopefully, your assistance in trying to arrange for us to have these important loans for the Miró exhibition without our being obliged to deposit the requested funds.

Again, may I ask your forgiveness in troubling you with this matter and please don't hesitate to telephone or call us at our expense, any questions or advice which you or your colleagues may have to offer.

With kindest regards to you, I am

Faithfully yours,

Rene d'Harnoncourt

RdH:skb
encl.

Sincerely,

William S. Ickerson
Director of the Foundation

With
encl.

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cc: Mr. Soby ✓
Mr. Lieberman
Miss Dudley
Miss Legg
Mr. Lieberman
Mr. Soby
Miss Dudley
Miss Legg

January 28, 1959

Mr. and Mrs. Robert G. Osborn
MFD Salisbury

Mr. Richard Zeisler
1 East 70th Street
New York 2, New York

Dear Dick:
This is a formal request to confirm your very generous verbal agreement to lend to our forthcoming Miró show. I know the Head will greatly add to the success of the exhibition. The show will open at the Museum on March 9, 1959 and run through May 3. It will thereafter be shown at the Los Angeles County Museum for a period of six weeks, beginning June 6.

Would you be good enough to complete and sign the enclosed loan agreement form. For installation purposes we would like to have all loans by February 20. The Registrar will telephone you in good time to arrange for collection.

With many thanks for your generosity in granting this important loan, later than February 20, and we shall call you in good time to arrange for collection.

Sincerely,

James Soby is writing a monograph to accompany the exhibition. This will be fully illustrated, with many plates in color, and will be an important document on the artist.

William S. Lieberman
Director of the Exhibition
In arranging exhibitions of this kind, the Museum is always grateful for your generosity in granting this important loan.

WS:kb very best,
encl.

Sincerely,

William S. Lieberman
Director of the Exhibition

P.S. Looking forward to "SURREALISM" on the 30th.

WS:kb
encl.

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cc:
Mr. Lieberman
✓ Mr. Soby
Miss Dudley
Miss Legg

January 28, 1959

Mr. and Mrs. Robert C. Osborn
RFD Salisbury
Conn.

Dear Elodie and Bob:

As you may know, from March 9 to May 3 the Museum is holding a large and comprehensive exhibition of the works of Joan Miro. The exhibition will thereafter be held at the Los Angeles County Museum for a period of six weeks, beginning June 6.

As director of the exhibition I would like to ask if you will have the great generosity to lend us your ceramic Head of 1956. This is the most important single piece of Miro sculpture in America. The Museum will, of course, pay all costs of transportation and insurance covering your picture from wall to wall at whatever value you specify.

The number of first-quality works by Miro in American collections is a source of pride to all of us, and in the hope that you will be willing to lend, I am enclosing a loan agreement form in duplicate, one for your files and the other to be returned to us. We would like to receive loans not later than February 20, and we shall call you in good time to arrange for collection.

James Soby is writing a monograph to accompany the exhibition. This will be fully illustrated, with many plates in color, and will be an important document on the artist.

In arranging exhibitions of this kind, we count heavily on friends of the Museum such as yourselves. May I repeat that we will be most grateful for your generosity in granting this important loan.

My very best,

Sincerely,

William S. Lieberman
Director of the Exhibition

Mr. Victor Kline
512 Park Avenue

P.S. Looking forward to "SUBVERSE" on the 30th.

W/s
WSL:kb
encl.

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cc: Mr. Soby ✓
Mr. Lieberman
Miss Legg
Miss Pernas
Miss Dudley

January 26, 1959

Dear Mr. Kiam:

My colleague, Mr. William S. Lieberman, Director of the Miro Exhibition, informs me that you have graciously agreed to lend your Miro painting - People before a Metamorphosis - to the important retrospective exhibition which we are holding here from March 9 to May 13, 1959.

At the time of the exhibition, we are publishing an important book on Miro which James Thrall Soby is writing. This will be a major addition to our list of monographs on great twentieth century artists. We would like to have as many color plates as possible in this volume, but the cost of making them these days is so high that we cannot provide them and still market the book at a reasonable price, unless they are subsidized.

We are planning to reproduce the painting in black and white, in any case, but we would much rather see it in color. I hope you will not mind our asking whether you might be interested in contributing part of the cost of color plates, in the amount of \$500. Such a contribution would, of course, be deductible for income tax purposes.

If you are sympathetic to this suggestion, we would appreciate hearing from you at your earliest convenience, because we would like to take steps at once to have the requisite color separations made.

Thanking you for the courtesy of your consideration, I am,

Sincerely yours,

Monroe Wheeler

Mr. Victor Kiam
812 Park Avenue
New York, N.Y.

MW/as

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Miss Dudley
Mr. Lieberman
Mr. Soboy
Miss Loss

RICHARD S. ZEISLER
808 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 8-0277

CABLE ADDRESS
"RICHZEIS NEW YORK"

February 2, 1959

Dear Bill:

On the bill from Pierre Matisse for Head of a Man I see his statement of gouache on paper for the medium. I therefore added this in parentheses to oil on board which you have put on the green sheet. The other information appears to be normal. I am glad that the Head can be of use to you.

With all best wishes,

Most cordially yours,

Mr. William S. Lieberman
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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cc: Mr. Soby
Mr. Wheeler
Mr. Lieberman
Miss Dudley
Miss Legg

January 2, 1959

January 20, 1959

Mr. G. David Thompson
Spone's Throne
1554 Bronckville Road
Mr. Joseph Slifka
870 Fifth Avenue
New York, N.Y.

Dear Mr. Slifka:

It was so very good to see you and Mrs. Slifka last night and I am delighted that you have acquired the Miró Standing Nude of 1918 which, as you know, Bill Rubin had agreed to lend to our forthcoming Miró exhibition. Now I am enclosing a loan agreement form for your signature instead of his.

The exhibition will open at the Museum on March 9, 1959 and run through May 3. Thereafter it will be held at the Los Angeles County Museum from June 6 to July 18. The Museum will, of course, insure your loan from wall to wall at whatever value you specify.

As we now have the painting at the Museum for color photography I wonder if you wish us to keep it here? For the installation of the show, we would like to receive all loans not later than February 20 and it might be better not to subject the picture to unnecessary handling.

Looking forward to hearing from you at your earliest convenience,

Very sincerely,

In arranging exhibitions of this kind, we count heavily on the cooperation of friends of the Museum such as yourself. May I request that we will be most grateful for your generosity in granting this important loan.

Best wishes for the New Year to
William S. Lieberman
Director of the Exhibition

Yours sincerely,

WSL:kb
encl.

William S. Lieberman
Director of the Exhibition

WSL:kb
encl.

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cc:

Mr. Soby ✓
Mr. Lieberman
Miss Dudley
Miss Legg

January 2, 1959

Mr. G. David Thompson
Stone's Throw
4554 Brownsville Road
Pittsburgh, Pa.

Dear Dave:

As you know, from March 9 to May 3, 1959 the Museum is holding a large and comprehensive exhibition of the works of Joan Miró. The exhibition will thereafter be held at the Los Angeles County Museum for a period of six weeks, beginning June 6.

As director of the exhibition I would like to ask if you will have the great generosity to lend us your fine painting Halloween. The Museum will, of course, pay all costs of transportation and insurance covering your picture from wall to wall at whatever value you specify.

The number of first-quality pictures by Miró in American collections is a source of pride to all of us, and in the hope that you will be willing to lend, I am enclosing a loan agreement form in duplicate, one for your files and the other to be returned to us. We would like to receive loans not later than February 20. Detailed shipping instructions will be sent you.

Jim Soby is writing a monograph to accompany the exhibition. This will be fully illustrated, with many plates in color, and will be an important document on the artist.

In arranging exhibitions of this kind, we count heavily on the cooperation of friends of the Museum such as yourself. May I repeat that we will be most grateful for your generosity in granting this important loan.

Best wishes for the New Year to you and Mrs. Thompson,

Yours sincerely,

William S. Lieberman
Director of the Exhibition

WSL:ks
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

cc: ✓ Mr. Soby
 Mr. Lieberman
 Miss Legg
 Miss Dudley
 Mr. Wheeler

January 2, 1959

Mr. Ralph F. Colin
 941 Park Avenue
 New York 21, New York

Dear Ralph:

I am enclosing loan agreement forms for your two fine Miró "Constellation" pictures, The Poetess and Awakening at Dawn. We are delighted we may count on them for the show and also that you have generously agreed to contribute towards a color plate of The Poetess for Jim Soby's book.

As you know, the show will open at the Museum on March 9 and run through May 3, 1959. Thereafter it will be held at the Los Angeles County Museum for a period of six weeks, beginning June 6. The Museum will, of course, pay all costs of transportation and insurance covering your pictures from wall to wall at whatever value you specify.

With repeated thanks for your cooperation and all best wishes for the New Year to Georgia and yourself,

Sincerely,

William S. Lieberman
 Director of the Exhibition

WSL:ls
 encl.

WSL:ls
 encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

cc: Mr. Soby
Mr. Lieberman
Mr. Wheeler
Miss Dudley
Miss Legg

January 2, 1959

January 2, 1959

Mr. Richard K. Weil
6372 Forsythe Boulevard
St. Louis, Mo.

Dear Mr. Weil:

As you know from Mr. James Soby and Mr. Monroe Wheeler the Museum is holding a large and comprehensive exhibition of the works of Joan Miró which will open at the Museum on March 9, 1959. It will thereafter be shown at the Los Angeles County Museum for a period of six weeks, beginning June 6.

We are all delighted to know of your generous offer to contribute towards the color plates of your two paintings Nursery Decoration and Jack in the Box for Mr. Soby's monograph. As director of the exhibition, I, of course, am very anxious to include these two pictures in the show. Perhaps Mr. Soby has already told you that Miró himself is coming to America for the exhibition.

For installation purposes we would like to receive loans not later than February 20, 1959. Would you please have your paintings shipped by Railway Express, collect, with a nominal valuation of \$650 on each box. The Museum's insurance policy will cover them at their full value from wall to wall; would you kindly indicate your wishes regarding insurance on the loan forms. Please have us billed for the packing charges.

In arranging exhibitions of this kind, we count heavily on the cooperation of friends of the Museum such as yourself. May I repeat that we will be most grateful for your generosity in granting these important loans.

Best wishes for the New Year to you and Mrs. Weil,

With kindest regards,

Sincerely yours,

Yours sincerely,

William S. Lieberman
Director of the Exhibition

WSL:ks
encl.

P.S. I enclose loan agreement forms for your signature. The duplicates may be kept for your files.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

cc: Mr. Lieberman
 ✓ Mr. Soby
 Mr. Miss Dudley
 Miss Legg

James Soby is writing a monograph to accompany the exhibition. This will be fully illustrated, with many plates in color, and will be an important document on the artist.

December 31, 1958

January 2, 1959

Mrs. George Achenson
 Manhattan House
 200 East 66th Street
 New York City, N.Y.

Dear Mrs. Achenson:

As you may know, from March 9 to May 3 the Museum is holding a large and comprehensive exhibition of the works of Joan Miró. The exhibition will thereafter be held at the Los Angeles County Museum for a period of six weeks, beginning June 6.

As director of the exhibition I would like to ask if you will have the great generosity to lend us your fine painting Woman and Kite among the Constellations. The Museum will, of course, pay all costs of transportation and insurance covering your picture from wall to wall at whatever value you specify.

The number of first-quality paintings by Miró in American collections is a source of pride to all of us, and in the hope that you will be willing to lend, I am enclosing a loan agreement form in duplicate, one for your files and the other to be returned to us. We would like to receive loans not later than February 20, and we shall call you in good time to arrange for collection.

James Soby is writing a monograph to accompany the exhibition. This will be fully illustrated, with many plates in color, and will be an important document on the artist.

In arranging exhibition of this kind, we count heavily on friends of the Museum such as yourself. May I repeat that we will be most grateful for your generosity in granting this important loan.

Paris, France
 With kindest regards,

Yours sincerely,

Approximately a dozen collages on exhibit in museum in 1933. Miss Compston was kind still spots. Please send...

William S. Lieberman
 Director of the Exhibition

WSL:ks
 encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

cc. Mr. Soby ✓
 Mr. Lieberman
 Miss Dudley
 Miss Legg

*Jim, Edith Hermann
 is sending you a copy
 of this list.
 Happy New Year*

December 31, 1958

John Brothers
 331 East 52nd Street
 New York 22, New York

Attention: Mrs. Field

Dear Pierre:

Enclosed is a rough draft of the paintings to be included in the Miró exhibition.

The only refusals to the exhibition are those by Jim Sweeney from the Guggenheim Museum. This is a great, great disappointment because as you and Miró know there is no possible substitution for the ceramic gate and the late painting.

My list does not include A toute épreuve and its woodblocks, the recent series of etchings, or ceramics.

The only loan that has not yet been requested is the early vertical landscape of about 1918 belonging to Mme Miró.

Please pay my formal respects to Miró and I wish you and Patricia a very pleasant new year.

Sincerely,

For the M. Soby
 William S. Lieberman

Mr. Pierre Matisse
 Hotel Lincoln
 8 rue Bayard
 Paris, France

cable to Pierre - Jan. 3, 1959

*Apparently actual collage on which
 museum's 1933 Miro Composition was based
 still exists. Please send photo if possible
 Regards
 Soby*

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RUSCH & CO.



cc: Mr. Lieberman
Mr. Soby

Established 1887

HENRY LOEHN
ROBERT KOSCH
PETER A. HAMEL

1441 Broadway, New York 18, N.Y.

December 31, 1958

Dec. 31, 1958.

Hahn Brothers
231 East 59th Street
New York 22, New York

Attention: Mrs. Field

Dear Mrs. Field:
The Museum of Modern Art,

Confirming my conversation with Mr. Petrone on Wednesday, I understand that you will collect a box from the Museum on Friday morning and deliver it to National Airlines, Idlewild Airport, to be held for Mr. William S. Lieberman who has a reservation on Flight no. 851 leaving for Havana, Cuba, on Sunday, January 4.

The box is to be delivered to the ticket counter, and a claim check or a signed receipt returned to the Museum on Friday for Mr. Lieberman.

Our Purchase Order # 18486 will be mailed to you under separate cover.

Sincerely,

Dorothy H. Dudley
Dorothy H. Dudley
Registrar

PAG*NY

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	JTS	I.177

RUSCH & CO.



Factors

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1441 Broadway, New York 18, N.Y.

BWAY 41ST. & 7TH. AVE.

CABLE ADDRESS: NUTOBER, NEW YORK
TELEPHONE: WISCONSIN 7-3500

Dec. 31, 1958.

Mr. James Thrall Soby,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Jim:

Many thanks for your nice note of Dec. 29th confirming my appointment to the Committee on the Museum Collections as a regular voting member.

It is always most stimulating and instructive to attend these meetings and I am just delighted to be allowed to be a part of it.

With best regards and wishes for the New Year,

Sincerely,

Peter A. Rübel.

PAR*MV

Handwritten notes in left margin:
I am sorry to hear
that you are leaving
the museum. I hope
you will find a
new and interesting
project.
I should like
to see you
again.
1958. 00

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	JTS	I.177

Casa Gustavo Guggenbuhl

TRANSPORTES INTERNACIONALES
MUDANZAS INTERNACIONALES

21 31 21
FORWARDING
REF. 24504

MADRID, January 22, 1959
AVDA. JOSE ANTONIO, 27
APARTADO 1020

F. C. WALTER
P. C. WALTER
C. A. WALTER

AIR MAIL

*Copy for Mr. Soboy
Mr. Lickman*

THE MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19, NY

Attention of Miss Dorothy H. Dudley.

Gentlemen:

Receipt is acknowledged with thanks of your letter dated January 16th regarding the shipment of one or two Miró paintings for exhibition in the States.

As you are borrowing these paintings from two private persons, without any official assistance, the regulations are somewhat more strict. A permit from the Patrimonio Artistico Nacional as well as an additional permit from the Direccion General de Aduanas are needed. We shall apply for both permits as soon as possible. We have asked Messrs. Jalibert & Co. at Barcelona to send us three photos of the paintings and also the dimensions and other information.

*Is we can sit Amm
embassy help
per help this
not be
weary*

We shall also have to place a guaranty with the Spanish Customs, in order to make sure that these paintings will be returned to Spain before the term of the temporary export permit expires. We kindly request you to place a deposit of \$ 5,000.- for each painting with GLOBE SHIPPING COMPANY Inc., 11 Broadway, New York 4, NY to be held to our disposal. This deposit will be returned to you in full, as soon as these paintings are returned to Spain and the Spanish Customs returns to us the guaranty placed by us in this country.

*We should try
to get an
answer
SOON. DD*

In your letter you state that this exhibition will start on March 9 and later you mention that these paintings should arrive in New York by February 16. It is difficult to say how long it will take to obtain both permits, but we wish to anticipate that it may be not possible to make this airfreight shipment before Feb. 16.

Messrs. Jalibert & Co. at Barcelona are contacting Sr. Juan Prats in their city but we have done nothing with regard to the other painting at Palma de Mallorca, as your letter is very vague.

We look forward to hear from you, and beg to remain,

Very truly yours,
CASA GUSTAVO GUGGENBUHL
F.C. Walter

Construimos cualquier clase de seguros. Integramente previo encargo por escrito.

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	JTS	I.177

LEIGH B. BLOCK
30 WEST MONROE STREET
CHICAGO 3

December 30, 1958

Mr. William S. Lieberman
Director of the Exhibition
The Museum of Modern Art
New York 19, New York

Dear Mr. Lieberman:

We have received your letter of December 19th asking us for the loan of our Miro, "The Olive Grove" for your exhibit starting March 9th. We have filled out your usual form which is herewith attached.

The picture has a very heavy varnish on it and we have asked Mr. Pomarantz to clean the painting, which he will do immediately, and we will have it in New York no later than March 1st.

Will you kindly see that it is shown that this picture is from the collection of Mr. and Mrs. Leigh B. Block, Chicago?

Sincerely,

Leigh B. Block

cc ✓ Mr. Soby
Mr. Lieberman
orig - Miss Dudley
Miss Less

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 30, 1958

Dear Raoul Levy:

We would like very much to thank you for your very generous offer to contribute toward the cost of a color plate of your Miro for Mr. Soby's forthcoming book. In the United States such contributions are deductible for income tax purposes--I say this because of your file interests here.

Miss Frances Pernas will contact you very soon with reference to the details. Your contribution, itself, would amount to \$500 dollars.

Could I also ask you to send us a photograph in black and white of the painting with its exact date and title. I was unable to find any reference in Maeght files.

With many thanks again for your generosity in granting not only the loan but also a contribution toward the color plate.

I hope your trip to Japan was pleasant.

My warmest regards,

William S. Lieberman
Director of the Exhibition

M. Raoul Levy
Raoul Levy Productions Iena
14 Avenue Hoche
Paris 18, France

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	JTS	I.177

THE MUSEUM OF MODERN ART

Mr. Soby ✓
 Mr. Lieberman
 Miss Rubenstein
 Miss Dudley
 Miss Pernas
To: Miss Legg

Date: December 30, 1958

Re: Miro Color Plate

From: Mr. Wheeler

Although Conger Goodyear has written us that Mrs. Goodyear did not wish to pay for a color plate of her Miro Figure, 1934, Eliza Parkinson, who will eventually own the picture, has just told me that she would like to make a contribution of \$500 towards paying for this plate.

However, she does not wish her mother to know that she is doing this and the transaction is to be handled as if the Museum were paying for it.

MW/as

MW

It has been away from us for 14 months and we would like to have it back after the New York exhibition.

With cordial greetings and looking forward to seeing you Jan.

lith

Frederick S.
 Curator of American Pa. Sincerely

(s) Lydia Winston

Mr. William S. Lieberman
 The Museum of Modern Art
 December twenty ninth -
 New York 18, New York
 Boca-Raton

*Bring to Miss Dudley
 cc for Mr. Lieberman
 Mr. Soby
 Miss Rubenstein
 Miss Legg*

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cc. ✓ Mr. Soby
 Mr. Lieberman
 Miss Dudley
 Miss Legg

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO 2 ILLINOIS TELEPHONE CENTRAL 4-1000

December 29, 1950

COPY

Mrs. Harry Lewis Winston

Dear Bill, Since writing to you about the Miro and the
 ability of Plexiglas, I find that Mr. Pomperstein,
 our Conservator, feels very strongly that this painting
 Thank you for your letter which was forwarded to us here in Florida.
 We should like very much to meet you for luncheon January 11th in
 New York. We for photographing or any other reasons. This
 is a very delicate painting and we feel that we must
 I am enclosing the loan form on our Miro - the Fratellini. If it
 is satisfactory with you, we would much prefer to have this painting
 at the Museum of Modern Art - only and not to have it travel further.
 It has been away from us for 14 months and we would like to have it
 back after the New York exhibition.

With cordial greetings and looking forward to seeing you Jan.

11th

Frederick A. Sincerely
 Curator of American Paintings and Sculpture

(s) Lydia Winston

December twenty ninth -

Boca-Raton

*Bring for Miss Dudley
 cc for Mr. Lieberman
 Mr. Soby
 Miss Bowman
 Miss Legg*

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	JTS	I.177

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

December 29, 1958

Dear Bill:

Since writing to you about the Miro and the possibility of plexiglas, I find that Mr. Pomerantz, our Conservator, feels very strongly that this definitely will have to be covered with plexiglas.

This must, under no circumstances, be removed at any time, nor may the painting be removed from the frame for photographing or any other reasons. This is a very delicate painting and we feel that we must take every precaution to insure that it is protected at all times.

When the picture is sent on to Los Angeles, will you please make certain that the conditions of our loan are equally well understood by Rick Brown?

Best wishes for the new year.

Yours sincerely,

Frederick A. Sweet
Curator of American Painting and Sculpture

Mr. William S. Lieberman
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

*Orig. to Miss Dudley
cc for Mr Lieberman
Mr Soler
Miss Bernas
Miss Legg*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

*Jim -
I kept the
machine copy
Alvin*

Dec. 28, 1958

Dear Bernard:

I'm sorry to have taken so long getting this list of Miro material I've found useful. I was in a rush to get the text finished, and then I had to write a foreword for the Junior Council's sculpture show; hence the delay.

As I remember it, we agreed that I would not list the Cahiers d'Art article, but perhaps I should say that the years I've found most useful are: 1931; 1934-35; 1937; and 1945-46. All of these years have articles or reproductions which I've consulted constantly. The only volume of this magazine I don't have (from the beginning) is 1936, because I never could find a missing Matisse number to fill out the set.

I find on my desk La Revolution Surrealiste, from which I haven't quoted, and Minotaure for 1933 from which I've used a short but revealing quote by Miro.

There is a very important article by Pierre Cassier, "Miro et Artigas," in Skira's newspaper, Labyrinthe, No. 22, December, 1946. I have your Museum copy bound and will bring it in Monday or Tuesday next week.

L'Oeil, Nos 7-8, Summer, 1955, has an interesting article, "Miro Vous Montre Barcelone." The same magazine, No. 17, May, 1956, published "Miro Ceramiste," an interview with Miro and Artigas by Rosamond Bernier. But this article raises problems of listing. It was republished in English in The Selective Eye (1956) but with some changes and omissions. It was also reprinted with changes in the catalogue of Pierre Matisse's Miro ceramics show (December, 1956). I've somehow misplaced the catalogue, or at least can't find it in this maze, but I've had to quote from it when things were included which I can't find in L'Oeil or The Selective Eye. I don't know what you will want to do about these three items in the bibliography, but some note should be made as to the differences between the three texts. I should add here that I've saved Matisse's Miro catalogues for years, but you will almost certainly have them all, including the latest one with text by James Fitzsimmons.

Then, to clear off one card table at a time, I've used both the original French and American-Brentano editions of Breton's Le surrealisme at la peinture. Also: Peter Watson, "Joan Miro," Horizon, Vol. IV, No. 20, August, 1941. Also: J.-E. Cirlot, Joan Miro, Ediciones Gubalto, Barcelona, 1949. Also: A. Cirici-Pellicer, "Miro y La Imaginacion," Ediciones Omega, Barcelona, 1949. Also: Joan Miro - Gesammelte Fotos Zeichnungen, Zurich, 1957.

That brings me to table 2, where the things I've used most are placed: Jim Sweeney's monograph for MOMA, of course, and his invaluable, "Joan Miro: Comment and Interview," Partisan Review, February, 1948. (I have MOMA's copy of this, too, and will return, but if you ever come across another copy, please buy it for me.) Then Roger Hauart and Andre Verdet, Joan Miro, Kister Geneva, 1956. Clement Greenberg, Joan Miro, The Quadrangle Press, New York, 1948. Jacques Prevert and Ribemont Dessaignes, Joan Miro, Maeght, Paris, 1956 (also a MOMA copy which will return). And Sam Hunter, Joan Miro - His Graphic Work, Abrams, New York, 1958.

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

2

The rest of the stuff consists of photographs and catalogues. A few of these catalogues have important texts, among them Jim Sweeney's introduction to the Pierre Matisse Miro show of 1953 and, especially revealing and hard to find, Douglas Cooper's text for the booklet, Joan Miro - Bois Graves pour un Poeme de Paul Eluard, Berggruen, Paris, 1958. That almost clears the decks except for that miserable "Interview with Joan Miro" by Edouard Roditi, Arts, Vo. 33, No. 1, October, 1958. And either one or two (I can't tell from my tear sheets) issued of Maeght's Derriere le Miroir, one of which has Miro article on his recent UNESCO mosaics, entitled "La Dernière Oeuvre est Un Mur."

I'm sure you have many things I haven't listed, but these are the material I've used most often. I'd like to add that I've quoted at length from Alfred Barr's text on Miro's Catalan Landscape in Masters of Modern Art. I've also waded through a great deal of short and minor material in various publications on surrealism, but you will have the key ones among these at your fingertips, I'm sure.

Very best to you, courage and thanks. I'm sure your bibliography will be very fine, as always.

Sincerely,

P.S. Bill Lieberman has sent me an extremely interesting correspondence from Miro to Gerald Cramer, the publisher of the recent book, A Toute Epreuve, which I consider one of the most remarkable illustrated books of our time. I think Bill will be willing to turn the photostats over to the Library; in fact I've made a note in the text to the effect that the stats are there if anyone wants to consult them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

THE MUSEUM OF MODERN ART

cc: Bill Lieberman
Alfred Barr
Frances Pernas
Alicia Legg

Date December 5, 1958

To: Monroe Wheeler

Re: Miró color plates

From: James Soby

Dear Monroe,

I spent the afternoon working on Miró with Pierre Matisse. Matisse has most generously offered to pay for three color plates of pictures belonging to him, provided the Museum will pay for a fourth. These pictures in chronological order are the following:

<u>Nude with Mirror.</u> 1919	Coll. P. Matisse	(at his apartment)
<u>(L'Addition).</u> 1925	" " "	" " "
<u>Head of a Man.</u> 1935	Private collection	(at the gallery)
<u>Woman and Little Girl</u>	" " "	" " "
<u>before the Sun.</u> 1946	" " "	" " "

Matisse does not care which of the four the Museum pays for but he would like the two later pictures listed simply as "Private collection," which again is pretty decent. All four pictures are in New York, either at the Matisse gallery or at his apartment and if you approve we could begin the color plates at once.

P.S. I am desperately eager to include in the catalogue a color plate of Ernest Hemingway's The Farm. (This will have to be paid for by the Museum.) This is such an important painting I would like it in the book even Hemingway will not lend to the show. I feel sure he will agree to a color plate of the picture though and Frances thinks we can fly Frank Lerner to Cuba at a reasonable expense. This all important early picture has never been reproduced in color, to the best of my knowledge.

P.P.S One of the most important Miró paintings in this country is the Woman and Birds before the Sun, 1942 which belongs to the Art Institute of Chicago. Can't we possibly pay for it ourselves provided we can get Ralph Colin to pay for his picture The Poetess which we can substitute for the Museum's Beautiful Bird Revealing the Unknown to a Pair of Lovers, or failing that, persuade someone in Chicago to pay for the plate. I have tried James Alsdorf whose answer was no.

Jim, Here are notes of the items you wanted me to remind you of:

- Landscape with Olive Trees (Leigh Block) discuss with Bill about putting in show.
- 1955 picture belonging to Leigh Block
- 1953 superb grey picture at P. Matisse (photo coming with dimensions & title)
- Ralph Colin's 1950 picture - also talk to Bill about including this.
- get address of Ned Pines who owns L'Oiseau plonge vers le lac. . . . 1953.

Alicia

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THE MUSEUM OF MODERN ART

PHOTOGRAPH ORDER

11 WEST 53 STREET NEW YORK 19 N.Y.

4810-10

Solinger

DATE _____
 TO _____
 ADDRESS _____
 QUANTITY _____

~~Mr.~~ David M. Solinger, 33 East 70th Street, New York 21

Nov. 24, 1958

Dear Miss Hegg,

Under separate

cover, you should have received photos of both my mirrors from Oliver Baker. If not received,

please phone me at once at the office (MU-1140). The

one which is not reproduced in Cahiers d'ART is titled

"Femmes et oiseaux devant le soleil", 1945, size 15 3/8" X 49 3/8"

If you need additional information regarding either picture, please call me.

Best wishes
David M. Solinger

2, 8x10 prints, glossies

2, " ✓

2, " ✓

2, " ✓

2, " ✓

ORDERED BY Pearl L. Moeller

(PLM)

AUTHORIZED BY

[Signature]

[Handwritten initials]

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THE MUSEUM OF MODERN ART PHOTOGRAPH ORDER

THE MUSEUM OF MODERN ART

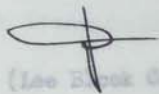
No 7658
 Date December 1, 1958

DATE: December 1, 1958
 TO: Alicia Legg
 FROM: Coman Leavenworth
 RE: _____

Dear Alicia:

Here are four photographs from our Dance Archive of costumes and sets designed by Miro for "Jeux d'Enfants", described as follows in COMPLETE BOOK OF BALLETS (Cyril W. Beaumont -- London, 1937): "Ballet in 1 Act. Book: Boris Kochno. Music: Georges Bizet. Curtain, Scenery and Costumes: Joan Miro. Choreography: Leonide Massine. First produced: Théâtre de Monte Carlo, April 14, 1932." Bernard tells me Mr. Soby wished to see these.

Will you please return the photographs to me when you are through with them.



2, 8x10 prints, 1/2

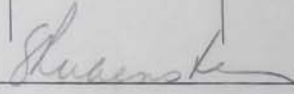
Landscape with Olive Trees, 1919 (Lee Block Coll.) Coll. no. 2033-9

- | | | |
|--------------|---|---|
| 2, " ✓ . . . | Yellow Moon (1951) - Culberg Collection | " 7699-1 |
| 2, " ✓ . . . | Ptg. No. 7535-2 - in Richard Weil Coll. (don't know title) | ..your neg.(please give us the no. and title) |
| 2, " ✓ . . . | Ptg. 1950 - belonging to Wright Ludington, (don't know title) | " " " " |
| 2, " ✓ . . . | The Moonlight Starts the Dragon Fly Dancing (Lee Block Coll. Reproduced in Maeght cat.) | " " " " |

total, 10 prints at 75¢ to \$1.00 each.

Please send as soon as possible, marked for Pearl Moeller, in the Library, many thanks.

ORDERED BY Pearl L. Moeller (PLM)

AUTHORIZED BY 

AK

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THE MUSEUM OF MODERN ART

PHOTOGRAPH ORDER

11 WEST 53 STREET NEW YORK 19 N.Y.

4810-10

11 N° 7658

DATE November 28, 1958

DELIVER OR ADDRESS MATERIAL TO PHOTO SALES DEPARTMENT
MAIL INVOICE BEARING ORDER NUMBER TO TREASURER'S OFFICE

TO Pierre Matisse Gallery

ADDRESS 41 East 57th Street

New York 22, New York.

QUANTITY	ARTIST OR SUBJECT	NEGATIVE NUMBER	PRICE
CONFIRMATION - of telephone orders - <u>do not duplicate</u>			
Attention: Mrs. Pierre Matisse.			
<u>by MIRO:</u>			
2, 8x10 prints, glossies ✓	. . . Landscape with Olive Trees, 1919 (Lee Block Coll)	Colten 2033-9	
2, " ✓	. . . Yellow Moon (1951) - Culberg Collection	" 7699-1	
2, " ✓	. . . Ptg. No. 7535-2 - in Richard Weil Coll. (don't know title)your neg.(please give us the no. and title)	
2, " ✓	. . . Ptg. 1950 - belonging to Wright Ludington, (don't know title)	" " " "	
2, " ✓	. . . The Moonlight Starts the Dragon Fly Dancing (Lee Block Coll. Reproduced in Maecht cat.) . . .	" " " "	
total, 10 prints at 75¢ to \$1.00 each.			

Please send as soon as possible, marked for Pearl Moeller, in the Library, many thanks.

ORDERED BY Pearl L. Moeller (PLM)

AUTHORIZED BY [Signature]

AK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

WADSWORTH ATHENEUM

EDUC. BOX COPY A (sic)

Mr. William S. Liebermann

Cher Mr.

J'acost avec votre lettre 25 Nov. J'ai envoye les documents complets avec les diferents detalles à propos du tableau "Young Girl 1918" de Miro.

C'est ma simpatie et amitié avec le Museum of Modern Art qui ha provoque ma decision de vous preter cet tableau pour l'exposition Miró et aussi mon entusiasme pour l'art de mon ami, car j'aime ma collection et je serais tres

pierre triste pendant le temps que je ne pourrai pas voir cet tableau que forme part de ma vie.

Je vous prie le plus grand soin avec l'assurance; et que se soit une compagne que ait un bureau a Barcelone.

Je suis sur du succes de cette grande exposition dont vous ettes le directeur.

Dear Mr. Soby:

Mes salutations cordiales

Please forgive the delay in
the picture of the Maeght book store (s) Joan Prats

Mr. Matisse told me that
- the only one we have - and that's just
Je vous accompagne la photo du tableau.

cc. Mr. Soby ✓
Mr. Lieberman
Miss Dudley (with original)
Miss Legg

*Jim, he did not
account his own
signature, JOAN*

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pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

November 26, 1958

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Mr. Soby:

Please forgive the delay in sending you either the picture or the Maeght book where it is reproduced.

Mr. Matisse told me to send you the photograph - the only one we have - and asks you to return it when you are through with it.

Sincerely,

Edwarda L. Clifford

Director

CCC:eg

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WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

November 24, 1958

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Jim:

We did not bring up the question of the loan of our
Miros to your exhibition because we were not certain
what pictures you wanted. At your earliest convenience
would you be good enough to let me know.

Ellie and I are just back from a quick but highly profit-
able trip to Germany ending up in Florence where Priscilla
is spending a year studying at the University. I saw a
few good things abroad, but prices for the most part are
horrifyingly high.

With all good wishes to you and Melissa,

Very sincerely yours,

Charlie

C. C. Cunningham
Director

CCC:eg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

cc Mr Lieberman

Wappingers Falls
New York
416 East 58 Street
New York 22

Nov. 20, 1958

Mr. James Thrall Soby,
Museum of Modern Art,
New York

Dear Mr. Soby:

I have three Miro' gouaches of the Constellations series and two oils, but none of them is dated 1950 as mentioned in your letter. The oils are both titled "Femmes et Oiseaux dans la Nuit" and are dated 1944 (9 x 17 inches, the long side horizontal) and 1946 (35 x 14 inches, a vertical panel). Both of these are hanging in my apartment here in town and it occurs to me that if you want photographic records of them it might be possible to send someone over from the Museum with a camera. I would appreciate having a few days notice, as I spend part of my time in the country.

With kind regards,

Sincerely,

Dwight Ripley
Dwight Ripley

*Do you want
Bill to go
see these* →

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Nov. 15, 1956

[BHW]

My dear friend:

Thank you so much for your kind letter which has been most helpful.

I will try not to bother you any more than absolutely necessary, and this time I have only two simple questions to ask.

First, in your Still Life with Old Shoe of 1937 there is an object pierced by a fork. Is this object an apple or a potato? A potato seems more likely as a symbol of poverty in Spain during the Civil War, and yet the object has a stem and might be an apple.

Secondly, did you and Artigas begin your first series of ceramics in 1944 or 1945. Both you and Artigas have said 1945 in your interview with Rosamond Bernier in 1'Occid., and yet Cadix d'Art in 1946 reproduced several of your ceramics which are dated on the plates as 1944. I realize that Kervoc is not always accurate in such matters, and I tend to think that 1945 is the correct date, but I want to be sure.

My very kindest regards and repeated thanks sincerely, help,

P.S. Saw today your show now at Pierre Matisse's in New York. It is magnificent.

[JTS]

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GALERIE PIERRE

2, Rue des Beaux-Arts
(Angle Rue de Seine)
DANTON 53-09
R. C. Seine 820.698

Paris, le 28 octobre 1958

Mr. Jim T. SOBY
Brushy Ridge Road
NEW CANAAN Conn.
U . S . A .

M. Pierre Loeb,
Galerie Pierre,
2 rue des Beaux-Arts,
Paris VI, France.

My dear Jim,

My dear Jim,

The Museum of Modern Art is holding a large retrospective Miro exhibition next March, and I have been asked to write the catalogue to accompany the exhibition.

I have your letter October 24.

You remember very well what I told you about Miro's "Still life with old shoe". It has effectively been painted in the first floor of my gallery, directly from the still life prepared by him on the table. Miro came every day during a whole month and it is the only picture of that kind in his whole work.

I would like you to know my son Albert who is in New York where he opens a gallery. He will mostly show the painters of my gallery in Paris. He is a very nice boy and I hope you may be able to encourage him with your knowledge and relations.

I am happy to hear you came to Paris next spring and I will be so pleased to see you again.

Sincerely,

Very sincerely yours

Pierre LOEB

Feb
1959

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Oct. 24, 1958

M. Pierre Loeb,
Galerie Pierre,
2 rue des Beaux Arts,
Paris VI, France.

My dear Pierre:

As you may know the Museum of Modern Art is holding a large retrospective Miro exhibition next March, and I have been asked to write the monograph to accompany the exhibition.

At the moment I am writing about a 1937 painting, Still Life with Old Shoe - the picture in which Miro returned to relative realism in order to express his anguish about the Spanish Civil War. This picture now belongs to me, but at some point I will give it to the Museum. I remember that some years ago you told me the picture was painted in the second floor room in your gallery and that Miro actually set up a table and on it placed the objects - an old shoe, a bottle, a piece of bread, an apple, etc., which appear in the picture. Is this true or has my memory failed me? If it is true, can you send me any description, however brief, of the actual still life which Miro arranged on the table. And how long, as you remember it, did Miro work on the picture? I seem to think you once told me he worked every day for several months, though I am not sure after all these years.

In any case, any and all information you can send me about the execution of this picture will be most helpful, and I will be very grateful. The show promises to be exciting and I am naturally anxious to make the monograph as complete as possible - with the help of people like yourself who played so vital a part in Miro's career.

My very kindest regards; I hope to see you next spring in Paris.

Sincerely,

P.S. I don't know how often you and Charlie make your business visits. But your Commission of 1933 is now worth something between \$40,000 and \$50,000 at a modest estimate. A Paris dealer refused \$10,000 last spring for a 1930 picture of far less importance. I refrain from any comment on this matter and art market.

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Oct. 25, 1958

Mr. Evan H. Turner, Assistant Director,
The Wadsworth Atheneum,
Atheneum Square North,
Hartford 3, Conn.

Dear Evan:

Many thanks for your letter and the photographs of the two pictures from the Lifar Collection. It seems to me that the picture entitled Projet de Mise en Scene must also be a study for the ballet, Romeo et Juliette, especially in that it seems quite clearly dated 1925 rather than 1927 as given on the back of the photograph. If it has not been a ballet sketch, I don't see why Lifar would have owned it.

Anyway, could you send me at your convenience the dimensions of both pictures. I'd like to reproduce one or both pictures in the Miro monograph, whether or not Bill Lieberman decides to put them in the show. This time we are doing the book as an independent publication, without necessarily having specific references to paintings in the show.

Could you also have both the little pencil-on-canvas picture you mention and Phil Goodwin's Acrobatic Dancers photographed at our Museum's expense and send me prints? Many, many thanks. I want our file on Miro to be as complete as possible. I've found Miro, an old friend, extremely helpful, contrary to that wretched interview by Roditi in The Arts. Of course Miro won't talk to people who badger him, as Roditi obviously did.

Very best to you and repeated thanks,

Sincerely,

P.S. I don't know how often you and Charlie revise your insurance values. But your Composition of 1933 is now worth somewhere between \$25,000 and \$30,000 at a modest estimate. A Paris dealer refused \$40,000 last spring for a 1950 picture of far less importance. I refrain from any comment on this utterly mad art market!

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✓ Mr. Soby
WADSWORTH ATHENEUM

COLT, MORGAN, MANSFIELD & LEVY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

Orig: Miss Dudley

October 23, 1958

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Jim:

Since Charlie is in Europe at the moment, I am writing to reply to your letter of October 21st. I am sure everything will be done to make possible the loan of the Miro to such an important exhibition. There will be a meeting of the Art Committee shortly after Charlie's return at which time it will come up for formal request.

As to the Lifar Collection, there are two quite interesting pieces, neither, however, related to Les Jeux d'Enfants. One is a large oil sketch for Romeo and Juliet; the other has never been identified.

Do you remember the very sweet little Miro that, I believe, Chick bought - or perhaps you - which is pencil on canvas with elements of color. It's awfully attractive and it might interest you. The other thing that you may not know of now is that we own "The Acrobatic Dancers," a gouache measuring 18 x 50 in. and done in 1940, and which we received from the Philip Goodwin Collection. Pierre Matisse is making some sort of color folio in Paris of Miro's and this is being included.

Sincerely yours,

Evan H. Turner
Assistant Director
and General Curator

EHT:jb

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THE MUSEUM OF MODERN ART

cc: Mr. Lieberman

Date October 15, 1958

To: Mr. Soby

Re: Miro Exhibition

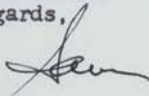
From: Karen Serkes

Mr. Valentine Dudensing called to suggest that a rug which is now owned by Mrs. John Rawlings, 30 Sutton Place, New York City, and was formerly owned by his gallery, might be a very interesting work for our Miro show. The rug is an early Cutoli endeavor. Although he is leaving today for Paris he said Mrs. Rawlings was willing to lend and we should contact her if we are interested.

We have an invoice (in the hope of acquiring same, or inducing a local friend of the Institute to do so) the best, and largest, Miro Dada charcoal drawing I have ever laid eyes upon. You must know it -- The Family of 1924-5, formerly René Gaffé, and reproduced in Sweeney's monograph. You really should have it for your show. We're determined not to let it escape Minneapolis, even though the price tag is pretty hair-raising.

Davis had a sneak preview of the Arp show, and thought it very splendid. I expect to see for myself next week when I am in New York.

Best regards,



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THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

October 7, 1958

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

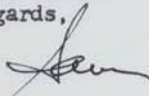
Dear Jim:

I am sorry to say I don't have a photograph of the 1938 Miro-Marcoussis etching; it is reproduced, however, in the complete catalogue of Miro's graphic work, of 1957, published by the Kaiser Wilhelm Museum, Krefeld, Germany, in connection with their show. It must be a preliminary to your painting, though it isn't nearly so interesting, of course.

We have in the Institute (in the hope of acquiring same, or inducing a local friend of the Institute to do so) the best, and largest, Miro Dada charcoal drawing I have ever laid eyes upon. You must know it -- The Family of 1924-5, formerly René Gaffé, and reproduced in Sweeney's monograph. You really should have it for your show. We're determined not to let it escape Minneapolis, even though the price tag is pretty hair-raising.

Davis had a sneak preview of the Arp show, and thought it very splendid. I expect to see for myself next week when I am in New York.

Best regards,



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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Sept. 28, 1958

Dear Mr. Ricart:

I am writing for the Museum of Modern Art in New York a monograph on Joan Miro to accompany that admirable artist's retrospective exhibition which opens in the Museum next March.

I have had a most interesting letter from Miro telling me of his continuing respect for his first teacher, Modesto Urgell. To another American critic Miro once confided: "I still remember two paintings of Urgell in particular, both characterized by long, straight twilight horizons which cut the pictures in halves: one a painting of a moon above a cypress tree, another with a crescent moon low in the sky. Three forms which have become an obsession with me represent the imprint of Urgell: a red circle, the moon and a star. They keep coming back, each time slightly different."

Do you know where I can find photographs of Urgell paintings such as Miro describes? It would be fine to reproduce one in the monograph, and I would be greatly obliged for any help you can give me. The Museum, of course, would be glad to pay for any costs involved in making photographs of three or four Urgell paintings; there are no photographs in this country that I've been able to find.

With kindest regards and repeated thanks,

Sincerely,

P.S. Forgive me for writing you in English. I can read both French and Spanish, but I write both very badly.

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THE MUSEUM OF MODERN ART

Date Sept. 19, 1958

Re: Urgell

To: Mr. Soby

From: Alicia

Dear Jim,

I went to the Frick to look for photographs of work by Modesto Urgell and found that they have none. However, in looking through books on Spanish painting and Catalan painting, I found ~~two~~ reproductions in two books:

Historia de la Pintura en Cataluna by José Maria Gudiol Ricart, Santiago Alcolea Gil and Juan-Eduardo Cirlot.

Cirlot did the section on Catalan painting and in it was reproduced a picture of a beach scene - much sky and sparse arrangement of sail boats on an empty beach, with one figure in foreground. This picture is in the collection of Sr. Gudiol, of Barcelona. I am trying to track him down. I think he is quite important in the Spanish art world and if you wrote him, might have a photograph of his painting and perhaps others.

Another reproduction I found was in a large catalogue of an exhibition in Madrid: "Un Siglo de Arte Español 1856-1956." Primer cenenario de las Expositions Nacionales de Bellas Artes.

No. 457 is Paisaje, 0.42 x 0.70. This shows a country church in a landscape. Again there is a large area of sky and a rather mysterious atmosphere. This is owned by Sr. D. Francisco Iñiguez Almech, Madrid.

There are three paintings by Urgell at the Modern Museum in Madrid. This information turned up in one of the brief biographies I read and would have to be checked.

I've ordered photostats of the two above paintings and will send them on to you. In the meantime, we'll check the Metropolitan Museum library.

Alicia

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José Maria Gudiol Ricart
Instituto Amatller de Arte Hispánica
Paseo de Gracia 41
Barcelona

owns painting by Modesto Urgell: Playa (fig. 134 in

Historia de la Pintura en Cataluna by Gudiol, Gil and Ciriot, Madrid. Editorial Tecnos, c. 1955.

n 1839 in Barcelona, and

s in Madrid and in Paris.

he founded the Museo

pt until 50 years old

)"LLuny dels ulls i aprop del cor."

(Catalan) for the theater. Other dramatic works are: "Turbonda", "Por!" and

"Un terròs de sucre." For a short time he was director of los Espectáculos-

Audiciones Graner. He was an admirer of Eleanora Duse and Maurice Maeterlinck.

As a painter his best landscapes are full of melancholy; as a draftsman, his

humorous drawings are distinguished by a very personal grace.

J. F. Ráfols. Modernismo y Modernistas. Barcelona, Ediciones Destino, 1949, p. 410

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Translation from the Spanish

Painter, draftsman and dramatic author, born in 1839 in Barcelona, and died there on April 3, 1919. Spent long periods in Madrid and in Paris. He also lived in Tarragona and in Gerona where he founded the Museo Municipal. Was interested in the theater but not until 50 years old that his old love led him to write (in one night) "LLuny dels ulls i aprop del cor." (Catalan) for the theater. Other dramatic works are: "Turbonda", "Por!" and "Un terròs de sucre." For a short time he was director of los Espectáculos-Audiciones Graner. He was an admirer of Eleanora Duse and Maurice Maeterlinck. As a painter his best landscapes are full of melancholy; as a draftsman, his humorous drawings are distinguished by a very personal grace.

J. F. Ráfols. Modernismo y Modernistas. Barcelona, Ediciones Destino, 1949, p. 410

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reproduced.

Translation from the German

Thieme-Becker KUNSTLER LEXIKON, XXXIII, Leipzig, E.A. Seemann

URGELL Y INGLADA (Modesto), born June 13, 1839, Barcelona, died April 3, 1919

in the same place. Father of Ricardo Urgell.

Student at the Academy in Madrid. Follower of Courbet in Paris, did landscapes

with romantic motifs, fall scenes, solitary cemeteries, whose melancholy he

brought about by the sparsest use of the medium. Was considered outstanding in

Spain, Paris, Berlin, Munich and Brussels and elsewhere. Works in the museum in Barcelona,

the Museum of Modern Art in Madrid (catalogue 1899, No. 395/97) and in the

Museum he founded himself in Gerona.

Literature: Ossario y Bernard, Gal. biographer, especially of XIX century artists, 1883/84

A. Elías de Molins, Dictionary of Catalunian Writers and Artists: Barcelona 1889/95 II

A. Opisso, Art and art catalogue, Barcelona o. J. (1900), p. 191/97

✓ A. Masriera, "Catalunya" for Mr. Urgell, Barcelona, 1905.

✓ Temple, Modern Spanish Painting, Lo. 1908, pg. 55

F. Francés, El año artístico 1919, (The artistic year 1919) p. 390; 1921, p. 213, 216; 1923/24 p. 327, 328

M. Rodríguez Codolá, Un pintor elegiaco (An Elegiac Painter) in La Vanguardia v. 23.4 1919

Encyclopedia Universal European-American 65 p. 1437, m. Abb.

Hispanic Society

NYPL

Art Div Ov 5-4200

Miss Street - 4:00

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Translation from the French

E. Bénézit. Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs, nouvelle edition, 1955

URGELL Y INGLADA (Modesto), Genre and landscape painter, born in Barcelona, June 13, 1839, died in the same city April 3, 1919. (Spanish School).

Father of Ricardo Urgell. Student at the Academy of Madrid. Was influenced by Courbet. His paintings represented in museums of Barcelona, Gerona and Madrid.

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Miro

b. April 20, 1893 in Montroig (Camps de
Tanagona. 1907 entered Escuela de Bellas
Artes de la Lonja in Barcelona. Teacher was
Modesto Urgell (1840-1919) who was once
influenced by Daubigny and Millet
Other teachers Jose Pasco (1855-1910) and
Francisco de Asis Galí (1880 -

look up Juan Prats star c. 1948
"Ambiente Miró" - Paris or Barcelona

look up Minstare no. 3 for statement by Miro

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Sept. 17, 1958

M. Joan Miro,
Son Abrines, Calamajor,
Palma de Mallorca, Spain.

My dear Friend:

I must apologize for not having answered before this your most helpful letter. As I wrote you before, I am eager to use in the catalogue of your exhibition as much first-hand information as possible, and your comments on Urgell, Pasco and Asis Gali are extremely useful.

I'm writing now to ask if you can send me any information as to what artists and movements in art you admired most during the years from 1916 to roughly 1920. Your progress during those four years is so decided and impressive that I would like to make precise the evolution of your taste at that point. It doesn't seem to me adequate to speak of a Fauve period pure and simple, simply because that seems too general and inaccurate. But I cannot find details in the existing monographs about, for example, when you first came to admire earlier artists from van Gogh to Matisse and when exactly, as another example, you became interested in Cubism which you for a time seem to have converted into a personal language, thus extending the innovations of Picasso, Braque and Gris. And as to the Cubists, was it Picasso you liked most, or was it Juan Gris? This problem interests me especially, since I have just had published by the Museum a book on Gris, who was one of my first enthusiasms among School of Paris artists.

I hate troubling you with these problems, but I want your book to have as many quotations from you as possible. Your writings interest me more and more, and I have been reading them avidly. It would be fascinating, too, to know which poets you preferred during the time when you and Masson were much in the company of poets. And which musicians also.

My very kindest regards to you and repeated thanks for your estimable help,

Sincerely,

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

August 26, 1958

Dear Jim:

I am off to Europe for the month of September, and before going I would like to remind you that we need to start immediately with the making of color plates for the Miro book. The number will of course depend upon how many others would like to help with the cost, but I feel that the Museum should do at least four, at its own expense, in addition to the ones we already have, which are:

The Potato (in MIRO)
The Harlequin's Carnival (in MIRO)
Person Throwing a Stone at a Bird
(in MIRO)
Composition (in MIRO AND MASTERS)
Catalin Landscape (in MASTERS).

I have told Bill Lieberman that we need a list of desirable color plates, and I am mentioning this to you because I know you can work it out with him. We would like to have twenty-four color plates and the deadline for making them is October 6. If you will provide us with the name of the owners, I'll see that the letters requesting subsidy are sent out promptly. We would like to reproduce 75% of the paintings in the show.

One of the gaps in our Publications List is a book on Paul Klee. The little thing that Margaret Miller edited was really very satisfactory. Could you find time to look at it and let me know whether you think it might be reissued, with the addition of more reproductions, as an inexpensive publication for student use? If you think that Margaret could add anything to it, and would be willing to do so, we should of course be glad to pay her what you think she should have. Peter Selz should also be consulted.

We desperately need new authors to augment our list. Are there any English authors, besides Robert Melville, of whom you think well? If a name occurs to you, my secretary will forward the name to me in London, and I might be able to ascertain something about the range of his interests and capabilities.

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Mr. James Thrall Soby

2

August 26, 1958

We are sending the New American Painting catalog to members with a new preface explaining its effects in Europe. But we also need, for next year, a thorough book on Abstract Expressionism, and Peter Selz has recommended someone called Bill Sykes at Princeton as one who might provide a text on the development of the movement, which would be useful to students and scholars. Sykes is apparently doing a Doctor's thesis on the movement.

I was delighted to hear from Peter Selz that he wants to do a book on Kandinsky and that he would also be willing to do an introductory text for our art nouveau book.

We also need, for our list, a text on Brancusi. Can you suggest an author?

I can't tell you how happy we all are about your doing the text for the Miro book. I am asking Frances Pernas to send you the text specifications.

Sincerely yours,

Monroe Wheeler

Mr. James Thrall Soby
P.O. Box 212
Water Mill, Long Island
New York

MW/as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.177

Aug. 1, 1958

dear Miro:

As you undoubtedly know from Pierre Matisse and William Lieberman, the Museum of Modern Art in New York has asked me to write the book to accompany your exhibition in the Museum. I'm afraid that from time to time I will have to bother you with questions about your distinguished career, since first-hand information is most important in publications of this kind.

As a start, can you tell me in brief your views on the importance for you of the three men at the Escuela de La Lonja in Barcelona whom the Spanish monographs on you and your work often mention - Modesto Urgell, Jose Pasco and Francisco de Asis Gali. I have been able to find some slight information about Urgell, who seems to have been the most important in your formative career, but there is almost nothing in American libraries on Paso and nothing at all on Gali, who was still in Barcelona a few years ago, according to what I have heard and who must have been the director of the Academia Gali where you studied in 1915-16. Anything you can tell me about these three men and their meaning for you years ago will be most welcome.

I am sorry to write you in English and next time, if you prefer, I will write in my bad French. Meanwhile, please reply in either French or Spanish; there is a girl on the Museum staff who can translate Spanish for me perfectly.

My very kindest regards to you and thanks for your help. We are all looking forward enormously to your exhibition, which I know will be a huge success. My only regret is that it will deprive me for a long period of three of my favorite pictures: your Portrait of Mrs. Mills in 1750; the Bodegon con un Zapato Viejo of 1937; and the superb Auto-retrato of 1938, which I consider one of the very greatest images of our century.

Sincerely,

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THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Richard S. Davis, Director

14 July 1958

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear Jim:

In going over material in connection with my book on Miro's graphic work, I came across a photograph of the interesting Morton Neumann collage, The Spanish Dancer. It occurred to me you might wish to have it for your monograph-in-progress, and that, since Neumann is away in Europe until the Fall, there might be some difficulty in laying hands on a copy. I have another myself, and have no need for the enclosed, so keep it if you like.

In Sweeney's modern museum book on Miro the collage is erroneously dated 1930, whereas it seems to be signed and dated 1938 in the photograph. I wonder if Miro is referring to it in his notes published in *XX^e Siècle* of May-June 1928 (and reprinted in translation in the Pierre Matisse Catalogue of 1940), when he says he painted the Harlequin's Carnival and a Spanish Dancer, "now in the René Caffé collection", while living in rue Blomet, Paris. I just don't know the provenance of the Neumann picture; it was sold to him (at a very modest price!) by Alan Frumkin, the Chicago dealer.

Sam Maslon, one of the vice-presidents of our Board, finally did buy your old de Chirico, The Scholar's Playthings, and I am delighted that it has found its way into a local collection. It is a fascinating picture and, at the moment, the only de Chirico and the only first-rate Surrealist (or should one say, proto-surrealist) work in this delightful, but fundamentally conservative, community. Curiously, it was Maslon's wife who was the great enthusiast; she wasn't at all put off by the flayed arm, luckily.

We are developing interesting exhibition plans for next season, though they are all somewhat tentative. In place of a Rothko show, which I hope we may pick up again in the future, I am planning a largish contemporary painting and sculpture show for the Spring. Nothing quite of its character, combining a highly selective group of Europeans and Americans, has been done out here at all, and Andrew's "New Decade" show was our last glimpse of current European art. Then, we are working on a small Poussins-in-America

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Page 2.

exhibition for the Fall, to set off the magnificent new Poussin, The Death of Germanicus, which we are in the process of acquiring. Dick has also asked William Milliken to direct a very large and ambitious medieval show, about two years hence, and Milliken has in principle agreed. He is a wonderful medievalist, and the exhibition would be his swan song, in a sense, and certainly one of the most impressive of its kind ever, if we can swing the loans.

Most exciting of all to me were our plans to do a massive Courbet show for the 1959-60 season with Perry Rathbone, on which I particularly wanted to enlist your help, in the hope that it might be an appropriate occasion for presenting some of your unpublished manuscript on Courbet. I also had in mind asking Meyer Schapiro for the unpublished second section of a long essay on The Studio, which appeared some time ago in the Journal of the Warburg Institute. It seemed like a wonderful moment to reassess Courbet's reputation and position with a collection of thoughtful essays; in principle, Harry N. Abrams was interested in the publishing possibilities of the project.

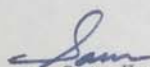
Unfortunately, there is some confusion of responsibility in connection with the exhibition, since Perry is apparently making independent plans with Philadelphia; we aren't sure whether we will want to participate since the character of the show and the catalogue is unclear at the moment. All will remain under a cloud until Dick Davis catches up with Perry somewhere in Europe this Summer. Perhaps we can still salvage the catalogue for this important show. I hope so.

Dick is off to Europe and I am left with the task of cataloguing our collections, and beginning to write a combined handbook and Abrams portfolio on the Institute treasures. I am finding the historic past an extremely congenial and fruitful terrain of operations, and something of a relief, as you will appreciate, after my intensive indoctrination into Abstract Expressionism.

We love our three acres and our house, despite its somewhat impermanent redwood-and-glass, built-for-an-exhibition-of-contemporary-housing look. Edys and the children are content and flourishing.

All our best wishes to you and Melissa in Shinnecock. I hope you are having a pleasant Summer.

Yours,


Sam Hunter
Chief Curator

SH:er

P.S. a wire this minute from Mrs. Albert Newman, Chicago; she wants to withdraw her Gris (St. Life, 1916) from the show after Minneapolis, giving no particular reason. We will follow her instructions unless we hear from you.

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THE MUSEUM OF MODERN ART

cc Mr. Soby ✓
Miss Legg

Date June 2, 1958

To: Mrs. Jones

Re: Miro show - enlargements to

From: Pearl Moeller

8x10 size from Matisse negatives.

Dear Anne:

This is just to confirm our recent conversations concerning prices for photographic enlargements to size 8x10" from the small, 4x5" Colten negatives we borrowed from Pierre Matisse and which Mr. Soby has arranged for us to keep for a longer period of time in the Museum.

Because of the expense in enlarging, it was agreed at this time to have two small contact (4x5") sets made of the 197 negatives. These have been made and were turned over to Joan Mickelson today.

In the event that enlargements would be made, the best price I was able to obtain was from Peter Juley & Sons. They would charge us 75¢ each for an 8x10 glossy from the Colten negative and would require two to three days to process. - TOTAL: \$147.75 -. I discussed with Sunami the possibility of his doing the printing, but he said it was too big a job for him to undertake and his equipment is not geared to such quantity.

The other "straight" commercial studios (i.e. Compo, Russo, Merit, etc.) might do it for less, but I do not feel these prints would be in any way up to our standards and especially without guide prints to work from. We have had some very good results from Juley when we have given them Sunami negatives when he has been on vacation.

It may develop, of course, that only a few blow-ups would be needed from the lot - say 40 or 50 as selected - and in that case I think Sunami could handle it.

We shall be glad to keep these negatives in the Library; you will notice I have put them in individual manila envelopes for protection and have numbered the envelopes to correspond with the negative.

- Pearl -

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THE MUSEUM OF MODERN ART
 Date: May 22, 1958

To: [Lieberman] Bill Galy
 Dear Bill:

This must be a rather hasty reply to your most helpful memo#s of May 21st. I'm in bed again with this wretched glandular ailment and this time, if Melissa and the doctor have their way, which I doubt, must go off to New York Hospital for another series of tests. But I thought you might want to stop to see Valentine Dudensing on your way to Italy His address is: Chateau de Basti, Thenon, Dordogne, France. He has a 'phone but I don't have the number; it would be well to 'phone him a day ahead. The last person I saw who had seen Val was Henry Clifford, who told me there wasn't a single painting hanging in the chateau. But that doesn't mean Val doesn't have some stored away. He had first choice on Miro's for several years, beginning in 1929, and never stopped insisting that Miro was the best painter of his generation. My bet is that he still has some pictures.

I'll write the Laurance Roberts tomorrow or Saturday. Their address, as I'm sure you know is: Villa Aurelia, Porto S. Pancrazio, Rome. I know they'd be delighted to see you. Will also write Val Dudensing, whom I knew well.

I'll get into the Print Room and write on the reverse of his de Chirico (?) photos. And incidentally I've discovered that the "metaphysical" still life he bought is the one reproduced in no. 2-3 of Triple V. At the time (March, 1943) Breton, Lipchitz, Duchamp and God knows who else insisted that this and the mannequin picture reproduced (not# the one Wilder bought) were among the finest they'd ever seen. They were then on sale at the Passedoit Gallery, and I kept insisting to all concerned that both pictures were fakes. I even took them to the apartment I then had on 79th Street and compared them carefully with my own pictures and became more and more convinced they were false. Then, as soon as the war ended, de Chirico himself wrote a very angry letter to Art News denouncing the two Triple-V paintings as absolute fakes. For once I agreed with him, though actually I've found him pretty reliable on the whole in disclaiming pictures he did not paint. The chief trouble comes from his defending his own later forgeries. You might want to tell Wilder this story; it's rather hard to write out on the back of a photo, though I'll have a try. I do not think the Wilder Italian square job is by the same forger's hand as the other two.

Best, have some rest and fun, forgive wobbly typing, and thanks for all the Miro information. I'll get at the material as soon as I feel a bit better.

Sincerely,

[JTS]

FOR RIC

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THE MUSEUM OF MODERN ART

cc. Mrs. Jones

Date May 21, 1958

To: James Thrall Soby

Re: Miró exhibition

From: W.S. Lieberman

Dear Jim:

Thus far I think things for the Miró show are fairly well under control. I had hoped that several loose ends would have been tidied up but I got the next bulletin (which I thought had been dropped) thrown at me on Friday.

The long table by the door in Sam Hunter's office is devoted to the Miró show:

- 1) Photographs of works in this country identified as to owner. These are arranged chronologically by year. This is not yet complete.
- 2) Cards of works by Miró presumably owned in this country for which there are as yet no photographs. These index cards contain all information we have as of now.
- 3) A much smaller file of photographs of works owned abroad. I have not attempted to make this complete but am waiting for Paris, etc.
- 4) Works sufficiently important (or curious) for which owners have not yet been found.

All photographs are for your use. If you could wait a few weeks before removing anything, they will be as ready and as up to date as we can make them.

In the library, books, magazine articles, etc. on Miró have been gathered together. I thought this would make it easier to get an overall idea of the literature as well as color notes.

On the boat I will prepare a first tentative list of U.S. loans which I will send to you. This is to get some color plates in the works as soon as possible.

Anne Jones knows the documentation as well as I do. Pierre's files are in quite a mess but we are trying to make some sense out of them. Pierre, however, has been wonderfully helpful. He's also jacked up the prices.

Formal requests for loans will go out in September. Abroad, however, I will soften up collectors and, I hope, work with Miró. By September, American owners should have or will be nearer the native habitats. The loan period, unfortunately, will be seven months. This is tough -- I had hoped we would get no refusals.

Monroe has not been able to answer at all completely my memo of April 11th. You have a copy. Some space rather than the Print Room must be provided for the show. I therefore have taken over the table in Sam Hunter's office.

Could I ask three favors?

- 1) Valentine Dudensing, I think, still has several paintings. Would you write him (and me his address). I only met him once when I was in college and I'm sure he doesn't know me from Adam.

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THE MUSEUM OF MODERN ART

Date May 21, 1958

To: Mr. Soby

Re: Miró exhibition

From: Mr. Lieberman

- 2) I'm taking a few days in Rome. I've never been there but I think I can find a lot of prints. I don't know a soul in the city and Alfred suggested that I might ask you to write the Roberts.
- 3) I am sending you two sets of the "de Chirico" photos you requested. One set is for your files. Would you be willing to make comments on the reverse side of the photos of the other set? I know BILLY WILDER is embarrassed about owning them. If you could leave your "annotated" set at the Print Room, Edith Herman will forward them to me to give to him in Venice.

I hope you get some vacation during the summer. I'll try to heckle you as briefly as possible.

My schedule is Europe - June and July.

Paris - May 26 - June 5 Pont Royal, 7 rue Montalembert, Paris VII
Venice June 6 - June 15 The Gritti (This is not for or charged to the Miró show.)

I can meet Miró anytime, anyplace. He knows me, he may still be in Paris when I arrive.

If possible I would like to hunt in London at the end of June and be in Paris July 13, 14, 15 (my father may come up from Nîmes). However neither of these dates are fixed if it would interfere with Miró's plans.

P.S. I just want to say again that Anne has most of the documentation you may need at her fingertips.

Bill

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THE MUSEUM OF MODERN ART

cc. Mr. Barr Print Room

Mr. d'Harnoncourt

Date April 11, 1958

Miss Rubenstein

Mrs. Shaw

Mr. Soby

To: Mr. Wheeler

Re: Miró exhibition

From: W.S. Lieberman

Dear Monroe:

Mr. Soby and I have discussed the forthcoming Miró exhibition and we are in complete agreement. Mr. Barr has also given permission that I do the show. Working closely and under the supervision of Mr. Soby, I will be director of the exhibition. In correspondence, in order not to sound silly, I will not use the title "Curator of Prints" -- just my name.

I will need secretarial assistance beginning April 21st. Miss Mickelson has already been working for me and I will continue with her.

Mr. Soby and I feel that a serious publication must accompany the exhibition. Mr. Soby has agreed to write the monograph which will include a chronology, a complete bibliography and various lists such as an index of works by Miró owned by American museums. We are also considering the possibility of including excerpts from Miró's writings and translations of various poems on Miró. Miss Parnas is setting up a production schedule for the book. Mr. Karpel has agreed to compile the bibliography.

I have been working with Pierre Matisse and, during the third week in May, I will go abroad to work with Miró and his Paris dealer. Between four and five weeks of my time abroad will be spent on the exhibition.

At present the show opens on February 10th. In connection with both the show and the book, a few weeks grace would help Mr. Soby and myself very much. In order to secure essential loans we strongly recommend that the exhibition be shown at only one other institution. We also strongly recommend that the exhibition be on view at our Museum for at least ten weeks. (The tempo of changing exhibitions is excessive and, for me, exhausting.)

I must close with a few words about myself and the Print Room. In less than a year and a half my time, completely in addition to my curatorial work with the Museum Collections, has been vital to the organization of eight exhibitions held by the Museum: The Graphic Work of Edward Munch; Picasso 75th Anniversary; German Art of the 20th Century; Prints for Christmas; Chagall 70th Anniversary; Three Painters as Printmakers: Braque, Miró, Morandi; Georges Seurat; the Bareiss benefit. Also I am, I suppose, staff adviser to the Junior Council. I have written a few publications, worked for the International Program and assembled the majority of the shows circulating domestically.

The Print Room staff consists of three people: myself, Miss Lytle, Associate Curator, and my assistant Miss Herman. The Print Room is a library open to the public weekdays from 2 to 5. The Print Room, for its own collection, does all the work that the Registrar's department does for the Museum's collection of

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THE MUSEUM OF MODERN ART

Date April 11, 1958

To: Mr. Wheeler

Re: _____

From: W.S. Lieberman

painting and sculpture. The Print Room has no endowment and, for acquisitions, I must raise money and solicit gifts. The Print Room is not only inadequately staffed and housed, but all Print Room activities have suffered through my work on loan exhibitions as well as other activities within the Museum. I am alarmingly behind in fund raising. I must insist that every effort be made that the Miró exhibition does not interfere with the Print Room.

Mrs. Jones has agreed to help me as she has so often before. I would like to use the remaining vacant office on the sixth floor for all work connected with the Miró exhibition. This office would house Mrs. Jones and Miss Mickelson as well as all files, photographs, books and correspondence. Otherwise the Print Room must be closed to the public and all its activities will have to be suspended.

Mr. John J. Jones
4248 North County-Corwin Street
Milwaukee 16, Wisconsin

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Hold for Soby, on
Miro Show

21 March 1958

to Jean Miro, c/o J. Reiss

Many thanks for your letter of March 16th. I remember very well the Abstract Trio drawing at Rosengart's and am delighted to know where it is now. It is indeed a close study to my watercolor.

Your Miro listing will be very helpful to the organizers of the show here in the Museum. I am turning it over to them.

Thank you again for writing. Sincerely,

Alfred H. Barr, Jr.
Mr. John J. Reiss on the Museum's staff who is qualified to undertake the work
4248 North Twenty-seventh Street
Milwaukee 16, Wisconsin

I very much hope that these plans will meet with your approval. I will send you the details as soon as possible. Meanwhile, having long been the devotee for exhibitions of your work, I wanted to let you know how much we count on your approval and cooperation and how much all of us in the Museum look forward to having the exhibition.

With my very kindest personal regards,
Sincerely,

P.S. Pierre Hallow tells me that you may be leaving for Paris soon. I am therefore sending a copy of this letter to you, c/o M. Jacques Legay, 1 Avenue de Paris, 75002 Paris, France.

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cc: Dept. of Ptg. and Sc.
D. Miller

21 March 1958

Mr. John Reiss,
4248 North Twenty-seventh Street,
Milwaukee 16, Wisconsin.

c. to Joan Miro, c/o J. Reiss

Dear Mr. Reiss:

My dear Miro

Many thanks for your letter of March 16th. I remember very well the Abstract Trio drawing at Rosengart's and am delighted to know where it is now. It is indeed a close study to my watercolor.

Your Miro listing will be very helpful to the organizers of the show here in the Museum. I am turning it over to them.

Thank you again for writing. Sincerely,

Alfred H. Barr, Jr.

Mr. John J. Reiss
4248 North Twenty-seventh Street
Milwaukee 16, Wisconsin

I very much hope that these plans will meet with your approval. I will send you details as soon as possible. Meanwhile, having how busy are the demands for exhibitions of your work, I wanted to let you know how much we count on your approval and cooperation and how much all of us in the Museum look forward to having the exhibition.

With my very kindest personal regards,

Sincerely,

P.S. Pierre Matisse tells me that you may be leaving for Paris soon. I am therefore sending a copy of this letter to you, c/o M. Jacques Rigot, 1 Avenue de l'Opéra, 75001 Paris, France.

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Feb. 26, 1958

M. Joan Miro,
San Abrines,
Cala Mayor, Palma,
Mallorca, Balearas, SPAIN.

c. to Joan Miro, c/o J. Dupin

My dear Miro:

As Chairman of the Museum of Modern Art's Department of Painting and Sculpture, it is my great pleasure to tell you that the Museum is now scheduling a large retrospective exhibition of your work in various media for next year, probably opening in February, 1959.

You will remember, of course, that your last show at the Museum was held during the Second World War, in 1941, which meant that foreign loans were not available. Moreover, that was a long time ago, and you have since produced so much brilliant work in painting, sculpture, ceramics, etc., that we all are most eager to hold this second exhibition. As you also probably know, we are opening this week at the Museum an exhibition of your prints; I would therefore assume that your graphic art, except for drawings, would not be included in the large retrospective show, though this may not necessarily be the case.

The Director of the exhibition has not yet been appointed, but I can assure you that it will be someone on the Museum's staff who is qualified to undertake the task.

I very much hope that these plans will meet with your approval. I will send you further details as soon as possible. Meanwhile, knowing how heavy are the demands for exhibitions of your work, I wanted to let you know how much we count on your approval and cooperation and how much all of us in the Museum look forward to having the exhibition.

With my very kindest personal regards,

Sincerely,

P.S. Pierre Matisse tells me that you may be leaving for Paris soon. I am therefore sending a copy of this letter to you, c/o M. Jacques Dupin, 8 Avenue du Parc, 75016 Paris, France.

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Dans la lutte actuelle, je vois du côté fasciste les forces périmées,
de l'autre côté le peuple dont les immenses ressources créatrices
donneront à l'Espagne un élan qui étonnera le monde.

Miró

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DLS

MUSEUM OF MODERN ART

JOAN MIRO
PONT ROYAL
7 RUE MONTALEMBERT
PARIS

WUC
PREPAID REPLY 10 WORDS

A. Legg
NOUS DESIRONS VOTRE PAYSAGE VILLAGE MONTROIG APPARTENANT A
PILAR POUR VOTRE RETROSPECTIVE. STOP. NOUS ORGANISONS
EXPEDITIONS DES TABLEAUX D'ESPAGNE. STOP. POUVONS NOUS
COMPTER SUR PAYSAGE. STOP. RECONAISSEONS CABLER VOTRE
REPONSE

SOBY-LIEBERMAN
MODERNART NEWYORK

MEMO from Florence W. Marx

Charge Miró exhibition

Dear Bill -

We will arrange to have the show shipped to reach

cc: Mr. Soby by the date indicated.
Mr. Lieberman
Miss Dudley Thank you again for taking us home from the show.
Miss Legg

It was good seeing you and the entire unexpected visit was like
a special dividend.

Merry Christmas, and a very happy New Year -

Family,

Florence and Sam

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cc: Mr. Lieberman
✓ Mr. Soby
A. Legg

an audacity
while there remained one more step to take, a restraint which Miro
is known
relishes and which was not yet been considered; there remained to leave
to chance the last affirming form, and to entrust them to the accident
with all the fantasy of cracks, flaws, protrusions and shadows. Just
as Miro loves to pick up from the path a stone, a rock or a broken
piece of scrap-iron whose unexpected form seems to have selected to him

COPY

MEMO from Florene M. Marx

in the name of some strange beauty, so he selects from a heap of useless
fragments of wood, or glass, the piece worthy to become in its turn
a 'support.' We will arrange to have the Miro shipped to reach
you by the date indicated.
Thank you again for taking me home from the Barrs.
It was good seeing you and the extra unexpected visit was like
a special dividend.

Merry Christmas, and a very happy New Year -

Fondly,

s. Florene and Sam

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Meanwhile there remained one more step to take, a rashness^{an audacity} which Miró
 is known
 relishes and which ~~has~~ not yet ~~been disclosed~~: there remained to leave
 to Chance the task of creating forms, and to entrust them to the ceramist
 with all the fantasy of cracks, flaws, protuberances and gashes. Just
 as Miró loves to pick up from the path a stone, a root or a twisted
 piece of scrap-iron whose unexpected form seems to have signaled to him
 in the name of some strange beauty, so he selects from a heap of debris
 fragments of pottery or glass, the piece worthy to become in its turn
 a 'support.' The game of Chance thus preceded that of Fire and between
 the two, in the heart of the most elementary hidden forces that exist
 is Miró's intervention, reduced to the minimum, a simple flash of creative
 conscience.

*Jim - I checked this with Sheila La Farge in
 Alfred's office - & she made a few changes.*

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Matvie Gallery
1948 horizontal on ragged
canvas, c. 10 x 25
1936 series on French
yacht club roofing paper
black & brown
1935 oil on paper
head with tongue sticking
out
made with mosaic for portrait
background, wonderful tassels
on the stool
little pic on lobster, 1936
Les deux philistins
Zister head, 1937
yacht on black paper
Parent book, p. 138
big pastel, 1934 (photo)

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Hotel Standard for picture

View of Avenue Jacques
Le Tour du jour, late
1940 or early 1950

1950 (photo 6188-6)
Duncan Phillips oil
416 C. 58th St.

Wagner Building 1950
oil (photo 7183-6)

Gooden Dunlop
(photo 7446-2)

Colin, 1950 - th quality

Duncan Phillips, c. 1950

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1923 gnache P. M.
- by Alton Porto

1943-4 gnache

1953 - gnache
smooth white paint

1954 - gnache

1955 - gnache
all the same
P. M.
faded
under the same
color of P. M.

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Large blocks, 1955
buying of ceramics

1937 see P.M. slowly
handed, with three moon

1953 - yellow background
encrusted white circle

1954 very few pieces

P.M. 1916 landscape of
hill town - photo

P.M. 1916 streaked
field in temple, row,
yellow the, ~~green~~
view of ~~mountain~~, 1917

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Helen Thompson, 1950, with
burnt out eyes

Paul Wemen, architect
1950 - photo

Mr. Denton, portrait
photo 7535-3
by him after 1950

7535-2 Richard Wright
St. Louis

Mrs. Hobby has little pic
of white child Hobby, 1954

7699-1 Mrs. Cutler
Chicago

7699-2
Stamps, Chicago
modern New York

1954 - photo - photo
subject - yellow W. M. G. W.
St. Louis

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0
1942
Jim. Bill thought
this request should come
from you

RUA 7 DE ABRIL, 230 - CAIXA POST

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P. Matisse apt.

1942 pastel

1937-38 small pic. on copper

Personnages dans la nuit, 1944
pastel over watercolor portrait.

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Photo of Picasso
1925 see at Loma
Photo of Picasso
1935 see
Photo of little
see at Picasso app.