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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.179

cc APB 4/11  
JTS

# THE MUSEUM OF MODERN ART

ALFRED RICE  
ATTORNEY AT LAW  
8 WEST 40<sup>TH</sup> STREET  
NEW YORK 18

Date December 23, 1963

To: Miss Dorothy Dudley

Re: Hemingway - Miro

From: Richard H. Koch

December 19, "The Farm"

The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Attention: Since receiving the attached letters I have talked with Mr. Rice, Mrs. Hemingway's attorney, and have told him that you or David Vance would telephone Mrs. Hemingway (AG 9-2017) on January 2 or 3 in order to arrange for a date convenient to her for Hahn Brothers to deliver "The Farm" to her new apartment.

Gentlemen: I told Mr. Rice that our insurance would fully cover the picture until it is safely hung on Mrs. Hemingway's wall, and that in our opinion no packing will be necessary. the delivery as promptly after January 1, 1964 as possible.

As indicated, she wishes it delivered to her new apartment, being Penthouse B, 17 West 43rd Street, New York, N.Y.

Enc.

Would you kindly call me on the telephone to discuss the details of properly protecting the painting for shipment, as well as its insurance in transit.

cc: Mr. Barr  
Mr. d'Harnoncourt  
Mr. Soby  
Miss Jones

Very truly yours,

Alfred Rice

AR:mj  
enc.

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ALFRED RICE  
ATTORNEY AT LAW  
8 WEST 40<sup>TH</sup> STREET  
NEW YORK 18  
LW 4-3540

cc AHB R.H.H.  
JTS  
DD  
BY

December 19, 1963

The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Attention: Mr. Richard H. Koch

Re: MARY HEMINGWAY - JOAN MIRO'S "THE FARM"

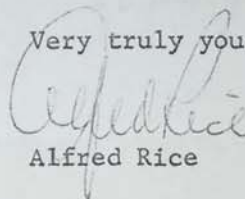
Gentlemen:

I herewith enclose the request of Mrs. Hemingway for the delivery to her by you of her painting "The Farm" by Miro, as promptly after January 1, 1964 as possible.

As indicated, she wishes it delivered to her new apartment, being Penthouse B, 27 East 65th Street, New York, N.Y.

Would you kindly call me on the telephone to discuss the details of properly protecting the painting for shipment, as well as insurance in transit.

Very truly yours,

  
Alfred Rice

AR:mj  
enc.

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Mrs. Ernest Hemingway      One East 62nd Street      New York 21, N. Y.

December 16thm 1963

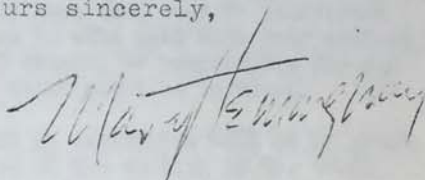
The Museum of Modern Art  
11 West 53rd street  
New York

Gentlemen:

Would you kindly arrange to return to me the painting my husband, Ernest, lent you, The Farm by Joan Miró, as promptly as possible after January 1st, 1964.

The painting should be delivered to me at Penthouse B, 27 East 65th street, New York, and I should appreciate your advising me in advance when it will arrive. The telephone number will be. A-G 9-2017.

Yours sincerely,



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THE MUSEUM OF MODERN ART  
NEW YORK 19

cc: Mr. Barr (Greensboro)  
Mr. Koch  
Miss Jones

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

Date: 30 July 1963

October 18, 1963

Re: Miro's The Farm

To: James Thrall Soby

From: Alfred Barr

Mrs. Ernest Hemingway  
1 East 62nd Street

Dear Jim: New York 21, New York

Dear Mrs. Hemingway: your postcard about what we should take further steps to secure The Farm. I am inclined to think that it would do no harm to write both ladies identical letters. Since your husband was one of the few great American writers profoundly and consistently interested in painting and sculpture, the Museum of Modern Art would very much like to hold a memorial exhibition in his honor. This exhibition would consist of the finest works of art in your husband's remarkable collection and could be held in the fall of 1964, the earliest date at which suitable gallery space can be allocated under our advance exhibition schedule.

1) Status of painting. Why we are holding it. No word from either of us. Since we understand from our conversations with Mr. Alfred Rice that you have no intention of disposing of these works of art in the near future, it is our hope that such an exhibition would not inconvenience you and that it will meet with your consent and approval. The Museum would, of course, be responsible for all transportation and insurance costs which might be involved.

We are confident that such an exhibition will be of great interest to the public, both because of the quality of the works and your husband's world-wide fame. And we feel certain that Mr. Hemingway would have endorsed the exhibition because of his sympathetic interest in this Museum, dating back to its earliest years.

With best regards,

Faithfully yours,

2) We are not informed of the details of the present litigation concerning title to the painting but wish to assure of our continued interest in the painting. Should it be decided to offer the painting for sale the Museum would greatly appreciate having the first opportunity to buy.

The above is by way of a draft - simply  
cc: Alfred Rice, Esq.  
bc: Mr. Alfred H. Barr  
Mr. James T. Soby ✓  
Mr. Ralph F. Colin  
Miss Dorothy Miller  
Miss Betsy Jones  
Mr. Richard H. Koch

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## THE MUSEUM OF MODERN ART

cc: Mr. Barr (Greensboro)  
Mr. Koch  
Miss Jones

Date 30 July 1963

To: James Thrall Soby

Re: Miró's The Farm

From: Alfred Barr

Dear Jim:

I have been pondering your postcard about whether we should take further steps to secure The Farm. I am inclined to think that it would do no harm to write both ladies identical letters, each to receive a copy of the letter to the other.

I think you're much more knowledgeable about the subject and I would indeed appreciate your discussing the problem and any draft of such a letter with Dick.

Here are some notes offered tentatively:

- 1) Status of painting. Why we are holding it. No word from either litigant.
- 2) Short account of Museum interest in picture. Hemingway's friendly attitude towards Museum since 1929-30. Hemingway's entirely unsolicited remark to Barr about the picture's coming to the Museum eventually. See memo. (Was this during or before Miró show?) Museum's difficulties and expenses in getting picture out of Cuba. Cleaning of picture; satisfaction of both Hemingway and Miró. Frequent phone calls and conversations between Hemingway and JTS. (Sequence of these events not clear in my mind.)
- 3) Hemingway enjoined Barr to silence about his avowed intention to have The Farm come to the Museum eventually and may himself never have mentioned his wishes to anyone else. Be that as it may, Museum very much interested in securing painting for its collection - a desire which not only Hemingway but Miró himself mentioned with favor.
- 4) We are not informed of the details of the present litigation concerning title to the painting but wish to assure of our continued interest in the painting. Should it be decided to offer the painting for sale the Museum would greatly appreciate having the first opportunity to buy.

The above is in no sense a draft - simply notes.

AAB  
(per RR)

(Dictated by Mr. Barr from Vermont; transcribed and signed in New York in his absence.)

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	JTS	I.179

Apartado 67  
Malaga.  
7/8/59

J. T. Soby, Esq.,  
Museum of Modern Art,  
11. West 53rd street,  
New York 19.  
New York

Dear Mr. Soby,

I have your letter of May 8th 1959 and authorize you to have Miss Volkmer make the restoration as outlined in the enclosure. I will pay for the restoration which you state will not cost more than 1500\$ (fifteen hundred dollars). You will hold the picture at the Museum of Modern Art and after its restoration you may continue to exhibit it until I inform you where I wish it to be shipped. I have pictures taken of 'the Farm' immediately before it was loaned to you and your pictures of its condition when in the Museum. No amount of money, as you know, can compensate anyone for the destruction of a painting such as The Farm. I read in the New York Times the account the man who took the picture gave of his ridiculous and tragic voyage with it, & felt too strongly about it to write to you.

The other day, having to drive between Alicante and Barcelona, I waited until daylight in a cafe when we had driven most of the night in order to cross the Ebro in daylight and see a few places which I wished to show to my friend Bill Davis. About two hours after first light we reached Cambrils and turned off for Montroig. They were very amiable at the farm but extremely suspicious and the boy in charge of the place refused to allow us to take a photograph saying that I must have a card of permission. The old woman knew me from the old days and I pointed out to the young man the place where Miro's father died and other local landmarks to show that I was a friend and had stayed there, and might be permitted to photograph the site of my painting which looked very well especially in that early morning light.

Yours very truly,

/s/ Ernest Hemingway.

The above address  
will reach me.

E.H.

VDS/EH

Copied for: Jean Volkmer  
Dorothy Dudley  
James Soby  
Bill Lieberman  
Alfred Barr  
Peter Sels  
René d'Harnoncourt  
Monroe Wheeler

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Apartado 67,  
Malaga.  
7/8/59.

J. T. Soby, Esq.,  
Museum of Modern Art,  
11. West 53rd street,  
New York 19.  
New York.

Dear Mr. Soby,

I have your letter of May 8th 1959 and authorize you to have Miss Volkmer make the restoration as outlined in the enclosure. I will pay for the restoration which you state will not cost more than 1500\$ (fifteen hundred dollars). You will hold the picture at the Museum of Modern Art and after its restoration you may continue to exhibit it until I inform you where I wish it to be shipped. I have pictures taken of 'the Farm' immediately before it was loaned to you and your pictures of its condition when in the Museum. No amount of money, as you know, can compensate anyone for the destruction of a painting such as The Farm. I read in the New York Times the account the man who took the picture gave of his ridiculous and tragic voyage with it.

*I fell too strongly about it to write to you.*  
The other day, having to drive between Alicante and Barcelona, I waited until daylight in a cafe when we had driven most of the night in order to cross the Ebro in daylight and see a few places which I wished to show to my friend Bill Davis. About two hours after first light we reached Cambrils and turned off for Montroig. They were very amiable at the farm but extremely suspicious and the boy in charge of the place refused to allow us to take a photograph saying that I must have a card of permission. The old woman knew me from the old days and I pointed out to the young man the place where Miro's father died and other local landmarks to show that I was a friend and had stayed there, and might be permitted to photograph the site of my painting which had been destroyed, but permission was not given and we withdrew. The place looked very well especially in that early morning light.

Yours very truly,

*Jess H. Sweeney*

VDS/EH

Copied for: Jean Volkmer  
Dorothy Dudley  
James Soby  
Bill Lieberman  
Alfred Barr  
Peter Selz

René Harnoncourt  
Monroe Wheeler

*The above address  
will reach me.*

*EH.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.179

cc. Mr. Barr  
Mr. Goby  
Mr. Lieberman

April 24, 1939

Dear Sirs

The Farm belonging to

Jean Volkmann

Mr. Koenigsway

The painting is in extremely poor condition, and the entire structure must be made sound before the optical defects can be corrected.

The painting should be treated as soon as possible. You have been of invaluable help in remembering the original appearance of the painting and in analyzing a section of the canvas. I recommend securing the owner's permission to proceed with the following:

- 1) Place the surface of the picture with protective paper so that all work can proceed without paint loss.
- 2) Remove the picture from its termite-ridden wood stretcher.
- 3) With the paint film held intact by paper facing, the wood must be cut away, so that it no longer presses into the picture surface, causing the present cracking of paint.
- 4) Infuse the painting with a wax resin adhesive which contains a fungicide to discourage the present growth of mold. (This resin is completely harmless to the paint film.) The adhesive sinks through the canvas to reattach the loose and lifting paint to its original support, the canvas.
- 5) After this wax infusion and when the paint film has been safely secured by the wax adhesive, the paper facing would be removed and a preliminary cleaning would then be safe.
- 6) A new linen canvas, all one piece, should be attached to the back of the present two pieced canvas. This would be attached with the same wax resin adhesive.
- 7) The newly lined canvas should then be stretched over a new stretcher. The wood used for this stretcher would be treated against insect pests and mold.
- 8) After the relining and restretching of the canvas has been completed, final restoration of the paint surface can be completed.
- 9) To properly finish the treatment and to protect the newly conserved paint surface, the picture should be given a coat of varnish. To avoid gloss, the varnish would be applied by spray. (The varnish used is a clear, colorless poly-methyl methacrylate resin varnish. It is also a plastic, which has been used successfully for many years in American museums. It has the advantage of being soluble in very mild solvents which do not endanger the paint film, should future removal of the varnish be necessary.)

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

April 29, 1959

Jean Miró

Jean Volkmann

The Firm below is

Mr. Readings

The painting is in extremely poor condition, and the entire structure must be made sound before the optical defects can be corrected.

The painting should be treated as soon as possible. You have been of invaluable help in remembering the original appearance of the painting and in analyzing a section of the canvas. I recommend securing the owner's permission to proceed with the following:

- 1) Face the surface of the picture with protective paper so that all work can proceed without paint loss.
- 2) Remove the picture from its termite-ridden wood stretcher.
- 3) With the paint film held intact by paper facing, the rear must be cut away so that it no longer presses into the picture surface, causing the present cracking of paint.
- 4) Infuse the painting with a wax resin adhesive which contains a fungicide to discourage the present growth of mold. (This resin is completely impervious to paint film.) The adhesive seeps through the canvas to reattach the loose and missing paint to its original support, the canvas.
- 5) After this wax infusion and when the paint film has been safely secured by the wax adhesive, the paper facing would be removed and a preliminary cleaning would then be safe.
- 6) A new linen canvas, all one piece, should be attached to the back of the present two piece canvas. This would be attached with the same wax resin adhesive.
- 7) The newly lined canvas should then be stretched over a new stretcher. The wood used for this stretcher would be treated against insect pests and mold.
- 8) After the relining and restretching of the canvas has been completed, final restoration of the paint surface can be completed.
- 9) To properly finish the treatment and to protect the newly uncovered paint surface, the picture should be given a coat of varnish. To avoid gloss, the varnish would be applied by spray. (The varnish used is a clear, colorless, methyl methacrylate resin varnish. It is also a plastic, which has been used successfully for many years in surface coating. It has the advantage of being soluble in very mild solvents which do not damage the paint film, should future removal of the varnish be necessary.)

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

April 29, 1959

Jean Miró

The Farm belonging to

Jean Volkmær

Mr. Hemingway

The painting is in extremely poor condition, and the entire structure must be made sound before the optical defects can be corrected.

The painting should be treated as soon as possible. You have been of invaluable help in remembering the original appearance of the painting and in analyzing each section of the canvas. I recommend securing the owner's permission to proceed with the following:

- 1) Face the surface of the picture with protective paper so that all work can proceed without paint loss.
- 2) Remove the picture from its termite-ridden wood stretcher.
- 3) With the paint film held intact by paper facing, the seam must be cut away, so that it no longer presses into the picture surface, causing the present cracking of paint.
- 4) Infuse the painting with a wax resin adhesive which contains a fungicide to discourage the present growth of mold. (This resin is completely harmless to the paint film.) The adhesive sinks through the canvas to reattach the loose and lifting paint to its original support, the canvas.
- 5) After this wax infusion and when the paint film has been safely secured by the wax adhesive, the paper facing would be removed and a preliminary cleaning would then be safe.
- 6) A new linen canvas, all one piece, should be attached to the back of the present two pieced canvas. This would be attached with the same wax resin adhesive.
- 7) The newly lined canvas should then be stretched over a new stretcher. The wood used for this stretcher would be treated against insect pests and mold.
- 8) After the relining and restretching of the canvas has been completed, final restoration of the paint surface can be completed.
- 9) To properly finish the treatment and to protect the newly conserved paint surface, the picture should be given a coat of varnish. To avoid gloss, the varnish would be applied by spray. (The varnish used is a clear, colorless polybutyl methacrylate resin varnish. It is also a plastic, which has been used successfully for many years in American museums. It has the advantage of being soluble in very mild solvents which do not endanger the paint film, should future removal of the varnish be necessary.)

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

Mar. 18, 1959

Dear Ernest Hemingway:

I don't know whether you're still out there, but I thought I'd take a chance and let you know that the Miro opening Monday night was a very great success. The galleries were absolutely jammed with people, and as usual with Miro's shows the artists turned out in numbers.

The Farm has a wall to itself and looks superb. We fussed with the light until we got all the reflections out of the glass. By the end of the evening there was a long line waiting to see the picture, and I want to tell you again how much it meant to have this masterwork in the show.

Miro and Pilar are flying over around May 1 and will be here about three weeks or a month. President Eisenhower himself is presenting Miro with the Guggenheim prize for the ceramic walls at UNESCO in Paris, and perhaps Miro will get a kick out of this.

If you and your wife will be in New York while Miro is here, why don't you come out with them for a weekend? My three Miro's are all in the show, but there are pictures here by Picasso, Rousseau, de Chirico, Bonnard and the younger Americans which you might like to see. We're only an hour from New York, and I could drive you and the Miro's out and back. It would be a pleasure to see you after our long campaign by 'phone, and I hope you'll have the time.

Very best to you and repeated thanks,

Sincerely,

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## THE MUSEUM OF MODERN ART

cc: Bill Lieberman  
Dorothy Dudley

Date February 12, 1959

To: Mr. Soby  
From: Jean Volkmer

Re: Condition of  
Miro "La Ferme"

This painting is in very poor condition. The canvas is dry and brittle. It has been seamed by the artist near the top of the painting. There is extensive cracking and cleavage of the paint film over the entire paint surface. There has been some loss of paint. In some cases this cleavage is acute and the paint is lifting so that there is danger of further paint loss. The seam has caused bad cupping for, on the back of the canvas, this seam has caught a great deal of dust and dirt which has caused an outward bulging of the paint film so that it has cracked under the strain. Whitewash has been splattered here and there on the surface, especially in the sky. This whitewash, with its harsh ingredients, has blanded the paint in the areas it splattered. The lower right corner has been splashed with wax or paraffin, possibly from a candle. The bottom of the painting has whitish stains, possibly caused by water splashing. The stretcher bar at the top has been eaten out by termites, or a comparable insect. Numerous eggs from these insects are now along the edges of the picture and it is probable that there are many behind the picture between the canvas and the stretcher bar. There is an old damage which had been repaired with a patch at the lower right. The picture does not appear to have any varnish and most of the oil medium has sunk in so that the pigment is very dry and chalky in appearance.

### RECOMMENDED TREATMENT:

The painting must be lined before really extensive paint loss occurs. The cupping in it will be very difficult to set down for it has been in the painting for quite a number of years, since this kind of deterioration does not occur quickly. Because the owner keeps the painting in a humid climate, I would recommend a wax lining since wax is the most moisture resistant lining adhesive now in use. However, this wax lining will also change the picture optically because it will penetrate through all the cracks on the paint surface. In my opinion this optical change, a deepening in intensity of the colors, will probably bring the picture nearer to its original appearance. By this I mean that shortly Miro painted it, before the oils had dried out, the painting was deeper in tone and had a slightly glossier surface, common to oil paint. In this lining, the picture would first have to have the seam removed, as well as the patch. The picture could then be attached to the new lining canvas, using the wax resin adhesive. In order to flatten the cupping an interlayer of fine mulberry tissue will probably be needed. The picture would be cleaned, the losses filled and inpainted. The picture should be given a protective coating of varnish which could be sprayed on in such a way that the surface would appear fairly mat. Some mould and insect preventatives must be included in the framing and backing to prevent ~~recurrence~~ recurrence of the termites or insects.

While the picture is on exhibition in our museum, I believe it should be under glass. It should not go on tour in its present condition.

The cost of such a lining when done by the Kecks would probably be from \$500 to ~~at~~ \$750, depending on the amount of trouble they ran into.

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cc: Mr. Lieberman  
Miss Dudley  
Miss Legg

Feb. 12, 1959  
6 PM  
straight wire

*R. Hemingway*

February 12, 1959

ERNEST HEMINGWAY - Galle  
KETCHUM IDAHO Jackson de Alamosas, S.A.  
PHONE 4592

Dear Tom:  
AS MATISSE HAS WRITTEN YOU THE FARM DESPERATELY NEEDS RELINING AND  
CLEANING TO PREVENT REALLY SERIOUS DETERIORATION AM SENDING AIRMAIL  
OUR RESTORER'S FULL REPORT AND CONDITION PHOTOGRAPH STOP FEEL STRONGLY  
PICTURE SHOULD NOT TRAVEL TO LOS ANGELES AND IN PRESENT CONDITION AND  
SHOULD BE SHOWN UNDER GLASS HERE. WILL TRY TO REACH YOU BY PHONE WITH  
FULL REPORT NINE THIRTY/TONIGHT.

BEST REGARDS

I understand from our Bookkeeping Department that your bill  
has not yet been received. The SOBY Chase Order was \$12500,  
dated February 5th. Please let us know right away if you  
haven't got it.

Sincerely,

David Vance  
Assistant Registrar

Encl.

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Re: Hemingway's  
Mir6

cc: Mr. Soby  
Mr. Lieberman  
Miss Legg

Date: February 26, 1959

February 26, 1959

Mr. Theodore Haile  
Compania Cubana de Almacenes, S.A.  
Apartado #346  
Havana, Cuba

Dear Ted:

I'm enclosing a copy of my letter of February 9th, just in case it didn't get to you. However, I realize that it may not be easy to answer all these complicated questions right away. Meanwhile I've thought of another one. Is there any particular person at the Palacio de Bellas Artes to whom an official letter of thanks is in order for helping us rush the papers through on that desperate Friday morning?

You may be interested to know that our adventures got a long, highly inaccurate writeup in the New York Times last Tuesday.

I understand from our Bookkeeping Department that your bill has not yet been received. The Purchase Order was #18500, dated February 5th. Please let us know right away if you haven't got it.

Sincerely,

David Vance  
Assistant Registrar

Encl.

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## THE MUSEUM OF MODERN ART

cc: Mr. Soby ✓  
Mr. Lieberman  
Miss Legg

Date February 10, 1959

To: Mr. White

Re: \_\_\_\_\_

From: Mr. Vance

Miss Dudley has asked me to let you know the names (most of them already known to you) of people who deserve special thanks for helping in one way or another with the expedition to Cuba.

Mr. Francis J. Donahue, Cultural Affairs Officer of the American Embassy, not only put me in touch with a reliable forwarding firm but also aided in obtaining a very difficult signature on short notice. Without this help in my last hours in Cuba it would have been necessary to remain until Monday at least.

National Airlines personnel to whom thanks are due are Mr. Fred Wilson, Station Manager at Idlewild, Mr. Weidman, District Supervisor in New York, Mr. Mardis in his office, Miss Stanley, Special Representative in Miami, Mr. Kerkow, Special Representative in Havana, another Mr. Wilson, District Supervisor in Havana, and above all, Mr. Williams, Havana Station Manager.

At the Institute of National Culture in Cuba I dealt with a number of people and I am not sure to whom I owe my final clearance. However, the person who first listened to my story and passed me along to the proper authorities was Mr. Sergio Lopez Mesa.

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Feb. 7 1959  
11:00 A.M.

Ernest Hemingway  
Ketchum, Idaho  
Phone 4592

Picture safe and sound in New York. Hallelujah. Kindest regards.

James Soby

James Soby

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Feb. 5, 1959  
straight telegram  
sent mid-afternoon

Ernest Hemingway  
Ketchum Idaho  
Phone 4592

Vance in Havana since Sunday. Picture still at your house but crated for plane tomorrow. Non-stop flight impossible except on Cuban airline. Have therefore instructed Vance to bring picture on American airline to Miami and then to New York. Hope this is O.K. Will phone you tonight at 9:30 EST with further details. Best regards,

James Soby

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Straight Telegram  
Feb. 6, 1959  
7:30 P.M.

Ernest Hemingway  
Ketchum, Idaho - Phone 4592

Ernest Hemingway  
Ketchum, Idaho, Idaho  
Phone 4592

Picture arrived safely Miami late this afternoon. Vance flying New York with  
it non-stop jet arriving 11:40 tonight. Will wire tomorrow as to arrival.  
Meanwhile please tell Charlie at the Trua to serve your drinks on me tonight.  
Wish I were there. Very best,

James Soby

copies for: Mr. J. Harwood  
Mr. Hart  
Mr. Wheeler  
Mr. Lieberman  
Miss Kelley  
Miss Long  
Soby

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	JTS	I.179

Ernest Hemingway  
Ketchum, Idaho - Phone 4592

Final Museum decision is that all-risk insurance too expensive. Therefore would prefer picking up picture late January, perhaps making and tipping in color plate here. Best regards and apologies for all these changes of plan. Will phone you tomorrow night at 9:30 E.S.T. as agreed.

James Soby

copies for: Mr. d'Harnoncourt  
Mr. Barr  
Mr. Wheeler  
Mr. Lieberman  
Miss Dudley  
Miss Legg  
Soby

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Ernest Hemingway  
Ketchum, Idaho  
Phone 4592

Situation apparently so improved if you agree would like to send Libbermaj  
early next week to pick up picture. Will 'phone tonight 9:00 P.M. EST.  
Regards,

James Soby

Wills - Denmark - 40 To  
Kroll - 50  
Tanner - 40  
H. M. W. - 40

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Ernest Hemingway  
Ketchum, Idaho  
Phone 4592

Insurance problem impossible to resolve until Museum has cleared technicalities of transport your house to airport with American Embassy in Havana. Will therefore phone ##### Sunday night 9:30 P.M. EST instead of tonight. Very best regards

James Soby

Mills - Denmark - 40 %  
Knolls - - 50 "  
Tanier - - 40  
Herman Miller

Tax 65-'58  
Dec. " 75-'59  
Mrs. Raymond  
Sec. - Country Club  
WO 6-0438

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COPY OF TELEGRAM FROM HAVANA  
MUSEUM OF MODERN ART 30, 1959

ERNEST HEMINGWAY  
KETCHUM IDAHO  
PHONE 4592

JANUARY 30, 1959

CONFIRMING YOUR TELEGRAM PICTURE WILL BE PACKED AT YOUR HOUSE  
MONDAY STOP LEFT THERE OVER NIGHT AND PICKED UP EARLY THURSDAY  
AND TAKEN DIRECTLY TO AIRPORT THUS ELIMINATING USELESS TRIPS  
THROUGH HAVANA

BEST REGARDS

JAMES SOBY

Dept. of Painting and Sculpture (Miro exhibition)

THE MUSEUM OF MODERN ART  
January 30, 1959  
Ernest Hemingway's letter

Mr. Hemingway  
Mr. Tolson  
Mr. Boardman  
Mr. Nichols  
Mr. Belmont  
Mr. Ladd  
Mr. Clegg  
Mr. Glavin  
Mr. Harbo  
Mr. Rosen  
Mr. Tracy  
Mr. Egan  
Mr. Gurnea  
Mr. Hendon  
Mr. Pennington  
Mr. Quinn  
Mr. Nease  
Miss Gandy

Ernest Hemingway has asked that we despatch a copy of the letter to the State Department for their files. He has also asked that we send him a copy of the letter and that we send him a copy of the letter to the State Department for their files. He has also asked that we send him a copy of the letter and that we send him a copy of the letter to the State Department for their files.

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# THE MUSEUM OF MODERN ART

Mr. d'Harnoncourt

Mr. White

Mr. Lieberman

Mr. Vance

Mr. Soby

Miss Dudley

Miss Legg

From: James Soby

Date: January 30, 1959

Re: Ernest Hemingway's Miro

Tried to persuade Ernest Hemingway last night that we desperately need for David Vance signed copies of the Barr and Lieberman letters to Hemingway. He has lost the Barr letter and rather than sign the Lieberman letter he has signed Registrar's loan agreement form and sent it to me at the Museum. If it does not arrive before Vance leaves we will mail it to him at the hotel in Cuba.

JTS;kb

Mr. Vance  
Mr. Soby  
Miss Dudley  
Miss Legg

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COPY OF TELEGRAM FROM ERNEST HEMINGWAY JANUARY 30, 1959

JAMES SOBY, MUSEUM OF MODERN ART

YOUR CABLE RECEIVED STOP EVERYTHING OKAY EXCEPT VANCE TAKING PICTURE INTO HAVANA TO STORE OVERNIGHT THUS MAKING TWO USELESS TRIPS THROUGH HAVANA STOP AS WE AGREED HE SHOULD PACK PICTURE MONDAY PICK UP TUESDAY EARLY AT FINCA PROCEEDING DIRECTLY TO AIRPORT PLEASE CONFIRM BEST REGARDS

HEMINGWAY'S TAKE IT TO AIRPORT EARLY  
VANCE AND FLY HOME WITH IT IN PROCEEDING CONFIDENTIAL STOP  
BUT HE MUST BE AT AIRPORT EARLY MONDAY AND PICK UP TUESDAY EARLY AT FINCA  
PROCEEDING DIRECTLY TO AIRPORT PLEASE CONFIRM BEST  
REGARDS

Department of Printing and Copying (New York)

- Mr. White
- Mr. Livingston
- Mr. Tolson
- Mr. Soby
- Miss Gandy
- Miss Ladd

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DLS

MUSEUM OF MODERN ART

cc: Mr. Lieberman  
 Mr. Soby  
 MR. ERNEST HEMINGWAY  
 KETCHUM, IDAHO  
 PHONE 4592

JANUARY 30, 1959

January 30, 1959

W.R. Ke  
 90 Bond  
 New York

Atlantic

Dear Mr.

CONFIRMING OUR PHONE CONVERSATION LAST NIGHT UNDERSTAND YOU APPROVE INSURANCE COVERAGE ON MIRO PAINTING AS OUTLINED BY MR. BLOCK IN HIS TELEGRAM TO YOU OF JANUARY 29 STOP DAVID VANCE, HAVANA ADDRESS HOTEL NACIONAL, WILL PICK UP PICTURE YOUR HOUSE SOMETIME MONDAY FEBRUARY 2ND STORE IT AT COMPANIA CUBANA DE ALMACENES MONDAY NIGHT TAKE IT TO AIRPORT EARLY TUESDAY AND FLY BACK WITH IT IN PASSENGER COMPARTMENT STOP BEFORE PACKING VANCE WILL CHECK STRETCHERS AND REINFORCE IF NECESSARY. STOP VERY BEST REGARDS AND PROFOUND THANKS

JAMES SOBY

I am enclosing a copy of the shipping invoice for the painting Department of Painting and Sculpture (Miro Exhibition)

to New York by David Vance on Tuesday, February 3, via National Airlines flight #850 leaving at 10:15 a.m. Will you please meet the plane at Idlewild and arrange to have the painting delivered to the Museum for Customs examination. It is to be entered under tariff paragraph 1807. Mr. Vance will have with him the original certificate of originality.

CC: Mr. d'Harnancourt  
 Mr. White

I understand Mr. Lieberman obtain a landing certificate for this Mr. Vance so that it can return to Havana free of duty.  
 Mr. Soby  
 Miss Dudley  
 Miss Legg

Sincerely,

James Soby  
 Director

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

January 30, 1959

W.R. Keating & Company, Inc.  
90 Broad Street  
New York 4, New York

Attention: Mr. Guido

Dear Mr. Guido:

I am enclosing a copy of the shipping invoice for the painting, The Farm, by Miró, which is being brought to New York by David Vance on Tuesday, February 3, via National Airlines flight #850 leaving at 10:15 A.M. Will you please meet the plane at Idlewild and arrange to have the painting delivered to the Museum for Customs examination. It is to be entered under tariff paragraph 1807. Mr. Vance will have with him the original invoice and declaration of originality.

I understand that you will obtain a landing certificate for this painting so that it can return to Havana free of duty.

Our Purchase Order # 18493 will be mailed to you under separate cover.

Sincerely,

Dorothy H. Dudley  
Registrar

Encl.

THE MUSEUM OF MODERN ART  
THE MUSEUM OF MODERN ART

Mr. Lieberman  
Mr. Soby ✓  
Miss Legg  
January 31, 1959

Defin

MODERN ART  
January 26, 1959

This item belonging to  
Mr. Ernest Stralinger

Havana

FROM: Mr. Keating

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## THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt  
Mr. Seby ✓  
Miss Legg

Mr. Lieberman  
Mr. White

January 30, 1959

Date

To: Miss Rubenstein

Funds for trip to Cuba

Re:

(plane fare)

From: Mr. Vance

Confirming our conversation this morning, please give me a check for \$380.50 made out to National Airlines. This covers five tourist class passages between New York and Havana at \$76.10 each.

to wire you to get this point clarified. ...  
that he would be glad to contribute the customary fee  
for writing the book which he believes to be \$750. This  
seems to me to cut the amount to be absorbed by the Museum  
sufficiently so that I authorized Dorothy to go ahead and  
to contract for the war risk insurance on The Farm provided  
it can be obtained for not more than \$1,500.

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# THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt  
Mr. Soby ✓  
Miss Legg

Mr. Lieberman  
Mr. White

January 30, 1959

Date

To: Miss Rubenstein

Re: Funds for trip to Cuba

From: Mr. Vance

(for overweight baggage)

May I please have a check for \$35. in addition to the \$200. I have already received. This is to cover the cost of my overweight baggage at \$.50 a pound for each pound in excess of 44 from New York to Havana. On the return trip there will be little, if any, excess weight since I shall have four times the normal allowance.

Dorothy Dudley told us that you were willing to have the Museum pay the \$1,500 war risk insurance on Hiro's Farm provided I concurred. Not knowing if this would you would check this amount in the Exhibitions and Publications budget. I called Jim Soby to tell him what I was going to wire you to get this point clarified. I am sure that he would be glad to contribute the customary fee for writing the book which he believes to be \$750. This seems to me to cut the amount to be absorbed by the Museum sufficiently so that I authorized Dorothy to go ahead and to contract for the war risk insurance on The Farm provided it can be obtained for not more than \$1,500.

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## THE MUSEUM OF MODERN ART

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

Date January 26, 1959

To: Mr. Monroe Wheeler

Re: Miro loan belonging to  
Mr. Ernest Hemingway

From: Rene d'Harnoncourt

All latest information from American Embassy Museum. See also letter

that Lloyd's of London no longer writes insurance we need but hoping to

hear very soon that an American Company will do so. Please return signed

Dear Monroe:

Dorothy Dudley told me that you were willing to have the Museum pay the \$1,500 war risk insurance on Miro's Farm provided I concurred. Not knowing if this meant you could absorb this amount in the Exhibitions and Publications budget, I called Jim Soby to tell him that I was going to wire you to get this point clarified. Jim told me that he would be glad to contribute the customary fee for writing the book which he believes to be \$750. This seems to me to cut the amount to be absorbed by the Museum sufficiently so that I authorized Dorothy to go ahead and to contract for the war risk insurance on The Farm provided it can be obtained for not more than \$1,500.

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Ernest Hemingway  
Ketchum, Idaho  
Phone 4592

Jan. 26, 1959  
11:13 A.M.

Could not reach you by 'phone last night. Am therefore mailing you all latest information from American Embassy Havana. Have also learned that Lloyd's of London no longer writes insurance we need but hoping to hear very soon that an American Company will do so. Please return signed Barr and Lieberman letters as per my letter of January 5. If possible phone me collect any evening before Friday, New Canaan, Conn., Woodward 6-1370.

Best regards,

James Soby

WESTERN UNION  
SENDING BLANK

Area of Posters Art  
PLEASE DO NOT FOLD  
PLEASE TYPE ON REVERSE

*Feb 6  
Feb 20  
see agency*

Mr. Lee Wilson  
National Airport  
New York International Airport  
New York, New York



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.179

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

January 8, 1959

*4/10*  
 \* of the Mc Sanglin Co.  
 4592  
 Confirms our phone  
 cover. Myself MHA's last night  
 understand you  
 approve business coverage  
 on Miss paintings,  
 out lined by Mr. Block  
 in his telephone  
 \* of this report  
 David Vance (Havana  
 address - Hotel Nacional)  
 will pack ~~the~~ piece, your  
 house some time Monday  
 Feb. 2/59 - ~~take~~ take to  
 air - ~~part~~ early bus, Feb.  
 3/59 + fly back with it  
 in passenger compartment  
 (at op)

Los Angeles 7, Calif.

Faithfully yours,

Rene d'Harnencourt

Mr. Lou Weidman  
 National Airlines  
 New York International Airport  
 Jamaica 30, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	I.179

cc: Mr. Barr  
Miss Dudley

~~4-6~~  
\* of the McLaughlin Co.  
4592

Confirming our phone  
conv. ~~Wagon~~ <sup>Wagon</sup> ~~last night~~  
understand you  
approve Insurance Coverage  
on Miro painting,  
outlined by Mr. Block  
in his teletype ~~of~~ <sup>of</sup> ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~date~~ <sup>date</sup> -  
of ~~the~~ <sup>the</sup> ~~same~~ <sup>same</sup> ~~date~~ <sup>date</sup> -  
David Vance (Havana  
address - Hotel Nacional)  
will pick ~~up~~ <sup>pick</sup> ~~up~~ <sup>pick</sup> your  
house sometime Monday  
Feb. 2<sup>nd</sup> - ~~will~~ <sup>will</sup> take to  
air - port early Tues, Feb.  
3<sup>rd</sup> & fly back with it  
in passenger compartment  
(stop)

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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cc: Mr. Barr  
Miss Dudley

~~4.0~~ 11  
Before packing he will  
check stretcher + re-in-  
force if nec. <sup>Very</sup>  
best regards and thank  
you. sb

insert store at  
Compania Cubana de  
almacenar Monday night

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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

- 1) Vance not back at  
factory before Tuesday <sup>early</sup>  
but back Monday  
airport ~~sample~~ unsafe.
- 2) Sign up E.H. as member  
MoMA.
- 3) For his signature "  
Barr (handwritten)" from  
Rene's letter from the
- 4) Reinforce structure, which  
is middle ~~series~~ work
- 5) Cotooro 4-154  
E.H.'s thru Cuba
- 6) Rene - Billon at Red  
(how by at E.H.'s)
- 7) Pictura not dirty
- 8) Barr letter has  
his return ~~give~~ for  
to me or ~~me~~  
did not return ~~letter~~  
Selman's letter.

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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cc: Mr. Barr  
Miss Dudley

~~4:0~~  
5:40 from Havana  
Jet  
Jet 9:25 from Miami  
Plane 11:40 arrives (A.M.)  
Flight 458  
3:00 3:58

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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

1) write E. H. confirming  
the arrangements -

2) write ~~to~~ ~~by~~ ~~hand~~  
at E. H.'s about  
Van's arrival.

, 1959

erman  
y II.  
st-  
h

ience.  
to  
ation

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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

January 8, 1959

Dear Mr. Weidman:

I just received a copy of Mr. Lieberman's letter to you dated January 6th.

Upon lengthy consultation with the owner, Ernest Hemingway, as well as with officials here, the Museum has decided not to pick up the painting at this time. Therefore Mr. Lieberman will not be traveling to Cuba next Monday and his reservations have been cancelled.

I want to thank you personally for your help in this matter. We would like to have Mr. Lieberman fly down to Havana sometime later, but before January 31. May we count again on your generous cooperation in getting his flight down with the empty box and back with the painting?

I am deeply grateful for all you and your company have done for us in this matter. I am terribly sorry that there have been so many changes and hope that they have not caused you too much inconvenience. I know you realize how important the whole matter is to us and how many factors we had to take into consideration in our various decisions.

Faithfully yours,

Rene d'Harnoncourt

Mr. Lou Weidman  
National Airlines  
New York International Airport  
Jamaica 30, New York

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cc: Mr. Soby ✓  
 Mrs. Ann... Mr. Lieberman  
 cc. Mr. d'Har... Mr. Selz  
 Mr. Soby Miss Legg  
 Miss Dudley  
 Miss Legg  
 File

February 15, 1959

February 6, 1959

January 6, 1959

Dear Jim:

Rick Brown came to see us this morning and we discussed the problem of the Miro Exhibition. To our great relief and satisfaction, he said that he very much wanted to have the Miro Exhibition, even if it involved a revision of your schedule. I could not be more sympathetic toward your problem, because in the past we have had to face similar changes. I just want you to know that we are very contrite about the trouble we have caused you, and very grateful for your efforts to set matters right.

Cordially yours,

Monroe Wheeler

William G. Heckscher  
Curator

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

Mr. Los Angeles  
 Exhibition  
 V.J. MW/as  
 Assistant Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Anne Stanley  
cc. Mr. d'Harnoncourt  
Mr. Soby  
Miss Dudley  
Miss Legg  
File

COPY

MUSEUM OF MODERN ART

February 26 5, 1959

DUBLET  
MODERNART

LOAN FORM HERE PLEASE SEND PO COMPANIA CUBANA DE  
ALMASERES SPARTADO NO ATTA T BAILE FOR THROCKING  
PACKING REEDITING STILL HOPE WLT FRI NOON 2ND HT  
DELLAS ARTES OFFICIAL FAILED SHOW UP TH

January 6, 1959

DAVID

Dear Mr. Weidman: <sup>Soby</sup>  
<sup>Mr. Lieberman</sup>

I want to thank you and National Airlines for the consideration and courtesy you have given the Museum in connection with my brief trip to Cuba next week.

I now have my tickets for flight number 851 on January 12th, leaving New York at 2:25 p.m., and returning at 10:15 a.m. on January 14th from Havana on flight number 850. I understand I will be able to take the box for Mr. Hemingway's painting by Miró with me -- empty going down, full coming back. On the return flight I understand I may keep the painting with me in the cabin of the plane.

Many thanks again,

Sincerely,

William S. Lieberman  
Curator

P.S. I understand the National Airlines representative in Havana is Mr. Kerkow with whom I shall confirm my return flight.

Mr. Lou Weidman  
National Airlines  
N.Y. International Airport  
Jamaica 30, New York

WSE:eh



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*Telefax*

# WESTERN UNION

## INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	<b>DLS</b>	CHARGE TO	<b>MUSEUM OF MODERN ART</b>
To	<b>DAVID VANCE HOTEL PRESIDENTE HAVANA CUBA</b>	Via	<b>W.U. CABLE</b>
<b>FEBRUARY 4, 1959</b>			
<b>BELLAS ARTES OFFICIAL SHOULD ACCOMPANY YOU TO FINCA CABLE US IMMEDIATELY WHEN PAINTING IS ON PLANE</b>			
<b>DOROTHY</b>			

Miro ex'n. cc: Mr. Soby, Mr. Lieberman, Miss Legg, Miss Rubenstein

1272 1C (6-55)

Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

**PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD**

Havana, Vance to Dudley: BOX NOT ON 457

NY Dudley to Vance 8:45 PM: HAVE TRACED BOX TO PANAMA BEING RETURNED MIAMI 7:30 TUESDAY A.M. WILL ADVISE SOONEST POSSIBLE ARRIVAL HAVANA

Tues. Feb. 3 N.Y. Dudley to Vance 8:45 A.M.: BOX LEAVING MIAMI ONE THIS AFTERNOON FLIGHT 457 ARRIVING HAVANA TWO

Havana, Vance to Dudley: BOX STILL MISSING SHALL I HAVE ANOTHER MADE? PICTURE POOR SHAPE BUT SAFE TRAVEL ONCE

N.Y. Dudley to Vance: STILL TRYING SHIP BOX START MAKING ANOTHER IMMEDIATELY. HEMINGWAY AGREEMENT AIRMAILED GOOD LUCK

Wed. Feb. 4 NY Dudley to Vance: NATIONAL REPORTS BOX SCHEDULED ARRIVE HAVANA TWO PM USE IF POSSIBLE STOP TRYING ARRANGE BETTER RETURN FLIGHT TELEPHONE COLLECT BEFORE 5:30

Havana, Vance to Dudley: NEW BOX ORDERED STOP BELLAS ARTES OFFICIAL MUST SEE PAINTING MAY HE VISIT FINCA WITH ME T TOMORROW WHEN WE PACK? STOP MANY VALUABLE WORKS ON VIEW THERE BESIDES MIRO STOP IF NOT MAY I BRING PAINTING HAVANA? PLEASE RUSH REPLY

*our  
Case in  
them*

NY, Dudley to Vance: BELLAS ARTES OFFICIAL SHOULD ACCOMPANY YOU TO FINCA CABLE US IMMEDIATELY WHEN PAINTING IS ON PLANE

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## THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date Feb. 4, 1959

To: Mr. Soby

Re: Summary of cables between

From: Alicia Legg

Borothy Dudley and David Vance,

re Hemingway Miro

Dear Jim,

Listed below are the main facts concerned with the missing box which David Vance could not get into the plane to Havana with him last Sunday, and which was to follow the next day by another plane.

Mon. Feb. 2 N.Y., Dudley to Vance: BOX LEFT NY FOR MIAMI, THEN HAVANA FLIGHT 457 SCHEDULED TO ARRIVE HAVANA 2 PM

Havana, Vance to Dudley: BOX NOT ON 457

NY Dudley to Vance 8:45 PM: HAVE TRACED BOX TO PANAMA BEING RETURNED MIAMI 7:30 TUESDAY A.M. WILL ADVISE SOONEST POSSIBLE ARRIVAL HAVANA

Tues. Feb. 3 N.Y. Dudley to Vance 8:45 A.M.: BOX LEAVING MIAMI ONE THIS AFTERNOON FLIGHT 457 ARRIVING HAVANA TWO

Havana, Vance to Dudley: BOX STILL MISSING SHALL I HAVE ANOTHER MADE? PICTURE POOR SHAPE BUT SAFE TRAVEL ONCE

N.Y. Dudley to Vance: STILL TRYING SHIP BOX START MAKING ANOTHER IMMEDIATELY. HEMINGWAY AGREEMENT AIRMAILED GOOD LUCK

Wed. Feb. 4 NY Dudley to Vance: NATIONAL REPORTS BOX SCHEDULED ARRIVE HAVANA TWO PM USE IF POSSIBLE STOP TRYING ARRANGE BETTER RETURN FLIGHT TELEPHONE COLLECT BEFORE 5:30

Havana, Vance to Dudley: NEW BOX ORDERED STOP BELLAS ARTES OFFICIAL MUST SEE PAINTING MAY HE VISIT FINCA WITH ME TOMORROW WHEN WE PACK? STOP MANY VALUABLE WORKS ON VIEW THERE BESIDES MIRO STOP IF NOT MAY I BRING PAINTING HAVANA? PLEASE RUSH REPLY

*our  
Case in  
them*

NY, Dudley to Vance: BELLAS ARTES OFFICIAL SHOULD ACCOMPANY YOU TO FINCA CABLE US IMMEDIATELY WHEN PAINTING IS ON PLANE

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## THE MUSEUM OF MODERN ART

Mr. Soby -

Date ~~February 2, 1959~~

To: Dorothy Dudley

Re: ~~Hemingway loan to the Miró~~

From: W.S. Lieberman

~~exhibition~~

Dear Dorothy:

At three p.m. Sunday, yesterday, the Airlines phoned about the pickup of the Hemingway The Farm.

The box did not accompany David Vance to Havana. Because of "equipment" the flights for the type of plane scheduled to take him down and back have been cancelled.

However the box has been flown down by another flight on a DC 6 to Miami and then Havana. It should arrive at 2 p.m. on flight 457 today. Not at 3 p.m. on flight 560 as David was told.

On February 3rd his flight from Havana will also be on a DC 6, not direct to New York but to Miami. It is flight 452 leaving Havana at noon and arriving in Florida one hour later.

Then, flight 494 at 2:15 p.m. arriving in New York at 10 p.m. This flight is also non-stop but the only one which can accomodate the painting in its box. <sup>not</sup>

Mr. Wilson, at the Airlines, is taking today off. However a Mr. Mardis, Senior Station Manager (Olympia 6-5309) is not. National Airlines have given all this information to New York, the Miami and Havana offices (Mr. Wilson said).

I think David might feel better if you cabled an O.K. to these new arrangements. U.S. Customs will be cleared in Miami according to the Airlines.

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*we mount on plane*

RX124 HV611 PAB222

HABANA 48 4 1259 =

*M. Saly*

DUDLEY MODERNART NEWYORK =

PLEASE TYPE OR WRITE PLAINLY WITH NO MARKS. DO NOT USE  
NEW BOX ORDERED STOP BELLAS ARTES OFFICIAL MUST REPEAT MUST SEE  
PAINTING MAY HE VISIT FINCA WITH ME TOMORROW WHEN WE PACK ?  
STOP MANY VALUABLE WORKS ON VIEW THERE BESIDES MIRO STOP IF  
NOT MAY I BRING PAINTING HAVANA ? PLEASE RUSH REPLY

DAVID

CFM ? ?

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COPY

February 3, 1959

DUDLEY  
MODERNART  
NEW YORK

BOX STILL MISSING SHALL I HAVE ANOTHER MADE?  
PICTURE POOR SHAPE BUT SAFE TRAVEL ONCE

DAVID

*Telefax*

**WESTERN UNION**  
INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	PLS	CHARGE TO	MUSEUM OF MODERN ART
To	DAVID VANCE HOTEL PRESIDENTE HAVANA CUBA	Via	W.U. CABLES

FEBRUARY 4, 1959

NATIONAL REPORTS BOX SCHEDULED TO ARRIVE HAVANA  
TWO P.M. USE IF POSSIBLE TRYING ARRANGE BETTER RETURN FLIGHT TELEPHONE COLLECT BEFORE FIVE THIRTY *STOP*

DOROTHY

*Miro exhibition - cc: Mr. Soby, Mr. Lieberman, Miss Legg, Miss Rubenstein*

1272 1C (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

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COPY

February 3, 1959

DUDLEY  
MODERNART  
NEW YORK

BOX STILL MISSING SHALL I HAVE ANOTHER MADE?  
PICTURE POOR SHAPE BUT SAFE TRAVEL ONCE

*Telefax*

**WESTERN UNION**  
INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in **"Via W. U. CABLES" here**

CALL LETTERS	<b>DLS</b>	CHARGE TO	<b>MUSEUM OF MODERN ART</b>
To	<b>DAVID VANCE HOTEL PRESIDENTE HAVANA CUBA</b>	<i>Via</i>	<b>W.U. CABLES</b>

**FEBRUARY 3, 1959**

**STILL TRYING SHIP BOX BUT START MAKING ANOTHER  
IMMEDIATELY CABLE ADDITIONAL FUNDS NECESSARY  
HEMINGWAY AGREEMENT AIRMAILED GOOD LUCK**

**DUDLEY  
MODERNART**

**Miro exh'n. cc: Mr. Soby, Mr. Lieberman, Miss Legg, Miss Rubenstein**

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COPY

February 3, 1959

DUDLEY  
MODERNART  
NEW YORK

BOX STILL MISSING SHALL I HAVE ANOTHER MADE?  
PICTURE POOR SHAPE BUT SAFE TRAVEL ONCE

DAVID

cc: Mr. Lieberman  
Miss Legg  
Mr. Soby ✓

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COPY

Feb. 3, 1959

DUDLEY  
MODERNART  
NEW YORK

MOVING HOTEL PRESIDENTE CHEAPER PLEASE RUSH  
AGREEMENT

DAVID

Loan agreement airmailed Special Delivery Feb. 3, 1959 about  
1:00 P.M. (DHD)

cc: Mr. Soby  
Mr. Lieberman  
Miss Legg  
Miss Rubenstein

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

cc: Mr. Lieberman  
Miss Legg  
*M. Salyer*

Date: February 3, 1959

February 3, 1959

To: Fifth floor desk

Re: Cable to David Vance

From: Mr. David Vance  
Hotel Presidente  
Havana, Cuba

Dr. Hemingway's Hire

Dear David:

I am enclosing a letter from Mr. Hemingway together with his Loan Agreement Form. I hope they reach you in time to be of some help.

Please cable immediately if you need additional funds. Also whether you will be arriving Wednesday night or Thursday night. I do hope that box really arrives in Havana at 2:00 this afternoon.

We all send our love,

Sincerely,

Dorothy H. Dudley  
Registrar

Approximately 5:45 A.M. Feb. 3

DAVID VANCE  
HOTEL NACIONAL  
HAVANA CUBA

THE LEAVES MIAMI ON THIS AFTERNOON FLIGHT FOUR FIVE SEVEN ARRIVING HAVANA TWO O'CLOCK. WE MAIL LOAN AGREEMENT

DOLEY  
HODGKINSON

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

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

**Date** February 3, 1959

**To:** Fifth floor desk

**Re:** Cables to David Vance RE

**From:** Dorothy Dudley

Mr. Hemingway's Miro

The following cables were telephoned from my home (WA 9-0751) but charged to the Museum:

Approximately 8:45 P.M. Feb. 2:

DAVID VANCE  
HOTEL NACIONAL  
HAVANA CUBA

HAVE TRACED BOX TO PANAMA BEING RETURNED MIAMI SEVEN  
THIRTY TUESDAY MORNING WILL ADVISE YOU SOONEST POSSIBLE  
ARRIVAL HAVANA

DUDLEY  
MODERNART

Approximately 8:45 A.M. Feb. 3:

DAVID VANCE  
HOTEL NACIONAL  
HAVANA CUBA

BOX LEAVING MIAMI ONE THIS AFTERNOON FLIGHT FOUR FIVE  
SEVEN ARRIVING HAVANA TWO STOP SHALL WE MAIL LOAN AGREEMENT

DUDLEY  
MODERNART

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*Telefax*

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CALL LETTERS **DL5** CHARGE TO **MUSEUM OF MODERN ART**

To **DAVID VANCE**  
**HOTEL NACIONAL**  
**HAVANA CUBA**

Via **W.U. CABLES**  
**FEB. 2, 1959**

BOX LEFT NEW YORK FOR MIAMI THEN HAVANA FLIGHT FOUR FIVE SEVEN SCHEDULED TO ARRIVE TWO THIS AFTERNOON STOP YOUR FLIGHT FROM HAVANA TUESDAY DC6 FLIGHT FOUR FIVE TWO LEAVING NOON ARRIVING MIAMI ONE STOP THEN FLIGHT FOUR NINE FOUR AT TWO FIFTEEN ARRIVING NEW YORK TEN STOP AIRLINES OFFICES MIAMI AND HAVANA INFORMED

DUDLEY  
MODERNART

Miro exhibition - cc: Mr. Soby, Mr. Lieberman, Miss Legg

1272 1C (6-55) Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

**PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD**

T  
RE ACR92/HAX130/90

HABANA 21 2 426P

DUDLEY MODERNART

NEWYORK

BOX NOT ON FOUR FIVE SEVEN ALL PLANS DELAYED ONE DAY

CUSTOMS MAY COST ANOTHER INFORM ROSEMARY.

DAVID

*David will arrive either  
Wed  
or  
Thurs  
We hope.*

Commercial Mackay Radio Cables and Radio Cables

American Cable & Radio System  
10 ROCKEFELLER PLAZA N.Y.  
CIRCLE 4-1515

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*m. Lubman*  
*Mrs. Zago*  
*m. Sady*

T  
RB ACR92/HAX130/90

HABANA 21 2 426P

DUDLEY MODERNART

NEWYORK

BOX NOT ON FOUR FIVE SEVEN ALL PLANS DELAYED ONE DAY  
CUSTOMS MAY COST ANOTHER INFORM ROSEMARY.

DAVID

*David will arrive either*  
*wed*  
*on*  
*Thurs*  
*We hope.*

Commercial Mackay All America Commercial  
Radio Cables and Radio Cables

Radio Cable & Radio System American Cable & Radio S  
CIRQUE PLAZA N.Y. CIRCLE 5-5115 10 ROCKEFELLER PLAZA N.Y. CIRCLE

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P VANCE  
COPY

Miss Dudley  
Mr. Lieberman  
✓ Mr. Soby  
Miss Legg

HOTEL NACIONAL  
HAVANA

Ketchum, Idaho

January 29, 1959

Dear Mr. Soby:

Enclosed is Mr. Lieberman's letter of Dec 31 and form.

Please return the letter to me when you are through with it.

Will call you this evening as agreed. Am sending this off in a hurry before I start work which I do not want to delay searching for Mr. Barr's letter. No filing system here. Believe the carbon will be all you need.

Best always,

e. Ernest Hemingway

Decided to hold Lieberman letter until I should receive wire.

EH

4-572

*[Faint handwritten notes]*

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D VANCE

Your telegram delayed  
 after museum closed Saturday.  
 Will show tonight Sunday  
 9:30 E.S.J. Regards,  
 Soby

FLIG

Box in  
in 34

~~Arrangements~~  
 approved change of  
 dates. Please call  
 P. in tonight

4-592

A.H.B.'s letter (original)  
 to us)  
 Henry's letter of authorization

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# D VANCE

1) ~~confronted~~ 9:30 P. S. T.  
~~type show~~ Thur.  
 2) ~~give them out.~~

Jan. 12  
 sub on notes Jan 13  
 return Jan 14  
 loan swim ~~with~~ <sup>to</sup> ~~date~~ <sup>date</sup>

FLIG

Bot in  
in 34

6-12 loan delay  
 case - broken without  
 fully documented

A) loan before trouble -  
 be able to show Bar  
 letter

local resistance  
 8,000 cobs  
 run property out  
 logbook

A) papers in notes from  
 E. Barry

A -  
 Act of war insurance  
~~of~~  
 AA) ~~and~~ <sup>and</sup> ~~rebellion,~~ <sup>rebellion,</sup>  
~~etc~~ <sup>etc</sup>

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P VANCE

HOTEL NACIONAL

HAVANA

FLIGHT 85

*Got in plane coming back  
in 3 extra seats*

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COPY OF TELEGRAM TO BE SENT TO MR. ERNEST HEMINGWAY BEFORE NOON TODAY, JANUARY 29, BY MR. HUNTINGTON T. BLOCK, THE McLAUGHLIN COMPANY, 1121 Fifteenth Street, N.W. WASHINGTON 5, D.C.

THIS WILL CONFIRM THAT WE ARE EFFECTING \$100,000. COVER ON YOUR PAINTING THE FARM BY MIRO TO APPLY DURING TRANSPORTATION TO AND FROM SAN FRANCISCO DE PAULO AND EXHIBITION AT THE MUSEUM OF MODERN ART NEW YORK. COVERAGE ALL RISK BASIS INCLUDING STRIKES RIOTS AND CIVIL COMMOTIONS. ONLY EXCLUSION WAR AND INSURRECTION.

Note: Mr. Block will keep trying for war risk insurance until Mr. Soby advises that it is not necessary.

*Handwritten notes:*  
to H. B. 1-15-4  
from Barbara & Paul  
to Soby  
from H. B.

- H. B.
- 1) Barr + Lebonna letters signed if not sent, send to Havana annual
  - 2) Vana will not pick up picture if center must break out
  - 3) Boy in Havana on 3 after acts

*Handwritten notes:*  
to H. B.  
from H. B.

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

cc: Mr. d'Harnoncourt  
Mr. Soby  
Mr. Vance

Date January 22, 1959

To: Mr. Lieberman ✓  
From: James White

Re: Miro - Insurance

Dear Bill:

1. Received a collect telephone call this afternoon from the AMEMBASSY, Havana.
2. Your contact there will be:

Mr. Francis J. Donahue, Cultural Affairs Officer  
Embassy telephone number: 3-0351  
Mr. Donahue's home telephone number: B9-3810

3. The trucker who will handle the painting will be:

Compania Cubana de Almacenes  
address: Apartado 346, Havana

This company is affiliated with Security Storage Company, Washington, D.C. Its employees are bonded and the Embassy uses them. The company is familiar with handling works of art, has shipped paintings including a Rubens, and has done work for Mr. Hemingway.

4. On the truck will be a chauffeur and an assistant and, I assume, yourself.
5. The company can provide an armed guard who would be in the form of a policeman from a protective service. The company sees no need for this but they can do so if requested.
6. The company can even provide an armored truck if requested but sees no need for such.
7. The company could provide the crate, but they are informed by me that you are bringing the crate with you.
8. Mr. Donahue says that there is absolutely no reason for anyone from the Embassy to go along with the truck to fetch the painting. In fact, Mr. Donahue said that the company was perfectly well equipped to handle the whole transaction itself from Mr. Hemingway's house to the airport.

Naturally, should some crisis arise, Mr. Donahue would be happy to do whatever would be necessary.

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## THE MUSEUM OF MODERN ART

Date January 22, 1959

To: Mr. Lieberman

Re: Miro - Insurance

From: James White

page 2.

9. Mr. Donahue will expect to be informed of the date and hour of your arrival in Havana and your anticipated departure.

If your plans are cabled to him in advance, he will alert the trucking company. You should contact Mr. Donahue upon arrival and proceed.



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

cc: ~~Mr. d'Harnoncourt~~  
Mr. Soby  
Mr. White  
Miss Legg

Date ~~January 22, 1959~~

To: Bill Lieberman

Re: ~~Mr. Hemingway's Memo~~

From: David Vance

As soon as I received my copy of Mr. White's memo to you, I phoned Mr. Block with the detailed information. Mr. Block has been in touch with Lloyd's and has offered up to \$1,000. for the coverage we require. The response was that Lloyd's is no longer writing war risk insurance on land. Mr. Block is now trying other underwriters but is no longer certain that he can buy this insurance at all. In all probability we will have a final answer by sometime tomorrow.

I informed Mr. Soby over the phone of these developments and he asked me to give you the above details. Mr. Soby expects to be in the Museum tomorrow.

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

Jan. 5, 1959

Mr. Ernest Hemingway:

I hate to keep bothering you about the shipment of Miro's The Farm, but there are so many details that I want to be sure I cover them with you as they come up.

First of all, this morning our Museum went into the insurance problem very carefully. As we both thought on the 'phone no American company will cover the picture against all risks including war, riots, civil strife, etc., except as and when the picture is safely aboard the plane bound for New York. This obviously does us no good, since the picture would be in the greatest danger while in transit from your house in Cuba to the Havana airport. So we got in touch with Lloyds of London. They have agreed to insure the picture against all risks, wall to wall, for the full value, namely, \$100,000. The premium will be \$3,000, and we have agreed to pay this if necessary. But our agent tells us that if we wait until Wednesday or Thursday of this week, we may get a reduction if things in Cuba improve. That seems worth a try, and we'll see what happens. But in any case, you can be assured that the picture will be fully insured against all risks when it leaves your house and until it returns safely there, at our expense, of course.

Secondly, I am enclosing a copy of Alfred Barr's letter to you of December 10 and a copy of William Lieberman's letter to you of December 31. We feel that Lieberman should take with him copies, or preferably the originals if you still have them, of both letters, with some such statement as "I agree to the loan herein described" written in and signed by you. If you do have the originals, please inscribe and sign them and send them to me airmail at the Museum, 11 West 53rd., St., New York 19, N.Y. Then you can keep the enclosed copies for your files, and I'll have new ones made for my own records. I agree with you entirely that the Barr letter in particular is something Lieberman must have with him to prove the loan request was made before the revolt came to a head.

Well, that's enough for now, and I'll 'phone you as promised on Thursday night at 9:30 P.M. Eastern Standard Time. You've been very patient about all these complications and we're all most grateful.

Very best regards,

Sincerely,

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

Jan. 5, 1959

To; Mr. Barr, Mr. Lieberman, Miss Dudley, Miss Legg

Here are the latest developments in the complicated business of getting Ernest Hemingway's Miro, The Farm, up here for our show and a color plate.

On Saturday last we wired Hemingway advising him of the postponement for one week (until Jan. 12) of Bill's flight to Cuba, there being no non-stop planes flying at the present time. We asked for Hemingway's approval, and yesterday morning I got his wire, approving the postponement and asking me to 'phone him last night, which I did.

He was extremely cordial and cooperative, but he insisted firmly on several points:  
 a) he wants the picture insured for \$100,000 against all risks including damage from war, civil disturbances, rioting, etc. I told him, quoting from Bill's letter of Dec. 31 to him, which he had not yet had, that this was possible. But this morning Dorothy Dudley has told me that Bill was in error in that no American insurance company will insure against such extraordinary risks except from the time the picture is aboard the plane. This obviously does no good, since, as Hemingway pointed out, the greatest risk is in getting the picture from Hemingway's house to the airport; there have been riots on this road and some glass in Hemingway's house was broken, though no serious damage resulted. So now Dorothy is going to try Lloyd's of London or any other plausible agency. We will not get the loan of the picture unless it is covered from wall to wall against all risks.

b) Hemingway points out quite correctly that it is of extreme importance for Bill to have with him Alfred's letter asking for the loan. This letter was, of course, written before the rebellion took its drastic turn and is needed as proof that Hemingway is not trying to get property out of Cuba because of the successful revolt. I think we should have the original of this letter, and I will get it from Hemingway and send him a copy.

c) Hemingway wants to be absolutely sure that all papers are in order both with the American and Cuban Embassies, so that there is no question of his being able to get the picture back into Cuba after the show. Dorothy tells me this can be covered by a landing certificate when the picture arrives in New York, but we must be sure that nothing else is required, and I wish we could locate, perhaps through Rene d'Harnoncourt, some top authority on such questions.

d) This is Dorothy's idea and mine, not Hemingway's. We think Bill should have a letter from Hemingway authorizing Bill to pick up the picture and stating for what specific purposes, i.e. the color plate and the exhibition. To save Hemingway's time, since he hates to write letters of this kind, can we get James Husted to write such a letter and have it sent to Hemingway for his signature. This has to be done very soon. The airport out there is very far from Ketchum over snowy roads, and mail takes time.

That seems to do it for the moment. Sorry to be so nervous and cautious about all this, but I have to 'phone Hemingway again Thursday night, and I'd like to have as much information for him as possible at that time.

Best and thanks,

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# THE MUSEUM OF MODERN ART

*Mr. Soboy* ✓  
Miss Dudley  
Mr. Barr  
Mr. Lieberman

**Date** ~~January 5, 1959~~

**To:**

**Re:** ~~Hemingway Miró~~

**From:** Alicia Legg

Jim Soboy just called to say he has written a memo summarizing his conversation with Ernest Hemingway yesterday and is sending copies to us all. However, on "Point D" he wishes to make a revision as follows:

He is writing Mr. Hemingway today to ask him to return the original of Alfred Barr's letter requesting The Farm. This is for Bill to take with him to Havana. Also, Jim is asking Hemingway to sign a copy of Bill's letter of December 31. This should serve as his agreement to the loan and would be useful to Bill in case he is asked to produce a letter from Hemingway.

*FLIGHT 850, 10:15  
Feb. 2. Vance will  
Hemingway's Miró  
kindly advise  
white  
modernist*

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PL-52640 | NO-2711

~~Delayed~~  
1/29

DONALDUE OR BETHEL

AMEMBASSY

HAVANA (Cuba)

David Vance of Museum of Modern

Art arriving Havana NAL FLIGHT

851 Sunday, Feb. 1, 6:45 pm W: 11

stay Hotel Nacional. Departing for

New York NAL FLIGHT 850, 10:15

A.M., Tuesday, Feb. 2. Vance will

expect pick up Hemingway's 'Mico' painting Monday. Kindly advise

Compania Cubana de Almacenes.

Vance will contact you Monday Thank

White  
modernart

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PL-52640

NO-2 7711

~~Delayed~~

1/29

DONALDUE OR BETHEL

AMEMBASSY

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Compania Cubana de Almacenes.

Vance will contact you Monday Thank

White

moderant

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PL-52640

NO. 2711

~~Delayed~~

1/29

DONALDUE OR BETHEL

AMEMBASSY

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painting Monday. Kindly advise

Compania Cubana de Almacenes.

Vance would contact you Monday, about

White  
modernart

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

cc: Bill Lieberman  
Alida Løge  
Mr. Soby

Date January 21, 1959

To: Rene d'Harnoncourt

Re: Mr. Hemingway's Miró -

From: David Vance

insurance

Mr. Block of The McLaughlin Company believes that he can secure much more advantageous terms on war risk insurance for Mr. Hemingway's Miró if the Museum can supply answers to the following questions - the more answers the lower the probable premium:

1. What truckers will be used to transport the box from Mr. Hemingway's home to the airport?
2. How many men will ride the truck?
3. Will there be an armed guard?
4. Will anyone from the American Embassy accompany Mr. Lieberman, and if so, what is the person's title?
5. Will Mr. Lieberman be in the truck or in a separate car?
6. Mr. Hemingway's address
- ✓ 7. Name of the airport and distance from Mr. Hemingway's home
- ✓ 8. Estimated time from Mr. Hemingway's home until plane is airborne
9. Name of the airline, flight number and type of plane

and as many other specific details as can be supplied, even though they seem to have no bearing on the degree of risk involved.

I must let Mr. Block have as much of this information as is available immediately so that he can negotiate insurance in time for a pickup next Monday or Tuesday.

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

Dec. 20, 1958

Mr. Ernest Hemingway,  
Ketchum, Idaho.

Dear Mr. Hemingway:

My great friend and colleague, Alfred Barr, has sent me a confidential memo regarding his 'phone conversation with you about Miro's The Farm. As the writer of the Museum's forthcoming book on Miro, I can't tell you how pleased we all are that you will lend this picture to our show and also let us reproduce it in color. I know from many conversations with Miro how much the picture means to him and how glad he will be to see it again when he comes over for the show's opening.

We will, of course, see that The Farm is insured from wall to wall for the value you name (\$100,000), we will have it sent to New York on a non-stop American plane, and we will send to your house in Cuba one of our most skillful and trusted workmen to take care of the packing. As William S. Lieberman, Director of the Miro exhibition, is writing you, it would be enormously helpful if we could have the picture sent to New York soon and have the color plate made here. I suggest this because you will be away until mid-February, when we would need the picture anyway, and since the photographer would not be as qualified to attend to packing in Cuba as a man from our own Museum shops.

I hope you will agree. But the main purpose of this letter is to tell you how excited we are at the prospect of showing The Farm. I saw this picture years ago, and was bowled over, as I've tried to say in the text of my book, in which I've taken the liberty of quoting your own eloquent description of the day you bought The Farm.

With kindest regards and heartfelt thanks,

Sincerely,

P.S. Your present address fills me with a curious nostalgia. I spent six weeks in Ketchum during the winter of 1951-52 getting divorced. It was the year of the big avalanche which killed a top ski instructor and some of the guests, and I remember vividly the apprehension in the town when more snow came down. Since I didn't know how to ski, my chief consolation was a bar and restaurant in Ketchum called The Tram, run by Charles and Trude Schalk, with a marvelous chef who used to cook me lunch though they didn't open until night, because he said I was being poisoned in the other restaurants. I also remember naturally the two bartenders, Robert Taylor and Mike Tomich, who soothed my late afternoon hours, when I hiked over from that wretched Challenger Inn at Sun Valley, where the skiers clomped up and down the halls all night in their boots and it was impossible to sleep. I hope The Tram is still there and that you like it as much as I did.

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HEMINGWAY

# THE MUSEUM OF MODERN ART

copies: Mr. Selz ✓  
 Mr. Lieberman  
 Mr. Wheeler  
 Miss Pernas  
 Miss Dudley

Date 15 December 1958

To: Mr. James T. Soby + W.S.L.  
 From: Alfred Barr

Re: Hemingway; Miro, The Farm

Dear Jim: *and Bill* *Fire.* I might add we now have air conditioning.

Ernest Hemingway phoned me this afternoon from Idaho to say my letter of December 10th addressed in care of Charles Scribner & Son had just reached him. He said that he felt it would mean a great deal to Miro to have the Farm included so that he would be willing to lend it under certain conditions:

1. That it be insured for \$100,000
2. That the packing and shipping be supervised by a responsible person, preferably from the Museum.

He accepted my suggestion that the picture be brought from Cuba by air, providing no Cuban plane is used, since they have been so often hijacked by the Rebels. He assumed that the plane would be non-stop, Havana-New York. He said his place is about 12 miles from Havana, reachable by good roads, and somewhat less to the airport.

His Havana telephone is: COTTONRO 154  
 His address can be obtained from Scribner

His head servant is René Villareal. Lola, the maid, speaks English. It is best to phone during the day between 12 and 1:00 when the servants are together for luncheon.

His present address is Ketchum, Idaho. Telephone Ketchum 3762. After December 19th, the address will be the same but he will change residence and the new telephone number may be procured through Ketchum information. He expects to stay in Idaho until mid-February.

Idaho address and telephone and duration of stay are confidential.

## Color Photograph

He said yes he would be glad to have the picture photographed but said that a man who had made a Miro film had taken some still photos he thought might be adequate. I suppose this may be Bouchard (described by Hemingway as an Arab.)

Though I was glad to write Hemingway, it has now placed me in a responsible position in his eyes -- a position I wouldn't mind particularly except that any difficulties or damage to the picture may well affect his future intentions which we believe to be favorable. When I remarked that I recalled his reluctance in the past to lend to the Museum, he replied"

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# THE MUSEUM OF MODERN ART

Date 15 December 1958

page 2

15 December 1958

To: \_\_\_\_\_

From: \_\_\_\_\_

"Well, you've had your fire." I might add we now have our airconditioning.

I hope I was right in suggesting a plane which, considering the length of time and possible trans-shipments on boat, train, truck, etc. really seems to me to be safer. This should be looked into, I suppose. I know nothing about packers in Havana or who could supervise. Hemingway suggested that Lerner might do both, which seems impractical.

... welcome them the day, which is perhaps of all moments the most important for the exhibition. James Raby is writing a paragraph on him for the exhibition which is under the direction of William S. Lachner. They have asked me to write you.

Though I hesitate to urge you to lend, in view of our last conversation, I do urge you, if it is at all possible, to grant a second request. So far as we know, the film has never been reproduced in a color plate. We would be willing to send our photographer, Mr. Frank Lerner, to Havana to photograph the painting in your case, causing you as little inconvenience as possible. This procedure would hasten the completion of the color plate in time for the catalogue publication.

I say add that I have read the first half of James Raby's text. I think what he has to say about the film is admirable. Raby loved the picture and its particular quality to see it reproduced in color.

Would you let us know at what time you conveniently can?

My very best to you and your wife.

Sincerely,

Alfred H. Barr, Jr.

Dr. Alfred H. Barr, Jr.  
 100 West 53rd Street, 4th Floor  
 New York 19, New York

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cc: Mr. Soby  
Mr. Selz  
Miss Parnas  
Mr. Lieberman

111 MUSEY  
Seelye Edge Road  
New Canaan, Conn.

10 December 1958

Oct. 4, 1997

Alfred: Dear Mr. Hemingway:

I remember very clearly your reluctance to lend your Miro, The Farm, yet I feel that I at least ought to tell you that our Museum is holding what we believe to be the most comprehensive exhibition of Miro's art ever held. The show is to open here March 9th and will go to Los Angeles during the early summer. Should you by any chance have changed your mind about lending, let me assure you no painting would be more welcome than The Farm, which is perhaps of all canvases the most important for the exhibition. James Soby is writing a monograph on Miro for the exhibition which is under the direction of William S. Lieberman. They have asked me to write you.

Though I hesitate to urge you to lend, in view of our last conversation, I do urge you, if it is at all possible, to grant a second request. So far as we know, The Farm has never been reproduced in a color plate. We would be willing to send our photographer, Mr. Frank Lerner, to Havana to photograph the painting in your home, causing you as little inconvenience as possible. This procedure would insure the completion of the color plate in time for the catalogue publication.

I may add that I have read the first half of James Soby's text. I think what he has to say about The Farm is admirable. Soby loves the picture and is particularly eager to see it reproduced in color.

Won't you let us know as soon as you conveniently can?

My very best to you and your wife.

Sincerely,

Alfred H. Barr, Jr.

Mr. Ernest Hemingway  
c/o Charles Scribner & Son  
597 Fifth Avenue  
New York, New York

AMB:ma

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HEMINGWAY

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

Oct. 4, 1957

Alfred:

Am greatly cheered by your Hemingway report. His Miro and Klee I've always known and admired - certainly The Farm is the climax of early Miro - but now, after all these years I do remember the Gris Torero, too. It was still at Flechtheim's when I got there the day after Hemingway left, and I thought it fine, though God knows I hadn't seen many Gris paintings at that point.

The situation sounds encouraging. But it's not true that Hemingway has no children, and there just might be a hitch there. He had two sons by his first (or was it second?) wife - the one long before Martha Gelhorn. Somehow I think there's a third child but am not sure. I know there are no children by Mary, his present wife, but his legal arrangements with the previous wives were and maybe still are complicated. I wish we could get something in writing. But he would back away, from what I know about his temperament, if we tried. So I guess we'll have to take our chances. Apart from the Miro (and the Klee) the Gris Torero would make a marvelous foil to the 1923 Dr. Walker figure piece of exactly ten years later.

Best, see you Wednesday for lunch. May be a little late because of an oculist's appointment at 12:00. Have learned at last to wear bifocals but have to have a new prescription.



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ERNEST HEMINGWAY  
Call between 9:30  
and 10:30 PM E.S.T.  
Ketchum 4592

Jan. 3  
[1959] per RR

MIRO - HEMINGWAY

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

c. for Dorothy Miller, Dorothy Dudley, Jean Vollmer  
CONFIDENTIAL

*Alicia, Bill I.  
End.*

*MIRÓ FARM*

Dear Alfred:

I didn't want to trouble you in Montana about the latest developments in the case of Ernest Hemingway's Miro, The Farm, but here are the facts for all concerned.

On Tuesday, August 2, while I was at the dentist's having my Spanish false teeth replaced with American ones, Alicia Legg 'phoned and told Melissa that Hemingway was in New York for a few days and had 'phoned Jean Vollmer to say, rather belligerently, that he wanted to know where his Miro was. He left a 'phone number in New York where he could be reached. He made no date to go see the picture, though Jean explained that the repairs were finished and the picture hanging in the Museum galleries.

That evening I 'phoned him at the number he had given to say that, if he would like me to, I would come in at any time this week to look at the picture with him and with Jean. Hemingway was not there, but I talked at length to his wife. I told her that Jean would have to be the one to answer any technical questions about the restoration, but that I would be glad to be along if it would help in any way. She was quite jovial at first but then abruptly said she could not understand why Miro himself had not offered to make the repairs. I explained that almost no good painter I knew of would or could repair his own pictures after so many years. I added that this was especially true in Miro's case for technical reasons and that Miro himself had told me twice - once in New York and again in June in Paris - that he was sure the repairs would be skillfully done by the Museum and that he - having seen the picture in New York - was helpless in the matter but eager that the picture be put back in shape and delighted that Hemingway had approved the restoration. We finished the conversation on friendly terms, and she promised to 'phone me later that night or in the morning to tell me whether and when her husband wanted me at the Museum, though she kept saying how busy he was.

Mrs. H. didn't 'phone that night nor in the morning, though I waited until noon for her call. So I 'phoned again Wednesday evening at a later hour, hoping to reach Hemingway himself. Once again he was not home, and I had to talk to her. She explained that Hemingway had decided to have a quick look at the picture alone and had done so that afternoon, without 'phoning Jean or myself. I asked her whether he was pleased by the picture's present appearance and she said she thought he was, though she was not positive, and she said she was sure Hemingway would approve our sending a color photograph of the restored picture to Miro, I having told her we did not feel free to do so without their permission, though Miro had asked me to send such a photograph when I saw him in Paris.

I thought we were in the clear all around. And then very suddenly she launched into a tirade about the Museum, saying a) that it was outrageous to ask Hemingway to pay for the repairs and that b) the need for such repairs was entirely the Museum's fault, the picture having been in perfect shape before we picked it up in Havana. (Two asides here: Pierre Matisse told me he had said the picture was in good shape when he saw it in Cuba only to be polite as a guest; secondly, Mrs. H. said she and Hemingway were horrified by the fact that the case had to be opened at the airport and by the newspaper account of this incident - Hemingway had told me this in his letter of last spring. She added that the papers for the picture's export were in perfect order, and there was a fairly clear inference

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

that the Museum. i.e. David Vance, had been at fault, which is absurd.

At this point, I'm afraid, remembering the long anguish of getting the picture out of Cuba and all those nightly 'phone# calls to Hemingway in Idaho, I got mad and told her bluntly that it was impossible for the damage to the picture to have happened on the 'plane or in the Museum and that, for one thing, termites did not exist in either place. I added that Jean's report ~~will~~ make clear that the damage had taken place over a long period of time, chiefly from dampness and the poor quality of the original canvas. At this point she threatened to hang up on me, but I got my temper under control and begged her to let me explain a little more why the Museum could not have caused the damage. She heard me out, but I'm pretty sure she thought I was lying through my teeth.

asked her

Today I 'phoned Jean and ~~asked~~ to send the condition reports to Hemingway c/o Scribners right away. I'll also write Hemingway myself today or tomorrow morning in the hope of reaching him before he leaves New York. I'll be as patient and careful in reviewing the facts as I can be. But I am terribly upset, since of all pictures by the post-Picasso generation this is the one I most wanted MOMA to have one day and I've never handled any lender with such elaborate kid gloves, partly out of a long and deep respect for Hemingway as a writer, when at his best, and partly because I've loved the picture for so many years.

But I'm afraid the picture is lost to us - unless Hemingway sides with us and unless some of her hysteria is due to recent developments in Cuba and to a wifely indignation that her husband would spend \$1,500 repairing a picture. I gather her interest in painting is limited, to put it mildly. I can't honestly feel any sense of guilt or neglect in the whole matter, but I do feel damned sad about it. I suppose we might have avoided all this by offering to pay for the repairs. But how and then we'd have to do the same with other lenders?

Best, mailtime haste

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Hemingway/Miro

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

THE MUSEUM COLLECTIONS

October 2, 1957

Dear Jim:

Mr. and Mrs. Ernest Hemingway came in yesterday afternoon and asked to see me. I went down to the German show which they were looking at and found them both very cordial indeed.

After some conversation about Cuba and about Flachtheim, Hemingway asked if I was still interested in the Miro Farm. (I had some vague recollection that at a conversation 15 or 20 years ago he had mentioned quite casually the possibility of the Museum's being the ultimate recipient of this important picture.) I replied with poorly restrained excitement that we certainly would be interested in the picture which is by far the greatest of Miro's early paintings, etc. Since he had raised the question I also spoke with enthusiasm of the Klee Erection of a Monument and the Gris Figure Piece. He seemed reassured but did not say positively that he intended to leave it to the Museum although that was certainly the sense of our conversation.

While we were still talking around the subject Mrs. Hemingway spoke up and said why don't we give the picture to the Museum now, or something to that effect. I beamed at her with approval but he did not respond beyond hushing her up in a kindly way. Later, when he had to leave, she said she wanted to stay and go through the second floor to see our Gris' again which she thought were inferior to their picture. As he was getting on the elevator he drew me aside and said with friendly humor, "Don't bother working on her because I have the say." I said I hadn't intended to work on her ~~and~~ it had been her proposal anyway to go around the second floor.

Though I have described the conversation awkwardly, it did seem quite clear that he was thinking seriously about bequeathing the Miro and possibly one or two other things to the Museum. I believe he is childless and probably has other resources.

I should add that Mrs. Hemingway couldn't have been more delighted by the Collection and expressed her enjoyment repeatedly.

For your interest I should add that Hemingway apologized quite elaborately for not lending pictures to the Museum because of the difficulties of packing and customs in Cuba, quite real and serious risks.

Sincerely,

  
Alfred H. Barr, Jr.

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

AHB:bj

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cc: Dorothy Miller

HEMINGWAY

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New Canaan, Connecticut

Alfred H. Barr, Jr.

AHB:bj