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H Matisse

12 Octobre 31/4

November 5, 1931

EXHIBITION # 14

Diego Rivera

December 22, 1931 - January 27, 1932

Henri Matisse correpondance

M. Henri-Matisse
12 rue César Franck
Paris XV, France

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H Matisse

12 RUE [illegible]

Retour 3/4

November 5, 1931

Monsieur.

En réponse à votre lettre du 13 oct - Monsieur Henri - Matisse me prie de vous faire savoir qu'il possède toujours le large Diego Landscape pour son exhibition. Veuillez du Diego Rivera prêté pour l'exposition. Veuillez me faire savoir à quelle date il faudra le disposer à l'emballage en temps.

Dear Monsieur Matisse:

I am very happy to hear from you that you are willing to lend us the large Diego landscape for our exhibition.

I am instructing Chenue to pack the painting and to take charge of the shipment. I would appreciate it if you could let me know the value of the painting that we may insure it.

We will need the picture here in New York by the 13th of December; therefore I presume it will be collected about the first of that month.

Please believe me indebted to you for your willingness to lend the painting.

Yours very sincerely,

Monsieur Monsieur me prie de vous faire savoir qu'il possède toujours le large Diego Landscape pour son exhibition. Veuillez du Diego Rivera prêté pour l'exposition. Veuillez me faire savoir à quelle date il faudra le disposer à l'emballage en temps.

Remercie Monsieur me prie de vous faire savoir qu'il possède toujours le large Diego Landscape pour son exhibition. Veuillez du Diego Rivera prêté pour l'exposition. Veuillez me faire savoir à quelle date il faudra le disposer à l'emballage en temps.

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12, RUE CÉSAR FRANCK. XV:

22 oct 31

Monsieur.

En réponse à votre lettre du 13 oct - Monsieur Henri - Matisse me prie de vous faire savoir qu'il possède toujours la toile que vous recherchez de Diego Rivera et qu'il se fera un plaisir de la prêter pour l'exposition que vous organisez - Veuillez me faire savoir à quelle date il faudra la déposer et à qui pour quelle vous l'envoie en temps.

Veuillez Monsieur mes salutations les plus distinguées

H Matisse

P.S. L'adresse de Mr. Henri - Matisse est
à Paris 132 Bd Montparnasse
à Nice - 1 Place Charles Félix.
Mr. Matisse n'habite plus qu'à St. Michel depuis près de deux ans - les lettres adressées ici seront donc ne pas lui parvenir.

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H. Matisse

XIII

XIV

October 13, 1931

My dear Monsieur Matisse:

Mr. Barr and I are very anxious to trace an early oil by Diego Rivera which was, or perhaps is now in your possession. It dates 1911 and is called "Mount Serratt."

We are following the exhibition of your work with an exhibition of the work of Diego Rivera and we would like very much to include this oil in the exhibition. I would much appreciate any information that you could give me in this matter and if the painting is in your possession whether you would be willing to allow us to borrow it.

We would naturally see that it was shipped properly and would pay expenses of shipment and insurance. The exhibition will open December 18th and will run for about one month.

Yours sincerely,

President.

M. Henri Matisse
19 quai St. Michel
Paris VIe, France

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1253 No. 230 Park Avenue,
November 21, 1931.

M. Henri Matisse,
12 Rue Cesar Franck,
Paris, France.

My dear Mr. Matisse:

I think it would delight you to see the exhibition of your work that has now been opened in our galleries for something over two weeks. It is I believe by general agreement by far the finest exhibition of your work ever seen in this country, and to my mind it is much clearer and better than the exhibition in Paris last summer.

It is arousing the greatest interest here, and in the first two weeks was visited by more people than in any similar period during any of our exhibitions. No doubt your son has written to you fully about it.

I only wish that we might have the pleasure of welcoming you here before we close the exhibition, but of course, this is hardly possible.

Sincerely yours,

President.

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H - Matisse

Collection Henri - Matisse
chiffres d'assurance -

12, RUE CÉSAR FRANCK. XV^e

✓ Portrait 1910 - (figure au chat) - -	200.000
✓ Figure au tabouret - - - -	250.000
✓ Gitta P. - - - -	250.000
✓ Femme à la voilette - -	200.000
✓ Danseuse classique - - -	275.000
✓ Nu couché de dos. - - -	250.000
✓ Chapeau jaune - - -	175.000
✓ Les marocains 1916 - -	500.000
✓ Femme en vert sur fond noir - -	175.000
✓ odalisque aux tatouages - -	100.000
✓ Figure décorative sur fond fleuri	350.000
✓ Le Rêve - - -	200.000
✓ Harmonie jaune - -	200 000
✓ Portrait. tête blanche et vert 1914 -	100 000
28 dessins - - - -	250.000

Francs français -

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Rivera's Fresco Center of Attack

Scored as Caricature of 'Holy Family'

Continued from Page One

do not subscribe. Rivera's religion seems to be that of a man deeply ... of the finest expressions of the dignity of the human being that has been made in our time."

E. P. Richardson, educational di-

Rivera

Criticism re murals commissioned in Detroit by Ford.

... Caricature ...cials Defend It

entirely misleading, and that in all fairness to the artist and to the Institute, we should have an opportunity to explain the meaning of the frescoes to some Catholic churchman, and I therefore called Msgr. Doyle, the chancellor of this diocese.

"Msgr. Doyle courteously discussed the matter and declined to view the frescoes because he was not an art authority. He felt that it was an affront to millions of Catholics that a man who was a Communist and an anti-clerical should have been given the commission."

"We have in the Institute Buddhist, Mohammedian, pagan Greek and Roman art, all expressions of religious faiths to which our people

Please Turn to Page 2—Col.

...NS LOANS ...OMPANIES

...f Collateral in ... Advance.

...ber, 1931, Samuel ... loans of $2,000,000 ...companies. Mr. In... head of companies ... good customers of ...r 40 years, during ... purchases of Gen... ducts had amounted ...,000,000. Your con... time to time, made ...mportant customers

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Diego Rivera Fresco at Institute Assailed by Pastor

The touch of white behind the woman's head and the "halo" about the child's head have caused furious discussion. Those on the side of the scientific presentation hold that the woman wears a nurse's cap and that the child's head is rimmed with golden hair, while attackers of the mural by Diego Rivera see in the portrayal a Madonna and Child, each head crowned with a nimbus.

'Vaccination Panel' Held Caricature of 'Holy Family'; Officials Defend It

Detroit's storm center has moved up Woodward Ave.

Firm on the wall of the Detroit Institute of Arts' Garden Court stand the murals which are Diego Rivera's impression of Detroit the dynamic, erstwhile "the City Beautiful." Only recently completed, they are already the subject of attack and defense, particularly with regard to the "vaccination panel" of nurse, doctor, child and some animals against a laboratory background.

The attack has been led by the Rev. H. Ralph Higgins, senior curate of St. Paul's Cathedral, and the officials of the Institute have rallied to the defense.

In the first place, do the murals by the renowned Mexican really represent Detroit? Secondly, is the "vaccination panel" a portrayal of a scientific subject, or is it a "Holy Family" caricature emphasized by its composition and the "halo" around the child's head?

Artist's Design Approved

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Artist's Design Approved

Diego Rivera was invited to paint the murals in Detroit because the Arts Commission wanted him to, and because that body approved his design for the four walls of the former Garden Court. Edsel B. Ford agreed to finance the work if it had the approval of the Commission. Rivera came, saw and painted. He received $20,000 for his artistic achievement and an additional amount, approximately $5,000, was given by Mr. Ford to cover the cost of materials, plaster, scaffolding and the like.

Mr. Higgins claims that numbers of Detroiters have been "violently upset" by the completed paintings, and especially by the alleged likeness of the one panel to the "Holy Family" group. He said Thursday that if he can assemble a group of others who likewise object he will propose to enter a formal protest against the murals with the Arts Commission. His objections, he says, are not taken on the grounds of technical artistic merit, since he recognizes "the technical excellence of these remarkable murals."

Protests "Holy Family Group"

He does object to the "Holy Family" group and to the spirit of Detroit as the murals "presume to typify" it.

Dr. W. R. Valentiner, director of the Institute, on the contrary, says that he cannot understand how the "vaccination panel" scene, "one of the two panels showing the beneficial influence of science, should be interpreted as a travesty on the Nativity." Neither can Clyde H. Burroughs, secretary, understand how the panel can be "thought to be a veiled interpretation of the Nativity."

Dr. Walter Heil, curator of European art until his new appointment as director of the California Palace of the Legion of Honor in San Francisco, said: "No matter how one's attitude is toward modern art, they (the murals) are true expressions of our days and of this city whose very significance they are glorifying."

"My attention was called to an article in the Michigan Catholic, which gave some of the statements made by Eugene Paulus in a talk to teachers on the Rivera frescoes," said Miss Isabel Weadock, curator of prints.

"I felt that his interpretation was entirely misleading, and that in all fairness to the artist and to the Institute, we should have an opportunity to explain the meaning of the frescoes to some Catholic churchman, and I therefore called Msgr. Doyle, the chancellor of this diocese.

"Msgr. Doyle courteously discussed the matter and declined to view the frescoes because he was not an art authority. He felt that it was an affront to millions of Catholics that a man who was a Communist and an anti-clerical should have been given the commission."

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ASSAIL RIVERA MURALS IN DETROIT INSTITUTE

Committee Declares Paintings Are a Grossly Materialistic Interpretation of City's Life.

DETROIT, March 25 (AP).—Charging that the Diego Rivera murals, painted by the Mexican artist on the garden court walls of the Detroit Institute of Arts, are "grossly one-sided, materialistic and an unfair interpretation of Detroit life," a committee of citizens headed by the Rev. H. Ralph Higgins of St. Paul's Cathedral filed a formal protest today with the Arts Commission.

The statement signed by the committee said that the garden court, "long a source of delight and inspiration to thousands, has been sacrificed." The paintings, the statement said, are "grossly unfair to both industry and the workers, for the paintings are unrelieved in suggestions of bondage to the machine."

The city, said the committee, is "more than its automobiles, chemicals and power factories," and declared that Señor Rivera in his paintings had neglected 'the cultural aspects of Detroit.

Señor Rivera completed last week the murals, which he declared his "greatest work." He painted his conception of industrial life, the designs ranging from those of the symbols of creation to modern man at work in the midst of machines.

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Defenders and Foes Draw Up Their Lines to Wage Battle Over Diego Rivera's Murals

Artist Called Guilty of Perpetrating a 'Heartless Hoax'

Continued from Page One

stitute walls, using "something more than whitewash, because they do not portray the spirit of our age."

Art Committee Meets

Monday's first meeting was in the Women's City Club, where the art committee of the Detroit Review Club, Mrs. August Helbig, chairman, had invited Eugene S. Paulus to address the members. Mr. Higgins was also present at the beginning of the meeting. He restated his objections, previously made public, and termed Mr. Paulus "the 'Hound of Heaven' in the artistic sense" for his attacks on the murals.

Mr. Paulus reviewed Rivera's history and quoted him as having said that "all art is for propaganda purposes." He claimed that a symbol representing the Communist fist is painted on the "tax-paid walls" of the Institute, where in the "'Holy Family' caricature" the Marxian belief that "religion is an opiate for the people" is expressed so that "religion is a marble disc weighing down the people." He further objected to another portion of the murals on the ground that "in a high school they wouldn't tolerate such a detailed sketch in the class books."

Apropos of this, a statement issued Monday by Dr. W. R. Valentiner, director of the Institute, said in part, "I do not believe that anyone can question the artistic quality of Mr. Rivera's work. No one expects any work of art to please everyone equally, but any suggestion of pornography in these frescoes is too absurd to be taken seriously.

"I can assure the public that no article is included in our collections because of either religious or anti-religious reasons; it must have an historical or an artistic significance."

Change Plea Called Out of Place

Dr. Valentiner also said that "it would be as out of place for me to ask Rivera to change his paintings at the request of any religious or political organization as it would be for me to remove the many crucifixes, religious paintings and church relics from our collections because they gave offense to Jews, unorthodox Christians and the thousands who have no interest in any church.

"If any religious body desires to check up the Art Institute inventory from the point of view of religious souvenirs, they will find that the amount of tax-payer's money invested in symbols, emblems, and decorations of the Christian faith far exceeds any other."

Benjamin March, curator of Asiatic art at the Institute, and John Pope, secretary of the People's Museum Association, were present at the Monday morning meeting as "unofficial observers."

Following Mr. Paulus' remarks, a champion of the murals arose on the floor in the person of Mrs. L. O. Moon, 3744 W. Philadelphia Ave.

"I am sorry Detroit is laying itself open to be laughed at all over the world," she said. "My only objection to the murals is that they have been placed in a room too small for them.

"But whatever you think of it, this is a changing age. I'm not a Communist, not even a socialist. In fact, I voted for Herbert Hoover. But whether we like it or not, we are passing from one age to another and it is fitting that we should put into art in Detroit something of the present age. It hurts when an old age dies and a new

Several years ago when Diego Rivera painted frescoes for the Ministry of Education in Mexico City, this panel, entitled "The Billionaires" (Rockefeller, Morgan, Ford and others) was included in the third gallery. Henry Ford is pictured, third from the right, with a champagne glass in his hand.

murals is merely religious. The key panel that first strikes the eye, when you enter the room, betrays the Communist motif that animates and alone explains the whole ensemble. * * *

"One may wonder whether Mr. Ford has ever seen a copy of Rivera's fresco, 'The Billionaires' Banquet,' in a Communistic interpretation of history in the Ministry of Education at Mexico City, wherein are presented photographic likenesses of Rockefeller, Morgan and Henry Ford—the latter in the pose of quaffing a glass of champagne? One wonders further how an extra-dry like Mr. Ford will relish himself caricatured in this guise by Rivera on the wall of a public building in a neighboring and friendly republic."

Edsel Admires Work

After the council session at the

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"I am sorry Detroit is laying itself open to be laughed at all over the world," she said. "My only objection to the murals is that they have been placed in a room too small for them.

"But whatever you think of it, this is a changing age. I'm not a Communist, not even a socialist. In fact, I voted for Herbert Hoover. But whether we like it or not, we are passing from one age to another and it is fitting that we should put into art in Detroit something of the present age. It hurts when an old age dies and a new age is born, but Diego Rivera is n the first place an American and e paints in the American rhythm. ur machinery is a part of the merican rhythm."

Nationality Enters Controversy

Mr. Paulus took issue with Mrs. Moon on the question of the Mexican-born Rivera's status as an "American," holding that birth on the North American continent, outside the United States, did not make him an American in the commonly-accepted sense of the term.

J. W. Lyons, who said he was secretary to an artist whom he refused to name, and who said he had worked on an assembly line in a Detroit automobile factory, was invited to the platform.

"I ought to be a pretty good judge of art," he said, "because I am not an artist and also because I am color blind. The work of Rivera is a disgrace from the technical point of view. Art must be beautiful."

Those present at the Monday afternoon meeting in Mr. Higgins' office were Dr. G. O. Ohlsson, lay member of the board of the Unitarian Church; W. E. Kapp, of Smith, Hinchman and Grylls, architects; Dr. Derry, Mr. Paulus, C. M. Earl, structural engineer, and three women chosen as representative members of the Dtroit Review Club: Mrs. F. H. Macauley, Mrs. F. W. Harrison, and Mrs. Harriet D. Gridley.

Valentiner Remark Attacked

After the meeting, which was not open to the press, Mr. Higgins said that no new objections to the frescoes had been expressed. Mr. Higgins said the committee felt that Dr. Valentiner's remark that some Detroiters objecting to the frescoes "have let their religious enthusiasm run away with their better judgment" was "unfair." The committee is to interest a larger number of persons. A formal protest to the Arts Commission is expected to be launched, though Mr. Higgins said that "there is no need for haste."

In his statement, Dr. Derry said: "Senor Rivera was engaged to interpret Detroit; he has foisted on Mr. Ford and on the Museum a Communist manifesto. Dr. Valentiner is gravely at error in assuming that the opposition to the

[illegible] Banquet,' in a Communistic interpretation of history in the Ministry of Education at Mexico City, wherein are presented photographic likenesses of Rockefeller, Morgan and Henry Ford—the latter in the pose of quaffing a glass of champagne? One wonders further how an extra-dry like Mr. Ford will relish himself caricatured in this guise by Rivera on the wall of a public building in a neighboring and friendly republic."

Edsel Admires Work

After the council session at the City Hall, Edsel B. Ford told newspapermen that he admired Rivera's work. When asked if he thought the murals an "accurate portrayal of industrial Detroit?" Mr. Ford replied, "It is Rivera's interpretation."

The murals were made possible by a contribution of $25,000 from Mr. Ford, whose term as president of the Art Commission technically expired March 1.

It is understood that at that time Mr. Ford tendered his resignation to Mayor Frank Murphy but was urgently requested a few days ago to reconsider and to accept a new appointment as the Commission's head.

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Crisis Termed Character Aid

Pastor Says Struggle Builds Men

Widespread commendation has been evoked by a sermon preached by the Rev. Frank Fitt, pastor of Grosse Pointe Memorial Church, last Sunday.

Because it is peculiarly timely at this period in Detroit's life, the Free Press is publishing an abstract of the sermon.

Dr. Fitt chose the topic, "Thoughts for a Time of Trouble," and the text from St. Paul's letter to Timothy, "Join the ranks of those who bear suffering, like a loyal soldier of Jesus Christ."

"That thought of the high demand of faith in the time of trouble is not merely good doctrine from the Christian point of view toward life, but from any worthwhile point of view toward life," said Dr. Fitt. "A generation ago the late William James made it clear that life was always worth living because the struggle which it involved provided the zest that counted.

Points Value of Crises

"It is by no means silly and superficial to claim that a crisis brings into closer perspective things that are worthwhile and deepens our appreciation of the higher phases of character. Nothing brings into play more surely the whole range of our thinking than to be placed with our backs against a wall.

"But there are various ways of accepting our fate; and it is the way that counts. We can deal with our troubles in a spirit so sullen and resentful as to be permanently dwarfed within, or in a spirit so courageous as to be permanently enlarged within. The crude and terrifying problem can be changed by our way of dealing with it so that others looking on can think only of the Divine. All of us have met recently is Detroit people who have pitched their dwelling-place on that summit.

"The simple truth is that we are all in the boat of life together and if each one of us does not row his weight in the boat as a minimum contribution, things are worse off than if we were not present. There are times in families and communities when our only claim to be truly alive is when we are marked by the blood-stains of our own wounds or the wounds of those whom we carry into shelter.

Story Points Moral

"Once upon a time Hilaire Belloc and a friend unsued to mountain-climbing set out on a walking trip over the Pyrenees. Unexpectedly they were compelled to spend the night on a ledge near the summit.

"The two men lay down and, covering themselves as best they could, dropped off into the sleep of physical weariness. Before daylight came a storm swept across the summit and awakened the neophyte. Quickly he roused his friend, saying, 'Belloc, this is the end of the world.'

"'Oh, no,' replied Belloc. 'This is how the dawn comes in the Pyrenees.'"

'Join the Ranks'

—C. M. Hayes & Co. Photo.
THE REV. FRANK FITT

Rivera Murals Attract Throng

Museum Visitors Hear Work Defended

By Helen C. Bower

Minus red-caps, luggage and ramps leading to railroad tracks, the Detroit Institute of Arts was no less busy, Tuesday afternoon, than the Michigan Central Station. Approximately 3,000 Detroiters wandered through the building between 1 and 5 p. m., sooner or later going to the Garden Court to view the much-discussed frescoes by Diego Rivera.

E. P. Richardson, educational secretary of the Institute, gave his first gallery talk on the frescoes since they became the subject of open controversy last week. However, the weekly gallery talks have been a feature of the Institute's program, and Mr. Richardson has previously spoken of the murals.

500 Hear Lecture

With a capacity of more than 500 persons, the Garden Court was packed during the gallery talk. The crowd was a fair cross-section of Detroit. Fully as many men as women were present. They listened in attentive silence, turning to look at each portion of the frescoes as it was described and interpreted.

At the conclusion of the talk there was applause, but no questions were asked or comments made. Toward the close of his remarks, Mr. Richardson referred to the "curious attacks" which have been made on Mr. Rivera himself.

"When all is said and done, Mr. Rivera simply believes that our present economic system has something wrong with it," he said. "But he is not a Communist. He is a humanitarian and a rationalist. He wants greater protection for the common man. After all, until we scrap the Constitution of the United States, anyone may have the right to express an opinion."

'Vaccination Panel' Defended

Of the so-called "vaccination panel," said by objectors to the frescoes to be a "'Holy Family' caricature," Mr. Richardson said, "He has painted the disinterested search for knowledge, the care of the child who is the hope of the future. His attitude is that of every true physician, scientist and parent."

Of other sections, criticised as being "pornographic," Mr. Richardson said, "A few days a week in a gymnasium would help the person with the sort of mind which sees in them anything obscene." Mr. Richardson described one panel as "extraordinary" in that it shows "the interdependence of man and nature through the human embryo nourished by blood vessels, but cradled also in the elements of the earth.

"On either side are iron ploughshares suggesting the ancient conception the Greeks had of Mother Earth, the cherishing mother.

Detroit Portrayed

"The show, rather, the central, unassuming common people of a democracy and give an enlarged range to the world of the office, the executive at his desk and the mechanic in the shop. There are two attitudes in art: that it lifts us out of ordinary life or that it has the power to pierce beneath ordinary life, which is Mr. Rivera's. For he believes that out of our democracy, science and mechanical skill we have created a new civilization, that we have what was formerly only a phrase—a new world."

Before the eyes of the observer, leaving the Garden Court on the Woodward Ave. side, still stands the Latin inscription carved in the stone as it was for the old court, "Vita Brevis Longa Ars"—Life is Short; Art Is Long.

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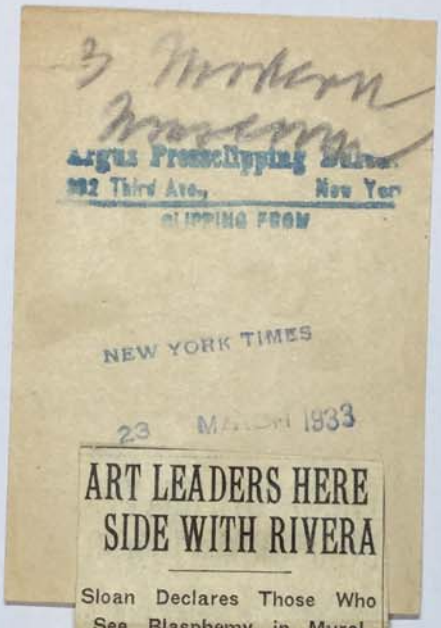

ART LEADERS HERE SIDE WITH RIVERA

Sloan Declares Those Who See Blasphemy in Mural Are Themselves Guilty.

"REVERENCE FOR LIFE"

This Is Quality That Stands Out in Panel Attacked by Religious Groups, in Pach's Opinion.

The murals recently completed by Diego Rivera in the Detroit Institute of Arts will not be whitewashed without provoking indignation among artists here, it appeared yesterday from comments by persons well known in the art field. Although varied points of view were expressed by individual artists and officers of organizations, the burden was in opposition to the group in Detroit that is agitating for removal or whitewashing of the murals.

Dispatches from Detroit have reported that the frescoes recently completed by Rivera, widely known Mexican artist, have aroused the ire of Catholics, who called them irreligious and charged that one painting in particular, the "Vaccination" panel, was a caricature of the Holy Family. Rivera, who has come to New York to begin work on a mural painting for the

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Rockefeller Center, denied charge in an interview here.

The "Vaccination" panel portra a child, supported at the left b a nurse in uniform, wearing a nurse's cap which, antagonists of the pictures charge, resembles a nimbus. At the right of the panel appears a physician administering vaccine to the child. This figure has been represented by opponents of Rivera as intended to caricature Joseph, as, they charge, the other figure represents the Virgin. Above these figures appear three scientists engaged in research, who have been likened to the three wise men. At the bottom of the canvas are animals, said by Rivera to suggest only the source of the vaccine, but by his opponents to represent animals usually portrayed in representation of the Holy Family in the stable.

Artists Come to His Defense.

The Museum of Modern Art here came to Rivera's defense with a statement. Holger Cahill, its director of exhibitions, said:

"I have not seen the Rivera murals in Detroit, but I have the highest opinion of Diego Rivera's talent and his integrity as an artist. The Museum of Modern Art has already expressed its opinion of Diego Rivera's work in giving him a one-man show, which was held in the Winter of 1931, in the catalogue of that exhibition, and in the portfolio of color reproductions of his Mexican murals, which the museum published two weeks ago."

John Sloan, president of the Society of Independent Artists, expressed the opinion that since Rivera did not intend any caricature of the Holy Family, those who read sacrilege into the work were really themselves guilty of sacrilege. To whitewash the paintings, Mr. Sloan contended, would only attract more attention to them.

"Reverence for Life."

Walter Pach, artist, critic and writer, said that he had seen the paintings and had studied the "vaccination" mural particularly.

"The statement that the paintings are irreligious is utterly absurd," he said. "The feeling that one gets from them is reverence for life. I think there is no allusion whatever to the Holy Family. If these paintings are whitewashed, nothing can ever be done to whitewash America."

Charles C. Curran, secretary of the National Academy of Design, said that although he could not speak for the academy, he felt as an individual artist that the extent of the opposition to the pictures should determine one's point of view regarding them.

"Although we cannot adjust our art standards to the average public taste, for this is a young country in which popular taste is not yet very high, I feel that if the majority of the people are offended by a painting, the painting may be wrong and not the people," he said.

Dr. William H. Fox, director of the Brooklyn Museum, said that, although he had not seen the paintings in Detroit, he knew Rivera to be a serious artist and could not impute to him any intention of caricaturing religious sentiment. "To whitewash the paintings would be going to extremes," said Dr. Fox. "It does not seem to me that this would be the proper way for opponents to the paintings to show their grievance."

Leon Kroll, a member of the National Academy of Design and president of the American Society of Painters, Sculptors and Gravers, expressed the opinion that since the art commission of Detroit had accepted Rivera's designs for the murals before he started painting, there should be no ground for complaint now.

"Under the circumstances," said Mr. Kroll, "I think that our society would support Mr. Rivera."

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Rivera's Fresco Center of Attack

Scored as Caricature of 'Holy Family'

Continued from Page One

do not subscribe. Rivera's religion seems to be that of a man deeply interested in the well-being of his fellowman, and his frescoes are one of the finest expressions of the dignity of the human being that has been made in our time."

E. P. Richardson, educational director, says that he is acquainted with both the symbolism and significance of Christianity, particularly because his father and one of his brothers are Episcopal priests.

"I find no cause for alarm in this panel," he said. "The panel is one of a pair which represents science in its two-edged nature, both helpful and destructive.

"The animals which are used for making serum Mr. Rivera sketched at the Michigan State Fair. The trio of doctors, nurse and child, representing the disinterested love of humanity of the true scientist, is also somewhat akin to other work of Rivera, notably the Chapingo frescoes, in which the trio of man, woman and child is used as it is here as one of the most profound and significant of human relationships."

Yet Mr. Higgins thinks differently.

"In the first place, these realistic murals are about as appropriate to the classical court of our art museum as a jazz band in a medieval cathedral," said Mr. Higgins. "The incongruity smites the visitor mightily; he is aware of a painful esthetic conflict between the antagonistic ideals typified. Granted that Detroit craved a permanent example of Mr. Rivera's art, could not the locus classicus have been more appropriately selected—for example, the banking room of the Union Guardian Trust Co.?

Presume to Typify Spirit

"In the second place, the murals presume to typify the spirit of Detroit. If the genius of our people be unmixed materialism and atheism, if our gods be science and sex, if the brutality of the machine age is the sole virtue which our fair city expresses—if these things be true, then Mr. Rivera should be hailed as a modern Michael Angelo.

"Of course, the elements mentioned are all too obvious in modern Detroit life; but are there not sufficient among our people who have not bowed the knee to Baal to warrant the inclusion in the mural panorama of at least a small suggestion of spiritual intuition and aspiration? By spiritual I do not, of course, necessarily mean religious.

"My chief objection, however, is to the panel depicting a fat, ugly child flanked by a nurse and physician who are engaged in vaccinating the infant. The composition of the portrait, together with the animals in the foreground and the golden 'halo' about the child's head, combine to suggest strikingly the classical Holy Family. I do not consider myself squeamish but I must confess to a startling and unpleasant reaction to this particular panel.

'Sure to Arouse Disapproval'

"The 'Holy Family' caricature is sure to arouse more than mild disapproval from many Christian people. Is there not something rather ironical in the fact that these murals, fine though they be from a purely technical point of view, should adorn the tax-built walls of an institution dedicated not to any one section of our civic life, but to the people at large?"

The panel in question is on the upper wall, at the extreme left and top as one stands in the doorway of the garden court. It may also be clearly seen from the gallery at at the back of the court, where its position is in the corner at the immediate right of the spectator standing in the gallery.

To date no other Detroit clergyman has voiced a protest against the murals, in whole or part. The Rev. Ralph C. McAfee, executive secretary of the Detroit Council of Churches, said Thursday that he had heard nothing of the matter at the Council's headquarters or from any individual associated with the Council.

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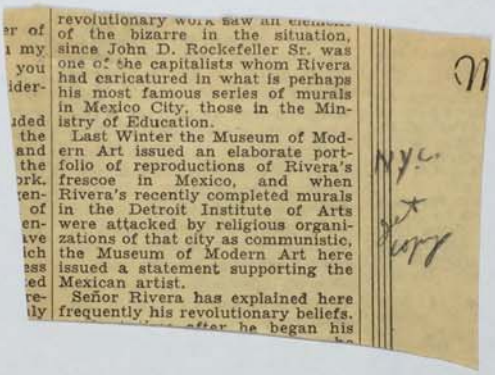

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revolutionary work saw an element of the bizarre in the situation, since John D. Rockefeller Sr. was one of the capitalists whom Rivera had caricatured in what is perhaps his most famous series of murals in Mexico City, those in the Ministry of Education.

Last Winter the Museum of Modern Art issued an elaborate portfolio of reproductions of Rivera's frescoe in Mexico, and when Rivera's recently completed murals in the Detroit Institute of Arts were attacked by religious organizations of that city as communistic, the Museum of Modern Art here issued a statement supporting the Mexican artist.

Señor Rivera has explained here frequently his revolutionary beliefs. after he began his

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etter Box

beauty is relative. That is a generality and I would suggest to Mr. Courteau that he look up La Rochefoucauld's comment on generalities. Mr. Courteau further maintains that Detroit lacks culture; in fact, he berates Detroit quite soundly, but it would appear that for a city so "pathetically barren" as he claims it to be, Detroit has done quite well for itself, culturally, artistically, aesthetically (that's a first rate word, don't you think?) and every other way. I am proud of Detroit and I proclaim my pride in it and in the fact that I am a Detroiter at every opportunity — and often when there is no opportunity! I think Mr. Courteau's statements concerning Detroit are highly debatable, to say the least.

What if the Cnydian Aphrodite might be considered "buxom?" So also would the nude figure in Titian's "Venus and the Lute Player." Nor does "Mona Lisa" look exactly under weight, and countless others, but they are the picturizations, the portraits of real women, lovely and beloved, vibrant flesh and blood women! But those loathsome things on the walls of the Institute, those elephantine masses of female animality, for lack of a better word, utterly devoid of structure and articulation — they are monstrosities and abortions!

You can call on all the time-honored generalities like Mr. Courteau's statement that all beauty is relative or in the eye of the beholder or that the murals are painted in the "American rhythm" as one of their defenders puts it, but neither God, man nor the devil can ever convince me that the murals represent anything other than a sadly perverted sense of what is both suitable and beautiful!

J. GROVER SHEA.

To the Editor: As a daily reader of The News, I feel justified at this time in noising my criticism of the policy of your paper and any others, which would sanction such a contorted and one-sided editorial as the one which appeared on the editorial page of the Sunday edition of March 19 regarding the murals of Diego Rivera.

It is possible that I have the wrong idea of the duties and serviceability of a metropolitan home newspaper, but I have always indulged in the idea that its chief duty was to give the public the true FACTS with possibly an unbiased personal opinion of the writer.

After reading the said editorial I was left with a mixed feeling of anger and contempt that copy such as yours should have ever reached the sanctity of the editorial page, to be consumed and digested by a trusting public. I maintain that the press is violating a sacred duty when, in their dominant public position, they gorge down the throats of the readers forceful and well-written PERSONAL opinions with the idea of enlisting the sympathy of the readers, who unconsciously look upon them as being facts.

Regarding the murals by Rivera in the Institute of Arts, it occurs to me that the people who are qualified by reason of their knowledge of art to give a technical criticism of the work, and who are doing so, are no doubt unacquainted with the subject and its proper interpretation. On the other hand, the people who are acquainted with the major part of the subject because of their daily contact with these same industrial settings, have very little, if any, knowledge of art and the methods used by an artist in portraying these scenes. Many of these interpretations are symbolical just as various parables and expressions of the Bible are symbolical.

Personally, I think Rivera never can receive sufficient praise for this wonderful work, especially those parts which so exactingly picture the workings of our automobile plants. But everyone should be privileged to form their own opinion and I don't think this is possible when an editor so adroitly voices his own opinion under the guise of news. ARTHUR W. BITTING.

HOROSCOPE

MARCH 29.

If March 29 is your birthday the best hours for you on this day are from 1 p. m. to 3 p. m. and from 5:30

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RK CURB

	Sales	High	Low	Close
Gen Mot Ac 5 36	2	101	101	101
Gen Pub Ut 6½ 56	3	14½	14½	14½
Gen W Wks 5 43A	3	47	46	47
Gen W Wk 6 44 B	2	14	14	14
Gen W Wk 6 44 B ctfs	7	14	13	14
Geo Pow 5 67	34	72½	71	71
Geo P&L 5 78	1	49	49	49
Gillette 5 40	1	100	100	100
Glen Ald Coal 4 65	30	50¼	50	50
Grd Trunk 6½ 36	2	98½	97	97
Gulf Oil Pa 5 47	2	95	95	95
Gulf Oil Pa 5 37	5	95½	95½	95½
Gulf St Ut 5 56A	4	60¼	60	60
Hackensack 5 38	11	99½	99	99
Hackens Wt 5 77A	2	95	95	95
Hall Pr 5½ 47A	3	54	53¾	54
Hous Lt&P 5 53A	6	95½	95	95½
†Hygrade F 6 49A	1	44	44	44
Ill P & L 5 56 C	12	58¼	57¾	57¾
Ill P & L 5½ 57	5	47¾	46⅞	47¾
Ill P&L 6 58A	8	65¼	65⅛	65¼
Ill P&L 5½ 54B	5	62⅞	62⅛	62⅛
Ind & Mich 5 55	2	90	90	90
Ind&Mich 5 57	11	99½	99¼	99¼
Ind E 5 51C	15	64⅛	63½	64
Ind Svc 5 63A	4	18½	18½	18½
Ind El 6 47	1	74¾	74¾	74¾
Indnapls Gas 5 52	1	76⅞	76⅞	76⅞
Indnapl P&L 5 57A	9	83⅛	82⅝	83⅛
Ill Pw Sec 7 57 E	1	89¼	89¼	89¼
Ill Pw Sec 7 52 F	2	84⅝	84⅝	84⅝
Ill Pw Sec 6½ 55C	2	85	85	85
Int Hyd Am 5 47	1	45	45	45
Inter Pow 6 52	7	22	21⅞	21⅞
Inter Pow 5 57	7	43¾	43	43¾
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	Sales	High	Low	Close
Ryerson & S 5 43	1	81	81	81
St L Gas & C 6 47	15	10½	10	10
SanAnt P Sv5 58B	1	74	74	74
San Jos L&P6 52B	2	98½	98½	98½
Scripps 5½ 43	5	62¾	62¾	62¾
Shaw W & P 4½ 67 A	3	53½	53	53½
ShawW&P4½ 70D	2	53½	53½	53½
Shaw W&P 5 70C	1	59	59	59
SEP&L 6 2025 A	2	56	55½	56
So Cal Ed 5 39	1	103¾	103¾	103¾
So Cal Ed 5 51	3	98¾	98½	98½
So Cal Ed 5 54	5	98½	98	98½
So Cal Gas 5 87	1	85	85	85
So Count Gas Cal 4½ 68	1	82	82	82
So Ind Ry 4 51	4	43¾	42	43¾
So Ind G&E 5½ 57	12	101	100	100
South Nat G 6 44	6	42⅝	42½	42½
So Pub Util 5 43	2	96	96	96
Sow G&E 5 57 A	1	65½	65½	65½
Sow Nat G 6 45	1	33	33	33
Stand G&E 6 35	5	43	42	43
Std G&E 6 35 cvt	10	42	41	42
Stand G&E 6 51	3	38½	37	38½
Stand G&E 6 66	3	37	36½	36½
Stand P&L 6 57	6	37	36	36
Sun Oil 5½ 39	1	101½	101½	101½
Suppw Ill 4½ 70	1	67¼	67¼	67¼
Suppw Ill 4½ 68	6	67¼	67¼	67¼
Swift & Co 5 40	13	91½	89½	90¼
Swift & Co 5 44	20	100¼	99¼	100
Syracuse L 5½ 54	1	104	104	104
†Tex Cit Gas 5 48	1	49	49	49
Tex Gas Ut 6 45	5	17½	17	17½
Tex P&L 5 56	16	77¼	76½	77

CURB IMPROVES TOWARD CLOSE

Utility Leaders Rally Moderately, But Volume Continues Small.

NEW YORK, March 28.—(AP)—The Curb improved in tone during the later trading today, though there was no increase in volume.

Electric Bond & Share met good support and rallied more than a point, American Gas showed a smaller rise, and there was a general but slight pickup in other utility prices.

G. E. EXPLAINS LOANS TO INSULL COMPANIES

Market Value of Collateral in Excess of Advance.

SCHENECTADY, N. Y., March 28.—(AP)—The 1932 pamphlet report of the General Electric Co., issued yesterday, contains a brief explanation to stockholders of the loans made by the company to the Insull companies.

The facts in connection therewith are as follows:

"Early in December, 1931, Samuel Insull requested loans of $2,000,000 for some of his companies. Mr. Insull was at the head of companies that had been good customers of your company for 40 years, during which time their purchases of General Electric products had amounted to well over $100,000,000. Your company has, from time to time, made loans to other important customers. At the time the lo

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Court & Pryor, Inc.
1800 Penobscot Building
Detroit

May 13, 1933

Gentlemen:

I am interested in obtaining a copy of a statement made by the Museum of Modern Art last winter which supported Senor Rivera. I shall be glad to pay any nominal expense to secure this statement.

I should also like to know the cost of the portfolio of reproductions of Rivera's frescoe in Mexico which was issued by the Museum of Modern Art at the same time.

Sincerely,
Andrew T. Court
Andrew T. Court

Museum of Modern Art,
New York, N. Y.

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Court & Pryor

AN AMERICAN GROUP

BARBIZON-PLAZA . . FIFTY-EIGHTH STREET AND SIXTH AVENUE . . NEW YORK

TELEPHONE CIRCLE 7-5000 - EXT 301

24 May 1933

Mr. Andrew T. Court
Court & Pryor, Inc.
1800 Penobscot Bldg.
Detroit, Michigan

Dear Mr. Court:

The following statement was made by Mr. Holger Cahill, Director, The Museum of Modern Art, and reprinted in the New York Times of March 23rd and the Detroit Times, March 24th:

"I have not seen the Rivera murals in Detroit, but I have the highest opinion of Diego Rivera's talent and his integrity as an artist."

The Portfolio of Color Reproductions of Mexican Frescoes by Diego Rivera, published and sold by the Museum is described in detail in the enclosed folder. We will be very glad to send you a copy of the Portfolio.

Yours very sincerely,

Executive Secretary

ARB:DD

Very cordially yours,

Secretary

AN AMERICAN GROUP

EA:A

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XIV perm.

An American Group

AN AMERICAN GROUP

BARBIZON-PLAZA . . FIFTY-EIGHTH STREET AND SIXTH AVENUE . . NEW YORK

TELEPHONE CIRCLE 7-7000 — EXT. 305

December 14,1931.

Alfred H. Barr Jr.Esq.
Museum of Modern Art
730 Fifth Avenue
New York City

My dear Mr.Barr:

In deference to your recommendation to postpone the reception for Mr.Diego Rivera, which was planned for December 21st, because the date conflicts with the press review at The Museum of Modern Art, the Executive Committee of An American Group has decided to comply with your request.

Of course we would like to have it understood that the date of December 21st for the reception was set by Mr.Rivera himself and that the Committee of An American Group was at no time aware of the planned activities of The Museum of Modern Art.

Very cordially yours,

Elizabeth Allen
Assistant

Secretary

AN AMERICAN GROUP

EA:A

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Arensberg

Gen

January 23, 1932

My dear Mr. and Mrs. Arensberg:

In accordance with your instructions we are shipping your Rivera painting "The Canoe" to the Pennsylvania Museum of Art at the close of our present exhibition on January 27th. We are instructing the Pennsylvania Museum to return your painting to you at this address unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Mr. and Mrs. Walter C. Arensberg
7065 Hillside Avenue
Hollywood, California

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January 12, 1932.

Arensberg

1228 A

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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MUSEUM OF MODERN ART 730 FIFTH AVENUE

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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ACCT'G INFMN.
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Send the following message, subject to the terms on back hereof, which are hereby agreed to

WALTER C ARENSBERG 7065 HILLSIDE AVENUE HOLLYWOOD CALIF

THE MOST IMPORTANT PART OF THE DIEGO EXHIBITION IS TO GO TO THE PENNSYLVANIA MUSEUM PHILADELPHIA FOR A SHORT TIME AFTER CLOSING HERE WOULD YOU PERMIT CANOE FULLY INSURED TO BE EXHIBITED PHILADELPHIA DESIGNATED COLLECTION WALTER C ARENSBERG HOLLYWOOD

JERE ABBOTT
ASSOCIATE DIRECTOR MUSEUM MODERN ART

Copy

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

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January 12, 1932.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

12018

CLASS OF SERVICE

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS

DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LCO	= Deferred Cable
NLT	= Cable Night Letter
WLT	= Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

1932 JAN 18 PM 6 59

SB579 8 NM=LOSANGELES CALIF 18

JERE ABBOTT=

MUSEUM OF MODERN ART NEWYORK NY=

YOU MAY HAVE RIVERA CANOE FOR PHILADELPHIA EXHIBITION=

WALTER C ARENSBERG.

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

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January 12, 1932.

Mr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

Dear Mr. Barr:

January 16, 1932

My dear Mr. Arensberg:

At the conclusion of the Rivera exhibition, will you be so kind as to [illegible] at once and sent to me by Express [illegible]

I am today forwarding to you under another cover a copy of our catalogue of Diego Rivera, with the compliments of the Museum.

I was delayed until this late date because I did not know where to address you but hope the catalogue reaches you in due time.

Yours very sincerely,

Walter C. Arensberg

WALTER C. ARENSBERG

Asst. Secretary.

7065 Hillside Avenue,
Hollywood, California.

Walter C. Arensberg, Esq.
7065 Hillside Avenue
Hollywood, California

gratis catalog sent 1/16/32

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January 12, 1932.

Mr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
730 Fifth Avenue,
New York, N. Y.

Dear Mr. Barr:

At the conclusion of the Rivera exhibition, will you be so kind as to have our picture, The Canoe, crated at once and sent to me by Express at the subscribed address?

Sincerely yours,

Walter C. Arensberg

WALTER C. ARENSBERG

7065 Hillside Avenue,
Hollywood, California.

gratis catalogued 1/16/32

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Barrows

Gm

#14

January 23, 1932

My dear Mr. Barrows:

In accordance with your instructions we are handing your Rivera portrait to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your painting to you at 217 Fourteenth Avenue, San Francisco unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Resigtrar.

Albert Barrows, Esq.
217 Fourteenth Avenue
San Francisco, California

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Barrows

217 Fourteenth Avenue,
San Francisco, Calif.,

January 11th, 1932.

January 14, 1932

Jere Abbott, Esq.,
The Museum of Modern Art,
New York City, N.Y.

My dear Mr. Abbott:

My dear Mr. Barrows:

Referring to your letter of January 7th, I realize the importance of [illegible] any stimulating [illegible] accordingly, [illegible] vera drawing owned by [illegible] Rivera exhibition for as long a period as [illegible] places you see fit.

Thank you very much for your permission to send your drawing to Philadelphia fully insured, of course, as we are carrying it.

May I also thank you for calling to my attention various errors in the catalogue. We had discovered that the edition contained many such errors but in the second edition these will be corrected. You will appreciate the fact that as we put on one loan exhibition usually for a period of a month followed by another for the same period the work of cataloging has to be done under extreme pressure and these mistakes are bound to creep in.

fully insuring [illegible] caused; and also [illegible] to the places and [illegible] in which this [illegible]

It is possible that the exhibition may go to Rochester, New York following the close of its showing in Philadelphia but this is very uncertain. If the Rochester exhibition is not included your drawing will be returned to you some time the first of March from Philadelphia.

ing you for the [illegible] to note that in the [illegible] of title and fact. E.g., The item No. 18 in the catalogue, owned by Dr. Leo [illegible] whereas it is [illegible] La Tortilla [illegible] and 118 are [illegible] co Stock Exchange [illegible] the California [illegible] Page 46;- "Stern [illegible] read "Stern Residence, Atherton California". Page 43, Emerald Green should read Vert [illegible] I trust that you will pardon my calling your attention to these errors and others, but I feel that your fine catalogue will be used in the future for reference purposes and, if for no other reason should be highly accurate.

Sincerely yours,

Albert Barrows, Esq.
217 Fourteenth Avenue
San Francisco, California

Albert Barrows.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

A © B

217 Fourteenth Avenue,
San Francisco, Calif.,

January 11th, 1932.

Jere Abbott, Esq.,
The Museum of Modern Art,
New York City, N.Y.

My dear Mr. Abbott:

Referring to your letter of January 7th, I realize the importance of the continuation of any stimulating exhibition such as the Rivera show, and accordingly, you have my permission to utilize the Rivera drawing owned by me and exhibited in the current Rivera exhibition for as long a period and at whatever places you see fit.

This is solely contingent upon your fully insuring this work against loss or damage, however caused; and also, if no trouble to you, advising me as to the places and approximate dates of future exhibitions in which this drawing is to be included.

May I take this opportunity of thanking you for the catalogue which was sent me. I regret to note that in the catalogue there are several errors of title and fact. E.g., The item No. 18 in the catalogue, owned by Dr. Leo Eloesser, is described as "oil on canvas", whereas it is encaustic. Further, this item is mistitled, La Tortillera means The Tortilla maker. Items 116, 117, and 118 are captioned, "Three Sketches for the San Francisco Stock Exchange, 1931", which caption should read..."for the California School of Fine Arts Fresco, 1931". Page 46;- "Stern Residence, Fresno, California" should read "Stern Residence, Atherton California". Page 43, Emerald Green should read Vert Emeraude or Viridian. I trust that you will pardon my calling your attention to these errors and others, but I feel that your fine catalogue will be used in the future for reference purposes and, if for no other reason should be highly accurate.

Cordially yours,

Albert Barrows.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Barrows

January 7, 1932

My dear Mr. Barrows:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown, the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the (sketch) which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay (its) return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Mjseum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Albert Barrows, Esq.
217 Fourteenth Avenue
San Francisco, California

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	MoMA Exhs.	14.2

Block
Brown

50 SOUTH MAIN STREET
PROVIDENCE, R.I.

#14

January 8, 1932

January 21, 1932

Mr. Jere Abbott,

The Museum of Modern Art,

730 Fifth Avenue, New York, N. Y.

Dear Jere:

My dear Mrs. Block:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera drawing. As you doubtless know, our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your drawing to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your drawing has reached you safely.

Very sincerely yours,

Yours very sincerely,

John [illegible] Brown

Registrar.

Mrs. Harry Block
140 East 28 Street
New York City

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	MoMA Exhs.	14.2

XIIb Gen

Brown

50 South Main Street
Providence, R.I.

#14

January 8, 1932

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

Dear Jere:

Thank you for your letter in regard to the Rivera frescoes. I shall mention this to the local authorities but rather doubt whether such a ~~such a~~ purchase would be carried through. Still, there is always hope.

I am crazy to see the show.

Very sincerely yours,

John Nicholas Brown

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Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

1228 A

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

CHENUTER PARIS

DO NOT UNDERSTAND DIEGO REFUSE DO YOU MEAN MATISSE RIVERA
NOT AVAILABLE

ABBOTT MODERNART

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

STANDARD TIME

the place of origin.

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Chenue

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14

Chenue

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	X
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

December 4, 1931

CHENUTER PARIS

HAVE DIEGO PAINTINGS BEEN SHIPPED CABLE COLLECT

MODERNART

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

ted at the office of
the place of origin.

AM
DARD TIME

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	MoMA Exhs.	14.2

Chenue

XLK

14

Chenue

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	X
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

November 23/31

CHENUTER PARIS

SHIP MATISSE RIVERA FAURE RIVERA OUR EXPENSE REACH NEW YORK DECEMBER TENTH AS PER LETTER

NO OTHER PICTURES PARIS SHIPMENT WE INSURE

ABBOTT MODERNART

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

AM

NDARD TIME

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g the place of origin.

210

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Chenue

XIX

#14

November 5, 1931

RADIOGRAM

Via RCA

, INC.

THE sender of this RCA Radiogram used the Swift, Direct, Accurate World-Wide Wireless facilities of R. C. A., in communicating with you. To send your reply, through the same fast system, telephone CIRCLE 7-6210

The rates are:

Full Rate . . 23¢
Deferred Rate 11½¢ per word
NLT (Radioletters) $1.50 for first 25 words
6¢ for each additional word

May we have your reply, please?

R. C. A. COMMUNICATIONS, Inc.
A Radio Corporation of America Subsidiary

FORM 112-C. L.

RECEIVED AT 102 W. 56th St. NEW YORK, AT DEC 5 1931 11 27 AM STANDARD TIME

CL41 RFK950 XEX

PARIS 11 5 1135

LCD MODERNART NEWYORK

SENT FAURE RIVERA ONLY LAFAYETTE DIEGO REFUSE

CHENUTER

Telephone Your Reply
Call Circle 7-6210

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

Miss Pauline F. Dwire
School of Journalism
Columbia University
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Cheme

XIV

#14

November 5, 1931

Monsieur P. Cheme
5 rue de la Terrasse
Paris, France

Dear Sir:

I am writing you to arrange for collecting and packing and shipping to us, care of the Hudson Forwarding and Shipping Company, 17-19 State Street, New York City, to reach us not later than December 13th, a painting by Diego Rivera to be lent by Henri-Matisse, 12 rue César Franck, Paris; and a portrait by the same artist, lent by M. Francois Faure, 147 Brd St. Germain, Paris.

Will you kindly arrange with them about collecting the paintings. They should be sent only under a nominal insurance value as our insurance policy covers them during shipment.

If there are any other canvases coming from Paris we will let you know in due season to include them with this shipment.

Yours very truly,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Columbia Univ.

XIV

Columbia University
in the City of New York
SCHOOL OF JOURNALISM

#14

November 19, November 25, 1931

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

My dear Mr. Barr, My dear Miss Geffen:

Mr. Barr has referred your letter of November 19th concerning Mr. Rivera to me.

I think it is very likely that some time after the 21st of December I could arrange for an interview with a group of students with Diego Rivera. It would be impossible to arrange it while he is working on the frescoes because of the fact that he is very pressed for time and does not desire any interruptions in his work.

I am sorry that this is the case but we do not feel that we can interfere with his plans. I think your students would find him a very interesting man with whom to talk (I presume some of them would speak French or Spanish as Mr. Rivera speaks little English) and if this later date is convenient I would be very glad to make arrangements with Mr. Rivera.

Yours very truly,

Miss Pauline F. Geffen
School of Journalism
Columbia University
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

deLuanta

Columbia University
in the City of New York
SCHOOL OF JOURNALISM

November 19, 1931.

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

My dear Mr. Barr,

We are looking forward with keen interest to the coming exhibition of Mr. Rivera's work at your Museum.

Would it be possible to arrange an interview between Mr. Rivera and a group of our women students who are especially interested in art criticism? We would particularly like to talk to him while he is in the midst of his preliminary work on the frescoes for this exhibit.

If you can arrange this for some week-day afternoon, I should be very grateful.

Cordially yours,

Pauline F. Goffan

Adviser to the women students.

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	MoMA Exhs.	14.2

de Cuesta

XIV

October 9, 1931

Senora Guadalupe Marin de Cuesta
Tampico 8
Mexico City, Mexico

Dear Madame:

The Museum of Modern Art in New York City is planning the most important exhibition of drawings and paintings together with some frescos of the work of Diego Rivera which has yet been held in this country. The exhibition will commence about the 18th of December and will run for one month in the gallery here. Rivera himself is coming to New York to paint some frescos especially for the exhibition.

We are very desirous of making it a retrospective exhibition and for that reason I am taking the liberty to ask you whether you would be willing to grant us permission to borrow from you the very interesting oil, "El Despertador" and the "Portrait of Pico Rivera".

Mrs. Frances Paine who has given us very valuable assistance in arranging this exhibition is to be shortly in Mexico and I have asked her to call upon you to obtain your decision. She would see to it personally that the works were safely packed for transit and we would assume all expense of packing and insurance from the time they left the walls of your house until they were returned to you.

I hope very much that you will do us the honor of allowing us to show these interesting works.

Very sincerely yours,

AA

Dear Mrs. Abbott -
Yes, I'd like to loan
convenience
after Frenday
the Riveras

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Cuesta

Gen # 14

Cuesta

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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WESTERN

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message,

Senora Guadalup
Tampico 8
Mexico City, Me

WILL YOU GRACIO EXHIBITION
TO CONTINUE ON LADELPHIA
MOST IMPORTANT COLLECT
MUSEUM OF MODE

Frances Flynn Paine

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

Tampico 8
Mexico City, Mexico

SP

THE SAVOY-PLAZA
FIFTH AVENUE 58TH AND 59TH STREETS
NEW YORK

CABLE AND RADIO ADDRESS
SAVOYPLAZA NEW YORK
TELEPHONE VOLUNTEER 5-2600

My dear Mr. Abbott, -
Stop in at your convenience any time after Tuesday to see the Riveras! I will leave

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Cuesta

Gen #14

Cuesta

1228 A

Charge to the account of Museum of Modern Art $

WESTERN

CLASS OF SERVICE DESIRED	DOMESTIC	CABLE
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NIGHT LETTER	X	WEE L

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	TIME FILED

Send the following me

1932

Senora Guada
Tampico 8
Mexico City,

WILL YOU GR RA EXHIBITION

TO CONTINUE PHILADELPHIA

MOST IMPORT RE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

Tampico 8
Mexico City, Mexico

Enclosed

send with the maid
that you are coming.
In case I am not
there.

Sincerely yours
Annie M. Kielman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Cuesta

Gen #14

Cuesta

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

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TIME FILED	

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

January 19, 1932

Senora Guadalupe Marin de Cuesta
Tampico 8
Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

Tampico 8
Mexico City, Mexico

Will Inclose

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Cuesta

Gen #14

January 25, 1932

My dear Senora deCuesta:

Because of the great success of the exhibition of Diego Rivera here at the Museum of Modern Art in New York the exhibition has been taken over in the main by the Pennsylvania Museum of Art in Philadelphia. This has been done with the full coöperation and enthusiasm of the artist, Diego Rivera.

This will delay slightly the return of your three paintings which you have so generously lent us. We will notify you in good season when to expect these pictures back in Mexico.

On behalf of the Trustees may I express our great appreciation for your coöperation.

Yours very sincerely,

Senora Guadalupe Marin deCuesta
Tampico 8
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

deCuesta

#14

March 22, 1932

My dear Senora deCuesta:

I write to notify you that we are returning to you the three works by Diego Rivera which you so kindly lent the Museum of Modern Art for its exhibition of Rivera.

These pictures sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that they are delivered to you immediately.

On behalf of the Trustees I want to take this opportunity to thank you for the loan of your Riveras. They were valuable additions to the Exhibition.

Very sincerely yours,

AM

Senora Cuadalupe Marin deCuesta
Tampico 8
Mexico City, Mexico

Receipt enclosed

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

Chicago.

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

December 3, 1931

#14

Daniel Catton Rich, Esq.
The Art Institute of Chicago
Chicago, Ill.

I AM TRYING TO TRACE RIVERA PAINTING DATE ABOUT NINETEEN-EIGHTEEN OLD WOMAN POLISHING COPPER POT SAID TO BE IN PRIVATE COLLECTION CHICAGO STOP CAN YOU HELP ME THANK YOU

Jere Abbott

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

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Detroit

FIK

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

Detroit

Chicago

Form 1201

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WESTERN UNION

SYMBOLS	
BLUE	Day Letter
NITE	Night Message
NL	Night Letter
LCO	Deferred
CLT	Cable Letter
WLT	Week End Letter

1931 DEC 3 PM 5 06

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at ARCADE, Mckeown

NS107 11 COLLECT=CHICAGO ILL 3 352P

JERE ABBOTT, ASSOCIATE DIRECTOR THE MUSEUM OF MODERN ART=

730 FIFTH AVE=

SORRY FIND NO TRACE OF RIVERA CANVAS IN CHICAGO COLLECTION=

DANIEL CATTON RICH.

Vol 9

LECT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

Detroit

1228 A

Charge to the account of MUSEUM OF MODERN ART, 4)730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
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CHECK
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Send the following message, subject to the terms on back hereof, which are hereby agreed to

DIRECTOR W R VALENTINER DETROIT INSTITUTE OF ARTS DETROIT

THANK YOU VERY MUCH FOR YOUR COOPERATION

JERE ABBOTT

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LECT

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Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

Detroit

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED

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

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CHECK

ACCT'G INFMN.

TIME FILED

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

DIRECTOR W R VALENTINER DETROIT INSTITUTE OF ARTS DETROIT

MAY WE BORROW YOUR RIVERA DRAWING MAN ON HORSE FOR RIVERA EXHIBITION WOULD NEED IT BY THE FIFTHTEENTH SHIPPED AT OUR EXPENSE AND INSURED BY US STOP EXHIBITION CLOSES JANUARY THIRTY STOP RIVERA SEEMS VERY ENTHUSIASTIC ABOUT DETROIT PROSPECT

JERE ABBOTT

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

CT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

Detroit

1228 A

Charge to the account of COLLECT $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE	X	NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

March 25/32

#14

E. P. Richardson
Detroit Institute of Arts
Detroit, Michigan

HAVE NO COLOR PRINTS FOR SALE ARE PREPARING EXHIBITIONS BUT NOT YET READY FOR OUT

OF TOWN

Alfred Barr

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

ECT

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	MoMA Exhs.	14.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

RECEIVED AT
11 EAST 55th ST
PHONE: PLAZA 3-0807-8
STANDARD TIME INDICATED ON THIS MESSAGE

Postal Telegraph
THE INTERNATIONAL SYSTEM

Commercial Cables — All America Cables — Mackay Radio

TELEGRAMS CABLEGRAMS RADIOGRAMS

This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

DL	DAY LETTER
NL	NIGHT LETTER
NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER
	RADIOGRAM

Form 16DM

RXNA15 17

W DETROIT MICH 957A MAR 25 1932

MUSEUM OF MODERN ART

730 5 AVE

HAVE YOU SERIES OF COLOR PRINTS OF MODERN ART PLEASE WIRE COLLECT
HOW MANY AND WHAT PRICE

E P RICHARDSON DETROIT INSTITUTE OF ARTS.

1016A

Mr Barr

Detroit, Michigan

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

January 9, 1932.

January 23, 1932

Mr. Alfred H. Barr, Jr.,
The Museum of Modern Art,
730 Fifth Avenue,

My dear Doctor Valentiner:

Dear Mr. Barr: In accordance with your instructions we are handing the Rivera drawing, "Men on Horseback" to the Pennsylvania Museum of Art at the close of our present exhibition on January 27th. We are instructing that Museum to return the drawing to the Detroit Institute at the close of their exhibition unless they hear from you to the contrary.

We are very grateful to you for lending this drawing to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

I have just received a note from Mr. Abbott regarding our Rivera drawing, and we shall of course let it go together with the collection to Philadelphia.

With best wishes,

Registrar.

Very sincerely yours,

W. R. Valentiner

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

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

XIV

Detroit

ARTS COMMISSION
EDSEL B. FORD, PRESIDENT
ALBERT KAHN
CHARLES T. FISHER
EDGAR B. WHITCOMB
COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

W. R. VALENTINER
ART DIRECTOR
CLYDE H. BURROUGHS
SECRETARY

January 9, 1932.

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

Dear Mr. Barr:

Let me congratulate you upon the excellent catalogue which I received of the Rivera show. Like all the catalogues of your Museum it is an extraordinary achievement, and I am certain that for future generations these catalogues, not the least the one on the great Rivera, will be of fundamental importance as scholarly works as well as the expression of the right judgment of the art of our own time.

I have just received a note from Mr. Abbott regarding our Rivera drawing, and we shall of course be very glad to let it go together with the collection to Philadelphia.

With best wishes,

Very sincerely yours,

W. R. Valentiner

WRV/C

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Detroit

January 7, 1932

My dear Doctor Valentiner:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the drawing which the Detroit Institute has so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to Detroit by about a month.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

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

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Dunbar

Gen

January 23, 1932

My dear Mr. and Mrs. Dunbar:

In accordance with our telephone conversation this morning we are advising the Pennsylvania Museum of Art that they may collect your portrait and two watercolors at the close of our present exhibition on January 27th. We are instructing that Museum to return your loans to you at 50 East 77 Street unless they hear from you to the contrary.

Your watercolor, "El Sacrificio" will be returned to you by our agent, Budworth and Son, on Thursday, January 28th if this is convenient for you.

We are very grateful to you for your generosity in lending these Riveras to us. They have been an valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

PS Will you please sign the enclosed receipt and return to the Museum of Modern Art.

Mr. and Mrs. John Dunbar
50 East 77 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Dunbar

XLV

XLV Dunbar

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

January 21/32

John Dunbar, Esq.
50 E. 77 St.
New York City

MAY WE FORWARD YOUR RIVERAS PHILADELPHIA AS OUTLINED IN LETTER JANUARY SEVENTH

Museum of Modern Art

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

50 East 77 Street
New York City

John A. Dunbar, Esq.
50 East 77 Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Dunbar

January 7, 1932

My dear Mr. Dunbar:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown, the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the works which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

John Dunbar, Esq.
50 East 77 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Dunbar

October 27, 1931

Dear Mr. Dunbar:

The Museum of Modern Art is to hold an important exhibition of the works of Diego Rivera to begin the 18th of December and run a little over a month. Rivera is coming to New York to do a few small frescoes for us for the exhibition and we want to make it an important showing.

I am writing to ask whether you would be willing to lend us for the exhibition your fine portrait of yourself, and the three watercolors, "Las Pruebas de Xibalba", "El Sacrificio", and "El Alba" all done in 1931. We would, of course, pay all expense of transportation and would insure them at your valuations.

I hope that you will feel able to grant us this request for we are anxious to include these works in our exhibition.

Very sincerely yours,

John A. Dunbar, Esq.
50 East 77 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Dunbar

John Atkinson Dunbar
50 East 77th Street
New York City

931.

September 17th, 1931.

Dr. Alfred H. Barr,Jr.
730 Fifth Avenue
New York City.

Dear Dr. Barr:

Thank you for your letter regarding the Lehmbruck statue which I have seen and often admired in (I believe) Dresden.

Though I doubt I should care to purchase any work of art at the present time unless it were an irresistable bargain, I am nevertheless writing Herr Flechteim about it.

Mrs. Dunbar and I enjoyed meeting Mrs. Paine, Charlot and Rivera and thank you for your letters to them. Mrs. Paine and Rivera we saw regularly.

Hoping you will come to see us when Mrs. Dunbar returns from the country and the apartment is eventually put to rights,

Cordially yours,

John Atkinson Dunbar

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Mr. Dunbar.

Courvoisier

Etchings
Fine Prints
Paintings
Gilding
Gifts

September 11, 1931.

John A. Dunbar, Esq.,
50 East 77th Street,
New York City.

Dear Mr. Dunbar:

I have had a letter from Flechtheim, the Berlin dealer, about a Lehmbruck which might possibly interest you.

It seems that a German museum has become very hard up and has had to turn in one of the originals of the large Standing Man, perhaps after Die Kniende Lehmbruck's most famous work. I think it could probably be bought very cheaply. I pass the information on to you for what it is worth.

With best wishes to you and Mrs. Dunbar, I am

Yours sincerely,

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Gen. Elolsser

Co[illegible]

~~474 POST~~
~~Telepho~~
480 POST
Telepho

Elolsser

EH

February 29, 1932

My dear Miss Finley:

Your note of the 24th with enclosed bill from Courvoisier is at hand.

The Museum of Modern Art received several bills from Courvoisier also but as you will see from the enclosed copy of a letter from Courvoisier dated February 10th this bill was taken care of in December 1931.

Yours very truly,

Registrar.

Miss Lucy Finley, Secretary
care Doctor Leo Elcesser
490 Post Street,
San Francisco, California

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Gen. Eloesser

Courvoisier

~~474 POST STREET • SAN FRANCISCO~~
~~Telephone DOuglas 4733~~
480 POST STREET • SAN FRANCISCO
Telephone GArfield 5657

February 10, 1932

Etchings
Fine Prints
Paintings
▲
Framing
Gilding
▲

DR. LEO ELOESSER
490 POST STREET

TELEPHONE KEARNY 1238

SAN FRANCISCO, February 24, 1932

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

My dear Mr. Abbott:

This enclosed statement is for the packing and insuring for careful handling in shipment of Doctor Eloesser's Diego painting. As we understood that all expenses connected with sending the picture were to be borne by the Museum we sent the first statement to you in January; perhaps, however, it did not come to your notice. As Mr. Courvoisier says it has not yet been paid I am forwarding this second statement directly to you and trust it may have your attention.

Yours very truly,

Lucy Finley

Lucy Finley, Sec'y.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Gen. Elsesser

STATEMENT

Courvoisier

~~474 POST STREET SAN FRANCISCO~~
~~Telephone DOuglas 4708~~
480 POST STREET • SAN FRANCISCO
Telephone GArfield 5657

Etchings
Fine Prints
•
Paintings
Framing
Gilding
•
Gifts

JAN 31 1944

M Dr. Leo Elloesser
. 490 Post St. #1230
. City

DETACH AND RETURN THIS STUB TO US WITH YOUR CHECK.
YOUR CANCELLED CHECK WHEN RETURNED BY YOUR BANK IS YOUR RECEIPT.

Courvoisier
San Francisco, California

DATE PAID_____ 193____ BY CHECK NO._____

CHARLES R. HADLEY CO., PATHFINDERS, LOS ANGELES, SAN FRANCISCO, DETROIT FORM 2036 REG. U.S. PAT. OFF.

DATE		CHARGES	CREDITS	BALANCE
Jan. 1	Balance			5 00

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Gym. Elsässer

Courvoisier

~~474 POST STREET : SAN FRANCISCO~~
~~Telephone DOuglas 4713~~
480 POST STREET • SAN FRANCISCO
Telephone GArfield 5657

Etchings
Fine Prints
Paintings
▲
Framing
Gilding
▲
Gifts

February 10, 1932

The Museum of Modern Art
730 Fifth Ave.
New York City

Att: Miss Mc Millin

Dear Miss McMillin:

We have your letter of February 3rd and note that we evidently sent you a statement for charges incurred on a shipment from here on November 19th.

The account was paid on December 21st by Budworth & Son and so there are no charges on our books at present against the Museum.

Very truly yours,

COURVOISIER GALLERIES

By M.E. Mitchell

MEM:MS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

February
Third
1932

Courvoisier
480 Post Street
San Francisco, Calif.

Dear Sirs:

Will you please advise me whether there are any outstanding charges on your books against this Museum?

There has been some question of duplication of bills, about which we wrote you on December 17th. We should appreciate your sending us itemized bills on all charges due.

Yours very truly,

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

XIV

Eloesser

THE MUSEUM OF MODERN ART

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

730 FIFTH AVENUE
NEW YORK CITY
TELEPHONE: CIRCLE 7-8121
CABLE ADDRESS: MODERNART

January 23, 1932

My dear Doctor Eloesser:

In accordance with your instructions we are handing your Rivera painting to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your painting to you at 490 Post Street, San Francisco unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Doctor Leo Eloesser
490 Post Street
San Francisco, California

All right. Insure for $5000 at rate of 75¢ per hundred.
Eloesser.

Doctor Leo Eloesser
490 Post Street
San Francisco, California

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, CORNELIUS N. BLISS, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, DUNCAN PHILLIPS, MRS. RANDY ROGERS, MRS. CHARLES C. ROMLEY, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

XIV Eloesser

THE MUSEUM OF MODERN ART

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

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

January 7, 1932

My dear Doctor Eloesser:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the painting which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

John Abbott

✓ all right. Insure for $5000 and rate at this hour
L Eloesser.

Doctor Leo Eloesser
490 Post Street
San Francisco, California

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, CORNELIUS N. BLISS, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

STATEMENT

Courvoisier

490 POST STREET - SAN FRANCISCO
Telephone GArfield 1651

Courvoisier
Framing
Gilding
Gifts

DEC 8 1931

M Dr. Leo Elloesser

December 17, 1931.

400 Post St. #1230

Courvoisier,
490 Post Street,
San Francisco, California.

Dear Sirs:

I have duplicate bills which you sent to the Museum and to Budworth & Son for $4.25, dated November 19, 1931.

Will you kindly let me know what picture this bill covers. The bill merely states Boxing and Cartage. I shall send the bill to the Treasurer as soon as I have more definite information.

Yours truly,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

STATEMENT

Courvoisier

~~474 POST STREET SAN FRANCISCO~~
~~Telephone DOuglas 4708~~
480 POST STREET • SAN FRANCISCO
Telephone GArfield 5657

Etchings
Fine Prints
•
Paintings
Framing
Gilding
•
Gifts

DEC 8 1 1931

M Dr. Leo Elloesser
.490 Post St. #1230
.City

DETACH AND RETURN THIS STUB TO US WITH YOUR CHECK.
YOUR CANCELLED CHECK WHEN RETURNED BY YOUR BANK IS YOUR RECEIPT.

Courvoisier
San Francisco, California

DATE PAID _____ 193__ BY CHECK NO. _____

CHARLES R. HADLEY CO. PATHFINDERS LOS ANGELES, SAN FRANCISCO, DETROIT FORM 2036 REG. U.S. PAT. OFF.

DATE		CHARGES	CREDITS	BALANCE
Dec. 8	Charge for packing and insuring Diego Rivera picture.	5 00		

This bill is returned for COD Express charge Void

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

14

Elloesser

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK-END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

DR LEO ELLOESER 490 POST STREET, SAN FRANCISCO CALIF

MAY WE BORROW FOR IMPORTANT RIVERA EXHIBITION OPENING HERE DECEMBER 21 CLOSING LAST OF JANUARY YOUR PAINTING TORTILLERA MAKER WE WILL PAY EXPENSE OF SHIPMENT AND FULLY INSURE WOULD LIKE IT TO REACH US MUSEUM OF MODERN ART 730 FIFTH AVENUE BY DECEMBER 15 STOP RIVERA HERE DOING SPECIAL WORK FOR EXHIBITION STOP WOULD YOU WIRE DECISION OUR EXPENSE

JERE ABBOTT ASSOCIATE DIRECTOR

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

Avenida Sierra Madre
135 Chapultepec
Mexico City, Mexico

Enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

14

Elloesser

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

DR LEO ELOESSER 490 POST STREET SAN FRANCISCO

THANK YOU GREATLY APPRECIATE YOUR COOPERATION

ABBOTT ASSOCIATE DIRECTOR

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

Avenida Sierra Madre
135 Chapultepec
Mexico City, Mexico

Receipt enclosed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

XIV

14

March 23, 1932

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Eloesser 1201S

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1414 Sixth Avenue, New York

1931 DEC 8 PM 9 47

NS206 6=SANFRANCISCO CALIF 8 636P

MINUTES IN TRANSIT | FULL-RATE | DAY LETTER

JERE ABBOTT, ASSOCIATE DIRECTOR MUSEUM OF MODERN ARTS=
730 5 AVE=

WILL HAVE RIVERA PAINTING SHIPPED TOMORROW=
DR L ELOESSER.

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

Avenida Sierra Madre
135 Chapultepec
Mexico City, Mexico

Draft enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

14

March 23, 1932

My dear Senor Estrada:

I write to notify you that we are returning to you the painting and drawing by Diego Rivera which you so kindly lent the Museum of Modern Art for its exhibition of Rivera.

These two pictures sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that they are delivered to you immediately.

On behalf of the Trustees I want to take this opportunity to thank you for the loan of your Riveras. They were valuable additions to the Exhibition.

Very sincerely yours,

Senor Lic. Genaro Estrada
Avenida Sierra Madre
135 Chapultepec
Mexico City, Mexico

Receipt enclosed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

XIV

October 9, 1931

My dear Senor Estrada:

The Museum of Modern Art in New York City is planning the most important exhibition of drawings and paintings together with some frescos of the work of Diego Rivera which has been held in this country. The exhibition will commence about the 18th of December and will run for one month in the gallery here. Rivera himself is coming to New York to paint some frescos especially for the exhibition.

We are very desirous of making it a retrospective exhibition and for that reason I am taking the liberty to ask you whether you would be willing to grant us permission to borrow from you the very interesting oil, "The Architect" and the mural study "Sketch for Creation" in the Preparatory School in Mexico City.

Mrs. Frances Paine who has given us very valuable assistance in arranging this exhibition is to be shortly in Mexico and I have asked her to call upon you to obtain your decision. She would see to it personally that the works were safely packed for transit and we would assume all expense of packing and insurance from the time they left you until they were returned to you.

I hope very much that you will do us the honor of allowing us to show these interesting works.

Very sincerely yours,

JA

Senor Lic. Canario Estrada
Avenida Sierra Madre
135 Chapultepec
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Estrada

Gm

January 25, 1952

My dear Senor Estrada:

In accordance with your instructions we are handing your Rivera painting, "The Architect" to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th.

We will notify you in good season when you may expect your painting back in Mexico.

We are very grateful to you for your generosity in lending this canvas to us. It has been a valuable addition to the Exhibition and we greatly appreciate your coöperation.

Yours very sincerely,

Senor Lic. Genaro Estrada
Avenida Sierra Madre
135 Chapultepec, Mexico City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Fabre

Gen.

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Estrada

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

SIGNS

DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 1952 JAN 21 AM 1 36

NSD22 25 MEX GOVT=SA MEXICO DF MEX 20 930P

FRANCES FLYNN PAINE= 730 5TH E

MUSEUM OF MODERN ART NEWYORK NY=

GUSTOSAMENTE ACCEDO A QUE LOS CUADROS DE RIVERA QUE YO PRESTE PARA ESA EXPOSICION FIGUREN EN LA QUE SE REALIZARA EN EL MUSEO DE PENNSYLVANIA=

SECRETARIO RELACIONES GENERARO ESTRADA.

Cordially accede [illegible] of R. - 6 5 / 56 - 5

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

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Fabre

Gen.

Estrada

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

January 19, 1932

Senor Lic, Genaro Estrada
Avenida Sierra Madré
135 Chapultepec
Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Faure.

March 14, 1932

My dear Doctor Faure:

I write to inform you that your Rivera portrait is being returned to you at 147 Boulevard St. Germain, Paris, on the S.S. Sarcoxie which sailed from New York on March 9th. The painting is consigned to Messrs. Follet and André who will deliver it to you immediately upon arrival.

We are very grateful to you for your kindness in lending this portrait to us. It was a valuable addition to our Rivera exhibition.

Will you kindly sign the enclosed receipt and return it to us as soon as the painting has reached you safely.

Yours very sincerely,

Registrar.

Doctor Elie Faure
147 Brd. St. Germain
Paris, France

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Faure

XLV

January 25, 1932

My dear Doctor Faure:

Because of the great success of the exhibition of Diego Rivera here at the Museum of Modern Art in New York the exhibition has been taken over in the main by the Pennsylvania Museum of Art in Philadelphia. This has been done with the full coöperation and enthusiasm of the artist, Diego Rivera.

This will delay slightly the return of your portrait which you have so generously lent us. We will notify you in good season when to expect this painting back in Paris.

On behalf of the Trustees of the Museum of Modern Art may I express our great appreciation for your coöperation.

Yours very sincerely,

Doctor Elie Faure
147 Brd. St. Germain
Paris, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Faure.

XLK

FRANCOIS FAURE
147 Brd St Germain
PARIS

Paris le 25.10.31

November 5, 1931

My dear Monsieur Faure:

Thank you very much for your letter regarding the loan of the portrait of your father by Diego Rivera.

I am instructing Chenue to make all arrangements with you for the collecting and packing of the painting at our expense. I would appreciate it very much if you would let me know what value you wish placed upon it for insurance.

It will be necessary to have the picture in this country by the 13th of December at the latest so I presume it will be collected from you some time around the first.

Let me thank you again for your willingness to lend us this veryffine painting.

Yours very sincerely,

JJA

Mr JERE ABBOTT
Associate Director of the
MUSEUM OF MODERN ART
730 Fifth Avenue
NEW YORK

M. Francois Faure
147 Brd. St. Germain
Paris, France

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FRANCOIS FAURE
147 Brd St Germain
PARIS

Paris le 23.10.31

Cher Monsieur Abott,

Nous serons trés heureux de voir le portrait de mon père par Diego Rivera figurer à votre exposition.

Nous le tenons dès maintenant à la disposition de votre expéditeur qui pourra le faire prendre 147 Brd St Germain.

Veuillez agréer, cher Monsieur, l'expression de mes sentiments distingués.

Fauf

Mr JERE ABOTT
Associate Director of the
MUSEUM OF MODERN ART
730 Fifth Avenue
NEW YORK

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Faure

XIV

October 13, 1931

My dear Mademoiselle Faure:

The Museum of Modern Art in New York intends to show the most important exhibition of the works of Diego Rivera yet held in this country to begin on December 18th.

When Monsieur Faure was in Mexico he assured Mrs. Paine, who has been of great assistance to us in arranging for this exhibition, that he would be willing to loan the portrait of himself which Diego did in 1918. I am, therefore, writing you regarding this matter as we are very eager to exhibit the picture.

We would have our shippers see that it was properly shipped and we would, of course, insure it from the time it left Monsieur Faure's apartment until it was returned to him. The exhibition will last about one month.

I hope very much that you will be able to arrange for us to borrow the painting.

Most sincerely,

Mademoiselle Faure
147 Bd. St. Germain
St. Germain des Pres
Paris, France

Dr Elie Faure, père

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Field

January 23, 1932

My dear Miss Field:

In accordance with your instructions we are handing to the Pennsylvania Museum of Art in Philadelphia your Rivera paintings at the close of our present exhibition on January 27th. We are instructing that Museum to return your two paintings to you at: The Cats, Los Gatos, California unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending these paintings to us. They have been valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

Miss Sara Bard Field
The Cats
Los Gatos, California

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Field

Jan. 11.
THE CATS
LOS GATOS, CALIF.
VISITS ONLY BY APPOINTMENT

XIV

Field

Dear Ms. Abbott

I am delighted to have my Diego Rivera paintings go to the Pennsylvania Museum & act on their Exhibition and my husband is also. We have out lived the day when

interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the paintings which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Miss Sara Bard Field
The Cats
Los Gatos, California

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Field

Great art should be liberated
in individual possession unless
it is used for the benefit of
all. At least that is our feeling.
Thank you for this opportunity.

Yours sincerely,
Sara Bard Field.
(Mrs. C. E. S. Wood)

interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the paintings which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Miss Sara Bard Field
The Cats
Los Gatos, California

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Field

January 7, 1932

My dear Miss Field:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the paintings which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Miss Sara Bard Field
The Cats
Los Gatos, California

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October 27, 1931

My dear Colonel Wood:

The Museum of Modern Art in New York is planning to hold a very interesting exhibition of the works of Diego Rivera. This exhibition will take place December 18th and will run for about a month. Rivera is coming to New York to do us especially for the exhibition a few small frescoes and we are very much interested in making it a topnotch showing of his work.

I am, therefore, writing to ask whether you would be willing to lend for the exhibition, we naturally paying the expense of transportation and insurance, the "Gregorio" which is in your collection.

I hope very much that you will be willing to let us exhibit this interesting painting.

Yours very sincerely,

Colonel C. E. S. Wood
Las Gatos, California

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HARVARD UNIVERSITY
FOGG

December 10, 1931.

A. Conger Goodyear, Esq.,
116 East 66th Street,
New York City.

My dear Mr. Goodyear:

If convenient for you, we will send Budworth to call for your Rivera drawing "Still Life" on Monday, December 14th, probably in the morning.

Unless you send me word to the contrary I shall assume that you will insure the picture while it is here on loan, as you have done in the past.

Yours sincerely,

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HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

October 27, 1931

#14

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

Dear Mr. Abbott:

I have just received your telegram saying that you would need enough lime for two plaster coats to cover about 350 sq. ft. None of the supplies I know of would go more than a third of the way towards doing that job, and so I am afraid we shall have to admit incompetence to help you in this connection. If in the next day or so I can discover a larger supply than I now know about, I shall let you know immediately.

With regrets,

Sincerely yours,

George L. Stout

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XIV Stout

October 23
1931

Dear Mr.Stout:-

The Museum is bringing to New York Diego Rivera to do some frescos and I am very hard put to find in the city any slaked lime two to three months old. It seems the turnover is so rapid that they dont keep it on hand.

I am therefore taking the liberty to ask you if you happen to know whether it can be obtained around Boston.

I would much appreciate any suggestion you can offer.

Sincerely,

Mr.George Stout,
Fogg Art Museum,
Cambridge,
Mass

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XIV

Frank-
Stout

XIV

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

October 24, 1931

Flow

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

October 27/31

George Stout, Esq.
Fogg Art Museum
Cambridge, Mass.

WOULD NEED ENOUGH LIME TO COVER ORIGINAL COAT AND FRESCO COAT ABOUT THREE HUNDRED FIFTY SQUARE FEET SURFACE

Abbott

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

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XIV

XIV

Francis Stout

HARVARD UNIVERSITY
FOGG ART MUSEUM
CAMBRIDGE, MASS., U.S.A.

October 24, 1931

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

Dear Mr. Abbott:

I cannot answer offhand your letter of October 23rd, asking about available slaked lime a few months old.

If you could give me some idea as to how much is required I think I might be able to send you a definite answer in two or three days. I know where some slaked lime is and we have a little here at the Museum, also, but it would be a question of quantity.

If you do not know the actual volume required by pounds or barrels, it would probably be sufficient for me to know the area of wall to be covered.

Sincerely yours,

George L. Stout

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Frank

THE MUSEUM OF MODERN ART

730 FIFTH AVENUE
NEW YORK CITY

January 21, 1932

My dear Mr. and Mrs. Frank:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera painting. As you doubtless know, our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

Yours very sincerely,

Registrar.

Mr. and Mrs. Walter Frank
146 West 12 Street
New York City

We are sorry but we have already promised this picture to some one else when it comes back from your exhibition.

Sue A Frank

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XIX

Frank

THE MUSEUM OF MODERN ART

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

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

January 7, 1932

My dear Mr. and Mrs. Frank:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the painting which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Jere Abbott

Mr. and Mrs. Walter Frank
146 West 12 Street
New York City

We are sorry but we have already promised the picture to some one else when it comes back from your exhibition — Eva A Frank

TRUSTEES OF THE MUSEUM: A. CONGER GOODYEAR, PRESIDENT, MRS. JOHN D. ROCKEFELLER, JR., TREASURER, SAMUEL A. LEWISOHN, SECRETARY, WILLIAM T. ALDRICH, JAMES W. BARNEY, FREDERIC CLAY BARTLETT, CORNELIUS N. BLISS, STEPHEN C. CLARK, MRS. W. MURRAY CRANE, FRANK CROWNINSHIELD, DUNCAN PHILLIPS, MRS. RAINEY ROGERS, MRS. CHARLES C. RUMSEY, PAUL J. SACHS, JOHN T. SPAULDING, MRS. CORNELIUS J. SULLIVAN, JOHN HAY WHITNEY

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Frank

XIV

January 7, 1932

My dear Mr. and Mrs. Frank:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the painting which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Mr. and Mrs. Walter Frank
146 West 12 Street
New York City

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Frank

XIV

F14

October 27, 1931

William Gerstle, Esq.
710 Sansome Street
San Francisco, California

My dear Mrs. Frank:

The Museum of Modern Art is planning a very important Diego Rivera exhibition in December. As good Riveras are rather rare in the United States and as I understand that you have an excellent one I am writing to ask whether you would be willing to allow me to see the picture some time in the next week at your convenience.

Am I also correctly informed in understanding that you have three sketches for the Chapingo series in Mexico?

Yours very sincerely,

Mrs. Walter Frank
146 West 12 Street
New York City

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Gerstle

#14

January 23, 1932

William Gerstle, Esq.
310 Sansome Street
San Francisco, California

My dear Mr. Gerstle:

In accordance with instructions received from Mr. Clifford Wight who we understand is acting as your agent here, we are handing to the Pennsylvania Museum of Art in Philadelphia at the close of our exhibition here on January 27th your watercolor "Gold Digger" and one drawing, "Man Plastering" (Barnes). The other fourteen items we are sending at Mr. Wight's request to E. Weyhe, 794 Lexington Avenue, New York City.

We are instructing the Pennsylvania Museum to send the two Riveras lent them to E. Weyhe at the close of their exhibition on February 29th unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending these Riveras to us. They have been valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

P.S. We understand from Mr. Macky that you will be in New York on February 7th at which time you will advise us what you want done with the three drawings belonging to the California School which he has asked us to hold here.

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Gerstle

WILLIAM LEWIS GERSTLE
ALASKA COMMERCIAL BUILDING
310 SANSOME STREET
SAN FRANCISCO

January 8th 1932.

Mr. Alfred H. Barr, Jr. Director,
Museum of Modern Art,
#730 - 5th Ave.,
New York, N. Y.

My dear Mr. Barr:-

Permit me to express to you my appreciation of the courtesy in sending me the catalog of the Rivera Exhibition.

With very kindest regards,

Very truly yours,

William Gerstle

WLG:APG

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Gerstle

SAN FRANCISCO ART ASSOCIATION

E. SPENCER MACKY, EXECUTIVE DIRECTOR

CALIFORNIA SCHOOL OF FINE ARTS

Affiliated with the University of California

LEE F. RANDOLPH, DIRECTOR OF THE SCHOOL

WILLIAM L. GERSTLE, President

ARTHUR BROWN, Jr. — LAWRENCE T. SCOTT, First Vice-President — TIMOTHY PFLUEGER

TEMPLETON CROCKER — EDGAR WALTER, Second Vice-President — RAY BOYNTON

NOEL SULLIVAN — WALTER S. MARTIN, Treasurer — RINALDO CUNEO

C. STURGESS DUNCAN, Secretary

CHESTNUT AND JONES STREETS, SAN FRANCISCO

TELEPHONE GRAYSTONE 2500

November 24, 1931

November 20th 1931.

My dear Mr. Gerstle:

I have your letter regarding the matter of the sale of your drawings by Diego, and would be very glad to refer anyone who may inquire about them in the Museum to Mr. Wight.

Let me thank you again for your willingness to lotrus borrow these things from you.

Very sincerely yours,

Mr. Jere Abbott
The Museum of
#730 Fifth Avenue,
New York, N. Y.

Dear Mr. Abbott:-

Yours of November 18th to hand and I note you will not be able to attend to the sale of the drawings which I have sent on. I have today written a letter to Mr. Clifford Wight, who is working with Rivera, addressed to the Museum, asking him to look after the matter of the sale of the drawings. Will you kindly see that this letter is delivered to him, as well as one I wrote last week directly to Rivera.

Yours very truly,

William L. Gerstle, Esq.
San Francisco Art Association
San Francisco, California

WLG:APG

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XIV

Gerstle

ORGANIZED 1874

SAN FRANCISCO ART ASSOCIATION

E. SPENCER MACKY, *EXECUTIVE DIRECTOR*

CALIFORNIA SCHOOL OF FINE ARTS

Affiliated with the University of California

LEE F. RANDOLPH, *DIRECTOR OF THE SCHOOL*

WILLIAM L. GERSTLE, *President*

ARTHUR BROWN, JR. — LAURANCE I. SCOTT, *First Vice-President* — TIMOTHY PFLUEGER

TEMPLETON CROCKER — EDGAR WALTER, *Second Vice-President* — RAY BOYNTON

NOEL SULLIVAN — WALTER S. MARTIN, *Treasurer* — RINALDO CUNEO

C. STAFFORD DUNCAN, *Secretary*

CHESTNUT AND JONES STREETS, SAN FRANCISCO

TELEPHONE GRAYSTONE 2500

November 20th 1931.

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

Dear Mr. Abbott:-

Yours of November 16th to hand and I note you will not be able to attend to the sale of the drawings which I have sent on. I have today written a letter to Mr. Clifford Wight, who is working with Rivera, addressed to the Museum, asking him to look after the matter of the sale of the drawings. Will you kindly see that this letter is delivered to him, as well as one I wrote last week directly to Rivera.

Yours very truly,

William L. Gerstle

President.

WLG:APG

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ORGANIZED 1874

SAN FRANCISCO ART ASSOCIATION

E. SPENCER MACKY, *EXECUTIVE DIRECTOR*

CALIFORNIA SCHOOL OF FINE ARTS

Affiliated with the University of California

LEE F. RANDOLPH, *DIRECTOR OF THE SCHOOL*

WILLIAM L. GERSTLE, *President*

ARTHUR BROWN, JR. — LAURANCE I. SCOTT, *First Vice-President* — TIMOTHY PFLUEGER

TEMPLETON CROCKER — EDGAR WALTER, *Second Vice-President* — RAY BOYNTON

NOEL SULLIVAN — WALTER S. MARTIN, *Treasurer* — RINALDO CUNEO

C. STAFFORD DUNCAN, *Secretary*

CHESTNUT AND JONES STREETS, SAN FRANCISCO

TELEPHONE GRAYSTONE 2500

November 6th 1931.

Museum of Modern Art.,
#730 Fifth Ave.,
New York, N. Y.

ATTENTION: MR. JERE ABBOTT, ASSISTANT DIRECTOR

Dear Sirs:-

The San Francisco Art Association is sending you a box containing the drawings of Diego Rivera which you requested. Included therein are sixteen which are my personal property. These are more than you asked for, but I thought as you wished to have a comprehensive exhibition of Rivera's work, you might want to show them at his exhibition. The drawings are all for sale excepting the framed water color of the "GOLD DREDGER". The prices of the various drawings are marked on the back of them, and I thought it possible that the Museum might be able to sell these piectures during the exhibition. Will you kindly let me know what your commission for such service would be.

Will you also kindly advise me when the exhibition closes so that I can instruct you what disposition to make of these drawings.

Yours very truly,
William Gerstle
President.

WLG:APG

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Gerstle

XIV

XIV

November 16, 1931

My dear Mr. Gerstle:

Thank you very much for your willingness to lend us the drawings. I note that they are being sent on to us by the San Francisco Art Association.

I also note that some of the drawings are for sale. Since we are not a commercial organization the Museum does not sell drawings or paintings exhibited here but we would be very glad to refer anyone who might inquire about them to you directly.

Thank you again for your willingness to help us.

Yours very truly,

William L. Gerstle, Esq., President
San Francisco Art Association
San Francisco, California

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Gerstle

October 27, 1931

My dear Mr. Gerstle:

The Museum of Modern Art in New York will hold in December beginning December 18th and continuing for about a month an important exhibition of the works of Diego Rivera. Rivera is coming to New York to do for us a few small murals and we hope to make the exhibition a really interesting one.

I am writing to ask whether you would be willing to lend us the watercolor "Gold Diggers", a study in relation to the Stock Exchange; the pencil sketch, "Earth" 1925, a study done for one of the frescoes at Chapingo; and the drawings for the fresco "California" in the San Francisco Stock Exchange, of Marshall, Burbank, the boy student, and Energy.

I would also like very much to include the first and second sketches of the design done for the California Fine Arts School.

We would be most appreciative if the School of Fine Arts would permit us to borrow these drawings and I would very much appreciate any coöperation you could give me.

Very sincerely yours,

William Gerstle, Esq.
Academy of Fine Arts
San Francisco, California

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Gil

dyn #14

March 23, 1932

My dear Senor Gil:

I write to notify you that we are returning to you in the care of Senor Antonio Yanez Salazar the Rivera painting, "The Grinder" which you so graciously lent the Museum of Modern Art for its exhibition of Rivera.

Your painting sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that the painting is delivered to Senor Salazar immediately.

On behalf of the Trustees I want to take this opportunity to thank you for the loan of your Rivera. It was a valuable addition to the Exhibition.

Yours very sincerely,

Senor Lic. Emilio Portes Gil
care of Senor Antonio Yanez Salazar
Tesorero del Congreso de la Union
Mexico City, Mexico

receipt enclosed

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Gil

Gm

January 25, 1932

My dear Senor Gil:

Because of the great success of the exhibition of Diego Rivera here at the Museum of Modern Art in New York the exhibition has been taken over in the main by the Pennsylvania Museum of Art in Philadelphia. This has been done with the full coöperation and enthusiasm of the artist, Diego Rivera.

This will delay slightly the return of your painting which you have so generously lent us. We will notify you in good season when to expect this painting back in Mexico, as we assume you wish it returned there.

On behalf of the Trustees may I express our great appreciation for your coöperation.

Yours very sincerely,

Senor Lic. Emilio Portes Gil
The Mexican Embassy
Paris, France

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Gil

XIV

Gil

1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	X
NIGHT LETTER		WEEK END LETTER	

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

Museum of Modern Art

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

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

November 19, 1951

Senor Lic. Emeli Portes Gil
Ambassador of Mexico to France
Mexican Embassy
paris, France

WE WOULD APPRECIATE IT GREATLY IF YOU WOULD CONSIDER INSTRUCTING MEXICO TO FORWARD AS QUICKLY AS POSSIBLE YOUR DIEGO RIVERA PAINTING LA MOLINERA TO SENOR RUIZ MEXICAN CONSULATE HERE FOR OUR RIVERA EXHIBITION OPENING DECEMBER WE WILL PAY EXPENSE

Jere Abbott, Museum of Modern Art

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

Ambassador of Mexico to France
Mexican Embassy
Paris, France

Accepted on board

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Gil

XIX

October 13, 1931

My dear Senor Gil:

The Museum of Modern Art in New York will open on December 18th the most important exhibition of the works of Diego Rivera yet held in this country.

We are very anxious to exhibit "La Melandera" which is in your collection as one of the most interesting paintings of the earlier period of Diego.

The exhibition will last about one month and we would have our shippers properly ship this painting. We would insure it from the time it left your apartment until it was returned to you.

You may believe that we would be most grateful to you if you would permit us to borrow this painting.

Sincerely yours,

Senor Lic. Emeli Portes Gil
Ambassador of Mexico to France
Mexican Embassy
Paris, France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

March 23, 1932

My dear Mr. Hale:

I write to notify you that we are returning to you the three works by Diego Rivera which you so kindly lent the Museum of Modern Art for its exhibition of Rivera's works.

These pictures sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that they are delivered to you immediately.

On behalf of the Trustees I want to take this opportunity to thank you for the loan of your Riveras. They were valuable additions to the Exhibition.

Very sincerely yours,

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Hale

January 25, 1932

My dear Mr. Hale:

In accordance with instructions in your recent telegram we are handing your three paintings by Diego Rivera to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We will notify you in good season when you may expect your paintings back in Mexico.

I have talked with Mrs. Paine about the fourth Rivera painting mentioned in your telegram as only three were forwarded to this Museum. Mrs. Paine tells me that this fourth painting was not brought from Mexico and that she is writing you in detail.

We are most grateful to you for your generosity in lending these paintings to us. They have been valuable additions to the Exhibition and we greatly appreciate your co-operation.

Yours very sincerely,

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

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	MoMA Exhs.	14.2

Hale

THE COMMITTEE ON CULTURAL
RELATIONS WITH LATIN AMERICA
112 East 19th Street, New York
Cable: Latinam, New York
Algonquin 4-9365

ADDRESS IN MEXICO:
Aguascalientes 1871, Mexico, D. F.

Hale

1228 A

Ch

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE Hale 1284

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable sign above or preceding the address.

WESTERN UNION

20

SIGNS	
DL	= Day Letter
NM	= Night Message
NL	= Night Letter
LCO	= Deferred Cable
CLT	= Cable Letter
WLT	= Week-End Letter

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 40 Broad St., (Central Cable Office), New York, N. Y. ALWAYS OPEN 1932 JAN 21 AM 1 51

MX 33 KC 51 NL COLLECT

MEXICOCITY 20

FRANCES FLYNN PAINE THE MUSEUM OF MODERN ART
730 FIFTH AVE NYK,

I CONSENT TO EXTEND THE LOAN OF MY FOUR PAINTINGS DIEGO RIVERA FOR PENNSYLVANIA MUSEUM I RECEIVED RECEIPT FROM MEUSEUM OF MODERN ART FOR ONLY THREE OF THE FOUR PAINTINGS I LOANED KINDLY WRITE ME WHY I DID NOT RECEIVE RECEIPT FOR THE FOURTH PAINTING FULL SIZE PORTRAIT AUREA PROCEL

SALOMON HALE

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

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Hale

THE COMMITTEE ON CULTURAL
RELATIONS WITH LATIN AMERICA
112 East 19th Street, New York
Cable: Latinamer New York
Algonquin 4-9160

ADDRESS IN MEXICO:
Apartado 1321, Mexico, D. F.

Hale

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

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

January 19, 1932

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

October 9, 1931

My dear Mr. Hale:

The Museum of Modern Art in New York intends to exhibit in December an important collection of Diego Rivera's paintings, drawings and frescos.

I have heard of your very interesting collection of this painter's work and I am writing to ask you whether you would do us the honor of permitting us to borrow from your collection for the exhibition the following paintings:

Edge of the Forest
Flower Vendor
Aurea Procel
Fiesta Costume of a Tehuana

The exhibition will run a little over a month from December 18th.

Mrs. Frances Paine who has greatly assisted us in the matter of arranging the exhibition is to be in Mexico shortly and I have asked her to call upon you to put this matter before you. I hope that you will feel able to let us borrow these paintings. We, of course, would pay all expenses of shipment and properly insure them from the time they left your home until they were returned to you.

Very sincerely yours,

Solomon Hale, Esq.
Aguascalientes 186
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

JOHN DEWEY
Honorary Chairman
STUART CHASE
Chairman
EDWARD ALSWORTH ROSS
Vice-Chairman
HENRY GODDARD LEACH
Vice-Chairman
FLORENCE E. ALLEN
Vice-Chairman
FREDERIC SIEDENBURG
Vice-Chairman
WALTER FRANK
Treasurer
HUBERT C. HERRING
Executive Director
ENRIQUE C. AGUIRRE
Representative in Latin America

THE COMMITTEE ON CULTURAL RELATIONS WITH LATIN AMERICA
112 East 19th Street, New York
Cable: Latam New York
Algonquin 4-9365

ADDRESS IN MEXICO:
Apartado 21, Mexico, D. F.

January 23, 1932

My dear Doctor Herring:

In accordance with your instructions we are handing your Rivera cartoon to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your picture to you at 112 East 19 Street, New York City unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this cartoon to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Doctor Hubert Herring
112 East 19 Street
New York City

Sincerely yours,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

XIV

Herring

JOHN DEWEY
Honorary Chairman
STUART CHASE
Chairman
EDWARD ALSWORTH ROSS
Vice-Chairman
HENRY GODDARD LEACH
Vice-Chairman
FLORENCE E. ALLEN
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Vice-Chairman
WALTER FRANK
Treasurer
HUBERT C. HERRING
Executive Director
ENRIQUE C. AGUIRRE
Representative in Latin America

THE COMMITTEE ON CULTURAL
RELATIONS WITH LATIN AMERICA
112 East 19th Street, New York
Cable: Latam New York
ALgonquin 4-9365

ADDRESS IN MEXICO:
Apartado 1521, Mexico, D. F.

#14

January 8, 1932.

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

My dear Mr. Abbott:

I shall be glad to have my picture by Diego Rivera sent down to Philadelphia.

Is your group engaged in selling any of Diego's pictures? If so, I would not despise an offer if it were substantial enough. What do you think the thing should be worth?

Sincerely yours,

Hubert C. Herring

HCH:L

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	MoMA Exhs.	14.2

Herring

THE COMMITTEE ON CULTURAL RELATIONS
WITH LATIN AMERICA

Ex XIV

Herring

XIV

January 7, 1932

My dear Doctor Herring:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the cartoon which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Doctor Hubert Herring
112 East 19 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Herring

THE COMMITTEE ON CULTURAL RELATIONS

Ex XIV

Herring XIV

December 10, 1931.

Dr. Hubert Herring,
112 East 19th Street,
New York City.

My dear Dr. Herring:

If convenient for you, we will send our agent, Budworth & Son, to call for your Rivera painting, "Communists of Paris" on Monday, October 14th, probably in the morning. Unless notified to the contrary, we will send them to the above address.

Will you kindly let me know the valuation you wish to place on your picture for insurance purposes. We will of course cover it from wall to wall.

Yours truly,

Herring

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	MoMA Exhs.	14.2

Herring

THE COMMITTEE ON CULTURAL RELATIONS
WITH LATIN AMERICA
112 EAST 19TH STREET, NEW YORK

Rivera

Herring
Diego
XIV

October 29, 1931

November 3
1931

Mr. Jere Abbott
Your Mr. Newin—
730 Fifth Avenue
New York City Thank you very much for
your willingness to lend the Diego Rivera
for our exhibition.

I will let you know in in the
good season when we will call for it.
painting by Diego Rivera for the exhibition

beginning December Sincerely, ease let me know

where and when you wish it.

Herbert J. Hewing, Esq Cordially yours,
112 East 19
New York

(A)

Richard E. Herring

HCH:IB

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Herring

THE COMMITTEE ON CULTURAL RELATIONS
WITH LATIN AMERICA
112 EAST 19TH STREET, NEW YORK

October 29, 1931

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

My dear Mr. Abbott:

I shall be glad to loan you the painting by Diego Rivera for the exhibition beginning December 18th. Please let me know where and when you wish it.

Cordially yours,

Hubert C. Herring

HCH:IB

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

October 27, 1931

My dear Mr. Herring:

The Museum of Modern Art is to hold an exhibition of the works of Diego Rivera beginning the 18th of December and continuing for about a month. It will be possibly the most important exhibition of his work yet held in this country.

I am writing to ask whether we might borrow for this exhibition the very interesting sketch by Rivera that you have, "Communists of Paris" done in 1928.

I should like very much to include this in the exhibition. We would, of course, insure it at your valuation.

Yours very sincerely,

Hubert Herring, Esq.
112 East 19 Street
New York City

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	MoMA Exhs.	14.2

Honigbaum

January 21, 1932

My dear Mr. Honigbaum:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera oil and watercolor. As you doubtless know, our exhibition closes on January 27th. Our agent, Budworth and Son, will collect the pictures on Thursday, January 28th and will ship them to you within a day or so, to 334 California Street, San Francisco.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your paintings have reached you safely.

Yours very sincerely,

Registrar.

Alfred Honigbaum, Esq.
334 California Street
San Francisco, California

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Herring Bum

October 27, 193[illegible]

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $_____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	XXXXXXXXXXXXXXXX	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

THOMAS HOWE, CALIFORNIA PALACE OF THE LEGION OF HONOR, SAN FRANCISCO

GREATLY INDEBTED FOR YOUR HELP COULD YOU ASCERTAIN WHETHER HONINGBAUM ALREADY SENT TEHUANTEPEC COSTUME AND INDIANS MAKING FIREWORKS IF NOT COULD YOU ADVISE HIM AS TO A PACKER MANY THANKS

ABBOTT

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

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Honingbaum

October 27, 1933

My dear Mr. Honingbaum:

The Museum of Modern Art in New York is to hold an important exhibition of the works of Diego Rivera, to begin about the 18th of December and run a little over a month. Rivera is coming to New York to do a few small frescoes for us for the exhibition and we want to make it an important showing.

I am writing to ask whether you would be willing to lend us the "Tehuana Costume" (Portrait of Aurea Procel) and the charcoal study for the third floor corridor of the Building of Education, which are in your collection. We would also like to borrow your watercolor "Indians Making Fireworks" done in 1928. We would, of course, pay all expense of shipment and would insure them at your valuations while they were on exhibition.

I hope that you will feel able to grant us this request for we are anxious to include these works in our exhibition.

Very sincerely yours,

Alfred Honingbaum, Esq.
Academy of Fine Arts
San Francisco, California

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Iselin - #14

January 21, 1932

My dear Mrs. Iselin:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera painting. As you doubtless know, our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

Yours very sincerely,

Registrar.

Mrs. O'Donnell Iselin
104 East 71 Street
New York City

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A. Lewisohn

14

November 28, 1931

My dear Mr. Lewisohn:

As you know, our present Exhibition of Matisse closes on December 6th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Tuesday, December 8th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

We appreciate your generosity in allowing us to have the Matisse, "Lorette" for our exhibition.

Yours sincerely,

Adolph Lewisohn, Esq.
881 Fifth Avenue
New York City

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Liebman

January 7, 1932

January 23, 1932

My dear Mrs. Liebman:

In accordance with your instructions we are handing your Rivera paintings to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your paintings to you at 907 Fifth Avenue unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending these two paintings to us. They have been valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

Mrs. Charles J. Liebman
907 Fifth Avenue
New York City

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Liebman

Exhib

Liebman

January 7, 1932

December 10, 1931.

My dear Mrs. Liebman:

My dear Mrs. Liebman:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown, the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the paintings which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York City

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	MoMA Exhs.	14.2

Liebman

Gen.

Exhib

Liebman

December 10, 1931

My dear Mrs. Liebman:

If convenient for you, we will send our agent, Budworth & Son, to call for your two Rivera's, "Landscape" and "Head", on Monday, December 14th, probably in the morning.

Will you kindly let me know what valuations you wish to place on these two pictures for insurance purposes. Of course we will insure them from wall to wall.

Yours sincerely,

Mrs. Charles J. Liebman,
907 Fifth Avenue,
New York City.

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Liebman

Gen.

December 9, 1931

444 Madison Avenue,
New York, N. Y.
December 5,1931.

Dear Mrs. Liebman:

Miss Barbé has written me that you have secured another woodcut to the missing "Airplane," May I add this to the group selected for Mrs. Rockefeller? I am enclosing a check in payment for the same.

Mr. A. Barr,
730 Fifth Avenue,
New York, N. Y.

Would it be possible to have the four prints which I have not yet taken from the exhibition collected and wrapped for me so that I may call for them some time this week? These prints are:

My dear Mr. Barr,

"My Studio" by Isamu Doi, Number 253
"Confusion of Spring" by Spruance, Number W 116
"Bowl of Fruit" by Barbara Latham, Number W 134

Mrs. Charles Liebman wishes me to say to you that the very

The Doi, I think, is an H print. I will call for these Friday or Saturday if possible.

one of the ladies in selling the picture "Airplane", in which you were in

With best wishes for the continued success of your exhibition, I am

ly ordered another

and are holding same should you still desire to purchase it.

present available

Cordially yours,

Kindly inform Mrs. Li at 444 Madison Avenue as soon as possible whether or not you are interested.

Very truly yours,

Secretary to Mrs. C. Liebman.

Mrs. Charles J. Liebman
444 Madison Avenue
New York City

IEB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

444 Madison Avenue,
New York, N. Y.
December 5,1931.

Mr. A. H. Barr,
730 Fifth Avenue,
New York, N. Y.

My dear Mr. Barr :

Mrs. Charles Liebman wishes me to convey to you that she very much regrets the error by one of the ladies in selling the picture "Airplane", in which you were interested, however, we immediately ordered another one which is at present available and are holding same should you still desire to purchase it.

Kindly inform Mrs. Liebman at 444 Madison Avenue as soon as possible whether or not you are interested.

Very truly yours,

Ida C. Burke

Secretary to Mrs. C. Liebman.

IEB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Marin

Liebman

XXIV

932

October 19, 1931

My dear Mrs. Liebman:

I will be very glad to come to see your Riveras at four-thirty on Wednesday. Thank you very much for the opportunity.

Yours sincerely,

Mrs. Charles J. Liebman
907 Fifth Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Marin

Liebman

XIV

14

October 17, 1931

My dear Mrs. Liebman:

I wonder if it would be possible some time this coming week to see your Riveras.

As you know, we are planning an exhibition of Diego Rivera and I would like very much to see your paintings.

Sincerely,

JA

Mrs. Charles J. Liebman
907 Fifth Avenue
New York City

Murdock

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Marin

#14

March 23, 1932

My dear Doctor Marin:

I write to notify you that we are returning to you the Rivera painting, "The Operation" which you so kindly lent the Museum of Modern Art for its exhibition of Rivera's work.

Your painting sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that it is delivered to you immediately.

On behalf of the Trustees I want to take this opportunity to thank you for the loan of your Rivera. It was a valuable addition to the Exhibition.

Yours very sincerely,

Doctor Jesus Marin
care of Miss Hollie Williams
Swastika
Esquina Colima y Orizaba
Mexico City, Mexico

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Marin

Gen

January 25, 1932

My dear Doctor Marin:

Because of the great success of the exhibition of Diego Rivera's work here at the Museum of Modern Art in New York the exhibition has been taken over in the main by the Pennsylvania Museum of Art in Philadelphia. This has been done with the full coöperation and enthusiasm of the artist.

This will delay slightly the return of your painting, "The Operation" which you have so generously lent us. We will notify you in good season when to expect this picture back in Mexico.

On behalf of the Trustees of the Museum of Modern Art may I express our great appreciation for your coöperation.

Yours very sincerely,

Dr. Jesus Marin
Tampico 8
Mexico City, Mexico

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

XIV

#14

Marin

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to January 19/32

Dr. Jesus Marin
Tampico 8
Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Marin

XIV

#14

October 9, 1931
November 5, 1931

My dear Doctor Marin:

The Museum of Modern Art in New York intends to exhibit in December an important collection of Diego Rivera's paintings, drawings, and frescos.

I have heard of your very interesting collection of this painter's work and I am writing to ask you whether you would do us the honor of permitting us to borrow from your collection for the exhibition your very interesting oil, "La Operacion." The exhibition will run a little over a month from December 1st.

Mrs. Frances Paine, who has greatly assisted us in the matter of arranging the exhibition is to be in Mexico shortly and I have asked her to call upon you to put this matter before you. I hope that you will feel able to let us borrow this painting.

We, of course, would pay all expenses of shipment and properly insure the painting from the time it left your home until it was returned to you.

Very sincerely yours,

Doctor Jesús Marin
Tampico 6
Mexico City, Mexico

never came

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

H Matisse

#14

November 5, 1931

Dear Monsieur Matisse:

I am very happy to hear from you that you are willing to lend us the large Diego landscape for our exhibition.

I am instructing Chenue to pack the painting and to take charge of the shipment. I would appreciate it if you could let me know the value of the painting that we may insure it.

We will need the picture here in New York by the 13th of December; therefore I presume it will be collected about the first of that month.

Please believe me indebted to you for your willingness to lend the painting.

Yours very sincerely,

M. Henri-Matisse
12 rue César Franck
Paris XV, France

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	MoMA Exhs.	14.2

12, RUE CÉSAR FRANCK. XV^e

22 oct 31

Monsieur.

En réponse à votre lettre du 13 oct - Monsieur Henri - Matisse me prie de vous faire savoir qu'il possède toujours la toile que vous recherchez de Diego Rivera et qu'il se fera un plaisir de la prêter pour l'exposition que vous organisez - Veuillez me faire savoir à quelle date il faudra la disposer et à qui pour quelle vous l'envoiriez en temps.

Veuillez Monsieur mes salutations les distinguées

H Matisse

P.S. L'adresse de Mr. Henri - Matisse est
à Paris 132 Bd Montparnasse
à Nice - 1 Place Charles Félix.
Mr. Matisse n'habite plus quai St. Michel depuis près de deux ans - les lettres adressées là risquent de ne plus lui parvenir.

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H. Matisse

XIV

October 13, 1931

My dear Monsieur Matisse:

Mr. Barr and I are very anxious to trace an early oil by Diego Rivera which was, or perhaps is now in your possession. It dates 1911 and is called "Mount Serratt."

We are following the exhibition of your work with an exhibition of the work of Diego Rivera and we would like very much to include this oil in the exhibition. I would much appreciate any information that you could give me in this matter and if the painting is in your possession whether you would be willing to allow us to borrow it.

We would naturally see that it was shipped properly and would pay expenses of shipment and insurance. The exhibition will open December 18th and will run for about one month.

Yours sincerely,

M. Henri Matisse
19 quai St. Michel
Paris VIe, France

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H. Matisse

XIII

1253 No. 230 Park Avenue,
November 21, 1931.

M. Henri Matisse,
19 Rue Cesar Franck,
Paris, France.

My dear Mr. Matisse:

I think it would delight you to see the exhibition of your work that has now been opened in our galleries for something over two weeks. It is I believe by general agreement by far the finest exhibition of your work ever seen in this country, and to my mind it is much clearer and better than the exhibition in Paris last summer.

It is arousing the greatest interest here, and in the first two weeks was visited by more people than in any similar period during any of our exhibitions. No doubt your son has written to you fully about it.

I only wish that we might have the pleasure of welcoming you here before we close the exhibition, but of course, this is hardly possible.

Sincerely yours,

President.

Barr

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	MoMA Exhs.	14.2

Montenegro

#14

March 22, 1932

My dear Senor Montenegro:

I write to inform you that we are returning to you the Rivera, "The Balcony" which you so kindly lent the Museum of Modern Art for its exhibition of Rivera.

Your picture sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that it is delivered to you immediately.

On behalf of the Trustees of the Museum I want to take this opportunity to thank you for the loan of your Rivera. It was a valuable addition to the Exhibition.

Yours very sincerely,

Senor don Roberto Montenegro
San Ildefonso 68
Mexico City, Mexico

Receipt enclosed

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Gm

Montenegro

January 25, 1932

My dear Senor Montenegro:

Because of the great success of the exhibition of Diego Rivera's work here at the Museum of Modern Art in New York the exhibition has been taken over in the main by the Pennsylvania Museum of Art in Philadelphia. This has been done with the full coöperation and enthusiasm of the artist.

This will delay slightly the return of your painting, "The Balcony" which you have so generously lent us. We will notify you in good season when to expect this picture back in Mexico.

On behalf of the Trustees of the Museum of Modern Art may I express our great appreciation for your coöperation.

Yours very sincerely,

Senor don Roberto Montenegro
San Ildefonso 68
Mexico City, Mexico

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Montenegro

X 1 K

14

Montenegro

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
	CHECK
	TIME FILED

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

January 19/32

Senor don Roberto Montenegro
San Ildefonso 68
Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

Senor don Roberto Montenegro
San Ildefonso 68
Mexico City, Mexico

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	MoMA Exhs.	14.2

Montenegro

October 9, 1931

My dear Senor Montenegro:

The Museum of Modern Art in New York is to hold the most important exhibition of the works of Diego Rivera yet held in the United States, in December. The exhibition will begin December 18th and will run a little over a month.

We are very desirous of borrowing for this exhibition your painting "El Balcon".

Mrs. Frances Paine who has greatly assisted us in making arrangements for the exhibition is to be in Mexico shortly and I have taken the liberty of asking her to call upon you to explain in more detail about our exhibition. She would personally see to it that the painting was properly shipped and we would, of course, stand all expense of shipment and insurance while the painting was away from your house.

I sincerely hope that you will do us the honor of granting us this request.

Very sincerely yours,

Senor don Roberto Montenegro
San Ildefonso 68
Mexico City, Mexico

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	MoMA Exhs.	14.2

Moore

#14

January 21, 1932

My dear Miss Moore:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera watercolor. As you doubtless know our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your watercolor to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your picture has reached you safely.

Yours very sincerely,

Registrar.

Miss Dorothea M. Moore
20 West 10 Street
New York City

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O'Keeffe

#14

January 23, 1932

My dear Miss O'Keeffe:

In accordance with instructions received from Mr. Stieglitz we are handing your Rivera, "Seated Woman" to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your painting to you at 509 Madison Avenue unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Miss Georgia O'Keeffe
An American Place
509 Madison Avenue
New York City

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	MoMA Exhs.	14.2

Moran

XIII Penn

XIII penn.

October 20
1931

Dear Mr.Moran:-

I am taking the liberty to write you about a matter which I have talked over with Mrs.Paine who recently phoned me from Mexico.

As you may know Diego is coming to New York on the 13th of November to work on some frescos which we are to show here at the museum. His helper, however, is arriving the 30th of October to get things in shape for Diego. As I speak no Spanish,unfortunately, Mrs. Paine has suggested that you might be kind enough to help me meet this man and get him settled at work here.

I would appreciate anything you might do to help us in this matter.

Yours very truly,

Mr.Nachs Moran
St.Josephs College
West 16th Street
New York.

(A)

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	MoMA Exhs.	14.2

Paine

XIV

penn.

January 23, 1932

My dear Mrs. Paine:

In accordance with your instructions we are handing your Riveras, "In a Vineyard" and "Head" to the Pennsylvania Museum of Art at the close of our present exhibition on January 27th. I understand that you wish these included in the group sent to Rochester and am so instructing the Pennsylvania Museum. The Rivera, "The Wounded Soldier" I understand you will take with you from our exhibition.

We are very grateful to you for lending these paintings to us.

Yours very sincerely,

Registrar.

Mrs. Frances Flynn Paine
Hotel Buckingham
101 West 57 Street
New York City

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Paine

PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

Telephone

1228 A

Charge to the account of The Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

RADIOGRAM

November 12, 1931.

Mrs. Frances Paine
S.S.Moro Castle, Ward Line

INFORM DIEGO INTERVIEW LIKELY ON ARRIVAL.

Abbott.

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

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PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

Paine

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Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
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Send the following message, subject to the terms on back hereof, which are hereby agreed to

November 6/31

Mrs. Frances Paine
Hotel Geneve
Mexico City, Mexico

HAVE NOT INCLUDED CONNOR PANELS WIGHT THINKS SEVEN PANELS LARGE ORDER FOR DIEGO FOR TIME ALLOWED IF CONNOR PANELS WOULD BE FORTY-TWO INCHES WIDE HEIGHT PROVISIONAL STOP ANY DUTY COLOR PLATES MURPHY WILL PAY

Jere Abbott

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

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PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

Paine

1228 A

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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
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NLT = Cable Letter
WLT = Week-End Letter

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Received at 40 Broad Street (Central Cable Office), New York, N. Y. ALWAYS OPEN 1931 NOV 5 PM 7 37

MX144 AS 50 NL

MEXICOCITY 5

JERE ABBOTT MUSEUM MODERN ART

730 FIFTH AVE NYK

WIRED YOU TUESDAY MAKE FIVE PANELS SIX AND ONE FOURTH BY EIGHT FEET AND TWO PANELS FIVE BY EIGHT PLEASE WIRE SIZE CORNER PANELS STETTEN DELIVERING COLOUR PLATES TONIGHT HOW ABOUT DUTY ON THEM STOP DIEGO FRIEDA RAMON AND I DUE LEAVE HERE DAWN SATURDAY SAILING FROM VERACRUZ SUNDAY REGARDS

FRANCES FLYNN PAINE

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

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Art Center

Sixty-five East Fifty-sixth Street

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Received at ARCADE, HECKSHER BLDG., N. Y.

1931 NOV 3 PM 2 18

NAD64 10=MEXICOCITY 3 1145A

JERE ABBOTT, MUSEUM MODERN ART=

730 FIFTH AVE=

FIVE LARGEST SIZE TWO FIVE BY EIGHT HOW ABOUT CORNERS=

FRANCES FLYNN PAIVE..

WESTERN UNION MESSENGERS ARE AVAILABLE FOR THE DELIVERY OF NOTES AND PACKAGES.

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PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

Paine

1228 A

Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	XXXXXXXXXXXX	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

FRANCES PAINE HOTEL GENEVE MEXICO CITY MEXICO

CONGRATULATIONS WIGHT ARRIVED HAVE RENTED GOOD SPACE SIXTH FLOOR
HUNDRED PER MONTH WIGHT WISHES DIEGO ADVISE HIM WHICH SIZE
FIVE BY EIGHT OR SIX ONE QUARTER BY EIGHT

ABBOTT

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Charge to the account of Museum of Modern Art 730 Fifth Avenue $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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NO.	CASH OR CHG.
	CHECK
	TIME FILED

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

FRANCES FLYNN PAINE HOTEL GENEVIVE MEXICO CITY MEXICO

INSTRUCTING BANK MONTREAL WIRE YOU FUNDS STOP WYCHT ARRIVING SUNDAY NIGHT SUPERVISE BUILDING FRAMES STOP CAN MAKE SOME ARRANGEMENT FOR EXPENSES SURELY?

ABBOTT

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

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Art Center

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1228 A

Charge to the account of Museum of Modern Art

$

CLASS OF SERVICE DESIRED			
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TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

October 26/31

Mrs. Frances Paine
Hotel Geneve
Mexico City, Mexico

WILL PHONE YOU TEN THIRTY TONIGHT NEW YORK TIME

Abbott

9

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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PAINE MEXICAN ARTS CORPORATION

Art Center

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Telephone

Paine

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Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
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TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

October 22, 1931

Mrs. Frances Paine
Hotel Cehove
Mexico City, Mexico

GOODYEAR PERSONALLY BRINGING PRESSURE TO BEAR BUT VERY DOUBTFUL THAT REQUEST CAN BE PUT THROUGH STATE DEPARTMENT IN TIME FOR SATURDAY BOAT DOING ALL WE CAN

Abbott

(26)

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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Art Center

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Charge to the account of Museum of Moder Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
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NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

October 20, 1931

Mrs. Frances Paine
Hotel Geneve
Mexico City, Mexico

DOES CONCRETE SLAB NEED REINFORCEMENT SHOULD WIRE BE FLAT ON SURFACE OF SLAB OR SHOULD THERE BE SPACE BETWEEN WIRE AND SLAB IS STANDARD PLASTER WIRE OK IT IS POSSIBLE SEND ME AIR MAIL SKETCH FRAME WITH DIEGOS DIRECTIONS

Abbott

39

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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Charge to the account of MUSEUM OF MODERN ART 730 FIFTH AVENUE $

CLASS OF SERVICE DESIRED			
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TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

NO.	CASH OR CHG.
CHECK	
TIME FILED	

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

MRS FRANCIS PAINE HOTEL GENEVE MEXICO CITY MEXICO

WILL PHONE YOU TONIGHT TEN OCLOCK NEW YORK TIME

ABBOTT

(Riviera Show)

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Paine

PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

NEW YORK

President
FRANCES FLYNN PAINE

Telephone
PLAZA 5-6058

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE 1201 A

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NLT = Cable Night Letter
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Received at
ARCADE, HECKSHER BLDG., N. Y.

1931 OCT 19 PM 12 20

TIME IN TRANSIT
7 Mins.

NBF44 16=MEXICOCITY 19 956A

MR JERE ABBOTT=
730 FIFTH AVE=

CAN YOU PROCURE SLACKED LIME AT LEAST THREE MONTHS OLD FOR FRESCOES TELEPHONE :HOTEL GENEVE TONIGHT=

FRANCES PAINE.

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

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Paine

PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

NEW YORK

President
FRANCES FLYNN PAINE

Telephone
PLAZA 5-6058

October 10, 1931.

Mr. J. Barr,
Museum of Modern Art,
Hecksher building, 5th Avenue,
New York City.

Dear Mr. Barr:-

I did not have an opportunity to get the photographs to you, and at the last moment decided it was best to have them on the boat to refresh my memory, as I am making the text for the catalogue.

Thank you so much for your courtesy and help. It has been such pleasant work with you on the Rivera Exhibition. I shall keep you informed.

Very truly yours,

Frances Flynn Paine

FFP/
Dictated on way to boat

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

Paine

PAINE MEXICAN ARTS CORPORATION
74 TRINITY PLACE
NEW YORK

President
Frances F. Paine

WHITEHALL 5360-1-2

October 10,1931.

Mr. J. Barr,
Museum of Modern Art,
Fifth Ave.,
New York City.

Dear Mr. Barr:-

I did not have an opportunity to get the photographs to you and at the last moment decided it was best to have them on board the ship. I am making the text for the catalogue and am using them to refresh my memory.

Thank you so much for your courtesy and help. It has been very pleasant working with you on the Rivera exhibits.

I shall keep you fully informed.

Very sincerely,

Frances Flynn Paine
per JRB.

dictated on way to boat.

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	MoMA Exhs.	14.2

Rivera Ex XIV

Paine

President
FRANCES FLYNN

Telephone
PLAZA 5-6058

Paine

GALLERY SPACE INFORMATION FOR MRS PAINE RE DIEGO EXHIBITION, 2

Rivera

57th Street Gallery	18-20	medium sized
Long Gallery	16	medium sized July 29, 1931
Large Gallery	25	large & medium ,-present Bliss Exhibition
Octagonal	25-28	watercolors
Small gallery		small prints -watercolors
Square gallery	13-14	
Entrance		

My dear Mrs. Paine:

I am sorry to have delayed so long in sending you the estimate of the number of pictures that the galleries can show of Diego's. This, of course, is only approximate but it will give you some idea. I have estimated it on the basis of the present exhibition.

Sincerely yours,

Mrs. Frances Flynn Paine
Hotel Geneve
Mexico City, Mexico

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Rivera Ex XIV

Paine

President
FRANCES FLYNN

Telephone
PLAZA 3-6058

GALLERY SPACE INFORMATION FOR MRS PAINE RE DIEGO EXHIBITION. F

##

57th Street Gallery	18-20	medium sized
Long Gallery	16	medium sized
Large Gallery	23	large & medium ,-present Bliss Exhibition
Octagonal	22-25	Watercolors
Small gallery	25	small prints -watercolors
Square gallery	12-14	medium
Entrance	8	medium

Paine.
Information

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Rivera Ex XIV

Paine

PAINE MEXICAN ARTS CORPORATION

Art Center

Sixty-five East Fifty-sixth Street

NEW YORK

President
FRANCES FLYNN PAINE

Telephone
PLAZA 5-6058

July 2, 1931.

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

My dear Mr. Barr:-

Just a note to say that I am sailing for Mexico on July 3rd, primarily to work with Diego for the exhibition matter, also to tell you that I had a very satisfactory talk with Mr. Raymond Hood and Mr. "Roxey" to discuss further the frescoes in the Radio Center. They seemed to be very favorably disposed, in fact, assured me that while they did not know the exact place nor how much of wall space could be devoted to it, that I could rest assured on something being done in the matter.

Mr. Hood has let me have enough photographs to show Diego.

Mr. and Mrs. Dunbar came to call and I found them most delightful. I am looking forward to seeing them in Mexico.

I hope you and Mrs. Barr are having a very pleasant summer. Please remember me to her.

Very sincerely yours,

Frances Flynn Paine

Encl.

FFP/EW

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XIV

E. P. Phillips

108 WAVERLY PLACE
NEW YORK

November 3
1931

My dear Mrs. Phillips:-

The Museum is very pleased that you and Mr. Phillips are willing to lend us for our Diego Rivera Exhibition in December the canvas Lupe.

The Exhibition will begin on December 18 and I will write you in good season when we will collect the picture. We will probably need it about a week before the opening.

May I thank you again for your willingness to lend.

Sincerely,

Mrs. Esther Whitmarsh Phillips
108 Waverly Place
New York City.

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E. Phillips

108 WAVERLY PLACE
NEW YORK

November 3
1931

My dear Mr. Phillips:-

Thank you very much for to your willingness to lend the Lupe by Diego Rivera for our exhibition.

I will write Mrs. Phillips to let her know regarding arrangements for if collecting the picture when the time of the exhibition arrives.

At that time we will insure the canvas for $750. as you suggest.

Very sincerely,

Jackson Coles Phillips, Esq.
Electric Bond and Share Company
2 Rector Street
New York.

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E. Phillips

108 WAVERLY PLACE
NEW YORK

December 10, 1931

My dear Mrs. Phillips:

We have been instructed to call at your house for the Rivera, Lunch which we are borrowing from Mr. Jackson Cole Phillips.

Our agent, Budworth & Son, will call on Monday, December 14th, probably in the morning, if that date is convenient for you. Unless I hear to the contrary, we will send Budworth at that time.

Yours sincerely,

Mrs. Esther Phillips,
108 Waverly Place,
New York City.

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E. P Phillips

108 WAVERLY PLACE
NEW YORK

8 January 1932

SPRING 7-5463

Phillips

108 WAVERLY PLACE
NEW YORK

To the Secretary
Museum of Modern Art.

My dear Miss Sands:

I shall expect
Budworth & call on
the 14 December for
the Rivera Lupe.

Very truly yours.

Esther A. Whitmarsh Phillips

December eleventh

Mrs. Esther Whitmarsh Phillips
108 Waverly Place
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

XIV

E. P. Phillips

108 WAVERLY PLACE
NEW YORK

8 January 1932

-14-

January 7, 1932

Dear Mr. Abbott:

In answer to your letter of yesterday,
I shall be very glad to have Rivera canvas go to
Philadelphia; indeed it is good to hear that the exhibit
is to go on a
scattered. af
get in myself
pared to be d
show was exaggerated, and I thought
tremely well

Mr. Jere Abbott
The Museum of Modern Art
New York

My dear Mrs. Phillips:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the painting which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Mrs. Esther Whitmarsh Phillips
108 Waverly Place
New York City

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	MoMA Exhs.	14.2

XIV

P Phillips 1/30

SPRING 7-5463

108 WAVERLY PLACE
NEW YORK

8 January 1932

-14

Dear Mr.Abbott:

In answer to your letter of yesterday, I shall be very glad to let my Rivera canvas go to Phildelphia; indeed it is good to know that the exhibit is to go on a little longer and further before being scattered. After all I had heard before I was able to get in myself, being unfortunately out of town, I was prepared to be disappointed; but nothing I heard about the show was exaggerated, and I thought 'Lupe looked extremely well properly framed and hung.

Yours very sincerely,

Esther Whitten and Phillips

Mr.Jere Abbott
The Museum of Modern Art
New York

Phila ✓

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January 27, 1932

My dear Mrs. Phillips:

In accordance with your instructions we are handing your Rivera portrait to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your painting to you at 108 Waverly Place unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Mrs. Esther Whitmarsh Phillips
108 Waverly Place
New York City

SPRING 7-5463
108 WAVERLY PLACE
NEW YORK

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J C Phillips

XIV

14

little these day, and don't like to leave the painting in my apartment. Perhaps it would be as well to have your secretary call Mr. Phillips at the office to make the arrangements. Should he be out of town the picture can of course come to me temporarily.

SPRING 7-5463

as from
108 WAVERLY PLACE
NEW YORK

Mr. Jere Abbott
Museum of Modern Art
New York

Dear Mr. Abbott:

I wonder if you could arrange, when the Riveras return from Philadelphia, to have the portrait of Lupe sent to Mr. Phillips c/o Mrs. Slaughter at #2 Horatio Street? I am in town very

2 Rector Street
New York City

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J C Phillips

I shall be in town this week and will give you a ring & see what has happened.

Yours very truly,
Esther Whitman Phillips

23 February 1932

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J C Phillips

XIV

Rivera #14

October 27, 1931

My dear Mr. Phillips:

The Museum of Modern Art is planning a very important exhibition of the works of Diego Rivera in the month of December.

I am writing to ask whether you would be willing to lend the "Lupe" by Rivera in your possession. We would, of course, insure it at your valuation for the time that it was on exhibition. Diego himself is coming to New York to do us some frescoes and I feel that it will be a very interesting showing of his work.

I hope you will generously allow our request.

Yours very truly,

Jackson Cole Phillips, Esq.
Electric Bond and Share Company
2 Rector Street
New York City

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Gen.

Rivera

List [illegible] by Diego Rivera.

Artists [illegible] (well known)
Ralph Stackpole "Fresco painter)
27 Jesso[illegible] Place, San Francisco, California

✓ Arnold [illegible]anch, Woodstock, New York

—Reginald Marsh- (Doesn't know his address

— Benton , New York

— Robert [illegible]ward, Jesso[illegible] Place, San Francisco

— Noda, W[illegible]odstock, New York

✓ Cliffor[illegible] Wight, c/ [illegible]

✓ Maxine [illegible] (Doesn't know address)

✓ Lord Ha[illegible]tings, c/ [illegible]

✓ Kay Wor[illegible], 722 Montgomery Street, San Francisco

✓ Paul O'[illegible]tes (American Group) (Mexican Group)
Sculptors

✓ Flannag[illegible], New York

— Ralph S[illegible]pole, San Francisco

— Cliffor[illegible] Wight

— Mrs. H[illegible] and Robert[illegible] Place, San Francisco
Sculptors

✓ Maximo [illegible]

✓ Juan O[illegible]

✓ Jose C[illegible]

(Mr Rivera will get these addresses

Gen

Rivera

14

January 23, 1932

My dear Senor Rivera:

In accordance with your instructions we are handing the paintings in your collection to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. I understand from Mrs. Paine that these are to be included in a group sent to the Rochester gallery at the close of the exhibition in Philadelphia, and am so instructing the Pennsylvania Museum.

We are, of course, very grateful to you for lending these paintings in your own collection.

Yours very sincerely,

Registrar.

Senor Diego Rivera
Hotel Barbizon-Plaza
Central Park South
New York City

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Gen.

Rivera

Copy.

List sent by Diego Rivera.

#14

Artists muralists (well known)
Ralph Stackpole "Fresco painter)
27 Jessop Place, San Francisco, California

✓ Arnold Blanch, Woodstock, New York

— Reginald Marsh- (Doesn't know his address

— Benton , New York

— Robert Howard, Jessop Place, San Francisco

Young fresco painters of successful experience

— Noda, Woodstock, New York

✓ Clifford Wight, c/ Detroit Museum of Art, Detroit, Michigan

✓ Maxine Albro (Doesn't know his address)

✓ Lord Hastings, c/ Detroit Museum of Art

✓ Kay Works, 722 Montgomery Street, San Francisco

✓ Paul O'Higgins (American) In Russia (Will get his address)

Sculptors

✓ Flannagan, New York

— Ralph Stackpole, San Francisco

— Clifford Wight

— Mrs. Howard and Robert Howard, Jessop Place, San Francisco

Mexican fresco painters

✓ Maximo Pacheco

✓ Juan O'Gorman

✓ Jose Clemente Orozco

(Mr Rivera will get these addresses

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Ruiz

Diego O
Ruiz

Correspondencia Particular del
Cónsul General de México
en

Ruiz

March 15, 1932

My dear Senor Ruiz:

I received your letter of recent date saying that you had written the customs authorities in Vera Cruz regarding the return shipment of the Diego Rivera paintings.

I wish to express the thanks of the Museum as well as my own for your kindness and courtesy in the matter.

Very sincerely yours,

Senor Enrique D. Ruiz
Consul General of Mexico
225 West 34 Street
New York City

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Ruiz

Ruiz
Diego
Rivera

Correspondencia Particular del
Cónsul General de México
en Nueva York

March 10, 1932.

Mrs. Frances Flynn Paine,
The Museum of Modern Art,
730 Fifth Ave.,
New York, N. Y.

My dear Mrs. Paine:

In reply to your esteemed letter of the 8th inst., I wish to tell you that, in accordance with your request, I have written today to the Collector of Customs at Veracruz, Ver., asking him to facilitate the prompt dispatch of the Diego Rivera paintings which you are returning to the various owners in Mexico by the S.S. "Orizaba".

With kindest personal regards,
I am,

Very sincerely yours,

E. D. Ruiz

EDR/G.

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March 8, 1932

Senor Enrique D. Ruiz,
Consul General of Mexico
225 West 34 Street
New York City

My dear Senor Ruiz:

I am enclosing the list of Diego Rivera paintings which have been on exhibition at the Museum of Modern Art in New York.

These paintings were loaned by various people in Mexico and are being returned to them. They are to be shipped on the Ward Line Steamer Orizaba sailing from New York on March 15th and due in Vera Cruz on March 20th, consigned to James Drake, shipping agent, Vera Cruz, and he is to forward them to Miss Hollie Williams, Swastika, Esquina Colima y Orizaba, Mexico City. Miss Williams in turn is responsible for their safe delivery to the various owners in Mexico City.

I will greatly appreciate it if you can notify the authorities of this shipment arrival to facilitate in any way their prompt and safe arrival in Mexico City.

Thanking you very much, I am

Very sincerely yours,

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Scheyer

January 19, 1932

My dear Miss Scheyer: Mr. Abbott has asked me to reply to your letter of the 12th.

A complimentary copy of our catalogue of Diego Rivera went forward to you on the 16th.

Your painting "Portrait of a Child" (Blue Boy) by Diego Rivera will be returned to you shortly after the close of our exhibition here on the 27th.

Will you kindly let me know by return mail whether you with this returned to you at your Hollywood address, or to the Oakland Art Gallery as this was not quite clear from your letter?

Yours very sincerely,

Registrar.

Miss Galka E. Scheyer
835 Kings Road
Hollywood, California

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Scheyer

WILLIAM H. CLAPP
Director

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA TELEPHONE LAKESIDE 840

March 23, 1932

Permanent Adress; 825, Kings Road.
Los Angeles Califonia.

Dear Sir;

My dear Madame Scheyer:

enclosed you will find the ... which I loaned to the ... Art.
I also received the catalogue for which I thank you . I wonder whether my picture was exhibited at all and if not what was the reason and why was it detained so long.
I come to the ... picture is not listed ... of collectors who lo...
Hoping to hear from you in regard to that matter

I am sorry to have delayed so long in answering your letter of the 24th of February.

Your painting was not listed in the catalogue because it was put into the exhibition at a rather late date by Rivera himself. We were entirely unaware that the painting was yours.

I am sorry that this misunderstanding took place and I am very grateful to you for permitting Diego to show the painting which added to the value of our exhibition.

Yours very sincerely,

Galka E. Scheyer

Feb. 24th 32.

Je Du.

Mme. Galka E. Scheyer
825 Kings Road
Los Angeles, California

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FLORENCE WIEBEN LEHRE
Assistant Director

WILLIAM H. CLAPP
Director

GALKA E. SCHEYER
European Representative

OAKLAND ART GALLERY
OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA TELEPHONE LAKESIDE 1920

Permanent Adress; 825. Kings Road.
Los Angeles Califonia.

Dear Sir;

enclosed you will find the receipt for the picture by Diego Rivera which I loaned to the Museum of Modern Art.

I also received the catalogue for which I thank you . I wonder whether my picture was exhibited at all and if not,what was the reason and why was it detained so long.

I come to the conclusion that it was not exhibited because the picture is not listed in the catalogue nor is my name mentioned in the list of collectors who loaned the picture.

Hoping to hear from you in regard to that matter

sincerely

Galka E. Scheyer.

Febr. 24th 32.

Ge De.

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

January 16, 1932

My dear Madame Scheyer:

I am today forwarding to you under another cover a copy of our catalogue of Diego Rivera, with the compliments of the Museum. This should have gone to you some days ago but it was only today that I learned where I could address you. I trust it reaches you in due time.

Yours very sincerely,

Asst. Secretary.

Mme. Galka E. Scheyer
Oakland Art Gallery
Oakland, California

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

Schuyer

14

BARBIZON·PLAZA·HOTEL

101 west 58th street · · · central park south · · new york

Schuyer

Miss
Galka E. Schuyer
61 ~~835 W. Haig~~ Rd
Forest Chester.
Braunschweig

Avenue
Cable Braunschweig

8.

return

cable address "barbplaza" . . . . telephone Circle 7-7000

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

19 October, 1932

#14

Mme. Galka E. Scheyer,
Barbizon Plaza,
New York, N. Y.

My dear Mme. Scheyer:

Here are the photographs of pictures in our current exhibition which I promised yesterday to send you.

Once again I wish to tell you how very much I enjoyed meeting you and seeing your wonderful paintings.

Sincerely yours,

Alan R. Blackburn, Jr.

Executive Secretary

ARB/HM

returned – she had left

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FLORENCE WIEBEN LEURS
Assistant Director

WILLIAM H. CRAPP
Director

Scheyer

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM — OAKLAND, CALIFORNIA — TELEPHONE LAKESIDE 700

19 October, 1932

Permanent adress: 835 Kings road
Hollywood September 15, 1932.

Mme. Galka E. Scheyer,
Barbizon Plaza,
New York, N. Y.

Mr. Alan R. Blackburn Jr.
Museum of Modern Art
11 W. 53. Street
New York City.

My dear Mme. Scheyer:

Here are the photographs of pictures in our current exhibition which I promised yesterday to send you.

My dear Mr. Blackburn: Once again I wish to tell you how very much I enjoyed meeting you and seeing your wonderful paintings.

Mr. Edward M.M. Warburg was very kind enough to give me a letter of introduction to you.

I expect to be in New York on my way to Europe , sailing October 19th.

I would like very much to make an appointment to see you some time on October 18th, if convenient for you.

there is a possibility that I may be in New York a few days earlier, in which case I could telephone you.

Mr. Warburg was enthusiastic about my collection of modern Art and felt that we would have many interests in common.

Sincerely yours,

Executive Secretary

ARB/EM

Very sincerely Yours

Galka E. Scheyer.

D.

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FLORENCE WIEBEN LEHRE
Assistant Director

WILLIAM H. CLAPP
Director

GALKA E. SCHEYER
European Representative

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA TELEPHONE LAKESIDE 1920

Permanent adress: 835 Kings road
Hollywood September 15. 1932.

Mr. Alan R.Blackburn Jr.
Museum of Modern Art
11 W.53. Street
New York City.

My dear Mr. Blackburn:

Mr.Edward M.M.Warburg who visited me recently, was kind anough to give me a letter of introduction to you.

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Mr. Warburg was enthusiastic about my collection of modern Art and felt that we would have many interests in common.

Very sincerely Yours

Galka E. Scheyer.

D.

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Scheyer

FLORENCE WHEELER LEHRE
Assistant Director

WILLIAM H. CLAPP
Director

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM — OAKLAND, CALIFORNIA — TELEPHONE LAKESIDE 3131

21 September, 1932

Permanent adress:835 Kings R.
Hollywood September 15, 32.

Mr. Galka E. Scheyer,
835 Kings Road
Hollywood, California

My dear Mr. Scheyer:

Your letter addressed to Mr. Barr has been received in his absence. He has sailed for Europe. He will be in Rome for several months and then probably in Switzerland.

I shall be very glad to see you when you are in New York. If you will telephone me on your arrival, I am sure that I can arrange to see you almost any time that is convenient for you.

Yours very sincerely,

Executive Secretary

AHB/HM

Mr. Alfred Barr
Museum of Modern Art
11W. 53. Street
New York

My dear Mr. Barr,

Mr. Edward M.M.Warburg who visited me recently, was kind enough to give me a letter of introduction to you.

I expect to be in New York on my way to Europe, sailing October 19th.

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Very sincerely Yours

Galka E. Scheyer.

D.

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FBL

FLORENCE WIEBEN LEHRE
Assistant Director

WILLIAM H. CLAPP
Director

GALKA E. SCHEYER
European Representative

OAKLAND ART GALLERY
OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA TELEPHONE LAKESIDE 1920

Permanent adress:835 Kings r.
Hollywood September 15. 32.

Mr. Alfred Barr
Museum of Modern Art
11W. 53. Street
New York.

My dear Mr. Barr:

Mr. Edward M.M.Warburg who visited me recently, was kind anough to give me a letter of introduction to you.

I expect to be in New York on my way to Europe, sailing October 19th.

I would like very much to make an appointment to see you some time on October 18th, if convenient for you.

There is a possibility that I may be in New York a few days earlier, in which case I could telephone you .

Mr. Warburg was enthusiastic about my collection of modern Art, and felt that we would have many interests in common.

Very sincerely Yours

Galka E. Scheyer.

D.

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~~XHG~~ Schuyer

Mrs

835

Kings Road

Hollywood

Dear Sir:

Will you please send the painting by Diego Rivera "The Dance Day" belonging to Mme Galka E. Scheyer to the above adress

Sincerely

Mme G.E. Scheyer (I. E. Scheyer)

Apologies for hasty note and pencil.

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A Scheyer

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA

January 21, 1932

Jan 12th 32.

Permanent adress:
835 Kings Road
Hollywood.

My dear Madame Scheyer:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera painting. As you doubtless know our exhibition closes on January 27th. Our agent, Budworth and Son, will collect your painting on Thursday, January 28th and will ship it to you within a day or two, to 835 Kings Road, Hollywood.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

Yours very sincerely,

Registrar.

Dear Sir
Jan 14/32
Kindly send me a Katalog of Diego Rivera to the above adress.

Please let your please advise me if I could buy my picture of Diego Rivera "The Blue bay" send to the above adress immediatly after the closure of the exhibition.
Mr. + Mrs. Walter Arensberg 706 S. Hillside Hollywood would like to know the adde of the return of their picture. The same

Sincerely Galka E. Scheyer

Mme. Galka E. Scheyer
835 Kings Road
Hollywood, California

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FLORENCE WIEBEN LEHRE
Assistant Director

WILLIAM H. CLAPP
Director

GALKA E. SCHEYER
European Representative

OAKLAND ART GALLERY

OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM OAKLAND, CALIFORNIA TELEPHONE LAKESIDE 1920

Jan 12th 32.

Permanent adress:
835 Kings Road
Hollywood.

Dear Sir:

Will you please send me a Katalog of the exhibition of Diego Rivera c. o. d. to the above adress.

sent 1/16/32 Pan Pacific

Also will you please advise me if I will get my picture of Diego Rivera "the Blue boy" send to the above adress immediatly after the closure of the exhibition.

Mr. & Mrs. Walter Arensberg 7065 also Hillside Av. Hollywood would like to know the date of the return of their picture, the canoe"

Sincerely Galka E. Scheyer

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S. Stern

Stern

Gen

December 29, 1931

January 23, 1932

My dear Mrs. Stern:

In accordance with your instructions we are handing your six Riveras to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. We are instructing that Museum to return your pictures to you in care of Vickery Atkins and Torrey, 550 Sutter Street, San Francisco, unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending these paintings and drawings to us. They have been valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

Mrs. Sigmund Stern
1998 Pacific Avenue
San Francisco, California

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S. Stern

XIV

1998 PACIFIC AVENUE
SAN FRANCISCO

December 29, 1931

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

My dear Mrs. Stern:

Thank you very much for your willingness to permit your paintings to be sent on properly insured and cared for to Philadelphia. They will be returned to you the latter part of the month of February as I understand the exhibition there will close at that time.

You will be interested to know that the Rivera exhibition here is a huge success and you will get very shortly an illustrated catalogue of the exhibition. We are very much indebted to you for your kind co-operation.

Most sincerely,

Very sincerely yours,

Rosalie M. Stern

(Mrs. Sigmund Stern)

Mrs. Sigmund Stern
1998 Pacific Avenue
San Francisco, California

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Stern

1998 PACIFIC AVENUE
SAN FRANCISCO

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

My dear Mr. Abbott:

If you will be responsible for the care of the Rivera drawings and painting, I will be glad to have them sent on to Philadelphia for a short time.

I value them highly and are most anxious that they are carefully handled. I know you will see to this.

Please let me know definitely just when they will be returned to me, and oblige,

Very sincerely yours,
Rosalie M. Stern
(Mrs. Sigmund Stern)

December Nineteenth
Nineteen Thir ty One.

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Stern

1998 PACIFIC AVENUE
SAN FRANCISCO

December 4, 1931

My dear Mrs. Stern:

Thank you very much for attending to the shipping of your drawings and paintings.

It is possible that the exhibition may go to Philadelphia for a short time after it closes here, the latter part of January. I am writing to ask whether we may have permission to send the canvases fully insured to this exhibition. This would mean that you would get them back some time the middle of February.

Yours very truly,

Mrs. Sigmund Stern
1998 Pacific Avenue
San Francisco, California

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1998 PACIFIC AVENUE
SAN FRANCISCO

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

My dear Mr. Abbott:

I cannot refuse to loan you Diego Rivera's "Child Sitting on Petate" and the drawings and watercolor of my fresco.

Please let me know the date you want them and also if you have an Agent here who is sending other pictures to the Museum, and I can include mine with them.

They will leave blank spaces on walls in rooms I am constantly using, therefore I do not wish to send them for a longer time than absolutely necessary.

I regret my delay in answering your letter, but have been exceedingly busy with my work since I arrived home from abroad.

Hoping for an immediate reply, I remain,

Sincerely yours,
Rosalie M. Stern
(Mrs. Sigmund Stern)

November Tenth
Nineteen Thirty One.

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Stern

October 27, 1931

Stock Exch.

My dear Mrs. Stern:

The Museum of Modern Art in New York is planning a very important exhibition of the works of Diego Rivera in the month of December.

I am writing to ask whether you would be willing to lend your "Child Sitting on Petate" and the drawings and watercolor of your very interesting fresco. We would, of course, insure these at your valuation and would pay all costs of shipping.

Diego himself is coming to New York to do us some frescoes and I feel that it will be a very interesting showing of his work. I hope you will generously grant our request.

Yours very truly,

Mrs. Sigmund Stern
Atherton, California

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Stokes

Stock Exch.

STOCK EXCHANGE LUNCH CLUB
155 SANSOME STREET
SAN FRANCISCO

January 26, 1932

February 2.
1932

Miss Jere Abbott,
Stock Exchange Lunch Club
155 Sansome Street
San Francisco.

Assistant Secretary.

Dear Miss Torrey:-

Thank you for your letter of the 26th regarding the error in the Rivera Catalog. The correction will be made in a second edition.

Yours truly,

Lois A. Torrey
Assistant Secretary

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Stokes

STOCK EXCHANGE LUNCH CLUB
155 SANSOME STREET
SAN FRANCISCO

January 26, 1932

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

Dear Sir:

A copy of your book on Diego Rivera and his works has come to my attention and hearing that you have in mind printing another edition soon I am writing to advise you that the mural you describe as being in the San Francisco Stock Exchange is in the Stock Exchange Lunch Club. We occupy to two top floors of the Stock Exchange Building, but are a separate organization entirely.

Kindly make this correction.

Very truly yours,

Lois A. Sonney
Assistant Secretary

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Stokes

#14

December 11, 1931.

J. STOGDELL STOKES
SUMMERDALE
PHILA

Dear Mr. Stokes:

I have your letter of December 8th. I have wired to you as follows:-

December
8

We are arranging for our Philadelphia shipping agent, Griesmard, to collect Mrs. Stokes' Portrait at the Pennsylvania Art Museum, pack, and ship it to us. We have insured it for ~~fifteen hundred~~ 1500 dollars from wall to wall. The private view will be held on Tuesday, December 22nd. Writing.

Signed, Jere Abbott, Assoc. Director

I have requested Louis C. Griesmard, 2046 Rittenhouse Street, Philadelphia, to call for the Portrait on Monday, December 14th, and ship it to us immediately. He is a reliable shipper and I am sure the picture will be well handled.

I am also writing the Pennsylvania Museum but I think it would be well for you to notify them that the picture is to be delivered to our agent.

The invitation opening to the Rivera Exhibition is scheduled for Tuesday, December 22nd. Do you wish to have additional invitations sent to you? We hope very much that you can be present on that day.

Yours sincerely,

J. Stogdell Stokes, Esq.,
Spring Valley Farm,
Huntington Valley, Pennsylvania.

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Stokes

J. STOGDELL STOKES
SUMMERDALE
PHILADELPHIA

December
8
1931.

My dear Mr. Abbott:

In regard to shipping Mrs. Stokes' portrait to you, have you any way to suggest of doing it? It has never been packed and some wooden crate will be necessary. Should it be sent by express or truck? I will be glad to have your advice, and perhaps you can send the proper label to mark the case. If it is to be shipped by express I thought we could have it sent to you on the 14th. It is now on exhibition at the Art Museum in Philadelphia and they naturally want it as long as possible.

Will you also kindly let me know whether there is a private view before the exhibit opens, and if not at what time will it be opened on the 18th, as Mrs. Stokes and I would like to arrange to come to New York at that time.

Kindly let me hear from you promptly.

Sincerely yours,

J. S. Stokes

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

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Stokes

Riviera

EK

Stokes

J. STOGDELL STOKES
SUMMERDALE
PHILADELPHIA

November 3
1931.

My dear Mr.Stokes:-

It is very kind of Mrs.Stokes to be willing, especially under the circumstances to lend us the portrait for the iego Exhibition.

s our exhibition opens ecember 15 it would be necessary to have it in New York at the latest by the 15th.

Mrs.Stokes will be interested to know that iego is arriving in ew York on the 1 th of this month to commence work on some frescos which he is to do especially for the exhibition.

ill you thank Mrs.Stokes for her kindness.

Sincerely,

J. to dell Stokes, Esq
Summerdale
Philadelphia.

(A)

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

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Stokes

J. STOGDELL STOKES
SUMMERDALE
PHILADELPHIA

October
30
1931.

My dear Mr. Abbott:-

Mrs. Stokes has asked me to reply to your letter in regard to her portrait.

We have promised it for an exhibition of Modern Art to be held at the Pennsylvania Museum on November 20th and to last until the first of the year. As a Trustee of the Museum, I feel that I have to stick to our arrangement there; but on a talk with our Director, Mr. Fiske Kimball, he has consented to allow us to withdraw the portrait in time for your opening.

Under the circumstances we are very glad to grant your request. We would like to know the latest date that would be satisfactory for you to receive it.

I also would be interested in knowing how it will be shipped. As the painting was recently framed in Philadelphia it has never had a crate made for it. I presume shipping by truck would be the quickest and safest way.

Sincerely yours,
J Stogdell Stokes

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

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Stokes

XIV

Stokes

, 1931

Nov.

January 23, 1932

My dear Mrs. Stokes:

In accordance with instructions from Mr. Stokes when he was recently here we are handing your Rivera portrait to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th. Also in accordance with Mr. Stokes' instructions we are leaving the portrait in our frame and including your frame also in the shipment to the Pennsylvania Museum.

Will you kindly advise the Pennsylvania Museum directly what disposition you wish made of the portrait at the close of their exhibition?

We are very grateful to you for your generosity in lending this painting to us. It has been a valuable addition to the Exhibition.

Yours very sincerely,

Registrar.

Mrs. J. Stogdell Stokes
Summerdale, Philadelphia

Mrs. J. Stogdell Stokes
Spring Valley Farm
Huntingdon Valley, Pennsylvania

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Stokes

J STOGDELL STOKES
SUMMERDALE
PHILADELPHIA

October 27, 1931

December
17
1931.

My dear Miss Sands:

Would you be good enough to send
invitations to the River
friends of ours:

Miss
Greenwich, Conn.

Mrs. David S. Baker,
Greenwich, Conn.

Mrs.
55

Mrs. C. Grant Laragé,
145 E. 35th Street,
New York City.

Mr. Arthur W. Leeds,
5321 Baynton Street
Philadelphia, Pa.

Mr. and Mrs. Percy C. Madeira, Jr.
School Lane & Vaux Street,
Philadelphia, Pa.

Sent 12 Dec. 17

My dear Mrs. Stokes:

The Museum of Modern Art in New York is to hold an important exhibition of the works of Diego Rivera, to begin the 18th of December and run a little over a month. Rivera is coming to New York to do a few small frescoes for us for the exhibition and we want to make it an important showing.

I am writing to ask whether you would be willing to lend us for the exhibition your very fine portrait of yourself by Diego Rivera. We would, of course, pay all expense of transportation and would insure the portrait at your valuation.

I hope that you will feel able to grant us this request for we are anxious to include this work in our exhibition.

Very sincerely yours,

Mrs. J. Stogdell Stokes
Spring Valley Farm
Huntingdon Valley, Pennsylvania

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Ex #IV

Stokes

J. STOGDELL STOKES
SUMMERDALE
PHILADELPHIA

December
17
1931.

My dear Miss Sands:

Would you be good enough to send invitations to the Rivera opening to the following friends of ours:

Miss Ruutz-Reese,
Greenwich, Conn.

Mrs. David S. Baker,
Greenwich, Conn.

Mrs. M. I. Lockwood,
35 E. 75th Street,
New York City.

Mrs. C. Grant LaFarge,
145 E. 35th Street,
New York City.

Mr. Arthur N. Leeds,
5321 Baynton Street,
Philadelphia, Pa.

Mr. and Mrs. Percy C. Madeira, Jr.
School Lane & Vaux Street,
Philadelphia, Pa.

mailed
Dec. 18

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Miss Katherine Chambers,
1530 Pine Street,
Philadelphia, Pa.

and oblige,

Yours very truly,

Miss Mary Sands,
The Museum of Modern Art,
730 Fifth Ave.
New York City.

Pat telephoned, asking us to send one to
Mrs. Henry Rodeland Leach
170 East 64 Street, N.Y.C.

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XIV

December 11, 1931.

The Pennsylvania Museum of Art,
Philadelphia, Pennsylvania.

Dear Sirs:

Mrs. Stokes has kindly consented to lend to us her Portrait by Diego Rivera, which is now on loan at your Museum.

We have made arrangements with our shipping agent, Louis C. Griesmard, to call for the picture on Monday, December 14th, and send it to us.

We have insured the picture from wall to wall.

We shall appreciate your handing the picture to Griesmard when he calls.

Yours truly,

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Ex XIV

Stokes

Dec 12/31

The Museum of Modern Art
New York.

Recd your letter to day (We will shipped to Budworth & Son (Dec 14/31 the painting from the Pen Museum of Art Phila.

Mrs J Stoddell Stokes (Portrait

Trusting the Same reach you in Time

J. C Grieumard
Bewkha Crowley Thomas
2046 Rittenhouse S
Phila

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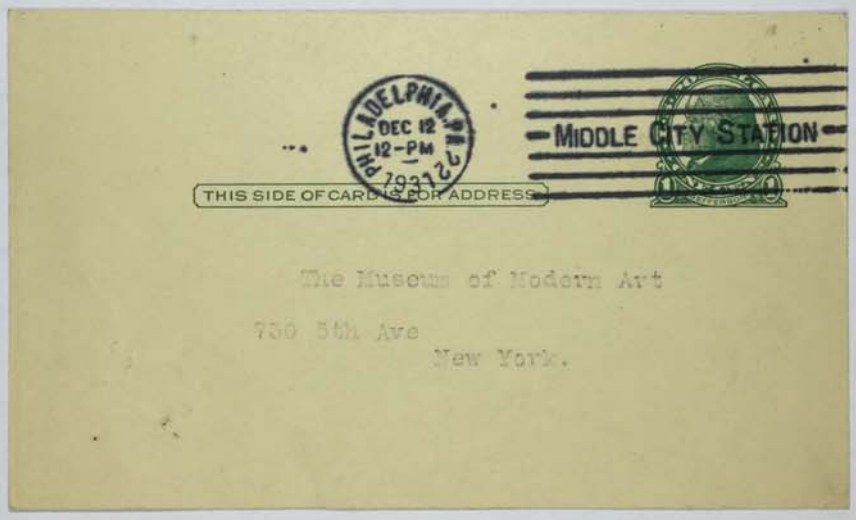

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Kennedy

Summerfield
Kennedy

Ex XIV

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED.
580 PARK AVENUE, NEW YORK

1931

Kennedy

1228 A

Charge to the account of _____ $ _____

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

MUSEUM OF MODERN ART 730 FIFTH AVENUE

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

CAPT ROBERT J KENNEDY 61 WEST 9 , NYC

WOULD YOU BE WILLING TO LEND MUSEUM OF MODERN ART 730 FIFTH AVENUE YOURRIVERA PORTRAIT HERMINA FOR IMPORTANT EXHIBITION WOULD CALL FOR IT ON THE 14th AND INSURE

J.ARBOTT ASSOCIATE DIRECTOR

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

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Ex + IV

Kennedy

Summerfield
Kennedy

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED
680 PARK AVENUE NEW YORK

Ex + IV

Kennedy

December 28, 1931

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

December 10, 1931.

Captain Robert J. Kennedy,
61 West 9th Street,
New York City.

My dear Captain Kennedy:

I have not yet had the pleasure of viewing the exhibition of Rivera's work [illegible] told by a gentleman [illegible] to me in error as [illegible] to land for the [illegible]

I [illegible] connection [illegible] Will you kindly let me know the valuation you wish to place on this picture for insurance purposes. Of course we will cover it from wall to wall.

If convenient for you, we will send our agent, Seiworth & Son, to call for your Rivera "Portrait of Hermina" on Monday, December 14, probably in the morning.

[illegible] on the catalog [illegible] painting belonging to Mr. William Summerfield.

My connection with [illegible] is merely that of agent representing Mr. Summerfield in an endeavor to sell the picture. I did not know that any reference to the ownership would be made at the time I loaned the picture to you, with the express consent of Mr. Summerfield, or I would have advised you at the time that the picture was not part of my own collection.

Yours sincerely,

Very truly yours,

Robert J. Kennedy

RJK:JM

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Ex FIV

Kennedy
Summerfield
~~Kennedy~~

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED.
280 PARK AVENUE, NEW YORK

December 28, 1931

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

My dear Mr. Abbott:

I have not yet had the pleasure of viewing the exhibition of Rivera's work, but I have been told by a gentleman who has seen it that credit has been given to me in error as the owner of the painting which you asked me to lend for the exhibition.

I should be pleased if you would have the correction made on the placard attached to the painting, and in the catalog as well, if it is not too late, stating that this painting belongs to Mr. William Summerfield.

My connection with this painting is merely that of agent representing Mr. Summerfield in an endeavor to sell the picture. I did not know that any reference to the ownership would be made at the time I loaned the picture to you, with the express consent of Mr. Summerfield, or I would have advised you at the time that the picture was not part of my own collection.

Very truly yours,

Robert J. Kennedy

RJK:JM

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Kennedy

XIV

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED
280 PARK AVENUE, NEW YORK

December 29, 1931

December 30, 1931

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

My dear Captain Kennedy:

I am replying to your letter regarding the possibility of selling the Rivera which you have loaned us for the exhibition.

While we do not make a practice of advertising anything for sale in our galleries we are always glad to refer people to either the owner or agent in case they inquire whether anything is for sale. If such happens I will be very glad to refer them to you.

I do think, if I may be permitted to say so, that your price on the canvas is a bit high in view of the valuations placed on some other pictures in the exhibition. I mention this not from the standpoint of insurance but from the possible effect it might have on the sale of your painting.

Yours very sincerely,

Captain Robert J. Kennedy
280 Park Avenue
New York City

My dear Mr. Abbott:

the 29th inst., in

be pleased to refer

the sale of the Riv

me have your ideas as to what price should be asked for
this painting from your information of pri
other works of the

New Year, I am

RJK:JM

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Summerfield
Rivera

1932

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED
280 PARK AVENUE, NEW YORK

December 30, 1931

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

My dear Mr. Abbott:

I have just received your letter of the 29th inst., in which you mention that the Gallery would be pleased to refer any interested inquirer to me regarding the sale of the Rivera portrait.

I shall be very glad if you would let me have your ideas as to what price should be asked for this painting from your information of prices placed on other works of the same desirability in the exhibition.

With kind regards for a very happy New Year, I am

Very truly yours,

RJK:JM

Robert J. Kennedy

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Summerfield

~~Fitz~~

Lyn.

#14

January 21, 1932

My dear Captain Kennedy:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of the Rivera painting owned by Mr. Summerfield. As you doubtless know our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return the painting to you on Thursday, January 28th. Unless we hear from you to the contrary we will return the painting to you at 280 Park Avenue.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as the painting has reached you safely.

Yours very sincerely,

Registrar.

Captain Robert J. Kennedy
280 Park Avenue
New York City

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RH Thayer
Summerfield

ROBERT J. KENNEDY
CAPTAIN, UNITED STATES ARMY, RETIRED,
280 PARK AVENUE, NEW YORK

January 14, 1932.

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

My dear Mr. Abbott,

In my letter of December 30th., I asked you to be so kind as to let me know what would be a proper price to ask for the "Hermina" in view of prices placed on other canvasses in the exhibition; and I have not had the pleasure of hearing from you. Won't you be good enough to give me this information at your earliest convenience, and also refer me to anyone interested in buying it?

Very truly yours,

Robert J. Kennedy

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R H Thayer

January 21, 1932

December 10, 1931.

R. H. Thayer, Esq.,
124 East 64th Street,
New York City.

My dear Mr. Thayer:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera painting. As you doubtless know our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

Yours very sincerely,

Registrar.

R. H. Thayer, Esq.
124 East 64 Street
New York City

Regent 4-0110

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	14.2

R. Thayer

+ XIV

Ex + XIV

Thayer

1931

December 10, 1931.

R. H. Thayer, Esq.,
124 East 64th Street,
New York City.

My dear Mr. Thayer:

If convenient for you, we will send our agent, Budworth & Son, to call for your Rivera, Mexican Children, on Monday, December 14th, probably in the morning.

Will you kindly let me know what valuation you wish to place on this picture for insurance purposes. Of course we will cover it from wall to wall.

Yours sincerely,

Regent 4-0170

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Thayer

XIV

XIV

November 24, 1931

My dear Mr. Thayer:

The Museum of Modern Art is to hold beginning the 21st of December a rather important exhibition of the work of Diego Rivera. Rivera is now in New York doing some frescoes especially for this exhibition.

I am writing to ask whether you would be willing to let us borrow the canvas, "Mexican Children" which is in your collection.

We would, of course, insure the painting at your valuation and make arrangements for collecting it and returning it to you. We are borrowing many paintings of Diego's from private collections in Mexico and Europe and I hope you will be able to let us have this painting.

Yours very truly,

R. H. Thayer, Esq.
124 East 64 Street
New York City

Regent 4-0170

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Toor

XIV

October 9, 1931

My dear Miss Toor:

The Museum of Modern Art in New York is to hold the most important exhibition of the works of Diego Rivera yet held in the United States, in December. The exhibition will begin December 18th and will run a little over a month.

We are very desirous of borrowing for this exhibition the oil "Bathers" which is in your collection.

Mrs. Frances Paine who has greatly assisted us in making arrangements for the exhibition is to be in Mexico shortly and I have taken the liberty of asking her to call upon you to explain in more detail about our exhibition. She would personally see to it that the painting was properly shipped and we would, of course, stand all expense of shipment and insurance while the painting was away from you.

I sincerely hope that you will do us the honor of granting us this request.

Very sincerely yours,

JJS

Miss Frances Toor
Abraham Gonzalez 31, Dept. 4
Mexico City, Mexico

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Toor

Gm

Toor

122S A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER	X	WEEK END LETTER	

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

WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

January 19/32

Miss Frances Toor
Abraham Gonzales 31
Dept. 4, Mexico City, Mexico

WILL YOU GRACIOUSLY PERMIT PAINTINGS LENT MUSEUM OF MODERN ART DIEGO RIVERA EXHIBITION TO CONTINUE ON EXHIBITION FOR FEBRUARY FULLY INSURED PENNSYLVANIA MUSEUM PHILADELPHIA MOST IMPORTANT PAINTINGS OF NEW YORK EXHIBITION BEING SENT STOP KINDLY WIRE COLLECT

MUSEUM OF MODERN ART NEW YORK

Frances Flynn Paine

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

Dept. 4, Mexico City

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Toor

Jamary 25, 1932

PATRONS ARE REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

Toor
1204

CLASS OF SERVICE

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS
DL = Day Letter
NM = Night Message
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LCO = Deferred Cable
CLT = Cable Letter
WLT = Week-End Letter

The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 40 Broad St., (Central Cable Office), New York, N. Y. ALWAYS OPEN

A

MX256 BA 32 NL COLLECT

1932 JAN 20 PM 11 18

MEXICOCITYMEX 20 JAN

MUSEUM OF MODERN ART

730 FIFTH AVE NEWYORK

WILL GIVE ME PLEASURE TO HAVE MY PAINTING IN RIVERA PHILADELPHIA EXHIBITION STOP PLEASE ANSWER MY LETTER REGARDING EXTRA RIVERA CATALOGUES GIVING PRICE AND SEND ME TWO ADDITIONAL COPIES AT ONCE

Ans Jan. 19

FRANCES TOOR.

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

Abraham Gonzales 31
Dept. 4, Mexico City

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Toor

January 25, 1932

My dear Miss Toor:

In accordance with your instructions in your recent telegram we are handing your Rivera painting, "Bathers" to the Pennsylvania Museum of Art in Philadelphia at the close of our present exhibition on January 27th.

We will notify you in good season when you may expect your painting back in Mexico.

We are very grateful to you for your generosity in lending this canvas to us. It has been a valuable addition to the Exhibition and we greatly appreciate your cooperation.

Yours very sincerely,

Miss Frances Toor
Abraham Gonzales 31
Dept. 4, Mexico City

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Toor

REVISTA
DEDICADA A TRADICIONES
Y COSTUMBRES INDIGENAS
FRANCES TOOR EDITOR
ALVARO 31, DEPTO. 4
TELEFONO MEXICANA 0-29-40
CORRESPONDENCE
ADDRESS ONLY
APARTADO 1954 MEXICO, D. F.

April 19, 1932

March 22, 1932

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

My dear Miss Toor:

I write to notify you that we are returning to you the Diego Rivera, "Bathers" which you so kindly loaned the Museum of Modern Art for its exhibition of Rivera.

My dear Mr. Ab

I have yours of March 22, announcing the return of my Diego painting. I called up Miss [illegible] ago, but have as yet not rec[illegible]

I sent and ret[illegible] his San Francisco exhibition, an[illegible] side and trouble. If Miss Willia[illegible]ly sitting and waiting to have the paintings handed to her on a silver platter, I fear we that we shall never see them again. I was [illegible] as you know, but I would li[illegible] those months.

Have you any m[illegible]? I am publishing a note on them [illegible] and if it is your custom to give a catalogue in return, I should be glad to have one free and to purchase some additional one[illegible]

Your painting sailed, together with other loans from Mexico, from New York on March 15th, consigned to Miss Hollie Williams in Mexico City who will see that it is delivered to you immediately.

On behalf of the Trustees of the Museum I want to take this opportunity to thank you for the loan of your painting. It was a valuable addition to the Exhibition.

Very sincerely yours,

Very sincerely yours,

Frances Toor

Miss Frances Toor
Abraham Gonzales 31
Dept. 4
Mexico City, Mexico

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Toor

MEXICAN FOLKWAYS

REVISTA
DEDICADA A TRADICIONES
Y COSTUMBRES INDIGENAS

FRANCES TOOR, EDITOR

ALAMO 24, DEPTO. 6
TELEFONO MEXICANA Q-29-40

CORRESPONDENCE
ADDRESS ONLY
APARTADO 1994 MEXICO, D. F.

April 19, 1932

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

My dear Mr. Abbott:

I have yours of March 22, announcing the return of my Diego painting. I called up Miss Williams sometime ago, but have as yet not received the painting.

I sent and returned the paintings for Diego for his San Francisco exhibition, and I know that it costs no end of time and trouble. If Miss Williams is calmly sitting and waiting to have the paintings handed to her on a silver platter, I fear me that we shall never see them again. I was pleased to loan mine, as you know, but I would like to have it back again after all those months.

Have you any more Diego Rivera catalogues for sale? I am publishing a note on them in Folkways, and if it is your custom to give a catalogue in return, I should be glad to have one free and to purchase some additional ones.

Very sincerely yours,

Frances Toor

12/27/31 gl

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REVISTA
DEDICADA A TRADI
Y COSTUMBRES IND
FRANCES TOOR, ED
ALAMO 24, DEPTO.
TELEFONO MEXICANA
CORRESPONDEN
ADDRESS ONLY
APARTADO 1994 ME

April 27, 1932

My dear Miss Toor:

Your letter of the 19th hos Mr. Abbott has been referred to me for reply.

Your painting was forwarded with other Mexican loans on the S.S. "Orizaba" March 15th. The shipment has been delayed a bit in Vera Cruz but I believe by the time this letter reaches you the paintings will have reached Mexico City. We regret this delay, too, but it has seemed unavoidable. Miss Williams has instructions for delivering your painting as soon as it reaches her.

I am sorry to say that the Rivera catalogue is now out of print. I trust you received the complimentary copy sent you on December 29th, 1931.

Very sincerely yours,

Registrar.

Miss Frances Toor
Apartado 1994
Mexico D. F., Mexico

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MEXICAN FOLKWAYS

REVISTA
DEDICADA A TRADICIONES
Y COSTUMBRES INDIGENAS

FRANCES TOOR, EDITOR

ALAMO 24, DEPTO. 6
TELEFONO MEXICANA Q-29-40

CORRESPONDENCE
ADDRESS ONLY
APARTADO 1994 MEXICO, D. F.

May 10, 1932

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

Gentlemen:

My Rivera painting has not been returned. I have talked again with Miss Williams, and she said all she had to do in the matter was to return the paintings when she received them; that someone was to look after getting them to her from Veracruz.

If that someone is taking any action in the matter, there is no excuse for this long delay. A trip to Mexico City may be necessary, but I know that the matter can be arranged in much less time, for I had the same difficulty with the same paintings when they were returned from San Francisco and it did not take months to settle it.

I must urge that you take action in the matter from New York. The Diego painting has now been away for seven months, and if it made no difference to me where it was I could have sold it ere this.

You say you sent the pictures on March 15th, which means that the delay in Veracruz is at least a month and a half. Since it does matter to me that I have this painting here again, I feel that I have been sufficiently patient and beg of you to take steps in the matter to see that it is returned.

Very sincerely yours,

Frances Toor

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Toor

#14

11 West 53 Street
May 16, 1932

Dear Frances:

I have intended writing you but have kept pretty busy as usual. Today when I went to the Museum I was given your letter of May 10th regarding the delay in delivery of your Rivera painting.

We are awfully sorry that the shipment has been held up in Vera Cruz but of course have taken all steps possible in order to insure the quickest possible delivery. However, if you would be so kind as to make any suggestions which you feel might expedite their arrival in Mexico City, perhaps the quickest way would be for you to drop a little note to Mr. James H. Drake, shipping agent, Vera Cruz, Mexico, who is in charge of the shipment. You undoubtedly know Mr. Drake personally.

We shall keep you advised the moment we get any further word from Mr. Drake. I hope you are feeling better and that you have good news about your sister.

Are you coming to the United States this summer? If so, let me know. I shall write to you as soon as I get time about the various things of interest pertaining to Mexican arts that have transpired during the last season.

Affectionately yours,

FP Paul

Miss Frances Toor
Apartado 1994
Mexico D. F., Mexico

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van Vechten

14

January 21, 1932

My dear Mr. vanVechten:

On behalf of the Trustees of the Museum of Modern Art may I thank you for the loan of your Rivera painting. As you doubtless know, our exhibition closes on January 27th. If convenient for you we will ask our agent, Budworth and Son, to return your painting to you on Thursday, January 28th.

Will you kindly sign the enclosed receipt and return it to the Museum as soon as your painting has reached you safely.

Yours very sincerely,

Registrar.

Carl vanVechten, Esq.
150 West 55 Street
New York City

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Yours very sincerely, Van Vechten

XIV

van Vechten

CARL VAN VECHTEN
150 WEST FIFTY-FIFTH STREET

Jere Abbott, Esq.
The Museum of Modern Art
730 Fifth Avenue

Dear Mr. Abbott,

I am sorry, but I am obliged to refuse your invitation to exhibit my Rivera at the Pennsylvania Museum of Art. It is very much needed on one of my walls and I have missed it so consistently that I must ask you to return it at the close of the New York exhibition.

sincerely,

January 8, 1932.
New York City

Carl Van Vechten

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Yours very sincerely,

Van Vechten

XIV

Carl vanVechten, Esq.
150 West 55 Street
New York City

January 7, 1932

My dear Mr. vanVechten:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown, the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the painting which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay its return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to co-operate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Carl vanVechten, Esq.
150 West 55 Street
New York City

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	MoMA Exhs.	14.2

Van Vechten

XIV

November 24, 1931

My dear Mr. VanVechten:

The Museum of Modern Art is to open on December 21st an important exhibition of the work of Diego Rivera. Mr. Rivera is doing some frescoes for us especially for this exhibition in order that people who live in New York and have not been fortunate enough to make the trip to Mexico can get some idea of this man's work in this medium. We are, however, also showing oils, watercolors and drawings by this artist.

I am writing to ask whether you would be willing to lend us the little portrait of Alvarez Bravo which is in your collection. We would, of course, insure the painting for its valuation while on exhibition.

I hope you will be willing to let us borrow this.

Yours sincerely,

Carl VanVechten, Esq.
c/o Alfred Knopf, Publishers
730 Fifth Avenue
New York City

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Miss Hollis Williams
Swastika
[illegible] Arizona

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Received at

FB36 12 NM=SANFRANCISCO CALIF 27 1931 OCT 28 AM 5 19

JERE ABBOTT=
MUSEUM OF MODERN ARTS 730 FIFTH AVE NEWYORK NY=

UNPROCURABLE SANFRANCISCO IF UNOBTAINABLE NEWYORK SUGGEST USING HYDRATED LIME ARRIVING SUNDAY NIGHT=

CLIFFORD WYGHT.

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

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

52

Frances Flynn Paine

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Miss Hollis Williams
S wastika
Orinda

Wright
1225 A

Charge to the account of Museum of Modern Art $

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

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

October 27/31

Clifford White, Esq.
15 Jessup Place
San Francisco, Calif.

PAINE INFORMS ME YOU CAN COME EAST ONCE HELP PREPARE FRESCOS FOR DIEGO PLEASE

ADVISE ME WHETHER SLAKED LIME THREE MONTHS OLD PROCURABLE SAN FRANCISCO

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

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

5-

Frances Flynn Paine

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Miss Hollie Williams
Swastika
Esquina Colima y Orizaba
Mexico City, Mexico

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM	X	FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER		WEEK END LETTER	

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

March 4/32

Miss Hollie Williams
Swastika
Esquina Colima y Orizaba
Mexico City, Mexico

SENT YOU NIGHT LETTER WEDNESDAY URGENT PLEASE WIRE ANSWER COLLECT

Frances Flynn Paine

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

Frances Flynn Paine

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Diarosa

Miss Hollie Williams
S wastika
c/ Oriziba

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT — J. C. WILLEVER, FIRST VICE-PRESIDENT

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Received at 1414 Sixth Avenue, New York

1932 MAR 4 PM 6 31

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

.NAF159 13 COLLECT= MEXICOCITY MEX 4 406P

MRS FRANCES FLYNN, PAINE MUSEUM MODERN ART=
730 5 AVE= city

HAVE COMMUNICATED WITH ALVA AM WILLING CHECK DELIVERY
PAINTINGS SEND FULL INSTRUCTIONS=
HOLLIE.

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

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

52

Frances Flynn Paine 1

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Miss Hollie Williams
Swastika
Esquina Colima y Orizaba

1228 A

Charge to the account of Museum of Modern Art $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		NIGHT LETTER	
NIGHT LETTER	/	WEEK END LETTER	

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WESTERN UNION

NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

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

March 2/32

Miss Hollie Williams
Swastika
Esquina Colima y Orizaba
Mexico City, Mexico

RAMON ALVA RIVERAS HELPER THERE KNOWS DETAILS BUT I WOULD LIKE CONSIGN RIVERA PAINTINGS YOUR CARE AND YOU CHECK SAFE DELIVERY ALVA MUST PUT MEXICAN FRAMES ON PAINTINGS BEFORE DELIVERY WILL GLADLY SEND CHECK FOR TIME YOU DEVOTE AND IT WOULD BE GREAT HELP PLEASE WIRE ANSWER COLLECT MUSEUM MODERN ART REGARDS

Frances Flynn Paine

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

Frances Flynn Paine

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Miss Hollie Williams

December 10, 1931

Mr. Carl vanVechten,
150 West 55th Street,
New York City.

My dear Mr. vanVechten:

If convenient for you, we will send our agent, Bulworth & Son, to call for your Rivera, Portrait of a Child on Monday, December 14th, probably in the morning.

Yours truly,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Diarrosa

Miss Hollis Williams
S wastika
Es quina Colima y Orizaba
Mexico City - Mexico

Ramon Alva, Riveras helper there knows details but I would like consign Rivera painting your care and you check safe delivery. Alva must put Mexican frames on paintings before delivery. Will gladly send ~~[illegible]~~ check for ~~the~~ time you divote and it would be great help. Please wire answer collect Museum Modern Art. Regards.

James Thrall Soby

52

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Zigrosser

Miss Hollis Williams
Swastika
Esquina Colima y Orizaba.
Mexico City. Mexico

Sent you night letter Wednesday Urgent.
Please wire answer collect.

Frank Flynn Paine.

Straight message.

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Zigrosser

XIV Zigrosser Lyn

January 7, 1932

January 23, 1932

My dear Mr. Zigrosser:

In accordance with your instructions we are handing your four Rivera drawings to the Pennsylvania Museum of Art at the close of our present exhibition on January 27th. We are instructing that Museum to return your loans to you at 794 Lexington Avenue unless they hear from you to the contrary.

We are very grateful to you for your generosity in lending these Riveras to us. They have been valuable additions to the Exhibition.

Yours very sincerely,

Registrar.

Carl Zigrosser, Esq.
794 Lexington Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 14.2

Zigrosser

January 7, 1932

Dear Carl:

Because of the great importance of the present exhibition of the work of Diego Rivera at the Museum of Modern Art and the great interest that is being shown the Pennsylvania Museum of Art is extremely anxious to borrow the exhibition to show in Philadelphia after its close here. The Museum feels that it would be a very important thing to do as it would give further opportunity to people in the east to see the work of this man.

I am writing to ask whether you would be willing to allow the works which you have so graciously loaned the Museum of Modern Art to be sent fully insured to the exhibition in Philadelphia. It would unfortunately delay their return to you by about a month and I realize very well that people who are really fond of the paintings in their collections do not care to have them a long time absent.

The Museum of Modern Art would, however, be deeply appreciative if you would be willing to cooperate with us in arranging this exhibition at the Pennsylvania Museum.

Yours very sincerely,

Carl Zigrosser, Esq.
794 Lexington Avenue
New York City