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	MoMA Exhs.	20.2

Biberman

#20

16 September, 1932

Mr. Edward Biberman,
Longport,
New Jersey.

My dear Mr. Biberman:

Mr. Barr asks me to say to you that he is very sorry that he could not see you this week, as you requested in your letter of September 12th.

He was in New York only a few days before sailing and naturally the demands on his time were very heavy.

Yours very sincerely,

tive Secretary

EXHIBITION # 20

American Painting and
Sculpture 1862-1932

October 31, 1932 - February
11, 1933

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	MoMA Exhs.	20.2

Biberman

7

#20

16 September, 1932

Mr. Edward Biberman,
Longport,
New Jersey.

My dear Mr. Biberman:

Mr. Barr asks me to say to you that he is very sorry that he could not see you this week, as you requested in your letter of September 12th.

He was in New York only a few days before sailing and naturally the demands on his time were very heavy.

Yours very sincerely,

Executive Secretary

ARB/HM

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Blume

Cabell

Longport, N. J.

My dear Mr. Barr –

I have just completed what I consider the best painting I've done – and I am wondering as to the possibility of its being included in the Modern Museum's forthcoming American Show.

I understand that you are in Town for only a few days before leaving for Europe. I am returning to New York on Thursday of this week, and will telephone you, to see whether I may bring the above-mentioned painting in to show to you. I hope that it will be possible, as I should very much like to have you see it.

Sincerely Yours

Sept. 12

Edward Biterman

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	MoMA Exhs.	20.2

Blume

September 7, 1932.

Mr. Peter Blume,
c/o Malcolm Cowley,
360 West 22nd Street,
New York City.

My dear Mr. Blume:

I should like very much to have your "South of Scranton" for the American Show. And even if Mr. Daniel sells it, perhaps we could persuade the buyer to lend.

I would appreciate it very much if you would keep in touch with me about this so that we may know just which picture of yours we are to have for the show.

Yours very sincerely

C/B

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360 West 22nd Street
New York City.
September 2, 1932

Dear Mr. Cahill:

I have just spoken to Mr. Daniel about the possibility of getting "South of Scranton" for your show. There still seems to be some uncertainty about it. Mr. Daniel is negotiating for its sale and would like to feel the picture near at hand.

If "South of Scranton" is not available within the next two or three weeks I would suggest that you borrow "The White Factory" which is owned by Mr. Schwabacker.

Sincerely
Peter Blume

90 Malcolm Cowley
360 W. 22nd Street
New York City.

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	MoMA Exhs.	20.2

Very sincerely yours,

Blume

August 26, 1932

Mr. Peter Blume
R. F. D.
Gaylordsville, Connecticut

Dear Peter Blume:

We have not heard from Daniel about your picture for the American painting exhibition.

I have not seen "South of Scranton". Is it at the Daniel Gallery?

In conversation Mr. Goodyear mentioned a picture of yours which is owned by Samuel Lewisohn. Do you think that would be a good picture with which to represent you in the American show, or would you prefer to be represented by "South of Scranton"?

Very sincerely yours,

AC

Mr. Peter Blume
R. F. D.
Gaylordsville, Connecticut

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Dem - A.

November 14, 1932

Dear Mr. Ben-Shmuel:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the work in it, I want to thank you for your help in making the Show what it is.

Your sculptures are fine contributions to the Exhibition, and we are fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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	MoMA Exhs.	20.2

35 Jane Street
New York City
October 31,1932

My dear Mr.Cahill:

With all due admiration for the present exhibition as you have produced it, may I offer a suggestion with reference to the placing of my group of wrestlers?

Out of simple justice to the group,I feel that it should be placed where an adequate perspective of all dimensions could be obtained. This group, in particular, was conceived with the dominant principle of the three-dimensional quality of sculpture. Its effectiveness is precisely that of an interplay between the heightened, broadened, and deepened forms. I feel that this is entirely lost in its present position. As it stands now, it presents only a flat,one-sided,unsculpturesque appearence.

While I cannot expect you to give the wrestlers a position of dominance, knowing that you are pressed for space with so much rich material, I should deeply appreciate your consideration in this matter. All I ask is a position where patrons may have sufficient room to obtain perspective from any angle.

May I offer my sincere compliments on the manner with which you present this most difficult material----Modern Art.

I remain,

Respectfully yours,

Aaron Ben-Shmuel

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Ben-Shmuel

September 7, 1932.

Mr. Ahron Ben-Shmuel,
35 Jane Street,
New York City.

My dear Mr. Shmuel:

I am glad to learn that you will have the "Head of a Young Man" and "Group of Wrestlers" ready for our exhibition. The exhibition opens about October 31, and we will want to call for your sculpture sometime between the 15th and 25th of October. Probably through Budworth it will be possible for you to have these sculptures photographed so that we may include one or the other in the catalogue and have them for the press. The catalogue would have to go to press about the first week in October. Also will you please let me know the dimensions of these sculptures and what insurance value will be placed upon them.

Yours very sincerely,

C/B

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Phroso Ben-Shmuel
Sept. 3, 1932.

Dear Mr. Cahill,

I shall be glad to loan my "Head of a young man" and "Group of Wrestlers" for your exhibition this fall.

Both are incomplete at present, but they shall certainly be ready for exhibition by the end of the month.

Kindly inform me of all details in connection with delivery of these pieces to the Gallery.

Respectfully Yours.

Phroso Ben-Shmuel

35 Jane St.
N.Y.C.

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P.O. Box 27
Dobbs Ferry N.Y.

Dear Holger

Will be in N.Y. City in a couple of weeks meanwhile will say its o.k. re. the Demuth + Kuniyoshi loans. Please catalogue as from "Private Collection" in both cases rather than under my name as I find that no artist can ever get anywhere by confessing admiration for the work of others let alone advertising the fact that he purchased them. confidentially, however, I think the Kuni. still life one of the masterpieces of our age.

Best regards D. Osborn

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Isamu Noguchi

October 3rd 1932

Dear Mr. Cahill,

These are the dimensions of the sculptures:

Portrait of my uncle (terra cotta)	13"	9"	6"
Draped Torso (metal)	32"	14"	6½"

Bothe have bases about one foot high.

Attached is a photograph of the portrait, one of the torso will be ready in a week.

Cordially,

Isamu Noguchi.

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Manship

319 EAST 72ND STREET
NEW YORK CITY

September 6,
1 9 3 2.

Mr. H. Cahill,
The Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Cahill:

I should be glad to come in any day that you wish to meet you and talk over the possibility of showing something with you and look at the gallery.

Please give me a call - Rhinelander 4-2606 - and I will jump into a cab and come down.

Very sincerely yours,

Paul Manship

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	MoMA Exhs.	20.2

XX

Manship

319 EAST 72ND STREET
NEW YORK CITY

October 7,
1 9 3 2.

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

Dear Mr. Cahill:

I am enclosing photographs of pieces of which I should prefer the selection for representation in your forthcoming exhibition.

First of all I should like to show my statue of "Abraham Lincoln as a Youth". It is 12 ft. 4 in. high with the base. I have not shown it before and I think it is perhaps one of my best works.

There is also the marble portrait of John D. Rockefeller, Sr. which I think represents me well in the field of portraiture.

I have the statues of "Diana" and "Actaeon", about 4 ft. high, and the "Dancer and Gazelles", 2 ft. 6 in., of which I am enclosing photographs.

Of course I have lots of other stuff and maybe Mr. Goodyear would like to look it over.

Sincerely yours,

Encs. 5

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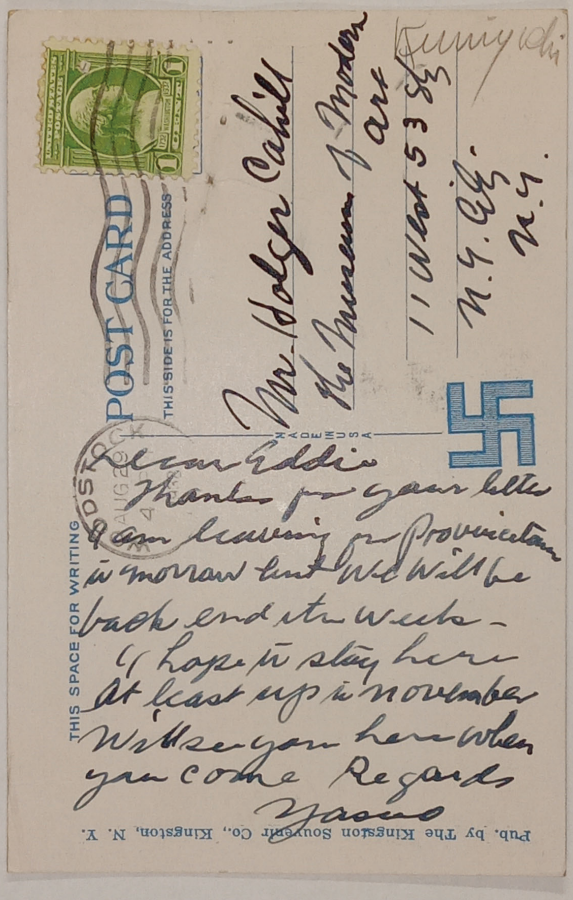

POST CARD

THIS SIDE IS FOR THE ADDRESS

THIS SPACE FOR WRITING

Mr. Dolgen Cahill
The Museum of Modern Art
11 West 53 St
N.Y. City.
N.Y.

Dear Eddie
Thanks for your letter
I am leaving for Provincetown
in morrow but will be
back end the week -
I hope to stay here
at least up in november
Write you here when
you come Regards
Yasuo

Pub. by The Kingston Souvenir Co., Kingston, N. Y.

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Whipstick Road,
Ridgefield,Conn.
September 19,1932.

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

Dear Mr.Cahill,

I understand it is proposed to represent me, in the coming exhibition of American Art,by American Landscape. Mrs.Rockefeller has been very gracious in consenting to lend it to various exhibitions and the repeated reproduction of it in magazines. However,I fear that continued exhibition of it may establish me as the painter of one picture.You may recall for instance that it was previously shown in an American show at the Museum of Modern Art two years ago.

Since the collector's name is of importance to the artist would it be possible to vary it in this instance by borrowing Classic Landscape from Mr.Edsel Ford?

If you think favorable of the suggestion and I can assist by writing a letter to him asking the loan of it for the advantage it would be to me,I would be glad to do so.

Sincerely yours,

Charles Sheeler

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

September 26. 1932

Dear Eddie:

Just received your kind note and I hasten to reply. I have already arranged with the photographer to come here to-morrow and photograph the picture which is to go into the forthcoming exhibition at the Museum of Modern Art, and as soon as I have the "slump" photograph I will dispatch it to you forthwith.

Indeed you may use the pastel "Maine" instead of the water color "Colonial Bowl." I don't remember it so very well but your suggestion and your choice suits me perfectly.

I realize how much you have done and how much you have before you to do to your satisfaction and your meticulous and serious way. No one wishes you more success than I do, and I know that all who are devoted to you will have reason to rejoice when your good labors are done. We certainly will celebrate.

And allow me to say again, that you have nothing to fear from the "critics". Most of them are mere word mongers, utterly devoid of the poise and discernment with which you are richly endowed.

My best wishes to you, and with a warm clasp of the hand. I am

Most Cordially yours
Max

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Cash

XX

Dear Mrs. Cahill -

This is the only photograph I have of the bronze of D'Harcourt - It is not very good I think. I prefer the one you used in your catalog -

May I tell you how much I was gratified at being included in your american show and congratulate you on its great success -

Very sincerely yours.

Harold Cash.

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THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS MCCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 1, 1932

Dear Mr. Cahill:

Your letter of September 29 is received in Mr. Harshe's absence from the city.

I am sending you, under another cover, photographs of the Glackens and Sargent paintings. Sizes and dates are noted on the back of the photographs. Will you kindly insure the paintings for $5000 each, letting us know when this has been done and when you wish shipment made? We will place a valuation of $50 on the box.

I regret to say that there are no water colors by George Inness in our collection, nor do we know of any in Chicago.

Yours very truly,

Selma Johnson
Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd St.
New York, N. Y.

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Chicago

September 29, 1932

Dear Mr. Harshe:

Thank you very much for your kind letter of September 23rd. I am delighted that we may expect to have your fine Clackens and Sargent paintings for our American Show. Would you be so kind as to ask your office to let us have the dimensions of these pictures, dates when they were painted if they are known, and tell us where we can get photographic prints of them? Does your insurance cover them or shall we insure them from this end? If so, in what amount? In shipping only a nominal valuation should be declared.

I have read some reviews of your American show which sound very good and I am certain that it is an excellent show.

The Innesses which we now have are "The Coming Storm" from the Albright Gallery and "Autumn, Montclair" which was formerly in the Potter Palmer collection. I am vacillating about the others.

The two I had in mind are the "Gray Day, Goochland" in the Duncan Phillips Collection and the Italian landscape which I think is entitled "Albino" also in the Phillips Collection. I have always had in mind your "Home of the Heron" but it is such a long time since I have seen it that I can't remember it very well.

Do you by any chance have any Inness or Whistler watercolors? The Winslow Homers which we have so far secured are "Eight Bells" from the Addison Gallery, "The Gulf Stream" from the Metropolitan, and some watercolors from the Phillips Memorial Gallery and from Mr. Brixey's collection.

I am afraid I do not know the watercolor owned by the Minneapolis Institute but I thank you for telling me about it.

I am looking forward to seeing you when you come to New York. Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Robert B.Harshe,Esq.,Director
The Art Institute of Chicago

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Cleve.

#20

February 10, 1933

Dear Mr. Francis:

When the painting by Bellows which the Cleveland Museum loaned to our exhibition of American Painting and Sculpture has reached you safely, will you kindly sign the enclosed receipt and return it to the Museum of Modern Art? Our insurance continues to cover this painting and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

Harry S. Francis, Esq.,
Curator of Paintings
The Cleveland Museum of Art
Cleveland, Ohio

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RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) Mus.

ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

NON-NEGOTIABLE KA 30-558 PREPAID

Cleve.

New York, N. Y. Date Feb 21 1933

Date 2-21-33

Received from Museum of Modern Art

Address 11 W 53 st NYC

Subject to the Classifications and Tariffs in Effect on Date of Issue

Article 1 Case Weight 205

Consigned to the Cleveland Museum of Art

At Cleveland Ohio
Number Street City State

Value herein declared by Shipper to be 500.00 Dollars

Which the Company agrees to carry upon the terms and conditions printed on the back hereof, to which the shipper agrees, and as evidence thereof, accepts and signs this receipt.

Express Charges	No. Pieces	Weight	Express Chgs.
636	1	205	636
Value Charges	C. O. D.	Declared Value	Value Charges
40	Return Charges	500.00	40
C. O. D.			
Return Charges			

NOTE

The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

For the Shipper

For the Company

We have your letter in regard to the loan of paintings from the Howald Collection.

The Gallery has on two occasions loaned paintings from this collection, the exhibitor paying the transportation and insurance charges.

Under seperate cover we are sending you a copy of our catalog which was printed at the opening of the Gallery.

If you are interested in borrowing paintings from this collection under the conditions mentioned, we will be glad to cooperate with you.

Appreciating your interest, we are

Very truly yours,

Dwight Smith

for the
Columbus Gallery of Fine Arts

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	MoMA Exhs.	20.2

2 PAINTINGS: EAKINS – ROBINSON

RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) XX ORIGINAL (Form 5062) UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y. (5062)

NON-NEGOTIABLE WM 55-861 PREPAID

New York, N. Y. Date Jan 31 19 33

Received from Museum of Modern Art

Address 11 W 53 St

Subject to the Classifications and Tariffs in Effect on Date of Issue

Article Case Weight 350

Consigned to Corcoran Gallery of Art

At Washington D.C.
Number Street City State

Value herein declared by Shipper to be $ 5000 Dollars

Which the Company agrees to carry upon the terms and conditions printed on the back hereof, to which the shipper agrees, and as evidence thereof, accepts and signs this receipt.

MoMA Trems
For the Shipper

For the Company

Express Charges	6.41
Value Charges	20
C. O. D.	
Return Charges	

Date 1-31-33

No. Pieces	Weight	Express Chgs.
1	350	6.41
C. O. D.	Declared Value	Value Charges
Return Charges	5000	40

NOTE

The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

the Howald Collection.

The Gallery has on two occasions loaned paintings from this collection, the exhibitor paying the transportation and insurance charges.

Under seperate cover we are sending you a copy of our catalog which was printed at the opening of the Gallery.

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Appreciating your interest, we are

Very truly yours,

Dwight Smith

for the
Columbus Gallery of Fine Arts

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Columbus

Corcoran

20

, 1933

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

August 15, 1932.

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

My dear Mr. Cahill:

We have your letter in regard to the loan of paintings from the Howald Collection.

The Gallery has on two occasions loaned paintings from this collection, the exhibitor paying the transportation and insurance charges.

Under seperate cover we are sending you a copy of our catalog which was printed at the opening of the Gallery.

If you are interested in borrowing paintings from this collection under the conditions mentioned, we will be glad to cooperate with you.

Appreciating your interest, we are

Very truly yours,

Dwight H. Smith

for the
Columbus Gallery of Fine Arts

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Corcoran #20

THE CORCORAN GALLERY OF ART
WASHINGTON D C

C. POWELL MINNIGERODE
DIRECTOR AND SECRETARY

January 28, 1933

Dear Mr. Minnigerode:

We shall send to you the two paintings, Robinson's "Girl Sewing" and Eakins' "Pathetic Song" on the morning of Wednesday, February 1st, that is, we shall have them in the hands of the express company on that morning. The paintings are covered by our insurance while in transit. Will you kindly let us know when they have reached you safely?

Both paintings have been greatly admired in the exhibition and especially Eakins' "Pathetic Song" which I personally feel to be one of his greatest masterpieces.

Thank you very much for your coöperation in making this show a success.

Very sincerely yours,

Director of the Exhibition.

C. Powell Minnigerode, Esq., Director
The Corcoran Gallery of Art
Washington, D. C.

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XX

Corcoran

THE CORCORAN GALLERY OF ART
WASHINGTON D C

C POWELL MINNIGERODE
DIRECTOR AND SECRETARY

27th, January, 1933.

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

Gentlemen:

Mr. Cahill

32,223

I believe that your exhibition of American painting is scheduled to close on the 31st instant, and we are having pressing need for the Theodore Robinson "Girl Sewing" and the Thomas Eakins "Pathetic Song" 32.222 on our walls.

It would be a great favor to us, therefore, if you would get them off to us as soon as possible after the close of your exhibition.

Assuring you that it has been a pleasure to cooperate toward the success of your show, I am

Sincerely yours,

C. Powell Minnigerode

CPM:RP

Director.

rel. Feb. 1

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Cornell

A-R-B-A

Copy

570 Lexington Ave.,
October 18th, 1932.

Laverack & Gaines,
122 Pearl Street,
Buffalo, N.Y.

Gentlemen:

Referring to Fine Arts policy No. F.A. 7432, this painting will be taken from the Empire Theatre tomorrow and sent to the artist Mr. Eugene Speicher, at 165 East 60th St., New York City.

On or about October 24 it will then be sent to the Museum of Modern art, 11 West 53rd St. for the American Exhibition where it will remain for the next couple of months.

I am asking that this permission be given under the policy, but I do not assume there will be any additional premium on this account.

Yours very truly,

A.C. Goodyear

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McClintic

September 23, 1932

Dear Mr. McClintic:

Can you let us know the size of the Speicher portrait of Katherine Cornell, also the date when it was painted?

To whom shall we credit the loan in our catalogue? And if the picture is not insured for the time it will be on exhibition here will you let us know for what amount you wish it covered?

Very sincerely yours,

Registrar.

Guthrie McClintic, Esq.
care Belasco Theatre
114 West 44 Street
New York City

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McClintic

570 Lexington Ave.,
August 25th, 1932.

Mr. Guthrie McClintic,
c/o Belasco Theatre,
114 West 44th Street,
New York City.

Dear Guthrie:

For an exhibition which will open about November 1st, as I think you know, we are going to show Speicher's portrait of Kit. Mr. Holger Cahill is in charge of the exhibition. He will communicate with you later and make arrangements for the delivery of the picture to the Museum for exhibition.

The cartage and insurance will be taken care of by the Museum. Will you kindly give Mr. Cahill the necessary authority to get the picture when he communicates with you?

Sincerely yours,

President.

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Coykendall

October 24, 1932

Dear Mr. Coykendall:

Thank you very much for having the Wyant "Landscape" delivered to the Museum.

It is in good condition and we are delighted to have it for the American show. We hope to see you at the opening.

Very sincerely yours,

C

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Coykendall

Coykendall

October 18, 1932

Dear Mr. Coykendall:

We are getting together our American show in the next week or so and we would much appreciate it if you would let us have your Wyant "Landscape" some time before October 27th. As I understand it you are arranging to have this picture delivered to the Museum.

We shall have the picture insured in the sum of $8,000. in an all risk policy from wall to wall.

Thank you for your co-operation.

Very sincerely yours,

C

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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One hundred and fifty-six West Chestnut Street
Kingston, New York

September 16th, 1932.

Dear Mr. Cahill:

Replying to your letter of the 15th inst. I have forwarded, under separate cover, two additional prints of the Wyant photograph.

I shall arrange to have the picture delivered to you, and if you will provide insurance to cover while in your possession, it will be entirely satisfactory to me. I shall also arrange to have the picture taken away when your exhibition is concluded. I am advised that the value should be $8000.00.

Yours very truly,

Edward Bruce.

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.
New York, N.Y.

Copy Rundell

HC/f

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Coykendall

September 15th, 1932

Mr. Edward Coykendall
156 West Chestnut Street
Kingston, New York

Dear Mr. Coykendall:

Thank you very much for the Wyant photograph. I wonder if it would be possible for you to send me two more prints of it and bill them to the Museum. We usually need several prints of each photograph for press use.

I should also like to know about insurance. Do you have the picture covered or shall we insure, and if so, will you kindly let me know the insurance valuation?

Thank you very much for your kind cooperation in this matter.

Very sincerely yours,

HC/f

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Dale

29 October, 1932

Mrs. Mary Bullard,
Chester Dale Collection,
35 East 76th Street,
New York, N. Y.

My dear Mrs. Bullard:

This letter will confirm our conversation of this morning, assuring you that the Museum of Modern Art has placed insurance on the picture "La Loge" by Mary Cassatt, in the amount of $18,000, against each and every risk under our general policy.

This letter may also serve as your receipt that the picture has been delivered into our hands.

Yours very sincerely,

Executive Secretary

ARB/HM

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Dale

35 EAST 76TH STREET

October 21, 1932

Miss Mallette
Museum of Modern Art
11 West 53rd Street
New York City

My dear Miss Mallette:

This is to confirm our telephone conversation of this morning - that the Cassatt "Fillette se coiffant" to be loaned from the Chester Dale Collection [illegible] Modern Art for an exhibition, must be insured by the Museum for the sum of $8,000 [illegible] Mr. Dale's home until its return.

Very sincerely,

Mary Bullard

Dear Mrs. Bullard:

We have arranged with Budworth to call at 35 East 76 Street on Monday, October 24th, for the Cassatt "Fillette se coiffant" which Mr. and Mrs. Dale are so kindly lending to our American exhibition. We are insuring it in an all risk policy from wall to wall in the amount of $8,000.

Very sincerely yours,

Registrar.

Mrs. Mary Bullard, Secretary
35 East 76 Street
New York City

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35 EAST 76TH STREET

October 20, 1932

Miss Mallette
Museum of Modern Art
11 West 53rd Street
New York City

My dear Miss Mallette:

This is to confirm our telephone conversation of this morning - that the Cassatt "Fillette se coiffant" to be loaned from the Chester Dale Collection to the Museum of Modern Art for an exhibition, must be insured by the Museum for the sum of $8,000 from the time it leaves Mr. Dale's home until its return.

Very sincerely

Mary Bullard
Secy.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Davidson

October 21, 1932

Dear Mr. Davidson:

Confirming our telephone conversation, Budworth will call at the Sherry-Netherland on Monday, October 24th, for your bronze "Walt Whitman".

We are insuring the sculpture in the amount of $500. in an all risk policy from whatever it leaves you until it is returned to you.

Very sincerely yours,

Registrar.

Mr. Jo Davidson
The Sherry-Netherland
Fifth Ave. at 59 St.
New York City

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RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.)

ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

Dayton

NON-NEGOTIABLE KA 30-555 PREPAID

New York, N. Y. Date Feb 17 1933

Date 2-17-33

Received from Museum of Modern Art

Address 11 W 53 St

Subject to the Classifications and Tariffs in Effect on Date of Issue

Article Case Weight 21

Consigned to Arthur S Dayton

At 915 Edgewood Drive Charleston W Va
Number Street City State

Value herein declared by Shipper to be $100 Dollars

Which the Company agrees to carry upon the terms and conditions printed on the back hereof, to which the shipper agrees, and as evidence thereof, accepts and signs this receipt.

For the Shipper

For the Company

Express Charges	Value Charges	C. O. D.	Return Charges
96	50		

No. Pieces	Weight	Express Chgs.
1	21	96
C. O. D.	**Declared Value**	**Value Charges**
Return Charges	$100	50

NOTE

The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

In accordance with your instructions we are returning to 915 Edgewood Drive, Charleston, the Twachtman watercolor which you loaned to our exhibition of American Painting and Sculpture.

When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art? Our insurance continues to cover this picture until it reaches you and we will wish to cancel it at that time.

Very sincerely yours,

Arthur Dayton

Registrar.

Arthur S. Dayton, Esq.
Security Bank and Trust Building
Charleston, West Virginia

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	MoMA Exhs.	20.2

DeDayton

LAW OFFICES OF
BLUE, DAYTON & CAMPBELL
SECURITY BANK & TRUST BUILDING
CHARLESTON, WEST VIRGINIA

FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, Jr.

February 2, 1933.

February 10, 1933

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

My dear Mr. Dayton:

In accordance with your instructions we are returning to 915 Edgewood Drive, Charleston, the Twachtman water-color which you loaned to our exhibition of American Painting and Sculpture.

When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art? Our insurance continues to cover this picture until it reaches you and we will wish to cancel it at that time.

Very sincerely yours,

Arthur S. Dayton

Registrar.

Arthur S. Dayton, Esq.
Security Bank and Trust Building
Charleston, West Virginia

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xx

Dayton

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WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

February 2, 1933.

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

My dear Mr. Cahill:

I have your letter of January 28, 1933. You can send the Twachtman watercolor to me at 915 Edgewood Drive, Charleston, West Virginia. It was a great pleasure, indeed, to lend this picture to the Museum.

With very kindest regards, I am

Very truly yours,

Arthur Dayton

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Dayton

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CHARLESTON, WEST VIRGINIA

FRED C. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. B. SHEPHERD, JR.

January 28, 1933

Dear Mr. Dayton:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return to you very soon thereafter the Twachtman watercolor which you so generously loaned to us if this is convenient for you. I wonder whether you will want it sent directly to you, or to the Mathews Storage Warehouses in Charleston? I recall that they shipped it, at the opening of our exhibition. Will you let me know about this detail?

With appreciation for your kindness in lending this picture, I am

Very sincerely yours,

Arthur Dayton

Director of the Exhibition.

ASD:gwd

Arthur S. Dayton, Esq.
Security Bank & Trust Building
Charleston, West Virginia

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HARRY V. CAMPBELL
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CHARLES M. LOVE
W. S. SHEPHERD, JR.

October 26, 1932.

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53rd St.,
New York, N. Y.

My dear Mr. Cahill:

I have your letter of October 24, 1932, and am quite satisfied with any value that you think is proper for the Twachtman picture. I assume the picture has arrived in good shape.

Very truly yours,

Arthur Dayton

ASD:cwd

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Dayton

XX

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HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

October 24, 1932

October 18, 1932.

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

My dear Mr. Cahill:

Dear Mr. Dayton:

I have consulted with some people who know the current values on Twachtman's work and I am informed that your water color should be insured in the amount of $350. I don't know whether this amount meets your wishes.

It has been covered in our general policy from the time it left your walls and if it meets your wishes we will now further specify the insurance as being $350. We have insured it in the Home Insurance Company in an all risk policy.

Thank you for lending this fine work of art for our exhibition.

Very sincerely yours,

VC

Arthur S. Dayton, Esq.
Security Bank & Trust Building
Charleston, West Virginia

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HARRY V. CAMPBELL

WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

October 18, 1932.

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

My dear Mr. Cahill:

I am just in receipt of your letter of October 14, 1932. I had already forwarded the Twachtman watercolor, so that it should reach you in good time. I enclose herewith the express receipt. I had it packed by a very experienced packer here, and I hope it will arrive in good condition.

I had assumed it was covered by insurance, but I note in your letter what you say as to my setting the amount. Really I would not want to put a valuation upon it, and will ask you to do so, as you are infinitely better qualified to speak than I.

Very truly yours,

Arthur Dayton

ASD:cwd

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In lieu of signing each page of this book shipper has signed the agreement on the inside front cover.

(5020) 8-30 Printed in U. S. A.

RAILWAY EXPRESS AGENCY (INCORPORATED) XL59

DELIVERED FROM MATHEWS STORAGE WAREHOUSES, CHARLESTON, WEST VA., Agents

Date Oct. 18, 1932 19

at Charleston, W. Va.

RECEIVED FROM Arthur S. Dayton the shipments, hereinafter listed, which the Company agrees to carry subject to the Classifications and Tariffs in effect on date hereof, and to the terms and conditions and agreements on the inside front cover of this book.

NOT NEGOTIABLE.

Number and Description of Pieces	Value Herein Declared by Shipper to be	Weight	CONSIGNED TO	DESTINATION	Prepaid Charges	Number
1 Box 1 Picture	$50.00		Museum of Modern Art	#11 West 53rd Street New York City, N. Y.		

When entering shipments forwarded C. O. D., always use two lines. Employee receiving for C. O. D. shipments must sign his name (not initials), directly following each C. O. D. entry.

Robinson

for the Company

NUMBER PIECES 1

HOUR 2 A.M. P.M.

his aunt, Mrs. Harriett Woods, of Baltimore, and then passed to my father-in-law, Mr. Samuel V. Woods. It has, therefore, been in our family connection for at least forty years, and probably longer, and I rather think 1880 was painted around 1880, but this is quite indefinite. Likewise the title of the picture has been lost, if Mr. Twachtman really ever gave it one. Incidentally the legal title to the picture is still in Mr. Samuel V. Woods, 1546 Virginia Street, Charleston, West Virginia, so I assume any insurance should be taken out in his name. Mr. Woods has tried to give this picture to me several times and I have always treated it as a part of my collection, and therefore I assume that if there is any notation of ownership in the catalogue it should be in my name. Mr. Woods so desired at the time the Whitney people wished to reproduce it, and it has been registered in my name in other records. I do not know whether your catalogue will show the ownership or not, but if so, it should be in my name, but the legal title I believe would still be in Mr. Woods, as he has never made a formal bill of sale or written declaration of gift. So far as the insurance is concerned, it is not insured, and I leave the amount entirely to you. Frankly this picture has been so much of a family picture that I have never thought of it in terms of value, and while, of course, I would wish it insured at its full value, I am perfectly willing to take your judgment, which would be much better than my own, as to what that full value should be.

In case a catalogue is published in your exhibit, is it infringing too much upon your time to ask you to send me one. I keep a very

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FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL

WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

October 8, 1932.

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

My dear Mr. Cahill:

I have your letter of October 3, 1932, and will be delighted to send the Twachtman watercolor. I will await the time for you to get it covered by insurance, which I assume will be in the next three or four days, and will then send it to you.

Unfortunately I cannot give you the exact title of this picture or exactly when it was painted by Mr. Twachtman. The history of the picture is that Mr. Twachtman gave it to Mr. Charles Mills who had been a fellow art student with him, as I understand, in the old Duveneck group. Mr. Mills was a painter and etcher who spent a considerable part of his life in Baltimore. The picture passed from him to his aunt, Mrs. Harriett Woods, of Baltimore, and then passed to my father-in-law, Mr. Samuel V. Woods. It has, therefore, been in our family connection for at least forty years, and probably longer, and I rather think was painted around 1880, but this is quite indefinite. Likewise the title of the picture has been lost, if Mr. Twachtman really ever gave it one. Incidentally the legal title to the picture is still in Mr. Samuel V. Woods, 1546 Virginia Street, Charleston, West Virginia, so I assume any insurance should be taken out in his name. Mr. Woods has tried to give this picture to me several times and I have always treated it as a part of my collection, and therefore I assume that if there is any notation of ownership in the catalogue it should be in my name. Mr. Woods so desired at the time the Whitney people wished to reproduce it, and it has been registered in my name in other records. I do not know whether your catalogue will show the ownership or not, but if so, it should be in my name, but the legal title I believe would still be in Mr. Woods, as he has never made a formal bill of sale or written declaration of gift. So far as the insurance is concerned, it is not insured, and I leave the amount entirely to you. Frankly this picture has been so much of a family picture that I have never thought of it in terms of value, and while, of course, I would wish it insured at its full value, I am perfectly willing to take your judgment, which would be much better than my own, as to what that full value should be.

In case a catalogue is published in your exhibit, is it infringing too much upon your time to ask you to send me one. I keep a very

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careful history of all of my pictures and I would like the catalogue to put in my records.

Very truly yours,

Arthur Dayton

ASD:cwd

Mr. Dayton was called from the office before the above letter was written up.

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Detroit

ARTS COMMISSION
EDSEL B. FORD, HONORARY
ALBERT KAHN
CHARLES L. FREER
EDGAR B. WORTHMAN

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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

September 30, 1932

September 29, 1932.

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

Dear Mr. Burroughs:

Mr. Edsel Ford is lending us a picture by Charles Sheeler for our American Exhibit on and I have taken the liberty of suggesting to him that he might find it possible to include his picture with the Detroit Institute's shipment, or that in any event you would be able to give him the name of the best packer to send this picture to us.

We should like to have the pictures here in New York not later than October 24th. They should be shipped to the Museum of Modern Art, 11 West 53 Street, New York City.

We have your insurance valuations on all the pictures with the exception of the Halpert. On any picture $2000. or over a valuation of $500. should be declared to the Express Company to assure their special handling. Our insurance covers the pictures from the time they leave the walls of your museum.

Very sincerely yours,

C

Clyde H. Burroughs, Esq., Secretary
The Detroit Institute of Arts
Detroit, Michigan

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Detroit

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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

September 29, 1932.

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

Dear Mr. Cahill:

In reply to your letter of Sept. 26, will say that the Dewing was painted in 1891 and we have no information about the dates of the Halpert and Sloan. You could get the latter from Sloan himself and perhaps Mrs. Halpert could give you the date of the Halpert.

We would like the Halpert insured for $1200.

Very truly yours,

Clyde H. Burroughs
Secretary.

CHB*L.

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Detroit

3d Am

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

June 24, 1932

May 31, 1932.

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

Dear Mr. Burroughs:

We will insure the Dewing "Recitation" for $4,000., and the Sloan "McSorley's Bar" for $3,500., the valuations given in your letter of May 31st.

As you note in your letter the pictures should be shipped about ten days before the opening on November 7th.

Very sincerely yours,

Clyde H. Burroughs
Secretary.

CHB*L.

Clyde H. Burroughs, Esq., Secretary
The Detroit Institute of Arts
Detroit, Michigan

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COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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

May 31, 1932.

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

Dear Mr. Barr:

In reply to your inquiry of May 26th will say that the insurance value on "The Recitation" by Dewing is $4,000, and "McSorley's Bar" by Sloan - $3500.

I note that the exhibition opens on November 7th and we will ship the pictures about ten days before that time as you suggest.

Very truly yours,

Clyde H. Burroughs
Secretary.

CHB*L.

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THISTLE PRINTS

SCHOOL AND LIBRARY
DECORATIONS
"PHOSTINT" JOURNEYS
VIEWS OF TRAVEL
LANTERN SLIDES

Detroit Publishing Co.
ESTABLISHED 1897
Detroit, Mich., U. S. A.

MAIN OFFICE
DETROIT
CABLE ADDRESS
"THISTLE"

Miss Mallette

October 5, 1932.

The Museum of Modern Art,
11 West 53rd. St.,
New York City, N.Y.

Attention: Mr. Cahill.

Gentlemen:-

We have your letter of October 3, and we also note that you have returned the three pictures which you ordered.

We had taken it forgranted that your order would stand and have gone to the expense of making these up for you as we do not carry any of these in stock.

As these pictures were made to your order we will ask that you kindly mail us $3.00 for the three copies and we will return these pictures to you with the copyright license complimentary, for reproduction in monotone.

Before making out this license it will be necessary for us to have the exact name of the publication for which it is intended and the date of issue.

Trusting this will meet with your approval, we are

Yours very truly,

Detroit Publishing Company.

F.J. Carnack

F.J. Carnack/E

Alfred Bett

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Detroit Pub Co

October 3, 1932

Detroit Publishing Company
Detroit, Michigan

ATTENTION Mr. F.J.Carnack

Gentlemen:

In view of the fact that the photographs of Dewing's "Recitation" all have your copyright in the picture itself we can use only one. We enclose three prints.

As you know, the Museum of Modern Art is an educational institution and for that reason we had hoped that you could let us reproduce it without charge. However, if you must charge for it we hope the charge will be low.

Very truly yours,

C

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Co Bankers Trust Co.
5 Place Vendome Paris
May 28th 1932.

My dear Mr. Barr:

Your letter of May 14th reached me this morning and I am writing to say that if you will go to the expense of having Joseph Stella's picture rebacked by another canvas, that I can lend it to you, if you will beside pay for the transportation and insurance — Or if you want to consider it for your permanent collection I would consider the Sale of it —

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I am interested that you do not ask me
for one of my new — for the exhibition —
Why is it that every European who sees my
work recognizes my position as an artist
but at home because I don't blatantly
advertise they cannot apparently see without
having someone tell them. Villon is completing
his series of colored etchings of contemporary
painters with one of mine —
Suppose you break this strange attitude by
including one or two of mine as well in
this exhibition —

And by the way I always wanted to send
you

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III

Campendonk's address –

Professor Heinrich Campendonk
Staatliche Kunst Akademie
Düsseldorf Germany –

Did you know that the coloring of his stained glass windows are as fine as the old Gothics?
I wish he had a chance at a mural in Radio City – as a stainglass window.

With all best wishes

Sincerely

Katherine S. Dreier

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

February 10, 1933

FF 20

Dear Mr. Washburn:

When the five paintings and the bronze which the Albright Art Gallery loaned to our exhibition of American Painting and Sculpture have reached you safely will you kindly sign the enclosed receipt and return it to the Museum? Our insurance continues to cover these works and we will wish to cancel it at that time.

I also enclose receipt for Mrs. Dunbar's bronze.

Very sincerely yours,

Registrar.

Gordon B. Washburn, Esq., Director
Albright Art Gallery
Buffalo, New York

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MMA

AAlbright

7 February, 1933

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

Miss Beatrice Howe,
The Buffalo Fine Arts Academy,
Buffalo, New York.

My dear Miss Howe:

At the present time we are paying from $2.50 to $3.50 for the taking of photographs in connection with our exhibitions, the price depending on how many photographs are taken at one time. Additional prints are supplied at $.35.

These prices do not include possession of the negative, though we are able to work in close cooperation with the photographers in arranging for the use of these negatives.

I hope that this is the information which you need, and I am sorry if a previous letter from you was overlooked in this office.

Yours very sincerely,

Executive Secretary

ARB/HM

February 1, 1933.

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

My dear Mr. Barr:

Last November we wrote you for 8 x 10 glossy photographs and information as to whether or not the price paid includes the possession of the negative.

As we have had no reply we conclude that our letter must not have reached you. May we receive whatever information you can give us on the subject?

Very truly yours,

Beatrice Howe

Assistant to the Director.

BH:H

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GORDON B. WASHBURN
DIRECTOR



CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

February 1, 1933.

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

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Very truly yours,
Beatrice Howe
Assistant to the Director.

BH:H

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XX

Albright

570 Lexington Avenue,
December 22nd, 1932.

Mr. Gordon Washburn,
Director,
Albright Art Gallery,
Buffalo, N.Y.

Dear Gordon:

The acute feeling in Paris and in this country, too, over the debt situation has finally decided us to give up the proposed exhibition in Paris this year. Will you, therefore please consider our request for a loan as withdrawn. We are not giving this out as the reason for our postponing the exhibition, but I wanted to tell you the real facts.

We will probably hold the exhibition some time in the early summer of 1934, so that I will be back asking for a loan about a year from now.

Sincerely yours,

President.

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Am Acad.

February 1, 1933

Dear Mr. Crasto:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We are asking Budworth to return on February 14th the bronze by John Quincy Adams Ward which the American Academy of Arts and Letters so generously loaned to our exhibition. When the bronze has reached you safely will you please sign the enclosed receipt and return to the Museum of Modern Art?

With appreciation for your co-operation, I am

Very sincerely yours,

Registrar.

Frank P. Crasto, Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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Am. Head

October 8, 1932

Dear Mr. Crasto:

Our agent, W. S. Budworth and Son, will call at the Academy on Monday, October 10th, for the Ward bronze "Simon Kenton" which you are so kindly lending us for our American exhibition. The bronze is covered by an all risk policy from the time it leaves your place until it is returned to you in the Home Insurance Company in the amount stated by you, $1,000.

Yours truly,

Registrar.

Frank P. Crasto, Jr., Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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Am Acad.

OFFICE OF THE LIBRARIAN

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 6, 1932

October 7, 1932

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

Dear Mr. Crasto:

Thank you very much for the information about the "Simon Kenton". We shall place insurance upon this work in the amount of $1,000. in an all risk policy from the time it leaves your place until it is returned in the Home Insurance Company.

If it is convenient to you it will be collected by Budworth and Son on October 24th.

Do you have a photograph of this work? We are very anxious to get one for our catalogue which must go to press next week.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Frank P. Crasto, Jr., Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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OFFICE OF THE LIBRARIAN

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 6, 1932

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

Dear Mr. Cahill:

MRS. J. Q. A. WARD
255 EAST SIDNEY AVENUE
MT. VERNON, N. Y.

Simon Kenton monument was unveiled at Urbana, Ohio, May 30th, 1884.

By an act passed April 17th, 1883, a sum of money was appropriated for the purpose of erecting a monument to the memory of Simon Kenton. It was designed (without charge) by the eminent artist J. Q. A. Ward, a native and once a resident of Urbana, Ohio.

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OFFICE OF THE LIBRARIAN

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 6, 1932

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

Dear Mr. Cahill:

Ward's "Simon Kenton" has a base measurement of 9x11" and is 26½" tall. I regret exceedingly that I do not know even the approximate date when it was sculpted. Mrs. Ward values the piece at $1000 and fire, theft, and damage insurance should be placed on it for that amount.

Faithfully yours,

Frank P. Crasto, Jr.

Frank P. Crasto, Jr.
Librarian

P.S.--The enclosed memorandum has just reached me from Mrs. Ward.

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Dunbar

XX

New York, October 31, 1932.

Whistler

December 22, 1932

The Museum of Modern Art opening today in its new home, its fourth season, presents to the public an exhibition of the best work of American artists during the past seventy years. We are fortunate to include in this exhibition the most famous of all paintings by American artists, Whistler's "Portrait of His Mother", sent to us by the Musee du Louvre with the approval of the French Government.

It is perhaps through the arts that people of different blood are brought most closely together for art is the universal language speaking to us all through the emotions.

May I express to you, Mr. Consul-General, our appreciation of this generous loan which is a new earnest of the unbroken and unbreakable [illegible] of France and America.

Dear Mr. Dunbar:

Confirming our telephone conversation with your mother, we are instructing Budworth and Son to return to 50 East 77 Street today the Lachaise bronze "Figure of a Woman" which you have so generously lent to our exhibitions.

Very sincerely yours,

Executive Secretary.

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

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XX

New York, October 31, 1932.

Monsieur

The Museum of Modern Art opening today in its new home, its fourth season, presents to the public an exhibition of the best work of American artists during the past seventy years. We are fortunate to include in this exhibition the most famous of all paintings by American artists, Whistler's "Portrait of His Mother", sent to us by the Musee du Louvre with the approval of the French Government.

It is perhaps through the arts that people of different blood are brought most closely together for art is the universal language speaking to us all through the emotions.

May I express to you, Mr. Consul-General, our appreciation of this generous loan which is a new earnest of the unbroken and unbreakable friendship of France and America.

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	MoMA Exhs.	20.2

Form

570 Lexington Ave.,
July 16th, 1932.

Same letter to Ahron Ben-Shmuel, 35 Jane St., NY
" Wheeler Williams, c/o Ferargil Gall., NY

Mr. Isamu Noguchi,
58 West 57th Street,
New York city.

My dear Mr. Noguchi:

If you have some of your recent work available, I would very much like to see it.

If you are in town, will you not kindly get in touch with me the early part of next week. My telephone number is Plaza 3-5022.

Yours very truly,

President.

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#20

ATTENDANCE FIGURES

Attendance at the Museum since the opening of the American show is as follows:

October 31	Members Day	983
November 1	Preview	862
2		1645
3		1710
4	(Pay day)	501
5	(Saturday)	2513
6	(Sunday 4 hrs.)	2084
7	(Pay day)	342
8		2455
9	(Rain)	1294
10		1896
11	(Pay day)	580
12	(Saturday)	2876
13	(Sunday 4 hrs.)	2017
14	(Pay day)	392
Total 15 days		22,150

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	MoMA Exhs.	20.2

Abercrombie

4

October 3, 1932. #20

Mr. Wm. H. Abercrombie,
Brookline,
Mass.

My dear Mr. Abercrombie:

The Museum of Modern Art is planning a very important American show opening next November 1. One of the artists whom we find it very difficult to represent is the late George Fuller. I am informed that you own a fine example of his work, "The Turkey Pasture." Do you think you could spare this fine picture from your collection for the exhibition which continues from November 1 to February 1, 1933? We should of course expect to take care of all charges of transportation and insurance. I sincerely hope you will find it possible to let us have this fine picture.

Very sincerely yours,

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	MoMA Exhs.	20.2

Addison

H 20

December 31, 1932

Dear Mr. Sawyer:

Though I have often expressed to Mr. Cochran our great appreciation of your coöperation in loaning to us so generously for the exhibition of American Painting and Sculpture just completing its second month, I want to express to you also our thanks.

We could have spared none of the five pictures coming to us from the Addison Gallery. Certainly there is no finer Winslow Homer than "Eight Bells" and no more delightful Ryder than "Toilers of the Sea". Twachtman's "Hemlock Pool" is one of his most famous pictures, and the "Spielers" shows Luks at his best, and "Salutat" is the only example we have of Eakins' sporting pictures.

In thanking you may I also wish for you and the Addison Gallery a most happy and prosperous New Year.

Very sincerely yours,

President.

Thomas Cochran, Esq.
23 Wall Street
New York City

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

copy to Mr Thomas Cochran

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	MoMA Exhs.	20.2

Addison

December 31, 1932

Dear Tom:

I am sending you a copy of a letter I have just written to Sawyer.

To you my best wishes for the New Year.

Sincerely,

President.

Thomas Cochran, Esq.
23 Wall Street
New York City

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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Addison

November 30, 1932

Dear Mr. Sawyer:

The Museum's Exhibition of American Painting and Sculpture has been meeting with a good deal of favorable comment on all sides. The pictures from the Addison Gallery have been greatly admired by artists, critics, and the general public.

You were more than kind to lend us these great pictures for the Exhibition and I want to thank you again for your helpfulness to us in arranging this very important American show.

Very sincerely yours,

C

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

CLASS OF SERVICE DESIRED

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

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

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

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

Form 2

October 27/32

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

YOUR FIVE PAINTINGS HERE AND IN GOOD CONDITION

Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

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

1201 S

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 36 East 52nd Street, New York

1932 OCT 27 AM 9 43

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NH7 8 XU=ANDOVER MASS 27 929A

HOLDER CAHILL, MUSEUM OF MODERN ART=

11 WEST 53 ST=

PLEASE CONFIRM BY WIRE ARRIVAL OF OUR PAINTINGS=

CHARLES H SAWYER ADDISON GALLERY OF AMERICAN ART.

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

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

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Received at 36 East 52nd Street, New York

1932 OCT 7 PM 3 40

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NU135 9 1 EXTRA=ANDOVER MASS 7 323P

HOLGER CAHILL,MUSEUM OF MODERN ART=
11 WEST 53 ST=

HAVE SECURED PERMISSION TO LEND YOU EIKINS SALUTAT=
CHAS H SAWYER CURATOR ADDISON GALLERY OF
AMERICAN ART.

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

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Addison

October 11, 1932

Dear Mr. Sawyer:

I don't know what our American exhibition would do without the Addison Gallery. You certainly have been more than kind to us.

I am delighted to know that we may have the Eakins "Salutat" which is undoubtedly one of the finest of Eakins' sporting pictures and probably the greatest male nude ever painted in this country.

I make note of the full title of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, which we shall be glad to print in our catalogue.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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CLASS OF SERVICE DESIRED

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

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

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

RECEIVER'S NUMBER Addison

CHECK

TIME FILED

STANDARD TIME

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

Form 2

October 7, 1932

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy, Andover, Mass.

WE HAVE BEEN DISAPPOINTED IN ONE OF OUR EAKINS SPORTING PICTURES STOP ONLY PICTURE WHICH CAN FILL THE GAP IS YOUR SALUTAT TERRIBLY SORRY TO SWAMP YOU WITH THESE REQUESTS BUT OUR NEED FOR A GREAT EAKINS SPORTING PICTURE IS IMPERATIVE MAY WE COUNT ON YOU TO HELP US

Holger Cahill, Museum of Modern Art

Does your insurance cover these pictures or shall we insure them from this end? If so, in what amounts?

Thank you very much for your kindness and coöperation.

Very sincerely yours,

Curator.

Mr. Holger Cahill
The Museum of Modern Art
11 West
New York

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

CHS EC

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

September 23, 1932

September 21, 1932.

Dear Mr. Dear Mr. Sawyer:

Thank you very much for your letter of September 21st. The Addison Gallery is certainly a tower of strength to us in getting up the American Show.

I agree with you that the 1905-1910 period of George Luks is his best, and I have always liked his "Spielers" very much as an example of his work. I know the canvas very well and should like to have it for the American Show. I hope your trustees will decide to lend it to us.

Can you tell us the date of the Luks? Also the date of the Ryder?

Does your insurance cover these pictures or shall we insure them from this end? If so, in what amounts?

Thank you very much for your kindness and coöperation.

Very sincerely yours,

Curator.

Mr. Holger Cahill
The Museum of Modern Art
11 West
New York

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

CHS KC

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

September 21, 1932.

Dear Mr. Cahill,

I think that our Trustees would be entirely willing to lend you one of our paintings by George Luks if you are unable to find one elsewhere.

There are three examples of Luks' work in our collection, all in the general period of 1905 - 1910. Probably the best known is the "Spielers", 36 x 25, a painting of two young girls dancing, which was included in the American Exhibition at the Chicago Art Institute last fall. Another painting of the same year is "The Little Madonna", 27 x 22, of a child kissing her doll. Both these paintings are illustrated in the article on George Luks in the Whitney Museum series.

Our third example of Luks' work is "The Boy with the Violin", of a slightly later date. Both Kraushaar and Rehn who have handled Luks' work can tell you something about these examples. Personally, I feel that this period is in many ways his best.

With best wishes for the success of your exhibition,

Very sincerely yours,

Charles H. Sawyer

Curator.

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

CHS KC

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

September 19, 1932

August 27, 1932.

Dear Mr. Cahill,

Dear Mr. Sawyer:

In the absence of Mr. Sawyer, I am writing you to tell you our [illegible] daily, and 2.30 [illegible] or Day. [illegible] from 9 - 5, [illegible] The Gallery will be closed on Labor Day.

I am sorry to bother you again about our American exhibition but we are having some trouble in finding just the right picture by George Luks and I hope that we may find it without having to ask the Addison Gallery which has been so kind to us for any more loans.

However, if we do not get another picture which satisfies us do you think the AddisonGallery would consider adding that picture to its already generous loans for our American show?

Secretary and Registrar.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

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

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

August 27, 1932.

Dear Mr. Cahill,

In the absence of Mr. Sawyer, I am writing you to tell you our Gallery hours.

The Gallery is open from 1p.m. - 5p.m., daily, and 2.30 - 5 on Sundays until the day after Labor Day. After September 6th, the hours will be from 9 - 5, daily, and the Sunday hours as usual. The Gallery will be closed on Labor Day.

Very sincerely yours,

Katharine Clay

Secretary and Registrar.

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

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

August 26, 1932

August 23, 1932.

Dear Mr. Sawyer:

Thank you very much for the Blakelock and Wyant photographs and for the copy of your catalogue.

Is your gallery open during the summer? I expect to be somewhere near Andover in the next few weeks and should like very much to see it.

I know many of the pictures in it but have never seen your collection as a whole.

Very sincerely yours,

HC

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

CHS KC

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

August 23, 1932.

Dear Mr. Cahill,

We have requested the Peter A. Juley Company to send you prints of Blakelock's "After Sundown" and Wyant's "Landscape" paintints in our collection. We have asked them to bill you for these direct.

We are sending you under separate cover a copy of our catalogue, published last year. A supplement to this catalogue is being published in September and will be sent to you at that time.

Very sincerely yours,

Charles H. Sawyer

Curator.

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

CHS KC

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER MASSACHUSETTS

August 18, 1932

Dear Mr. Sawyer:

I understand that you have in your collection a very fine Blakelock, one of his silvery daylight pictures, and that you also have a fine example of Wyant's Keene Valley pictures.

We are having some difficulty in locating fine examples by these two men. We should be very grateful to you if you could let us have photographs of these two pictures.

Is there a complete catalogue of your collection? If there is we should like very much to have a copy of it. Thank you for your coöperation.

Very sincerely yours,

HC

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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Addison

CHARLES H.

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New York City

CHS KC

31 Dec

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11 West 53 Street
May 20, 1932

Dear Mr. Sawyer:

Many thanks for your letter of May 18th granting us the loan of the three paintings, Winslow Homer's "Eight Bells", Ryder's "Toilers of the Sea", and Twachtman's "Hemlock Pool." The Addison Gallery has certainly been most generous in supporing our exhibitions.

Very sincerely yours,

AB

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

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H Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

May 18, 1932.

Dear Mr. Barr,

I am very much pleased to report that our trustees have authorized to loan you Winslow Homer's "Eight Bells", Ryder's "Toilers of the Sea" and Twachtman's "Hemlock Pool" for your exhibition of American painting from November first until the middle of December 1932.

You are hereby authorized to procure photographs of these paintings from the Peter A. Juley & Son and to use them for the purpose of reproduction.

Best wishes for the success of the exhibition.

Very sincerely yours,

Charles H Sawyer

Curator

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

CHS KC

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

May 12, 1932

Dear Mr. Barr;

I am much interested to learn of the exhibition of American painting which you are planning for next fall. We will take up the question of the loan of the three paintings with our trustees at once and report their decision to you as soon as possible. Ordinarily, I think they would be reluctant to allow these three important examples to leave our collection at one time, but, in view of the importance of your exhibition, I am hoping that they will consent in the present case.

With best wishes for the success of this project, which seems to me most worthwhile,

Very sincerely,

Charles H Sawyer

Curator

Alfred H. Barr Jr., Director
Museum of Modern Art
11 West 53rd St.
New York N.Y.

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XX

Addison Gal

11 West 53 Street
May 10, 1932

Dear Mr. Sawyer:

Our Museum is planning what we hope will be a very important exhibition of American painting to open about November first and to run until Christmas. We are sparing no effort or expense to bring together the finest examples of American pictures of the last fifty or sixty years. Our exhibition committee has been going carefully over the problem and has decided to ask for three pictures from the Addison Gallery: Winslow Homer's "Eight Bells," Ryder's "Toilers of the Sea" and Twachtman's "Hemlock Pool."

I know that we have depended in the past upon your generosity and hope that our request for these three pictures may not seem an imposition. We hope to show at the same time Whistler's "Portrait of the Artist's Mother" from the Louvre and the great "Gross Clinic" by Eakins as well as a large number of other American master works.

It so happens that the question of the Ryder is rather urgent as the publishers of our catalogues, W. W. Norton, would like very much to feature this Ryder upon the jacket of our bound catalogue which they distribute. They must print this jacket within a week or so, so that I would like to have permission to reproduce this picture, giving credit, of course, to the Addison Gallery. I should explain that the cover picture must be arranged at this early date because their salesmen go out through the country with dummies of the book and the dummy would, of course, have its jacket.

May I hear from you, at least about the Ryder, as soon as possible? With many thanks for your trouble, I am

Sincerely yours,

AHB

Charles H. Sawyer, Esq., Curator
Addison Gallery, Phillips Academy
Andover, Massachusetts

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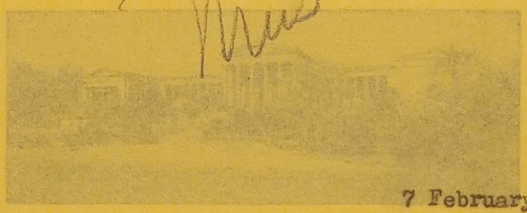
Albright

GORDON B. WASHBURN
DIRECTOR

CABLE ADDRESS
"ALBGAL BUFFALO"



7 February, 1933

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

Mr. Gordon B. Washburn,
The Buffalo Fine Arts Academy,
Buffalo, New York.

February 1, 1933.

My dear Mr. Washburn:

I understand that Mrs. Angela Hagen is at present in Europe, but we do not have an address for her here.

Museum of Modern Art
New York City.

Gentlemen:

I am sorry not be be able to help you in this matter.

I should like to inquire concerning the present address of Miss Angela Hagen. We had occasion to correspond with her not very long ago and our letter returned to us from the address which she had given us. It has occurred to me that possibly you might be in possession of her new address and would send it to us. May we trouble you to this extent?

Yours very sincerely,

Executive Secretary

ARB/HM

Very truly yours,

Gordon B Washburn
W.M.

Director.

GBW:WM

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GORDON B. WASHBURN
DIRECTOR



CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

February 1, 1933.

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

Gentlemen:

I should like to inquire concerning the present address of Miss Angela Hagen. We had occasion to correspond with her not very long ago and our letter returned to us from the address which she had given us. It has occurred to me that possibly you might be in possession of her new address and would send it to us. May we trouble you to this extent?

Very truly yours,

Gordon B. Washburn
W.M.

Director.

GBW:WM

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Albright Art.

January 28, 1933

Dear Mr. Washburn:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the 10th of February.

We shall return to you very soon thereafter the five paintings and the bronze which the Albright Art Gallery so generously loaned us. If this is not convenient for you, or if you should wish them returned before then, will you let me know and we shall do whatever you wish.

Unless we hear from you or from Mrs. Dunbar to the contrary we shall also return to you at that time the bronze head which Mrs. Dunbar sent us, through you, at the opening of our exhibition.

With appreciation for your co-operation, I am

Very sincerely yours,

Director of the Exhibition.

Gordon B. Washburn, Esq., Director
Albright Art Gallery
Buffalo, New York

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December 31, 1932

Dear Gordon:

No doubt it must be a great satisfaction to you and to the directors of the Buffalo Fine Arts Academy to know that the pictures that you have loaned us for our current exhibition have been so widely recognized as outstanding works by American artists.

In the many criticisms of the exhibition which have appeared in the New York papers and in magazines Bellows' "Elinor, Jean and Anna", Twachtman's "The Wild Cherry Tree", Inness' "The Coming Storm" and Hassam's "Church at Old Lyme" are generally recognized as of superlative importance. The "Head of a Man" by Chase, while not of quite the same importance, is nevertheless to my mind as fine a work as was ever produced by this artist. The "Portrait of Katharine Cornell" by Speicher, formerly owned by the Museum, has perhaps attracted more attention than any painting in the exhibition by a living artist and has been repeatedly compared with Whistler's "Woman in White" with the honors going to the Cornell portrait. The Epstein "Senegalese Woman" has added to our small collection of sculpture.

In wishing you a happy and prosperous New Year I also want to express our thanks for your generous loan which has done so much to add to the importance of our exhibition.

Sincerely yours,

President.

Gordon B. Washburn, Esq., Director
Albright Art Gallery
Buffalo, New York

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Albright

November 15, 1932

Dear Mr. Washburn:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The paintings by Bellows, Chase, Inness, Twachtman, and Hassam, and the Epstein bronze are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Gordon B. Washburn, Esq., Director
Albright Art Gallery
Buffalo, New York

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Aldrich

November 9, 1932.

#20

Mr. William T. Aldrich,
30 Newbury Street,
Boston, Mass.

My dear Mr. Aldrich:

The current exhibition had a total attendance of 10,298 people during the first week. The first day, in which the attendance was confined to the critics in the morning and the members and a few invited guests in the afternoon, the attendance was 983.

On the second day, which was varnishing day, the attendance was 862.

On Friday, which was a pay day, there was an attendance of 495 paid admissions.

On Saturday the attendance was over 2500, and on Sunday over 2,000.

On Wednesday, November 2nd, at 4.30 P. M., Mr. Holger Cahill broadcast from the National Broadcasting Company station on a country wide hookup for 15 minutes talk on the exhibition, the first of a series of talks on art subjects on free time donated by the N. B. C.

All of this should give us excellent publicity for the exhibition.

Sincerely yours,

President.

ACG/LB

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Am. Acad.

XX

January 3, 1933

Dear Mr. Crasto:

At the close of the second month of our Exhibition I want to thank you for the loan of Ward's "Simon Kenton" which you so kindly let us have. As you know it was very difficult for us to secure something of Ward's to include in the Exhibition.

You may be interested to know that our attendance for the first two months was 63,290.

With best wishes for the New Year,
I am

Sincerely yours,

President.

Frank P. Crasto, Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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Ann Read.

November 22, 1932

Dear Mr. Crasto:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The Ward bronze lent by the American Academy of Arts and Letters is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

Frank P. Crasto, Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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Am. Acad.

November 22, 1932

Dear Mr. Crasto:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The Ward bronze lent by the American Academy of Arts and Letters is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

Frank P. Crasto, Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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Am Acad.

OFFICE OF THE LIBRARIAN



THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 3, 1932

October 1, 1932

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

Dear Mr. Crasto:

I have your kind letter of October first and am delighted to know that we may expect to have the statue of Simon Kenton.

Would you be so kind as to let me have the exact measurements of this piece, and do you know the date when it was made by the sculptor?

We shall take care of insurance and carrying charges and would like to know just what insurance valuation you place upon it. Would you be so kind as to let me know where we can get a photograph of the piece?

I am sorry about the Saint-Gaudens head but probably we can get it from the Saint-Gaudens Memorial.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Frank P. Crasto, Jr.
Librarian

Frank P. Crasto, Jr., Esq., Librarian
The American Academy of Arts and Letters
633 West 155 Street
New York City

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OFFICE OF THE LIBRARIAN

THE AMERICAN ACADEMY OF ARTS AND LETTERS
633 WEST 155TH STREET, NEW YORK

October 1, 1932

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

Dear Mr. Cahill:

It was a great pleasure to show you about the Academy the other day and my only regret is that I did not have more time to devote to my duties as a host.

The American Academy of Arts and Letters will be pleased to ~~loan~~ lend the Ward statue of Simon Kenton to the Museum of Modern Art, for a period of three months providing the piece is insured and the carrying charges to and from the Academy are born by the Museum. I regret exceedingly that I am unable to lend the head from the Saint-Gaudens Memorial: This does not belong to the Academy and therefore I have no control over it.

If I can be of any further assistance please do not hesitate to call upon me.

Faithfully yours,

Frank P. Crasto, Jr.

Frank P. Crasto, Jr.
Librarian

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Acad. Arts

September 29, 1932

Dear Mr. Crasto:

Thank you very much for showing me the Ward bronzes and the head from the Saint-Gaudens Memorial. I am passing on this information to the Committee in charge of our American Show.

Am I correct in understanding that the Academy of Arts and Letters would lend some of these pieces? The Museum of Modern Art is planning an American Show covering the last half of the nineteenth century and a selection of contemporary work. This exhibition begins November first and closes February first, 1933.

I like the Simon Kenton very much and I am sure that the Committee will agree with me that we should have this fine bronze for the exhibition if the Academy will consent to lend it.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

Frank P. Crasto, Jr., Esq., Librarian
Academy of Arts and Letters
633 West 155 Street
New York City

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Bartlett

November 15, 1932.

#20

Mr. Frederic Clay Bartlett,
211 East North Water Street,
Chicago, Ill.

My dear Mr. Bartlett:

The attendance for the first two weeks of the present exhibition has been 22,150. On Friday last the paid attendance was 575, and on Saturday last 2,876 persons visited the Museum. On Sunday, when the Museum is open only from two until six in the afternoon, the attendance was 2,017.

The Museum now has four traveling exhibitions: The International Exhibition of Modern Architecture (with models); The Photograph Exhibition of Modern Architecture; The Exhibition of Murals by American Painters and Photographers; and The Exhibition of Modern Painting in Color Reproductions.

At present, the large Architecture show is in Cleveland, the Photograph show is in Troy, the Mural Exhibition is in Milwaukee, and the Color Reproductions are in Philadelphia.

It is estimated that the two architectural exhibitions have been seen by over 100,000 people to date, including the attendance at the exhibition in the Museum galleries during the months of February and March. The large exhibition has been shown in Philadelphia, Hartford, Buffalo, Chicago, Los Angeles, and Cleveland, and has an itinerary filled for the coming year.

Sincerely yours,

President.

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Ben-Sh.

November 14, 1932

Dear Mr. Ben-Shmuel:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the work in it, I want to thank you for your help in making the Show what it is.

Your sculptures are fine contributions to the Exhibition, and we are fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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Ben-Shmuel

from Ben-Shmuel
Sept. 3, 1932.

September 26, 193

Dear Mr. Cahill,

I shall be glad to loan my "Head of a young man" and "Group of Wrestlers" for your exhibition this fall.

Dear Mr. Ben-Shmuel:

Both are in plaster at present but they could certainly be ready for exhibition by the end of the month.

We are getting ready the material for our catalogue and should like very much to know when we may expect to have photographs of the sculptures by you which are being included in the Exhibition.

Kindly inform me of all details in connection with delivery of these pieces to the Gallery.

Very sincerely yours,

Registrar.

Respectfully Yours.

Ahron Ben-Shmuel

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

35 Jane St.
N.Y.C.

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Phron Ben-Shmuel
Sept. 3, 1932.

Dear Mr. Cahill,

I shall be glad to loan my "Head of a young man" and "Group of Wrestlers" for your exhibition this fall.

Both are incomplete at present, but they shall certainly be ready for exhibition by the end of the month.

Kindly inform me of all details in connection with delivery of these pieces to the Gallery.

Respectfully Yours.

Phron Ben-Shmuel

35 Jane St.
N.Y.C.

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Ben Shmuel

August 22, 1932

Dear Mr. Ben-Shmuel:

The Museum of Modern Art would like to borrow two of your sculptures for its American exhibition which opens late next October. The titles of these pieces are "Head of a Young Man" and "Group of Wrestlers."

I understand that you are now at work on the "Group of Wrestlers" and that if it is not ready for the exhibition some other piece will be substituted. Is this correct?

The tentative dates of the exhibition are from late October to February first, 1933. Will you let me know, please, whether we may have these pieces of your work?

Very sincerely yours,

President. HC

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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Benton

January 3, 1933

Dear Mr. Benton:

At the close of the second month of our exhibition I want to thank you for the loan of your picture "Aggression".

I had the pleasure recently of seeing your murals in the library of the Whitney Museum and want to congratulate you upon what you have done. Mural painting, except for your work and possibly that of one or two others, is at a very low ebb in this country.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mr. Thomas Benton
8 West 13 Street
New York City

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Benton.

November 14, 1932

Dear Mr. Benton:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

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

Very sincerely yours,

C

Mr. Thomas Benton
8 West 13 Street
New York City

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Blume

360 West 22nd Street
New York City.

September 7, 1932.

September 2, 1932

Dear Mr. Cowley

I have just spoken to Mr. Daniel about the possibility of getting "South of Scranton" for your show. There still seems to be some uncertainty about it. Mr. Daniel is negotiating for its sale and would like to feel the picture near at hand.

If "South of Scranton" is not available within the next two weeks I would suggest that you borrow "The White Factory" which is owned by Mr. Schwabacker.

Sincerely

Peter Blume

Mr. Peter Blume,
c/o Malcolm Cowley,
360 West 22nd Street,
New York City.

My dear Mr. Blume:

I should like very much to have your "South of Scranton" for the American Show. And even if Mr. Daniel sells it, perhaps we could persuade the buyer to lend.

I would appreciate it very much if you would keep in touch with me about this so that we may know just which picture of yours we are to have for the show.

Yours very sincerely

C/B

c/o Malcolm Cowley
360 W. 22nd Street
New York City.

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360 West 22nd Street
New York City.
September 2, 1932

Dear Mr. Cahill:

I have just spoken to Mr. Daniel about the possibility of getting "South of Scranton" for your show. There still seems to be some uncertainty about it. Mr. Daniel is negotiating for its sale and would like to feel the picture near at hand.

If "South of Scranton" is not available within the next two or three weeks I would suggest that you borrow "The White Factory" which is owned by Mr. Schwabacker.

Sincerely
Peter Blume

Go Malcolm Cowley
360 W. 22nd Street
New York City.

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Very sincerely yours,

Blume

August 26, 1932

Mr. Peter Blume
R. F. D.
Gaylordsville, Connecticut

Dear Peter Blume:

We have not heard from Daniel about your picture for the American painting exhibition.

I have not seen "South of Scranton". Is it at the Daniel Gallery?

In conversation Mr. Goodyear mentioned a picture of yours which is owned by Samuel Lewisohn. Do you think that would be a good picture with which to represent you in the American show, or would you prefer to be represented by "South of Scranton"?

Very sincerely yours,

A. C.

Mr. Peter Blume
R. F. D.
Gaylordsville, Connecticut

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Blume

August 12, 1932

Dear Peter Blume:

The Museum of Modern Art is planning late in October to have an exhibition of important American pictures covering a period of half a century or more of American painting.

We would like very much to have one of your pictures in the exhibition, preferably a recent work, and I would like to hear from you what picture you would choose.

Very sincerely yours,

HC

Mr. Peter Blume
R. F. D.
Gaylordsville, Connecticut

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Boston
#20

February 10, 1933

Dear Mr. Hawes:

When the two Sargent water-colors which the Museum of Fine Arts loaned to our exhibition of American Painting and Sculpture have reached you safely, will you kindly sign the enclosed receipt and return it to the Museum of Modern Art? Our insurance continues to cover these pictures and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

January 28, 1933

Dear Mr. Hawes:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return to you very soon thereafter the two Sargent watercolors which the Museum of Fine Arts so generously loaned us. If this is not convenient, or if you should wish them returned before then, will you let me know and we shall do whatever you wish.

With sincere appreciation for your coöperation, I am

Very sincerely yours,

Director of the Exhibition.

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

December 31, 1932

Dear Mr. Holmes:

With the close of 1932 and the first two months of our exhibition I want to thank you for the loan of the two charming Sargent watercolors which are included in the collection of American Painting and Sculpture now hanging in our galleries.

The "Garden Wall" I remember many years ago first seeing and it has always stayed in my memory as one of Sargent's finest works.

With best wishes for the New Year, I am

Sincerely yours,

President.

E. J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

November 9, 1932

Dear Mr. Hawes:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Sargent watercolors are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Charles H. Hawes, Esq., Associate Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 4, 1932

November 3, 1932

Holger Cahill, Esquire
The Museum of Modern Art
11 West 53rd Street
New York, New York

My dear Miss Thompson:

The two Sargent watercolors "At the Top" and "The Garden Wall" are here in good condition and add much to the watercolor room of the Exhibition.

Early next week a formal receipt for these pictures will go forward to you. Under another cover there goes to you today a copy of the catalogue of the Exhibition.

Very truly yours,

Registrar.

Miss Ruth Thompson, Asst. Registrar.
Museum of Fine Arts
Boston, Massachusetts

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 3, 1932

Holger Cahill, Esquire
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

On Monday, October 24, we sent to you two water colors by Sargent. Will you kindly let us know if you have received them?

Yours very truly,

Asst. to the Registrar

CLASS OF SERVICE DESIRED

Postal Telegraph

RECEIVER'S NUMBER

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~~XX~~ Mus.

~~Holmes~~ Boston

MUSEUM OF FINE ARTS
BOSTON, MASS.

Mr. Edward J. Holmes regrets that he will be unable to be present at the exhibition which opens the 1932-1933 season of the Museum of Modern Art, on Monday, the thirty-first of October

October
the ~~twenty~~-fourth
nineteen hundred thirty two.

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Postal Telegraph

(THE MACKAY SYSTEM)

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RECEIVER'S NUMBER: Boston

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

Form 2

October 19, 1932

Charles Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Mass.

HAVE YOUR TRUSTEES PASSED ON LOAN OF SARGENT WATERCOLORS CATALOGUE GOING TO PRESS

MUST HAVE INFORMATION

Museum of Modern Art

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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 36 East 52nd Street, New York

1932 OCT 19 PM 1 26

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NC159 10=BOSTON MASS 19 114P

HOLGER CAHILL,MUSEUM OF MODERN ART=

11 WEST 53 ST=

TRUSTEES YESTERDAY AGREED TO LEND THE TWO SARGENT WATER COLORS=

HAWES ASSOCIATE DIRECTOR.

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

Posto

matter.

Very truly yours,

Charles H. Hawes

Associate Director.

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

Postal Telegraph

October 11, 1932

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 8, 1932.

Dear Mr. Hawes:

Thank you for your letter of the 8th. I sincerely hope we may have the Sargent watercolors and in the meantime we are taking the liberty of including them in our catalogue since we must get it to press within the next few days.

Thank you very much for your helpfulness.

Very sincerely yours,

C

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 8, 1932.

September 26, 1932

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

Dear Mr. Cahill:

Our Committee meeting has unavoidably been postponed until the eighteenth, but I feel confident that you may count on the loan of the two Sargent water colors and that the Committee's sanction will be a formal matter.

Very truly yours,

Charles H. Hawes

Associate Director.

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Postal Telegraph

(THE MACKAY SYSTEM)

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STANDARD TIME

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

Form 2

October 7, 1932

Charles H. Haws, Esq., Asso, Director
Museum of Fine Arts
Boston, Mass.

ANXIOUS TO LEARN DECISION OF YOUR BOARD ABOUT SARGENT WATERCOLORS

Holger Cahill, Museum of Modern Art

...ing you
...pfulness.

...rs,

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Rec'd Oct 6 '32

September 29, 1932.

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

Dear Sir:-

Sargent's water color "At the Top" is here and I shall be pleased to include it with the other when I ask the Committee for their permission to lend it.

Yours very truly

Charles H. Hawes

Associate Director

Boston

September 26, 1932

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...rs,

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

September 26, 1932

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

Dear Mr. Hawes:

Thank you for your kind letter of September 23rd. I hope the Boston Museum will find it possible to lend the Sargent watercolor "The Garden Wall."

I am looking for another Sargent watercolor. It is one which I remember and which I think is called "At the Top." It is a picture of several people lying near a mountain top with the view of another range of mountains beyond. Is this picture in the Boston Museum's collection? If it is I should like very much to ask you to lend it for the exhibition as well as "The Garden Wall."

Please excuse my troubling you about this and thank you for your helpfulness.

Very sincerely yours,

C

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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Boston

II 20

September 19, 1932

November 9, 1932

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

September
23, 1932

Mr. Holger Cahill
11 West 53rd Street
New York, N. Y.

Dear Sir:

I thank you for your letter to Mr. Holmes and shall be glad to ask the Committee at its next meeting, on October 6, for permission to lend the Sargent water color, The Garden Wall, for your exhibition.

Very truly yours

Charles H. Hawes

Associate Director

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Boston

September 19, 1932

Dear Mr. Holmes:

As you probably know, the Museum of Modern Art is putting on an American show in which the great painters of the nineteenth century and a number of contemporary American artists will be represented. The exhibition opens November first and will continue until February first, 1933.

We are very anxious to have one of Sargent's fine watercolors for this exhibition and one of the finest is "The Garden Wall" in your collection. Do you think you could spare this watercolor from your collections for our American show? I sincerely hope you will find it possible to do so.

Very sincerely yours,

Edward J. Holmes, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

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Brixey

II 20

November 9, 1932

Dear Mr. and Mrs. Brixey:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

Your Homer watercolors and the Weber pastel are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Mr. and Mrs. Richard D. Brixey
420 Park Avenue
New York City

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Brixey

September 19, 1932

Dear Mr. Brixey:

I am very glad that we are to have the fine Winslow Homer watercolor from your collection for the American show.

I hope that one of these days soon it will be possible for me to see that part of your collection which is in the City.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

HC

R. D. Brixey, Esq.
420 Park Avenue
New York City

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Brixey

20

August 25, 1932

Dear Mr. Brixey:

The Museum of Modern Art is planning an important exhibition of American painting to open October next and to continue until February first, 1933. We are making every effort to get the best examples we can of pictures by contemporary Americans as well as by painters of the latter half of the nineteenth century.

Among the artists whom we want to represent with the best pictures we can find is Winslow Homer. In making up the list of pictures for the exhibition Mr. Barr noted a Homer watercolor in your collection.

I wonder whether you would find it possible to let me see your collection, and whether you would consider lending one of your Homer watercolors for the American show.

Very sincerely yours,

HC

Richard D. Brixey, Esq.
30 Church Street
New York City

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20 Brixey

RICHARD D. BRIXEY
30 CHURCH STREET
NEW YORK

February 14th 1933.

Miss Alice Mallette, Registrar,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

My dear Miss Mallette:

Referring to your letter of February 2nd we are returning herewith receipt signed by Mr. Brixey for the return to him of his two Homer water colors and Weber pastel.

Yours very truly,

H. H. Samson.

Secretary for Mr. Richard D. Brixey.

HHS:E

Encl

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Brixey
#20

February 2, 1933

Dear Mr. Brixey:

It is our understanding that you wish to call at the Museum for your two Homer watercolors and the Weber pastel which you so generously loaned to our exhibition of American Painting and Sculpture.

As you doubtless know, we are extending the closing date of the exhibition a few days and now plan to close on the tenth. If you will let us know on what day you will call we will have the pictures ready for you.

When they are safely in your hands again will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Richard D. Brixey, Esq.
30 Church Street
New York City

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Bklyn

#20

December 31, 1932

Dear Mr. Fox:

At the close of 1932 and the second month of our exhibition I want to thank you for the loan of Thayer's "Head of a Young Man", Davies' "Every Saturday" and Eakins' "Letitia Wilson Jordan Bacon" which have added much to the importance of the exhibition.

With best wishes for the New Year,

I am

Sincerely yours,

President.

William H. Fox, Esq., Director
The Brooklyn Museum
Eastern Parkway
Brooklyn, New York

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Brooklyn

November 22, 1932

Dear Mr. Fox:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

The paintings by Eakins, Davies, and Thayer are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

William H. Fox, Esq., Director
The Brooklyn Museum
Eastern Parkway
Brooklyn, New York

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Bklyn

Bklyn

copy

BROOKLYN MUSEUM

September 26, 1932

Mr. Sam A. Lewisohn,
61 Broadway,
New York City.

Dear Mr. Lewisohn:

I have your letter of September 20. We will be very glad to lend the paintings mentioned and I understand that Stella's "Port of New York" is in our storage. I have no doubt that I am warranted in lending that also. The details of the loan will be arranged by Mr. Herbert B. Tschudy, our Curator of Paintings, with the Museum of Modern Art.

With kind regards, I am,

Yours sincerely

W.H. Fox
Director

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Bklyn

September 27, 1932

Photograph Department
Brooklyn Museum
Eastern Parkway
Brooklyn, New York

Gentlemen:

Will you please send us another glossy print of the Abbott Thayer "Portrait of a Young Man" in the Brooklyn Museum?

The print which we have from you has a mark in the upper right-hand side of the canvas which spoils it for reproduction.

Yours very truly,

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Bklyn

September 16th, 1932

Mr. Herbert B. Tschudy, Curator
The Brooklyn Museum
Eastern Parkway
Brooklyn, N.Y.

My dear Mr. Tschudy:

Have you had photographs taken of Davies' "Early Saturday Morning", Eakin's "Letitia Wilson Jordan Brown" and Thayer's "Portrait of a Young Man"?

I am very anxious to obtain photographs of these paintings. Also do you know where I could obtain a photograph of Stella's panel, "Port of New York"?

I enjoyed very much my visit to the Brooklyn Museum the other day and I thank you for your kindness in getting out the Stella panel.

Very sincerely yours,

HC/f

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THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
THE BROOKLYN MUSEUM
Eastern Parkway, Brooklyn, N. Y.
Telephone Nevins 5000

Mus. Bklyn

#20

March 10, 1933

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

Dear Madam:

I regret exceedingly that the enclosed receipt has not been returned to you before, as it was filed by mistake with some other papers relating to the loan.

Very truly yours,

Elizabeth Hamlin
Secty., Dept. of Fine Arts

the left and right margins. The follows seems to be under-developed or under-printed.

Do you think we could have two more prints of these pictures?

I would feel much more comfortable if you would send us a bill since we will probably need to order a good many more prints before the Exhibition is over, and would prefer to do so without imposing on you. The Hassam photograph is excellent.

With many thanks, I am

Very sincerely yours,

AB

Gordon B. Washburn, Esq., Acting Director
Albright Art Gallery
Buffalo, New York

Gordon B. Washburn, Esq., Acting Director
Albright Art Gallery
Buffalo, New York

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Buffalo

11 West 53 Street
May 23, 1932

#20

Dear Mr. Washburn:

May I thank you for sending us so promptly the three photographs of American paintings which we are borrowing for our exhibition in the fall.

I dislike very much to trouble you but two photographs could scarcely be used for reproduction in the catalogue. The Twachtman arrived with a bad score across the center of the picture, and is light shot at the left and right margins. The Bellows seems to be under-developed or under-printed.

Do you think we could have two more prints of these pictures?

I would feel much more comfortable if you would send us a bill since we will probably need to order a good many more prints before the Exhibition is over, and would prefer to do so without imposing on you. The Hassam photograph is excellent.

With many thanks, I am

Very sincerely yours,

AB

Cordon B. Washburn, Esq., Acting Director
Albright Art Gallery
Buffalo, New York

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3d A m

Buffalo

GORDON B. WASHBURN
ACTING DIRECTOR

- - - - - - - - -

11 West 53 Street
May 20, 1932

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

May 18, 1932.

Dear Mr. Washburn:

Many thanks for your good letter of May 18th. I am delighted to know that we may borrow the Twachtman "Cherry Tree", the Hassam "Church at Old Lyme", and the Bellows "Eleanor, Jean and Anna," for our November exhibition.

Of course we had in mind the Ryders "Temple of the Mind" but at the time I wrote you we still hoped to borrow the Gellatly Ryders from the Smithsonian in Washington. This hope is fading rapidly so that we may have to look elsewhere for our Ryders and certainly among the best in the country is the Albright picture. I shall not make a formal request for it at the moment until the committee on our exhibition meets.

With many thanks, I am

Sincerely yours,

Gordon B. Washburn, Esq., Acting Director
Albright Art Gallery
Buffalo, New York

GBW:WM

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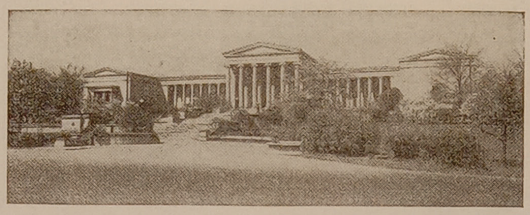
GORDON B. WASHBURN
ACTING DIRECTOR



CABLE ADDRESS
"ALBGAL BUFFALO"

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, N. Y.

May 18, 1932.

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

Dear Mr. Barr:

I suppose I can not take it upon myself to offer any of our pictures without permission of the trustees, but I am certain in this instance that the pictures which you desire for your November exhibition of American Art will be gladly loaned you. Therefore, unless you hear to the contrary, please know that we shall be glad to have the pictures used to such a notable purpose as this.

Under separate cover I am sending you photographs of the Twachtman "Cherry Tree", the Hassam "Church at Old Lyme", and the Bellows "Eleanor, Jean and Anna".

Did you realize that we also own a very remarkable Ryder "Temple of the Mind"? Perhaps it would interest you to have this also. Possibly the reason that you have not asked for this picture is because it was exhibited in your Ryder, Eakins and Homer show in 1930. I mention it as a reminder and nothing else.

Very truly yours,

Gordon B. Washburn

Acting Director.

GBW:WM

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Buffalo

Jan

---

11 West 53 Street
May 14, 1932

Dear Mr. Washburn:

Mr. Goodyear has perhaps spoken to you or written you about the exhibition of American paintings which we expect to open early in November and to carry, if possible, through Christmas. This will be our most important exhibition of the year and we are doing everything in our power to make it the finest showing of American painting ever held in New York.

We expect to borrow such pictures as the "Gross Clinic" by Thomas Eakins from Philadelphia, and the "Portrait of the Artist's Mother" by Whistler from the Louvre. Our Exhibition Committee has studied the question carefully and has decided to ask for three pictures from the Albright Art Gallery - Twachtman's "Cherry Tree," "Hassam's "Church in Lyme" and Bellows' "Eleanor, Jean and Anna."

I realize that lending these three pictures would make serious gaps on your walls but I believe that they would add very greatly to our exhibition and would find themselves in very good company.

Our Museum would, of course, pay all expenses of transportation and insurance.

I realize that you may not be able to decide this matter immediately and hope that you will let us know as soon as possible.

Very sincerely yours,

AHB

P.S. Could I trouble you to send us at our expense photographs of each of these pictures?

Gordon B. Washburn, Esq., Acting Director
Albright Art Gallery
Buffalo, New York

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Cahill

4

#20

570 Lexington Ave.,
November 4, 1932.

Mr. Holger Cahill,
118 West 11th Street,
New York City.

Dear Mr. Cahill:

Thank you very much for your letter of the 1st. I agree with you that the American Exhibition states the case for American art very well. In fact, I think better than it has ever been stated before and about as well as it can be stated.

However modest you may be about your part in the selection of the exhibition and its planning, you certainly cannot dodge the full credit of its hanging. It is beautifully done and I have heard nothing but compliments for it on all sides. It has been a real pleasure to work you, and I hope that we can go on with other work along the lines that I discussed with you the other day.

Sincerely yours,

President.

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Carstairs

#20

December 31, 1932

Dear Mr. Carstairs:

At the close of 1932 and the second month of our exhibition I want to thank you for your coöperation in loaning to us Sargent's charming portrait of Miss Townsend, and at the same time to wish you a most happy and prosperous New Year.

Sincerely yours,

President.

Carroll Carstairs, Esq.
M. Knoedler and Company
14 East 57 Street
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Carstairs

November 9, 1932

Dear Mr. Carstairs:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

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

Very sincerely yours,

C

Carroll Carstairs, Esq.
care M. Knoedler and Company
14 East 57 Street, New York City

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XXX

Cash

Dear Mr. Cahill -

This is the only photograph I have of the bronze of D'A-Lal - It is not very good I think. I prefer the one you used in your catalog -

May I tell you how much I was gratified at having [illegible] in your American exhibition and congratulate you on its great success.

Very sincerely yours,

Harold Cash.

February 3, 1933

Dear Mr. Cash:

Thank you very much for the photograph of D'A-Lal. This sculpture has been greatly admired in the American exhibition both by the artists and by the public. We were very glad to have it in the show. Thank you for your kind co-operation in making the exhibition a success.

Very sincerely yours,

Director of the Exhibition.

Mr. Harold Cash
University, Virginia

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XX

Cash

Dear Mrs. Cahill -

This is the only photograph I have of the bronze of D'Alsace - It is not very good I think. I prefer the one you used in your catalog -

May I tell you how much I was gratified at being included in your american show and congratulate you on its great success -

Very sincerely yours.

Harold Cash.

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Cash

January 3, 1933

Dear Mr. Cash:

At the close of the second month of our Exhibition I want to thank you for the loan of your "D'A-Lal" which I consider one of your best works and which has attracted a great deal of favorable comment.

You may be interested to know that the attendance for the first two months has been 63,290.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mr. Harold Cash
University, Virginia

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Cash

THE ART INSTITUTE OF CHICAGO

January 30, 1933

November 14, 1932

Dear Mr. Cahill:

In reply to your letter of January 28, we shall be glad to extend the loan of the three paintings in your American Exhibition.

Yours faithfully,

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

Dear Mr. Cash:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the work in it, I want to thank you for your help in making the Show what it is.

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

Very sincerely yours,

C

Mr. Harold Cash
University, Virginia

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THE ART INSTITUTE OF CHICAGO

Chicago

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS MCCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

January 30, 1933

20

Dear Mr. Cahill:

In reply to your letter of January 28, we shall be glad to extend the loan of the three paintings in your American Exhibition.

Yours faithfully,

Robert B. Harshe
Director

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

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

January 28, 1933

Dear Mr. Harshe:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return to you very soon thereafter the three paintings which the Art Institute of Chicago so generously loaned us. If this is not convenient, or if you should wish them returned before then, will you let me know and we shall do whatever you wish.

With appreciation for your co-operation, I am

Very sincerely yours,

Director of the Exhibition.

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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WILLIAM J. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

Chicago

January 9, 1933

13 January 1933

Miss Helen Parker
Dept. of Museum Instruction
The Art Institute of Chicago
Chicago, Illinois

Dear Miss Parker:

We are sending you under separate cover, a copy of "A Brief Survey of Modern Painting" as requested in your letter of January 9th.

This catalog contains the information shown on the wall placards in the Museum's circulating exhibition of modern color facsimiles arranged by Mr. Barr.

We are enclosing a leaflet listing the reproductions in this exhibition and those available for purchase.

Very truly yours,

Helen Parker

Executive Secretary

AHB:DD

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

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FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

January 9, 1933

Dear Sirs,

Is it possible for me to obtain a copy of the survey of painting as illustrated in reproductions worked out by Mr. Barr?

Very truly yours,

Helen Parker

Head of the Department of
Museum Instruction.

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

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ROBERT B HARSHE.

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them in our most important exhibition next year.

Very sincerely yours,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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XX

Chicago

570 Lexington Avenue,
December 22nd, 1932.

Robert B. Harshe, Esq.,
Director,
Chicago Institute of Art,
Chicago, Ill.

Dear Mr. Harshe:

We have finally decided to abandon the proposed Paris exhibition next spring, so we are out of your way entirely. We hope to have the exhibition some time during the early summer of 1934.

With best wishes for Christmas and the New Year, I am,

Sincerely yours,

President.

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Chicago

November 22, 1932

Dear Mr. Harshe:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The paintings by Glackens, Sargent, and Inness are fine contributions to the Exhibition and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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Chicago

November 4, 1932

My dear Mr. Harshe:

Mr. Cahill has asked me to write you, in reply to your letter of the 2nd, that a copy of the catalogue of our American Exhibition is going forward to you today.

Very sincerely yours,

Registrar.

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

November 2, 1932

Dear Mr. Cahill:

I hear great things about your American Show. May I please have a catalogue as soon as possible?

With kindest regards, I am

Yours faithfully,

Robert B. Harshe

Director

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

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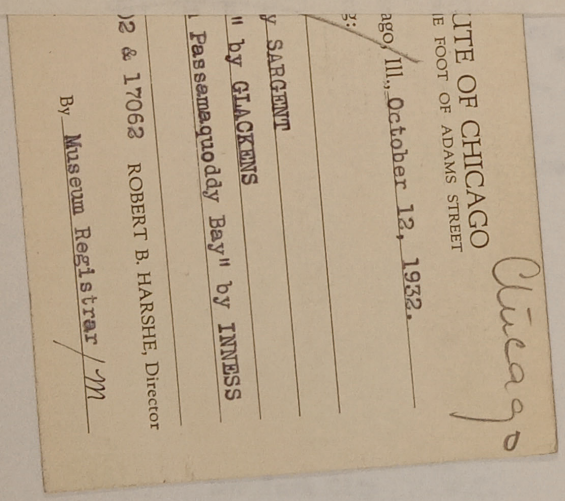
October 14/32

Miss Selma Johnson
The Art Institute of Chicago
Chicago, Ill.

PRINT OF GLACKENS PICTURE DAMAGED CAN YOU SEND US ANOTHER MUST HAVE FOR MONDAY

Museum of Modern Art



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THE ART INSTITUTE OF CHICAGO
MICHIGAN AVENUE AT THE FOOT OF ADAMS STREET

Chicago, Ill., October 12, 1932.

We have shipped to you the following:

3 paintings:

"Mrs. Dyer" by SARGENT

"Chez Mouquin" by GLACKENS

"Moonlight on Passamaquoddy Bay" by INNESS

In writing please refer to S. O. 17102 & 17062 ROBERT B. HARSHE, Director

By Museum Registrar /m

500-1-24

Chicago

CAGO

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TELEPHONE CENTRAL 7080

1932

aph of

uoddy Bay".

I find that the year it was painted, namely, 1893,

appears in the photograph.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

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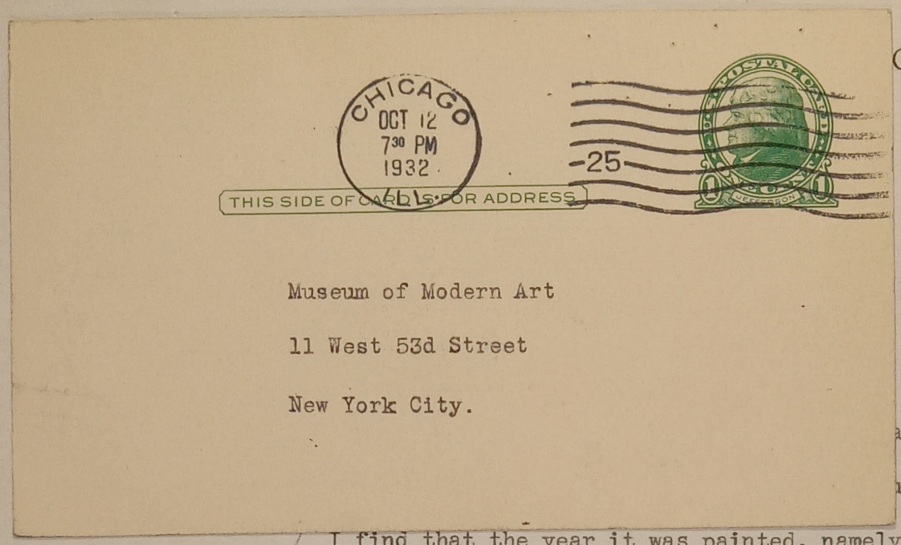

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1932

Museum of Modern Art

11 West 53d Street

New York City.

aph of

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I find that the year it was painted, namely, 1893,

appears in the photograph.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
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New York, N. Y.

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TELEPHONE CENTRAL 7080

October 10, 1932

Dear Mr. Cahill:

I am enclosing the photograph of the Inness entitled "Moonlight on Passamaquoddy Bay". I find that the year it was painted, namely, 1893, appears in the photograph.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

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October 8, 1932

Dear Mr. Cahill:

In reply to your letter of October 6, we are enclosing a list of the artists represented in the Survey of American painting...., for which the Registrar's office does not wish to make any charge. We trust hat you will find this suitable for your purpose.

We have forwarded your request for prints to the Superintendent's office, and have asked them to send them to you without delay.

Very truly yours,

Etheldred A. Abbot

Librarian
Etheldred Abbot

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

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TELEPHONE CENTRAL 7080

October 8, 1932

Dear Mr. Cahill:

In accordance with your telegram, we have ordered a photograph made of the Inness painting from a negative which we have on hand. It will be sent by air mail on Monday.

The size of the canvas is 30x45¼".

There is no date on the painting, nor has our Library been able to find this information.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 West 53rd St.
New York, N. Y.

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Form 2-C

October 8, 1932

Miss Selma Johnson, Secretary to the Director
The Art Institute of Chicago
Chicago, Illinois

PLEASE SEND PHOTOGRAPH PASSAMAQUODDY BAY TODAY IF POSSIBLE ALSO INFORMATION ON SIZE

AND YEAR WHEN PAINTED

Cahill, Museum of Modern Art

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ROBERT B HARSHE=

GREAT NORTHERN HOTEL NYK=

:COMMITTEE FAVOR LOAN OF INNESS PAINTING STOP MR ECKHART WISHES US TO STRESS NEED FOR VERY CAREFUL HANDLING OF PAINTING=

CHARLES H BURKHOLDER.

Dear Mr Cahill: This means that you can have the Passamaquoddy Bay". Write my Secretary Miss Selma Johnson for any data you may want. Harshe

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

Will you also please send us two more prints of the Sargent "Portrait of Mrs. Dyer."

Very sincerely yours,

C

Miss Etheldred Abbot, Librarian
The Art Institute of Chicago
Chicago, Illinois

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Chicago

October 6, 1932

Dear Miss Abbot:

Thank you for your note of the third.

I should like very much to have a list of the artists and paintings represented in your American show if you can have it typed for us. We shall be glad to stand the cost of the typing. We should like to have this as soon as possible.

The photographic print which we have of the Clackens "Chez Mouquin" is in bad condition to reproduce and we should like to have two more prints for which you can bill us.

Will you also please send us two more prints of the Sargent "Portrait of Mrs. Dyer."

Very sincerely yours,

C

Miss Etheldred Abbot, Librarian
The Art Institute of Chicago
Chicago, Illinois

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WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 3, 1932

Dear Mr. Cahill:

We have just received your letter of September 30 in which you inquired about the Art Institute's recent exhibition of American painting.

We regret that this survey is not represented by any catalogue or other printed matter which would be available for your use.

Very truly yours,

Etheldred A. Abbot

Librarian
Etheldred Abbot

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

EA:W

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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Museum of Modern Art 2 10-3-32

The exhibition of "A survey of American Art" from the days of Gilbert Stuart to the present was written up in the following issues of the Art Section of the Chicago Evening Post: July 12., July 19, July 26, 1932.

There is also a list of artists and paintings in the Registrar's Office, a copy of which may be obtained for the cost of having it typed. If you will write to the Registrar about it, should you decide to secure it, he will beglad to take care of the matter for you.

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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Chicago

Special Summer Exhn., July 21 to Oct. 9, 1932.

** A SURVEY OF AMERICAN ART

C 7622	27.457	Summer Breeze	George W. Bellows
C 5673	10.314	A Rainy Day	Frank W. Benson
C 5658	19.936	Fishermen	Bryson Burroughs
C 5576	10.2	La Toilette	Mary Cassatt
C 1114	14.56	North River Shad	Wm. M. Chase
C 1222	22.2196	Brass Crosby(.p.)	John S. Copley
C 1087	14.359	Virgin and Child	Hy. G. Dearth
C 7922	27.993	Music	Thomas Eakins
C 2543	16.439	On the Bank	F. C. Frieseke
C10538	12.193	Little Sylvia	Chas. W. Hawthorne
C 1150	10.317	Young Woman in Black	Robert Henri
C 1060	22.4844	Mother and Child	Ralph Earl
C 5570	18.31	Psyche	George Fuller
C 5621	10.309	Hills of Byram	Daniel Garber
C 1157	15.566	Mrs. G. Hallett	Chester Harding
C 1158	12.206	Watching the Breakers	Winslow Homer

ber 30, 1932

an Coll.)

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(continued)

** ART INSTITUTE OF CHICAGO

#18

The Art Institute of Chicago
Chicago, Illinois

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A Survey of American Art (cont'd)

	1449.24	Flower Girl (lent by Mrs. Lysander Hill)	Morris Hunt
C 7923	27.997	Alaska	Rockwell Kent
C 5571	21.97	Icebound Falls	Ernest Lawson
C 7797	27.834	An Old Salt	Gari Melchers
C10525	2692.23	Moonlight in Maine (M.A. Ryerson loan Coll.)	Albert P. Ryder
C 2030	21.103	Arbor Day	Eugene F. Savage
C 8322	28.197	London Hippodrome	Everett Shinn
—	489.20	Toning of the bell (lent by Mark S. Willing)	Walter Shirlaw
C 2630	15.592	Mrs. C.G. Dyer(.p)	John S. Sargent
C 5572	17.264	Mrs. G. Lingen(.p)	Thomas Sully
-	R.1201/95	On Isle of Bali: 2 girls going to market (M.A. Ryerson Loan Coll.)	Maurice Sterne
—	809.30	Waterfall (Charles Deering Coll.)	J.H. Twachtman
C10313	16.441	Solemn Pledge, Taos Indians	Walter Ufer
no neg. old one broken	19.1	The Fates gathering in the Stars	Elihu Vedder
C 5567	12.141	In the Studio	Jas. A.McN. Whistler

ber 30, 1932

The Art Institute of Chicago
Chicago, Illinois

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September 30, 1932

The Librarian
The Art Institute of Chicago
Chicago, Illinois

Dear Sir:

Do you have a catalogue of your recent exhibition of American painting which I believe included painters of the nineteenth century and painters of the contemporary period?

Very sincerely yours,

C

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Chicago

September 28, 1932

Dear Mr. Harshe:

I know the Chicago Art Institute has a very fine collection of the work of the late George Inness and I am wondering whether you have included in it one of his rather rare watercolors.

I would like very much to find a good one to include in our American Show.

Very sincerely yours,

C

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

September 23, 1932

Dear Mr. Cahill:

The Art Institute is always glad to be of service to the Museum of Modern Art in every possible way. Most certainly you can have the Glackens and the Sargent and a selection of the Homer water colors and the Innesses. A very excellent marine is owned locally by Mr. C. H. Worcester. One of the very fine Homers, which is called "The Herring Net", is in the home of the late Mr. Martin A. Ryerson and I am sure his widow would be glad to let you have it if you are going in for Homer oils. Do not forget the excellent Homer water color owned by the Minneapolis Institute, one of the Nassau series.

I hope to be in New York soon and shall be glad to call on you and to give you further data if you desire me to do so.

Yours faithfully,

Robert B. Harshe

Director

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

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Chicago

September 19, 1932

Dear Mr. Harshe:

As you doubtless know, the Museum of Modern Art is putting on an American show in which the great painters of the nineteenth century and a number of contemporary American artists will be represented. The exhibition opens November first and will continue until February first, 1933.

I know there are a great many pictures in your museum which would add greatly to our American show but unfortunately I can't get out to Chicago. I have a feeling, based on past visits to the Chicago Art Institute, that you have in your collections some of the finest Innesses and some of the best Winslow Homer watercolors.

There are two, however, which in the opinion of the Committee and myself we should much like to have. One of them is a Glackens "At Mouquin's" and the other a Sargent "Portrait of Mrs. Dyer." Do you think you could spare these pictures from your collections for our American show?

I hope you will find it possible to let us have these two fine paintings for our exhibition.

Very sincerely yours,

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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XX

Cleveland

THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO, U.S.A.
STATION E

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

30 January 1933

CABLE ADDRESS: MUSART CLEVELAND

Dear Mr. Cahill:

Thank you for your letter of January twenty eighth. It will be quite agreeable to us to have the Bellows painting sent at the time you now plan and we will be ready to receive it.

Yours very sincerely,

Henry Sayles Francis

Henry Sayles Francis,
Curator of Paintings.

Holger Cahill, Esquire,
The Museum of Modern Art,
New York, New York.

Director of the Exhibition.

Mrs. Chas. O. Coleman
215 West Market Street
Long Beach, Long Island

Henry S. Francis, Esq., Curator
The Cleveland Museum of Art
Cleveland, Ohio

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Cleve.

January 28, 1933

Dear Mr. Francis:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We shall return to you very soon thereafter the painting by Bellows which the Cleveland Museum so generously loaned us. If this is not convenient, or if you should wish it returned before then, will you let me know and we shall do whatever you wish.

With appreciation for your coöperation, I am

Very sincerely yours,

Director of the Exhibition.

Henry S. Francis, Esq., Curator
The Cleveland Museum of Art
Cleveland, Ohio

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Coleman

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

January 3, 1933

October 11, 1932.

My dear Mr. Cahill:

On September 1, we wrote you relative to the title of the DeMuth you were going to show, out of the Permanent Collection of the Gallery.

As the time is drawing [illegible], we would like to [illegible] the painting for your [illegible] exhibit, we are

Mr. Holger Cahill,
The Museum of Modern Art,
11 West [illegible] Street,
New York, N. Y.

Dear Mrs. Coleman:

At the close of the second month of our Exhibition of American Painting and Sculpture I want to thank you for the loan of your painting by Mr. Coleman entitled "The Harbor".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mrs. Calvin O. Coleman
215 West Market Street
Long Beach, Long Island

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Columbus

Call Nelson re head

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

#20

October 11, 1932.

My dear Mr. Cahill:

On September 1, we wrote you relative to the title of the DeMuth you were going to show, out of the Permanent Collection of the Gallery.

As the time is drawing near for us to make shipment, we would like to know just which one it is that you want.

Trusting that we may hear from you in time to ship the painting for your October exhibit, we are

Very truly yours,

Delight Smith
Executive Secretary

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

Miss Delight Smith:
Dear Miss Smith

Impossible
to get out
wrong title
~~co~~ and water color
regret

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Columbus

September 7, 1932.

Miss Delight Smith,
Columbus Gallery of Fine Arts,
East Broad Street at Washington Avenue,
Columbus, Ohio.

My dear Miss Smith:

Perhaps I have the wrong title for the DeMuth in your collection. It is one of his New England pictures something on the same order as the one which we now have in our exhibition of reproductions.

I am planning to be in Columbus sometime within the next few weeks and will be glad to let you know about when I am coming as I am anxious to see your fine collection.

Yours very truly,

Delight Smith
for the
COLUMBUS GALLERY OF FINE ARTS

C/B

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Columbus

THE COLUMBUS GALLERY OF FINE ARTS
EAST BROAD STREET AT WASHINGTON AVENUE
COLUMBUS, OHIO

1932

September 1, 1932

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

My dear Mr. Cahill:

We are in receipt of your letter of August 25th, in reference to the loan of the Charles DeMuth's "After Sir Christopher Wren". I wonder if this is not an error in the title, as we do not have a DeMuth by that name.

The Gallery Trustees have expressed their willingness to make a loan of this kind to your Gallery and if you will let us know definitely which painting it is you wish to show, we will be glad to carry out your wishes in the matter.

We will be very happy to have you visit the Gallery and see our collection of Moderns. If you will be good enough to let us know in advance of your coming, we will endeavor to have Mr. Edward D. Jones, one of the Gallery Trustees, who is acting as general supervisor this year, be here at the Gallery to meet with you.

Very truly yours,

Dwight H. Smith

for the
COLUMBUS GALLERY OF FINE ARTS

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Columbus

August 25, 1932

Dear Miss Smith:

Thank you very much for the catalogue of your collection. It is certainly a fascinating one. I am hoping that some time in the next few weeks I shall be able to stop in Columbus and see the Collection.

In the meantime may I ask whether we may borrow Charles Demuth's "After Sir Christopher Wren" for our exhibition of American painting which opens late next October and continues until February first, 1933? This will be our most important exhibition of the year and we are sparing no effort to get the best examples we can by American painters from collections both in Europe and America.

I hope that the Columbus Gallery will find it possible to let us have this picture for our exhibition, and that later when we have made up our exhibition list you will lend us some others. Thank you very much for your kindness and coöperation.

Very sincerely yours,

A. L.

Miss Dalight Smith
Columbus Gallery of Fine Arts
Columbus, Ohio

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Columbus

August 17, 1932

My dear Miss Smith:

I am delighted to learn that we may hope to borrow pictures from the Howald Collection for our forthcoming American exhibition which will open late in October next. The conditions you name are, of course, entirely satisfactory to us.

I am looking forward to receiving your catalogue and when I get it I shall communicate with you further in this matter. Thank you very much for your co-operation.

Very sincerely yours,

Miss Delight Smith
Columbus Gallery of Fine Arts
Columbus, Ohio

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Columbus

THE CORCORAN GALLERY OF ART
WASHINGTON D C

C. POWELL MINNIGERODE
DIRECTOR AND SECRETARY

August 12, 1932

Dear Mr. Bolander:

The Museum of Modern Art is planning an important exhibition of American paintings opening late in October in which a number of contemporaries will be included.

I know there are a number of fine examples in your museum which we might want to borrow, particularly in the Howald Collection. Are the pictures in the Howald Collection available for loan, and is there a catalogue of the Collection?

I shall be greatly obliged if you can let me know about this at your earliest convenience.

Very sincerely yours,

HC
m

We have hoped that you would come to see our Thirtieth Annual

Karl S. Bolander, Esq., Director
The Columbus Gallery of Fine Arts
Columbus, Ohio

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Corcoran

THE · CORCORAN · GALLERY · OF · ART
WASHINGTON · D · C

C · POWELL · MINNIGERODE
DIRECTOR · AND · SECRETARY

3rd, January, 1933.

Mr. A. Conger Goodyear, President,
The Museum of Modern Art,
11 West 53rd Street,
New York City.

My dear Mr. Goodyear:

Your note of the 31st of December was received this morning in the absence of Mr. Minnigerode, who is confined to his home by a bad cold. However, I read your letter to him over the telephone, and he was much pleased that you liked the two paintings from our permanent collection which have been lent for your exhibition. We, too, think they are fine examples.

Mr. Minnigerode asked me to tell you that it is a real pleasure to the Gallery to have been able to lend these two paintings for your exhibition.

Sincerely yours,

Emily P. Millard

Secretary to the Director.

We have hoped that you would come to see our Thirteenth Biennial.

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Cornell

20

December 31, 1932

Dear Kit,

I am suddenly bursting into a series of letters formally thanking those who have loaned us pictures for our exhibition. I thank you but perhaps with less formality.

I wrote Gene the other day to enlighten him as to my delight in the reception that his picture has had. Certainly all the glory is not his, however. Yours is the glory also and at such a groaning board I can but play a Lazarus part.

Just for fun I am sending you quotations of the various comments that the picture has commanded.

Sincerely,

President.

Miss Katharine Cornell
Belasco Theatre
New York City

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Cornell

THE MUSEUM OF MODERN ART December 31, 1932

Excerpts from a few reviews on Speicher's "Portrait of Katharine Cornell"

Edward Alden Jewell, New York Times of Sunday, November 6, 1932:

".....But there is in the main gallery one supreme example of the hanging committee's art, which we could not expect to find duplicated. This involves the inspired placing, on opposite end walls, of Whistler's "White Girl" and Eugene Speicher's portrait of Katharine Cornell in "Candida."

With all its store of technical triumphs and despite its crossroads significance as a document, Whistler's painti g need not hope still to hold the eye that has, from afar, caught sight of the masterpiece from Speicher's brush. The portrait of a celebrated actress is vital in every line, in every passage. The modelling is simply superb. Character essentials, like those of form and color, are rendered living and memorable in ratio to the omission of all the cluttering props for verisimillitude deemed urgent by so many of our lesser artists. I am not sure that this portrait isn't even finer than the portrait by Speicher that many of us felt to be the outstanding achievement in last year's Carnegie International."

Middletown New York Herald and Times, November 11, 1932:

".....On the opposite wall hangs the now famous Little White Girl, which the critics first called bizarre biped. In contrast to its pale glory the south wall is dominated by Eugene Speicher's portrait of Grace Cornell, in the famous red gown of Candida."

Parnassus:

".....Speicher's splendid portrait of Katharine Cornell can also hold its own."

Trend, winter issue, 1933:

"....The immediate neighboring of two familiar pictures frequently makes for enlightenment; an excellent example of this being the hanging, at opposite ends of a gallery, of two standing portraits of women, Whistler's "Woman in White" and Eugene Speicher's "Katharine Cornell as Candide." Such hanging forces comparison and it is somewhat surprising to note that the laurels do not go to Whistler.....The Speicher canvas which faces it, is to my mind, the best portrait in the exhibition. Here we have unity of treatment and excellent delineation of character. In no need of trickery to make his effect Mr. Speicher has contented himself with simplicity of statement."

Creative Art, December 1932:
"Speicher's glowing full length portrait of Katharine Cornell vitalizes the entire gallery and has but one rival for first honors there - Whistler's masterpiece."

Herald-Tribune, November 1, 1932:
"A striking full length portrait of Katharine Cornell is the work of Eugene Speicher."

N Y Times, November 1, 1932:
"If you will stand in the middle of the long main gallery at the Museum of Modern Art and glance from 'The White Girl' at one end of the room to Speicher's magnificent 'Portrait of Katharine Cornell' which hangs on the far opposite wall you will get in a flash the dramatic conflict of two artist personalities, as well as the contrast of two eras. There is nothing in the exhibition more commandingly beautiful than this Speicher portrait."

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Cornell

November 30, 1932

Dear Miss Cornell:

The Exhibition of American Painting and Sculpture at the Museum of Modern Art has been meeting with a good deal of favorable comment on all sides and your contribution to it, the Portrait by Eugene Speicher, has been greatly admired by artists, critics, and by the general public.

We are very fortunate indeed to have this splendid portrait in our Exhibition and want to thank you very much for letting us have it.

Very sincerely yours,

Miss Katharine Cornell
Belasco Theatre
New York City

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Jm

McClintic

OFFICE OF KATHARINE CORNELL
BELASCO THEATRE
NEW YORK CITY

DR 9-0163
Empire

19 September 1932

Holyer Cahill, Esq.
The Museum of Modern Art,
New York City, N.Y.

Dear Mr. Cahill:

Herewith is a photograph of the Speicher portrait of Miss Cornell. Should wish a different kind of print, we will be glad to get it for you, if you kindly will tell us the style in which you wish it finished and the size.

Yours truly

Ray Henderson

[illegible] of the exhibition.

With kind regards, I am [illegible]tion.

Yours very truly,

Edward G. Buston

Mr. Holger Cahill,
Director,
The Museum of Modern Art
11 West 53rd St.
New York, N.Y. HC/f

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McClintic

September 16th, 1932

Mr. Guthrie McClintin
C/o Belasco Theatre
114 West 44th Street
New York

My dear Mr. McClintic:

In connection with publicity for the American exhibition, we are very anxious to obtain a photograph of the Speicher portrait of Katherine Cornell.

Will you kindly let us know where we can obtain prints of this photograph.

Thanking you, I am

Very sincerely yours,

Mr. Holger Cahill,
Director,
The Museum of Modern Art
11 West 53rd St.
New York, N.Y.

HC/f

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Coykendall

One hundred and fifty-six West Chestnut Street
Kingston, New York

February 2, 1933.

Dear Mr. Cahill:-

Replying to your letter of the 1st inst. I have arranged with E. & A. Milch, of 108 West 57th St. to call for the "Wyant" landscape whenever you are ready to deliver it. If you will be good enough to notify them when you are ready to have the picture leave, they will arrange accordingly, and will deliver to you the receipt of delivery.

May I extend my very sincere congratulations to you upon the splendid success of the exhibition.

With kind regards, I am

Yours very truly,

Edward Coykendall

Mr. Holger Cahill,
Director,
The Museum of Modern Art
11 West 53rd St.
New York, N.Y.

P.S. When the picture is safely in your hands will you kindly sign the enclosed receipt and return it to the Museum?

Edward Coykendall, Esq.
156 West Chestnut Street, Kingston, NY

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Coykendall.

#20

February 1, 1933

Dear Mr. Coykendall:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

I recall that at the opening of our exhibition you wrote that you would prefer to call for the painting yourself and wonder if you could let us know on what day you will be calling, so that we can have it ready for you.

With appreciation for your generosity in lending this picture to our exhibition, I am

Very sincerely yours,

Director of the Exhibition.

P.S. When the picture is safely in your hands will you kindly sign the enclosed receipt and return it to the Museum?

Edward Coykendall, Esq.
156 West Chestnut Street, Kingston, NY

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Kirstein

February 1, 1933

Dear Mr. Kirstein:

In accordance with your instructions we are forwarding to Mr. Abbott, Director of the Smith College Museum of Art, your Lachaise "Portrait" in bronze.

We are extending the closing date of our exhibition a few days and will forward it shortly after the tenth if this is agreeable to you.

Very sincerely yours,

Registrar.

Mr. A. Conger Goodyear, President
The Museum of Modern Art,
11 West 53rd St.
New York, N.Y.

Lincoln Kirstein, Esq.
545 Fifth Avenue
New York City

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Coykendall

One hundred and fifty-six West Chestnut Street
Kingston, New York

January 17, 1933.

Dear Mr. Goodyear:-

Thank you for your letter of the 31st ultimo, telling me of the surprisingly large attendance for the first two months of your exhibition of American Painting and Sculpture.

It is a most interesting indication of the growing appreciation of American Art, and I assure you I was glad, even in such a small way, to contribute to such a noteworthy accomplishment.

With kind regards, I am

Yours very truly,

Edward Coykendall

Mr. A. Conger Goodyear, President
The Museum of Modern Art,
11 West 53rd St.
New York, N.Y.

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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Coykendall

December 31, 1932

November 8, 1932

Dear Mr. Coykendall:

Dear Mr. Coykendall: Now that the American Exhibition at the Museum

I think you will be interested to know that the attendance for the first two months of our exhibition of American Painting and Sculpture has been 63,341.

Wyant's "Landscape" which you so generously loaned us has attracted a great deal of favorable comment. We greatly appreciate your generosity in loaning this work to us.

With best wishes for the New Year, I am

Sincerely yours,

President.

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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Coykendall

November 9, 1932

Dear Mr. Coykendall:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

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

Very sincerely yours,

C

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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Coy Kendall

September 7th
1 9 3 2

September 26, 1932

Coy Kendall

One hundred and fifty-six West Chestnut Street
Kingston, New York

October 20th, 1932.

Dear Mr. Cahill:-

Replying to your letter of the 18th inst. I shall have the Wyant "Landscape" delivered to the Museum before the 27th inst.

Yours very truly,

Edmund Coy Kendall

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

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Coy Kendall

September 26, 1932

Coy Kendall

Coy Kendall

One hundred and fifty-six West Chestnut Street
Kingston, New York

September 29th, 1932.

Dear Mr. Cahill:-

I am sorry that I am unable to give you the date of the Wyant landscape, neither do I know its title. If an approximate date would be of use, I believe that Mr. Albert Milch could make a better guess than any one else I know of.

1880-85

With kind regards, I am

Yours very truly,

Edward Coy Rowan.

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53rd St.
New York, N.Y.

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Coykendall

September 26, 1932

Dear Mr. Coykendall:

I am sorry to trouble you like this but would there by any way of finding out the date Wyant painted your landscape?

What title shall we give it in the catalogue?

Thank you very much for your helpfulness.

Very sincerely yours,

Edward Coykendall

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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Coykendall

One hundred and fifty-six West Chestnut Street
Kingston, New York

September 7, 1932.

Dear Mr. Cahill:-

I enclose a photograph of the Wyant landscape which you saw on Sunday, and which you said you would like to have.

With kind regards, I am

Yours very truly,

Edward Coykendall

Holger Cahill, Esq.,
11 West 53rd St.,
New York, N.Y.

HC/f

Coykendall

August 17, 1932

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your kindness

y sincerely yours,

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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Mr. Coykendall

September 7th
1 9 3 2

Mr. Edward Coykendall
156 West Chestnut Street
Kingston, New York

Dear Mr. Coykendall:

I am delighted that we are to have your fine Wyant landscape for our American exhibition.

The exhibition opens October 31st, but we should like to send for the picture between the 15th and 20th. Do you have the picture covered by insurance or shall we insure it?

I understand that you will let us have a photograph of the painting and I should like very much to have this before the first of October if possible.

I hope that you go through with your plans for the Vanderlym exhibition. It is a fascinating idea.

Thank you for your kindness and co-operation.

Very sincerely yours,

HC/f

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Coykendall

August 17, 1932

Dear Mr. Coykendall:

Thank you for your letter of August 15th. We are delighted to learn that we may have an opportunity of seeing your Wyants and that you are willing to coöperate with us in our forthcoming exhibition of American art.

I intend to be in Kingston within the next few days and I should like very much to have the opportunity of seeing your pictures at that time. I shall telegraph you a day in advance. Thank you very much for your interest and coöperation.

Very sincerely yours,

A.C.m

Edward Coykendall, Esq.
156 West Chestnut Street
Kingston, New York

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One hundred and fifty-six West Chestnut Street
Kingston, New York

August 15, 1932.

Dear Mr. Cahill:-

Replying to your letter of the 12th inst. I have three paintings by Alexander H. Wyant which I would be glad to show you at any time that might suit your convenience to come to Kingston.

If you decided that any of the pictures were suitable for your coming exhibition, I should be glad to loan them to you.

Yours very truly,

Edward Coykendall

Holger Cahill, Esq.,
Museum of Modern Art,
11 West 53rd St.
New York, N.Y.

Telephone
Kingston
394

Chester Dale, Esq.
115 Broadway
New York City

Edward Coykendall, Esq.
Kingston, New York

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Coykendall

August 12, 1932

Dear Mr. Coykendall:

The Museum of Modern Art is planning an important exhibition of American paintings, opening late in October, in which a number of contemporaries will be included.

I have been informed that you have in your collection a number of the masterpieces of the late Alexander H. Wyant. Wyant is one of the American painters of the nineteenth century whom we are very anxious to include in the exhibition, and we should be very grateful to you for an opportunity to see your pictures, and wonder whether you would consider lending any of them.

Very sincerely yours,

Edward Coykendall, Esq.
Kingston, New York

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Dale

#20

December 31, 1932

Dear Chester:

Somehow our projected meetings do not seem to materialize but I want to send to you and Mrs. Dale my best wishes for a happy and prosperous New Year.

Your "Fillette se coiffant" I think is the finest Mary Cassatt I know. We thank you for loaning it to us for the exhibition of American Painting and Sculpture.

Sincerely yours,

President.

Chester Dale, Esq.
115 Broadway
New York City

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Dale

November 22, 1932

Dear Mr. and Mrs. Dale:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

We were very fortunate to be able to include your fine paintings by Mary Cassatt in this American exhibition.

Very sincerely yours,

C

Mr. and Mrs. Chester Dale
35 East 76 Street
New York City

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Dale

35 EAST 76TH STREET

570 Lexington Avenue,
November 1, 1932.

Chester Dale, Esq.,
115 Broadway,
New York city.

Dear Chester: (which I hope you will permit)

I greatly appreciate your letting us have La Loge. It was most necessary, as I am sure you will see when you look at our exhibition. Otherwise Cassatt would have only one real picture in the show, which is yours, of course.

I have been very busy these last two weeks, but would like to have lunch with you some day a little later if we can find some common time ever.

Sincerely yours,

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XX

Dale

35 EAST 76TH STREET

October 31, 1932

Mr. Conger Goodyear
Museum of Modern Art
11 West 53rd Street
New York City

fcla

My dear Mr. Goodyear:

This is to confirm our telephone conversation of last Saturday morning -that Mr. Dale will be very willing to lend the painting "La Loge" by Cassatt for the opening of the American exhibition and for an, as yet, undetermined period thereafter.

Very sincerely

Mary Bullard

secretary to
Mrs. Chester Dale

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Dale

XX

11 West 53 Street

"La Loge"

The Chester Dale Collection, New York

Executive Secretary.

October 29, 1932

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Date

35 EAST 76TH STREET

September 30, 1932

Dear Mrs. Bullard:

I thank you are right about the picture by Mary Cassatt. However, Mr. Coodyear will be in New York some time before the opening of the Show and can then decide the matter for himself.

Thank you for your co-operation.

Very sincerely yours,

C

Mrs. Mary Bullard
35 East 76 Street
New York City

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35 EAST 76TH STREET

September 29, 1932

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

My dear Mr. Cahill:

I have been in the country for several days and found your letter here on my return. I feel sure that the print I sent you is of the painting Mr. Goodyear selected. The other Cassatt he would have named Young Woman with Fan, as the fan is very prominent in the composition of the picture and has always been so called.

Very sincerely

Mary Bullard
Secy

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Dale

September 22, 1932

Dear Mrs. Bullard:

I am not certain that the photograph I had from you this morning was the picture Mr. Goodyear had in mind. I wonder if I might trouble you again to send a photograph of the other one.

I am sorry to bother you like this but Mr. Goodyear is in Europe and I have nothing to go by except his title "Young Girl."

Thank you very much for your kindness and coöperation.

Very sincerely yours,

V

Mrs. Mary Bullard, Secretary
care Mrs. Chester Dale
35 East 76 Street
New York City

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35 EAST 76TH STREET

September 21, 1932

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

My dear Mr. Cahill:

I am enclosing here a photograph of the Mary Cassatt painting which I believe is Mr. Goodyear's selection of the two from which Mrs. Dale allowed him to choose. Will you notify me later when you will call for the picture and when you will want the amount for which it is to be insured.

Very sincerely

Mary Bullard

secretary to
Mrs. Chester Dale

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Dale

September 16th, 1932

Mrs. Mary T. Bullard
C/o Mrs. Chester Dale
35 East 76th Street
New York

My dear Mrs. Bullard:

I am very anxious to obtain a photograph of Mary Cassatt's "Young Girl" which Mrs. Dale has kindly promised to lend for the American exhibition of the Museum of Modern Art.

Will you be good enough to tell me where I can obtain a print if it exists?

Very sincerely yours,

Mr. Jo Davidson
6 rue la Conte de Lisle
Paris, France

HC/f

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Davidson

XX

January 3, 1933

Dear Jo:

I was delighted to get your radio from shipboard but the reference to 1802 was cruel. I shall expect to see you again in February. We have abandoned the idea of the Paris show this year for reasons that I leave to your imagination.

I will have the "Walt Whitman" sent to me at the close of the Exhibition as you suggested. Thank you for loaning it to us. We had an attendance of 63,290 people for the first two months.

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

Sincerely yours,

President.

Mr. Jo Davidson
6 rue le Conte de Lisle
Paris, France

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Davidson

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BLUE, DAYTON & CAMPBELL
SECURITY BANK & TRUST BUILDING
CHARLESTON, WEST VIRGINIA

FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM P. BLUE
CHARLES M. LOVE
W. B. SHEPHARD, JR.

November 14, 1932

March 1, 1933.

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

Gentlemen:

Dear Mr. Davidson:

Now that the American Exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the work in it, I want to thank you for your help in making the Show what it is.

Your sculptures are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

Arthur S. Dayton

Mr. Jo Davidson
The Sherry-Netherland
Fifth Avenue at 59 Street
New York City

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9 Dayton

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SECURITY BANK & TRUST BUILDING
CHARLESTON, WEST VIRGINIA

FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

March 1, 1933.

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

Gentlemen:

I return herewith Receipt of Delivery for the Twachtman picture. The picture was received by me in good shape. I was out of town when it came, hence the delay in sending the receipt.

I feel quite honored in having the picture exhibited in your Museum.

Very truly yours,

Arthur Dayton

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Dayton

LAW OFFICES OF
BLUE, DAYTON & CAMPBELL
SECURITY BANK & TRUST BUILDING
CHARLESTON, WEST VIRGINIA

January 3, 1933

Dear Mr. Dayton:

At the close of the second month of our Exhibition I want to thank you for the loan of your Twachtman watercolor entitled "Landscape".

You may be interested to know that for the first two months of our Exhibition the attendance was 63,290 people.

With best wishes for the New Year,
I am

Sincerely yours,

President.

Arthur S. Dayton, Esq.
Security Bank and Trust Building
Charleston, West Virginia

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Dayton

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BLUE, DAYTON & CAMPBELL
SECURITY BANK & TRUST BUILDING
CHARLESTON, WEST VIRGINIA

FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

November 12, 1932.

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

My dear Mr. Cahill:

Many thanks for your letter of November 9, 1932. I also wish to thank you very much, indeed, for sending me the copies of the catalogue. It is certainly a corking exhibit. I only hope that occasion will take me to New York before it closes in order that I may see it.

I really cannot tell you how much honored I am that my Twachtman watercolor was included.

Very truly yours,

Arthur Dayton

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Dayton

November 9, 1932

Dear Mr. Dayton:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

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

Very sincerely yours,

C

Arthur S. Dayton, Esq.
Security Bank & Trust Building
Charleston, West Virginia

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Dayton

October 14, 1932

Dear Mr. Dayton:

Thank you for your letter about the Twachtman watercolor. I note your interesting history of it.

I am not sure that I know what would be the full value of the Twachtman watercolor and I would rather have you set the amount.

We should like to have the watercolor here not later than October 24th.

I shall be very glad to send you a copy of the catalogue. Thank you very much for your coöperation.

Very sincerely yours,

Arthur S. Dayton, Esq.
Security Bank & Trust Bldg.
Charleston, West Virginia

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Dayton

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CHARLESTON, WEST VIRGINIA

FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL
WILLIAM F. BLUE
CHARLES M. LOVE
W. B. SHEPHERD, JR.

September 28, 1932.

October 3, 1932

Mr. Holger Cahill,
c/o The Museum of Modern Art.,
11 West 53rd St.,
New York City.

My dear Mr. Cahill:

Dear Mr. Dayton:

I am delighted that we may expect to have the Twachtman watercolor.

Can you give us the exact title of this picture and do you know when it was painted by Mr. Twachtman? Also, do you have it insured or shall we insure it from this end? If so, in what amount?

We should like very much to have the watercolor here not later than October 22nd. It should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

I have noted the correction in your name. Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Arthur S. Dayton

ASD:cwd

Arthur S. Dayton, Esq.
Security Bank and Trust Building
Charleston, West Virginia

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FRED O. BLUE
ARTHUR S. DAYTON
HARRY V. CAMPBELL

WILLIAM F. BLUE
CHARLES M. LOVE
W. S. SHEPHERD, JR.

September 28, 1932.

Mr. Holger Cahill,
c/o The Museum of Modern Art.,
11 West 53rd St.,
New York City.

My dear Mr. Cahill:

I have your letter of September 19, 1932, and I note you request that I let you have the watercolor by Twachtman which is reproduced in the Whitney Museum's monograph.

I feel much honored at your request and will be delighted to let you have it. I feel, however, in fairness to you that I should tell you that it is so small that possibly you would not desire it. It is done in a very free sketchy manner, and I think is a little "jewel", but the picture itself is only 11-1/4" by 9-1/4", the frame being about 6 inches larger each way. If you still desire it, in spite of its small size, I will be very glad to forward it upon hearing from you.

I would be glad if, in writing to me, you would correct my name from "Alfred S. Dayton" to "Arthur S. Dayton", a mistake causing the delay in my receipt of your letter.

Very truly yours,

Arthur S Dayton

ASD:cwd

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Dayton

September 19, 1932

Dear Mr. Dayton:

As you doubtless know, the Museum of Modern Art is putting on an American show in which the great painters of the nineteenth century and a number of contemporary American artists will be represented. The exhibition opens November first and will continue until February first, 1933.

We have been trying very hard to find a good watercolor or pastel by the late John H. Twachtman for this exhibition. I have just come across a reproduction of a watercolor which you have in your collection, in the Whitney Museum's monograph on Twachtman.

Do you think you could let us have this watercolor for our exhibition? We would give it every care and take care of all charges of transportation and insurance.

Very sincerely yours,

C

Alfred S. Dayton, Esq.
Charleston, West Virginia

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Detroit

#20

December 31, 1932

Dear Mr. Burroughs:

I think you will be interested to know that the attendance for the first two months of our exhibition of American Painting and Sculpture has been 63,441. Certainly the exhibition has attracted wide attention and very favorable notice.

I want to thank you for the loan of Dewing's "The Recitation", Halpert's "Checkered Cloth", and Sloan's "McSorley's Bar" which you so kindly loaned us for the exhibition. I think that Sloan's picture is his finest work and Halpert's picture is a particularly good example.

With best wishes for the New Year, I am

Sincerely yours,

President.

Clyde H. Burroughs, Esq., Secretary
Detroit Institute of Arts
Detroit, Michigan

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Detroit

November 15, 1932

Dear Mr. Burroughs:

Now that the American Exhibition at the Museum of Modern Art is on the walls and we have had an opportunity to judge the merit of the pictures in it, I want to thank you for your help in making the Show what it is.

The Dewing, the Halpert, and the Sloan lent by the Detroit Institute are fine contributions to the Exhibition, and we are very fortunate to be able to include them in our most important American exhibition.

Very sincerely yours,

C

Clyde H. Burroughs, Esq., Secretary
The Detroit Institute of Arts
Detroit, Michigan

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Detroit

September 27, 1932

Detroit Publishing Company
2373 17 Street
Detroit, Michigan

Gentlemen:

I enclose order for three prints of the Dewing "Recitation" in the Detroit Institute of Arts. Please cancel our order of September 22nd, # 1358.

In the lower left-hand corner of the picture is a stamp in white, copyright Detroit Publishing Company. Since we want this picture for reproduction in a catalogue and would ordinarily run a courtesy line under it this stamp is unnecessary, and it spoils the picture for purposes of reproduction in our catalogue.

May we not, therefore, ask you to send us prints without this stamp?

Very truly yours,

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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

September 26, 1932

September 20, 1932.

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

Dear Clyde Burroughs:

May I trouble you again about the pictures the Detroit Institute is lending us?

I should like very much to have the dates when the Dewing, the Halpert, and the Sloan were painted if you have that information. We also need to know for what amount you wish the Halpert insured.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Very truly yours,

Clyde H. Burroughs
Secretary.

CHB*L.
Enc. 1.

Clyde H. Burroughs, Esq., Secretary
Detroit Institute of Arts
Detroit, Michigan

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COMMISSIONERS

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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

September 20, 1932.

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

Dear Mr. Cahill:

I am sending you under another cover two prints of "McSorley's Bar" and one of Halpert's "Checkered Cloth".

We have no photograph of Dewing's "Recitation" but you could secure these from the Detroit Publishing Company, 2373 Seventeenth Street, as they have a very good negative of the picture. (2)

Very truly yours,

Clyde H. Burroughs
Secretary.

CHB*L.
Enc. 1.

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Detroit

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

September 16th, 1932

Mr. Clyde H. Burroughs
Secretary
The Detroit Art Institute
Detroit, Michigan

Dear Mr. Burroughs:

I am sorry to spend so much of my time annoying you, but I should like very much to have some additional copies of Dewing's "Recitation", Halpert's "Checkered Cloth" and Sloan's "McSorley's Bar". I should much appreciate two of the Sloan picture and one each of the others.

Thank you very much for your kindness and generous assistance in assembling the exhibition.

Very sincerely yours,

HC/f

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Detroit

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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

August 30, 1932.

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

Dear Mr. Cahill:

We will be glad to loan Samuel Halpert's "Checkered Cloth" for your exhibition.

The dimensions of the pictures are as follows:

John Sloan, "McSorley's Bar", H. 26 in: W. 32 in.
Dewing's "Recitation", H. 30 in: W. 55 in.
Halpert's "The Checkered Cloth", H. 36 in: W. 28¼ in.

I hope your plan to visit Detroit will be realized and if you will let me know a few days in advance when you are to be here, I will greatly appreciate it.

Rivera's decorations are not yet far advanced but the work is now progressing fairly well.

Cordially yours,

Clyde H. Burroughs
Secretary.

CHB*L.

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Detroit

ARTS COMMISSION
EDSEL B. FORD, CHAIRMAN
ALBERT KAHN
CHARLES T. FISHER
FRANK S. WHITLOCK
CHAIRMAN

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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

August 26, 1932

Dear Mr. Burroughs:

Do you think you could let us have the dimensions of John Sloan's "McSorley's Bar" and Dewing's "Recitation"?

In conversation Mr. Goodyear mentioned the possibility of our borrowing Samuel Halpert's "Checkered Cloth" from the Detroit Institute. Do you think the Institute could lend us this picture for the exhibition, and could you let me have a photograph of it? As you doubtless know the exhibition is opening about October 30th next and continues until February first, 1933.

I have been planning to go to Detroit some time in the near future and I hope that I shall have the pleasure of seeing you then.

With warm personal greetings,

I am

Very sincerely yours,

HCm

Clyde Burroughs, Esq., Secretary
Detroit Institute of Arts
Detroit, Michigan

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3d Ftm

11 West 53 Street
May 26, 1932

Dear Mr. Burroughs:

I am delighted to know that we may borrow the paintings by Dewing and Sloan for the fall exhibition.

Would you be good enough to let us know the insurance valuation of these paintings? The exhibition is to open November 7th so that the pictures should arrive at the Museum about ten days before that time.

Sincerely yours,

Clyde H. Burroughs, Esq., Secretary
The Detroit Institute of Arts
Detroit, Michigan

Detroit

TS

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

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

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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

May 24, 1932.

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

Dear Mr. Barr:

At a meeting of the Arts Commission held yesterday, I presented your inquiry of May 14th for the loan of our paintings by Dewing and Sloan, and it is my pleasure to advise you that your request was granted.

Very truly yours,

Clyde H. Burroughs
Secretary.

CHB*L.

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Detroit

11 West 53 Street
May 14, 1932

Dear Mr. Burroughs:

We are planning a very important exhibition of American painting to open at the Museum early in November and to run through Christmas. We are borrowing outstanding masterpieces by American artists of the last fifty years.

Our Committee feels that one of Dewing's most distinguished works is the "Recitation" in the Detroit Institute's collection, and that John Sloan's "McSorley's Bar" is possibly his finest picture.

I realize that in lending these two pictures you will be depriving your collection of American painting of two of its finest works. Nevertheless, I hope very much that you will be able to grant us the loan of these two pictures. I may say that we expect to borrow the great "Gross Clinic" by Thomas Eakins from Philadelphia, and the "Portrait of the Artist's Mother" by Whistler from the Louvre, so that the two pictures in Detroit would be in good company.

I realize that you may not be able to decide this matter immediately and hope that you will let us know as soon as possible.

Very sincerely yours,

AHB

Clyde Burroughs, Esq.
Detroit Institute of Arts
Detroit, Michigan

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Detroit Pub

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OF

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No. 5319

Detroit, Mich., October 17, 1932

The Museum of Modern Art,

11 West 53rd. Street

New York City, N.Y.

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Witness, Peter A. Roberts

Witness, Elizabeth Eldridge

Detroit Publishing Co.

By F. J. Sarnadk

Accepted _____

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"PHOSTINT" JOURNEYS
VIEWS OF TRAVEL
LANTERN SLIDES

THISTLE PRINTS
Detroit Publishing Co.
ESTABLISHED 1897
Detroit, Mich., U. S. A.

MAIN OFFICE
DETROIT
CABLE ADDRESS
"THISTLE"

October 14, 1932

October 10, 1932.

The Museum of Modern Art,
11 West 53rd St.,
New York City, N.Y.

Dear Mr. Carnack:

Attention: Mr. Cahill.

Gentlemen:- The catalogue in which we wish to publish "The Recitation" by Dewing is entitled AMERICAN ART 1862-1932. It is a publication of the Museum of Modern Art, an educational institution. The date of issue is November first, 1932. It is a catalogue of an American exhibition in which the Dewing painting will be included.

We cannot locate the bill for the three Dewing photographs. Would you kindly send us another?

Very sincerely yours,

Detroit Publishing Company.

F. J. Carnack

F.J. Carnack/E

Mr. F. J. Carnack
Detroit Publishing Company
Detroit, Michigan

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THISTLE PRINTS

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"PHOSTINT" JOURNEYS
VIEWS OF TRAVEL
LANTERN SLIDES

Detroit Publishing Co.

ESTABLISHED 1897
Detroit, Mich., U. S. A.

MAIN OFFICE
DETROIT

CABLE ADDRESS
"THISTLE"

October 10, 1932.

The Museum of Modern Art,
11 West 53rd St.,
New York City, N.Y.

Attention: Mr. Cahill.

Wire

WIRE
if you have no other photos

Gentlemen:-

We have your letter of October 7, and are pleased to mail you under separate cover the three photographs of "The Recitation" by Dewing. However, we are unable to furnish you the copyright license until you can give us the exact date of the issue, also the name of the catalogue, book or whatever this may be.

Yours very truly,

Detroit Publishing Company.

F. J. Garnack

F.J. Carnack/E

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LANTERN SLIDES

Detroit Publishing Co.
ESTABLISHED 1887
Detroit, Mich., U. S. A.

MAIN OFFICE
DETROIT
CABLE ADDRESS
"THISTLE"

October 7, 1932

Dear Mr. Carnack:

Thank you for your letter of the 5th. Our reason for returning the pictures was that they had the copyright stamp on them which spoils them a little for reproduction from a museum's point of view.

However, since you have been so kind as to make the copyright license for reproduction in monotone complimentary to us we are glad to keep the photographs. Thank you for your helpfulness.

Very sincerely yours,

C

Mr. F. J. Carnack
Detroit Publishing Company
Detroit, Michigan

F.J. Carnack

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THISTLE PRINTS

SCHOOL AND LIBRARY DECORATIONS
"PHOSTINT" JOURNEYS
VIEWS OF TRAVEL
LANTERN SLIDES

Detroit Publishing Co.
ESTABLISHED 1897
Detroit, Mich., U. S. A.

MAIN OFFICE
DETROIT
CABLE ADDRESS
"THISTLE"

September 29, 1932.

The Museum of Modern Art,
11 West 53rd St.,
New York City, N.Y.

Gentlemen:-

We thank you for your letter of September 27, increasing your order to three copies of "The Recitation" by Dewing. Under separate cover we are mailing the prints to you today.

As to the copyright showing on the print, this cannot be avoided as this copyright is on the negative and transfers itself to the print when the photograph is made. If you can find a way of eliminating it in the process of reproduction you may do so, but it will be necessary that you show a courtesy line directly under the print. As this subject is copyrighted by us it will be necessary that you acquire a copyright license before reproducing it and we ask that you kindly give us the date of the issue of the catalogue, the size of the reproduction 5½ x 3 and whether it will be in color or monotone. ya

Nov. 1

There is a small fee for the copyright license which will depend on how it is to be used.

Trusting this is satisfactory, we are

Yours very truly,

Detroit Publishing Company.

F.J. Carnack/E

F.J. Carnack

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WINDSWEEP
SHARON
CONNECTICUT

October 10, 1932.

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

Dear Sirs,

Replying to your letter of Sept. 22nd., asking for the loan of my Ryder, "Forrest of Arden", for exhibition purposes, would say I am sorry it is not possible for me to comply with your request at this time.

Very truly yours

Adah M. Dodsworth

A.A.D.

#20

Dodsworth

Miss A. M. Dodsworth
52 Chestnut Street
Englewood, New Jersey

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Dodsworth

September 22, 1932

Dear Miss Dodsworth:

As you probably know we are planning an important American exhibition to open next November first and to continue until February first, 1933.

We are most anxious to have Ryder represented with his best pictures and should like very much to have the "Forest of Arden" which is in your collection.

I sincerely hope you will find it possible to let us have this great picture for our exhibition.

Very sincerely yours,

C

Miss A. M. Dodsworth
52 Chestnut Street
Englewood, New Jersey

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[Dreier

June 9, 1932

My dear Miss Dreier:

Thank you for your letter which I have brought before our Exhibition Committee. They have decided not to go to the expense of having Stella's picture rebacked since there are other pictures by Stella which are more easily available.

Thank you for sending Campendonk's address. I am writing today a letter to one of the people in charge of the decoration of Rockefeller City, recommending Campendonk.

With best wishes for your summer, I am

Very sincerely yours,

Miss Katherine T. Dreier
care Bankers Trust Company
5 place Vendome
Paris, France

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3d Ann

Dreier

11 West 53 Street
May 14, 1932

Dear Miss Dreier:

We expect to hold an important exhibition of American painting in the fall of this year.

We are very anxious to include the finest works of each painter in this exhibition. I believe that your picture "Brooklyn Bridge" is the finest that I have seen by Joseph Stella. Would it be possible to lend this masterpiece to us for the months of November and December?

The Museum, of course, would pay all expenses of insurance and transportation.

Very sincerely yours,

Miss Katherine Dreier
Reading, Connecticut

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Dunbar

January 3, 1933

My dear Mr. Dunbar:

Now that your Lachaise "Figure of a Woman" has been returned to you and we have come to the close of the second month of our Exhibition I want to thank you for your generosity in letting us have this fine work for such a long period.

You may be interested to know that the attendance for the first two months has been 63,290 people.

I hope very much that we can go ahead this year with the sculpture show that the Advisory Committee proposed for next year. I think that we will do so.

With best wishes to you and Mrs. Dunbar, for the New Year, I am

Sincerely yours,

President.

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

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Dunbar

VX

December 19, 1932

Dear Mr. Dunbar:

When I telephoned your house this morning for instructions about returning your Lachaise bronze which you have so generously lent to our exhibitions I learned that you are out of the City.

In view of your absence we are holding the bronze here at the Museum until we have further word from you.

Very sincerely yours,

Registrar.

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

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Dunbar

November 22, 1932

Dear Mr. and Mrs. Dunbar:

Now that the American exhibition at the Museum of Modern Art is in place and we have had an opportunity to judge the merit of the works in it, I want to thank you for your help in making the Show what it is.

The Lachaise bronze is a fine contribution to the Exhibition, and we are very fortunate to be able to include it in our most important American exhibition.

Very sincerely yours,

C

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

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	MoMA Exhs.	20.2

Dunbar

XX

570 Lexington Ave.,
November 12, 1932.

Mr. John A. Dunbar,
50 East 77th street,
New York City.

Dear Mr. Dunbar:

I want to thank you very much for your generosity in loaning to us the large bronze by Lachaise which was included in the Summer Exhibition and is now being shown in the current exhibition. It is certainly one of Lachaise's most important works, and we greatly appreciate your generosity in letting us have it for such an extended period.

It seems to me that the current show is a most interesting one. Certainly modern sculpture shows to much greater advantage than the work of the artists of the past century.

With renewed thanks to you and Mrs. Dunbar, I am,

Sincerely yours,

President.

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Dunba

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

October 18, 1932

October 8, 1932.

Dear Mr. Dunbar:

I am delighted that we may have the Lachaise figure for the first month of our American show. It is very kind of you to extend the loan.

As I understand it your insurance continues to cover the sculpture for this extended period.

I have always considered this sculpture one of Lachaise's finest works and representative of the most interesting side of his talent.

Thank you for your co-operation.

Very sincerely yours,

C

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

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

October 8, 1932.

Dear Mr. Cahill,

Confirming my telegram of October 7, the Trustees have granted your request for the loan of "Salutat", by Eakins.

The valuation on this picture is $5,000 and it will be shipped along with the other paintings on or about October 20th.

Please see that your catalogue uses the full title Addison Gallery of American Art, Phillips Academy, Andover, Mass. People sometimes overlook the fact that we are a department of Phillips Academy and not a separate institution.

Very sincerely yours,

Charles H. Sawyer

Curator.

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

CHS KC

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Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

September 30, 1932

Dear Mr. Sawyer:

Thank you for your letter of September 29th. The Addison Gallery has been generous indeed in lending pictures for our American Show.

I have noted your insurance valuations and shall have the pictures insured in these amounts. I think it would be best to have the pictures arrive in New York not later than October 22nd which will give us ample time for hanging. They should be shipped direct to the Museum of Modern Art, 11 West 53rd Street, New York City.

A valuation of $500. should be declared to the Express Company on any work over $2000. This assures us of their special handling. The pictures are fully covered by our insurance from the time they leave your museum.

I have turned over to Mr. Alan Blackburn your query about the Color Reproduction Exhibition. The exhibit is available and Mr. Blackburn will let you know just how the calendar stands.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

C

Charles H. Sawyer, Esq., Curator
Addison Gallery of American Art
Andover, Massachusetts

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

September 29, 1932.

Dear Mr. Cahill,

Our Trustees have granted your request for the additional loan of "The Spielers" by George Luks for the American Exhibition at the Museum of Modern Art.

Our paintings are not covered by insurance at the present time. We would request that they be covered while in transit and on exhibition at the following valuations:

Homer, W. - "Eight Bells"	$50,000
Luks, G. - "Spielers"	2,500
Ryder, A. - "Toilers of the Sea"	5,000
Twachtman - "Hemlock Pool"	12,000

For this exhibition, the Trustees have permitted me to give valuations considerably below the price at which the paintings were purchased.

The "Spielers", by Luks, is signed and dated 1905. We do not know the exact date of the "Toilers of the Sea", by Ryder, but have understood that it was painted about 1900. Possibly Mr. McIntyre of the Macbeth Gallery can give you an exact date of this painting.

Please let us know as soon as possible when you wish the paintings to arrive in New York, so that we can plan our own installation accordingly.

We should be interested to know if the present exhibition of Colonial reproductions at the Museum of Modern Art will be available for exhibition elsewhere.

Very sincerely yours,

Charles H. Sawyer
Curator.

Mr. Holger Cahill
Museum of Modern Art
New York City

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XX

Addison

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

CHARLES H. SAWYER, CURATOR

October 20, 1932.

Dear Mr. Cahill,

Confirming my telegram of today we are sending, express collect, the five paintings for the American Exhibition at the Museum of Modern Art, opening November 2nd. These are boxed as follows: Box #1, Winslow Homer's "Eight Bells"; George Luks' "The Spielers"; Albert Ryder's "Toilers of the Sea", J.H. Twachtman's "Hemlock Pool". Box #2- Thomas Eakins' "Salutat". Valuation of $500 has been placed on each box.

Kindly acknowledge receipt as soon as possible. Especial care should be used in handling "Toilers of the Sea", by Albert Ryder.

Very sincerely yours,

Charles H. Sawyer

Curator.

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

CHS KC

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WESTERN UNION

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

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DL = Day Letter
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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.

352 OCT 20 PM 2 58

Received at 36 East 52nd Street, New York

MINUTES IN TRANSIT

FULL-RATE	DAY LETTER

NW202 10=ANDOVER MASS 20 247P

HOLGER CAHILL,THE MUSEUM OF MODERN ART=
11 WEST 53 ST=

PAINTINGS FOR YOUR EXHIBITION ARE BEING SHIPPED TODAY
TWO BOXES=

CHAS A SAWYER.

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

Sincerely, Registrar.

President.

Inc. rec.

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Ben-S

February 1, 1933

Dear Mr. Ben-Shmuel:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and now plan to close it on the tenth of February.

We are asking Budworth to return your two granite pieces, the "Group of Wrestlers" and "Head of a Young Man" on the 14th, to 35 Jane Street. Will you please let us know whether someone will be there to receive them on that day?

Very sincerely yours,

Registrar.

President.

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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Ben-Shmuel

January 3, 1933

Dear Mr. Ben-Shmuel:

I hope that you have been pleased with the showing of your works included in our present exhibition. The first location of the "Group of Wrestlers" I know was not satisfactory to you but we changed it and I agree with you that the present location is a much better one.

As you know, I think your "Head of a Young Man" is an especially fine work. It has attracted a good deal of attention in the exhibition. During the first two months our attendance was 63,290.

With best wishes for the New Year, I am

Sincerely yours,

President.

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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Ben-S

XX

35 Jane Street
New York City
October 31,1932

My dear Mr.Cahill:

With all due admiration for the present exhibition as you have produced it, may I offer a suggestion with reference to the placing of my group of wrestlers?

Out of simple justice to the group,I feel that it should be placed where an adequate perspective of all dimensions could be obtained. This group, in particular, was conceived with the dominant principle of the three-dimensional quality of sculpture. Its effectiveness is precisely that of an interplay between the heightened, broadened, and deepened forms. I feel that this is entirely lost in its present position. As it stands now, it presents only a flat,one-sided,unsculpturesque appearence.

While I cannot expect you to give the wrestlers a position of dominance, knowing how you must be pressed for space with so much rich material, I should deeply appreciate your consideration in this matter All I ask is a position where [illegible] sufficient room to obtain perspective from any angle.

May I offer my sincere compliments on the manner with which you present the [illegible] Modern Art.

I remain

Respectfully yours

November 30, 1932

Dear Mr. Ben-Shmuel:

I quite agree with you about the "Wrestlers". The group has been placed in the middle of the gallery downstairs and you have probably seen them there since you wrote me about them. I am sorry I have not had a chance to answer your letter sooner.

Ahron Ben-Shmuel

Very sincerely yours,

C

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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35 Jane Street
New York City
October 31,1932

My dear Mr.Cahill:

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Out of simple justice to the group,I feel that it should be placed where an adequate perspective of all dimensions could be obtained. This group, in particular, was conceived with the dominant principle of the three-dimensional quality of sculpture. Its effectiveness is precisely that of an interplay between the heightened, broadened, and deepened forms. I feel that this is entirely lost in its present position. As it stands now, it presents only a flat,one-sided,unsculpturesque appearence.

While I cannot expect you to give the wrestlers a position of dominance, knowing that you are pressed for space with so much rich material, I should deeply appreciate your consideration in this matter. All I ask is a position where patrons may have sufficient room to obtain perspective from any angle.

May I offer my sincere compliments on the manner with which you present this most difficult material----Modern Art.

I remain,

Respectfully yours,

Hyam Ben-Shmuel

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Ben-S

XX

October 18, 1932

Dear Mr. Ben-Shmuel:

Budworth is collecting for us on Monday, October 24th, works included in our American exhibition which opens the first of November.

It is our understanding that Budworth is to call at 35 Jane Street for your "Group of Wrestlers" and "Head of a Young Man" on that day. If these pieces cannot be collected at that time will you kindly telephone me?

We are insuring the Group for $1,500. and the Head for $500. in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Mr. Ahron Ben-Shmuel
35 Jane Street
New York City

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Ben-Shmuel

September 7, 1932.

Mr. Ahron Ben-Shmuel,
35 Jane Street,
New York City.

My dear Mr. Shmuel:

I am glad to learn that you will have the "Head of a Young Man" and "Group of Wrestlers" ready for our exhibition. The exhibition opens about October 31, and we will want to call for your sculpture sometime between the 15th and 25th of October. Probably through Budworth it will be possible for you to have these sculptures photographed so that we may include one or the other in the catalogue and have them for the press. The catalogue would have to go to press about the first week in October. Also will you please let me know the dimensions of these sculptures and what insurance value will be placed upon them.

Yours very sincerely,

C/B

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Benton

February 1, 1933

Dear Mr. Benton:

Confirming our telephone conversation, we are asking Budworth to return to 8 West 13 Street on February 14th the painting entitled "Aggression" which was included in our exhibition of American Painting and Sculpture.

I have told Budworth that in the event of your absence the picture may be left with the elevator man.

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

Very sincerely yours,

Registrar.

Mr. Thomas Benton
8 West 13 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Benton

October 21, 1932

Dear Mr. Benton:

Confirming our telephone conversation, Budworth will call at 8 West 13 Street on October 24th for the picture entitled "Aggression" which is to be included in our American exhibition. We have insured it for $1,500. in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Mr. Thomas Benton
8 West 13 Street
New York City

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Biberman
Longport, N.J.
#20

16 September, 1932

Mr. Edward Biberman,
Longport,
New Jersey.

My dear Mr. Biberman:

Mr. Barr asks me to say to you that he is very sorry that he could not see you this week, as you requested in your letter of September 12th.

He was in New York only a few days before sailing and naturally the demands on his time were very heavy.

Yours very sincerely,

Executive Secretary

ARB/HM

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Cabell Longport, N. J.

My dear Mr. Barr -

I have just completed what I consider the best painting I've done - and I am wondering as to the possibility of its being included in the Modern Museum's forthcoming American Show.

I understand that you are in town for only a few days before leaving for Europe. I am returning to New York on Thursday of this week, and will telephone you, to see whether I may bring the above-mentioned painting in to show to you. I hope that it will be possible, as I should very much like to have you see it.

Sincerely Yours

Sept. 12 Edward Biterman

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Boston

RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) ORIGINAL (Form 5062) UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y. (5062)

NON-NEGOTIABLE WM 64-154 PREPAID

New York, N. Y. Date Feb 16 1933

Received from Museum of Mod Art

Address 11 W 53d

Subject to the Classifications and Tariffs in Effect on Date of Issue

Article Case Weight 55

Consigned to Museum of Fine Arts

At Number Street Boston Mass City State

Value herein declared by Shipper to be $100.00 Dollars

Which the Company agrees to carry upon the terms and conditions printed on the back hereof, to which the shipper agrees, and as evidence thereof, accepts and signs this receipt.

E Frank For the Shipper

For the Company

Express Charges	1.17
Value Charges	.50
C. O. D.	
Return Charges	

Date 2-16-33

No. Pieces	Weight	Express Chgs.
1	55	1.17
C. O. D.	Declared Value	Value Charges
Return Charges	$100.00	.50

NOTE

The Company will not pay over $50, in case of loss, or 50 cents per pound, actual weight, for any shipment in excess of 100 pounds, unless a greater value is declared and charges for such greater value paid.

We are packing and shipping to you Monday, October 24, the two water colors by Sargent. Upon their safe arrival will you kindly acknowledge.

Yours very truly,

Ruth Thompson

Asst. to the Registrar

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Boston

October 21, 1932

XX Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 22, 1932

Holger Cahill, Esquire
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Cahill:

We are packing and shipping to you Monday, October 24, the two water colors by Sargent. Upon their safe arrival will you kindly acknowledge.

Yours very truly,

Ruth Thompson

Asst. to the Registrar

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

October 21, 1932

Dear Miss Thompson:

I have your letter of the 20th about the two Sargent water-colors. We are very glad we may expect to have these in our American exhibition.

We are covering the Sargents "At the Top" and "The Garden Wall" in the amount of $500. each in an all risk policy from wall to wall in the Home Insurance Company. I note from your letter that you will ship these "upon receipt of the policies." There are no separate policies for these pictures but they are covered in our general policy for the exhibition individually, and the amounts opposite each item. Please be assured that these pictures are fully covered against all risks from the time they leave the Boston Museum until they are returned to you.

Very sincerely yours,

C

Miss Ruth Thompson, Asst. Registrar
Museum of Fine Arts
Boston, Massachusetts

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Boston

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

October 20, 1932

Holger Cahill, Esquire
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Sir:

Will you kindly insure the two Sargent water colors for five hundred each. We will send them to you immediately upon receipt of the policies.

Youss very truly,

Asst. to the Registrar

October 19, 1932

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Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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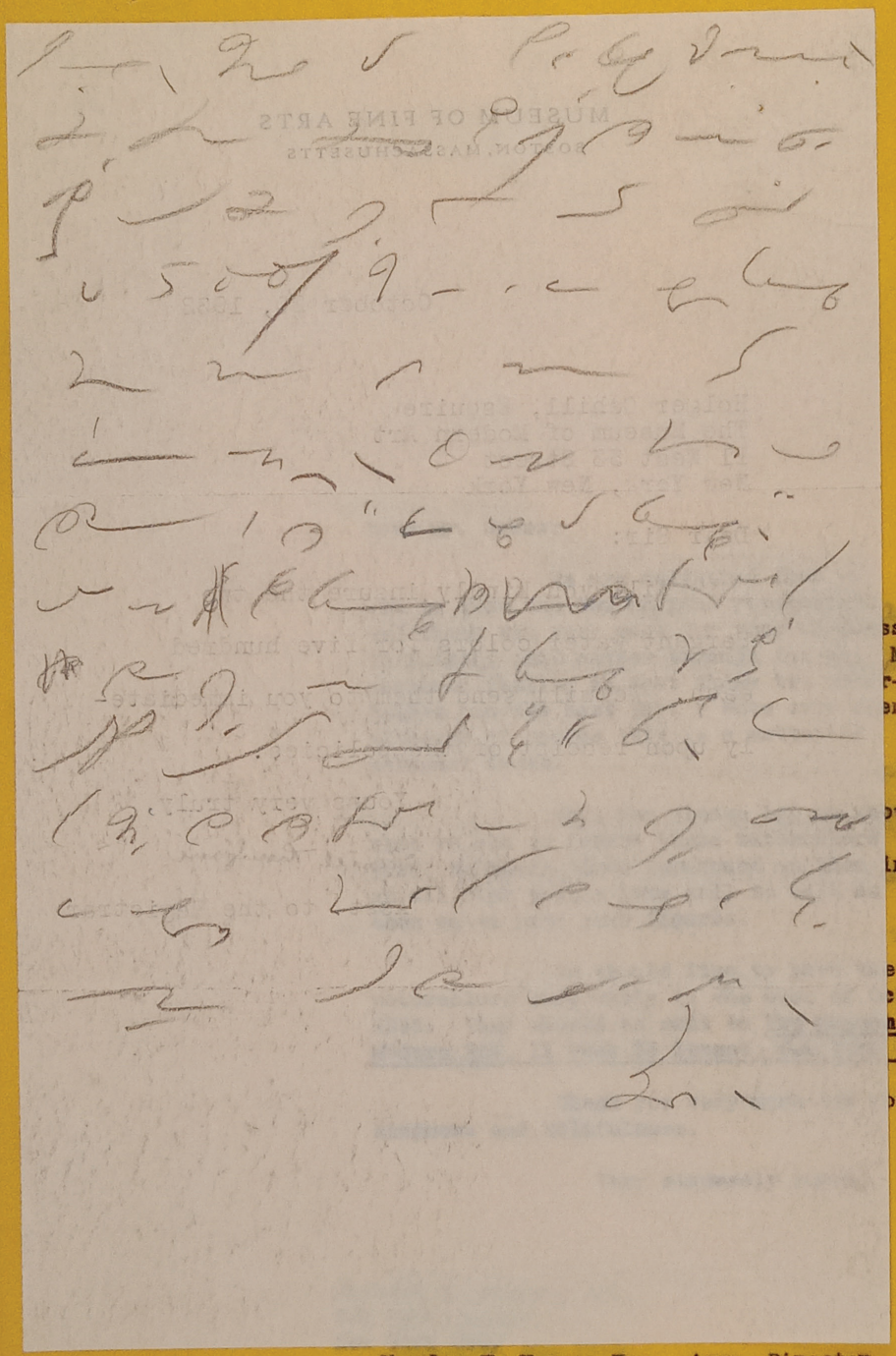
Boston



October 19, 1932

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Boston

October 19, 1932

Dear Mr. Hawes:

We are delighted that we are to have the two Sargent watercolors and thank you very much for your kindness in putting this matter through for us. My personal feeling is that these two watercolors are the best that I have ever seen although of course this is a matter of personal taste.

Will you please let us know what we are to insure these watercolors for? We shall place insurance on them in an all risk policy from wall to wall as soon as we have your figures.

We should like to have the watercolors here early in the week of October 23rd. They should be sent to The Museum of Modern Art, 11 West 53 Street, New York City.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Charles H. Hawes, Esq., Asso. Director
Museum of Fine Arts
Boston, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Brixey

October 20, 1932

Dear Mr. Brixey:

Thank you for bringing in your two Homer watercolors. We shall be glad to send someone for the Weber pastel unless you prefer to bring it in.

We very much appreciate your lending these pictures to the American exhibition and thank you for continuing your insurance on them while they are here.

Very sincerely yours,

Registrar.

Richard D. Brixey, Esq.
420 Park Avenue
New York City

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Brooklyn

EDWARD C. BLUM,
PRESIDENT, BOARD OF TRUSTEES
DR. JOHN H. DENBIGH,
SECRETARY

WALTER H. CRITTENDEN, CHAIRMAN,
MUSEUMS GOVERNING COMMITTEE
WILLIAM HENRY FOX,
DIRECTOR OF MUSEUMS

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
BROOKLYN MUSEUM
Eastern Parkway, Brooklyn, N. Y.
Telephone NEvins 8-5000

October 20, 1932

September 21, 1932

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

Dear Mr. Tschudy:

We have arranged with Budworth to call at the Brooklyn Museum on Monday, October 24th, for the following paintings which you are lending to our American exhibition:

Davies, "Every Saturday" $7,500.
Eakins, "Letitia Wilson Jordan Brown" $10,000.
Thayer, "Head of a Young Man" $8,000.
Stella, "Port of New York" panel $2,500.
LaFarge, "Landscape, Tahiti" (Robert Laurent)$2,000.

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

Very sincerely yours,

Robert B. Tschudy

Registrar.

HBT:eh

Herbert B. Tschudy, Esq.,
Curator of Paintings
Brooklyn Museum
Brooklyn, New York

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Brooklyn

EDWARD C. BLUM,
PRESIDENT, BOARD OF TRUSTEES
DR. JOHN H. DENBIGH,
SECRETARY

WALTER H. CRITTENDEN, CHAIRMAN
MUSEUMS GOVERNING COMMITTEE
WILLIAM HENRY FOX,
DIRECTOR OF MUSEUMS

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES
BROOKLYN MUSEUM
Eastern Parkway, Brooklyn, N. Y.
Telephone NEvins 8-5000

September 21, 1932

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

Dear Mr. Cahill:

We have photographs of all the paintings you asked for except the panel by Stella entitled "Port of New York". We can have this photographed and we can then send you a print. However, as the picture is not our possession, the photographer charges $2.00 for making the negative and $ .40 for each print.

I hope to pay the Museum of Modern Art a visit very soon.

Very truly yours,
Herbert B. Tschudy
H. B. Tschudy Per E.H.
Curator of Paintings and Sculpture

HBT:eh

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Brklyn

February 1, 1933

Dear Mr. Tschudy:

Confirming our telephone conversation, we are asking Budworth to return on February 14th the Davies, the Eakins, and the Thayer which the Brooklyn Museum so generously loaned to our exhibition of American Painting and Sculpture. Budworth will at the same time deliver to your Museum the panel by Stella.

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

Very sincerely yours,

Registrar.

Herbert B. Tschudy, Esq.,
Curator of Paintings
The Brooklyn Museum
Brooklyn, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Cash

Coll Art

#20

February 15, 1933

The College Art Association
137 East 57 Street
New York City

Gentlemen:

In accordance with your instructions received by telephone today, we are asking Budworth to deliver to you tomorrow the bronze "D'A-Lal" by Harold Cash. Our insurance covers this sculpture in transit. Will you kindly sign the enclosed receipt and return it to the Museum of Modern Art when the bronze has reached you safely as we will wish to cancel our insurance at that time.

Very sincerely yours,

Registrar.

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

XX

February 15, 1933

Dear Mr. Cash:

In accordance with your suggestion we have communicated with the College Art Association about your sculpture "D'A-Lal". Acting on instructions received from them we are delivering the bronze to them at 137 East 57 Street tomorrow.

Very sincerely yours,

Registrar.

Mr. Harold Cash
University, Virginia

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Cash

October 26, 1932

Dear Miss Correll-Loewenstein:

Mr. Cash's "D'A-Lal" is here in the Museum. In case you want to have it photographed we suggest that you do so within the next day or two before the exhibition is arranged.

Have you heard from Mr. Cash about the insurance valuation?

Very sincerely yours,

C

Miss Elizabeth Correll-Loewenstein
32 East 38 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Cash

XX

October 18, 1932

Dear Miss Correll-Löwenstein:

I understand that the "D'A-Lal" by Harold Cash is on the way from Dayton, Ohio for inclusion in our American exhibition opening November first.

We have credited the bronze in the catalogue to "Collection the Artist" as you requested.

Does Mr. Cash's insurance cover the piece while it is on exhibition here or shall we insure it? If so, in what amount?

Thank you for your coöperation.

Very sincerely yours,

C

Miss Elizabeth Correll-Löwenstein
32 East 38 Street
New York City

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

Cash

570 Lexington Ave.,
July 16th, 1932.

Miss Lowenstein,
32 East 58th Street,
New York City.

My dear Miss Lowenstein:

I understand that Mr. Harold Cash is now in Europe, and that his address is 5 Rue Aumont Thieville, Paris 17, France. Can you tell me if he will be there in September?

I would like to see some of his more recent work. If you have any photographs of work not included in our previous exhibition, I would be glad to see them if you could send them to me.

Sincerely yours,

President.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

C ~~XX~~ Chenue

EMBALLAGE & TRANSPORT D'OBJETS D'ART
AMEUBLEMENTS, TABLEAUX, STATUES
CHENUE
EMBALLEUR

A LA
DE LORRAINE
FONDÉE EN 1760
FOURNISSEUR
DES MUSÉES NATIONAUX
DU MUSÉE DES ARTS DÉCORATIFS
TRANSPORTS AUTOMOBILES
EXPÉDITIONS
FORMALITÉS EN DOUANE
ASSURANCES
GARDES MEUBLES
TÉLÉPH. 1re ligne WAGRAM 03-11
2e ligne GALVANI 75-21
Adresse Télégr. CHENUTER - PARIS - 37
Chèques Postaux 985.89 PARIS
R.C. SEINE 27.032
FABRIQUE DE CAISSES
12, Rue Valiton, CLICHY
TÉLÉPH. PEREIRE 26-11
CORRESPONDANT À LONDRES
J. CHENUE, 10, GREAT ST ANDREW STREET
SHAFTESBURY AVENUE W.C.2

5, Rue de la Terrasse (17e)

#20

PARIS, le II Octobre 1932

Monsieur Alfred H. BARR
Directeur
THE MUSEUM OF MODERN ART
II West - 53rd Street
NEW YOKR (U.S.A.)

Monsieur,

Comme suite à mon télégramme du 7 courant, j'ai l'honneur de vous informer que, suivant vos instructions, j'ai pris au Musée du Louvre :

I tableau de Whistler "portrait mère de l'artiste"

J'ai procédé soigneusement à son emballage en I Caisse M.M.A. I87, qui est chargée sur le s/s "Ile de France" partant le I2 ct du Hâvre.

Ainsi que vous m'en aviez donné l'ordre, l'envoi a été consigné à HUDSON FORWARDING & SHIPPING Cy à NEW YORK, et je n'ai couvert aucune assurance.

J'ai levé auprès de la douane française un passavant d'exportation, avec réserve de retour en franchise.

J'ai établi la facture consulaire et déclaration d'artiste, que j'ai adressées à HUDSON FORWARDING & SHIPPING Cy par le bateau porteur de la marchandise.

T.S.V.P.

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	MoMA Exhs.	20.2

J'ai fait suivre en remboursement sur l'envoi la somme de : Francs 850, montant de mes frais d'emballage, factures consulaires, formalités de douane française, télégramme, somme qui vous sera réclamée en même temps que les frais de transport.

Espérant que cet envoi vous parviendra en bonnes conditions et toujours dévoué à vos ordres, veuillez agréer, Monsieur, mes salutations les plus empressées.

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Postal Telegraph

(THE MACKAY SYSTEM)

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

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

RECEIVER'S NUMBER

CHECK

TIME FILED

STANDARD TIME

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

Form 2

October 6, 1932

CHENUTER, PARIS

MAY WE HAVE CONFIRMATION WHISTLER MOTHER IS BEING SHIPPED BY OCTOBER TENTH AND ON WHAT BOAT

MODERNART NEWYORK

Call Circle 7-0210

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

ture to permit the return of the painting to France without payment of duty.

We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Director.

Executive Secretary.

ARB/f

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Postal Telegraph

(THE MACKAY SYSTEM)

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CLASS OF SERVICE DESIRED

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

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

RECEIVER'S NUMBER: Chinuter

CHECK

TIME FILED

STANDARD TIME

Form 2

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

October 7, 1932

CHINUTER, PARIS

PLEASE CABLE CONFIRMATION IMMEDIATELY WHISTLERS MOTHER LEAVING OCTOBER TENTH STOP

ANSWER YES SUFFICIENT

MODERNART NEWYORK

Call Circle 7-0210

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

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We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Director.

Executive Secretary.

ARB/f

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RADIOGRAM

WORLD WIDE WIRELESS

Via RCA Via RCA

R.C.A. COMMUNICATIONS, INC.

A RADIO CORPORATION OF AMERICA SUBSIDIARY

FORM 112-C. L. RECEIVED AT TEL. CIRCLE 7-6210 102 W. 56th St. NEW YORK, AT C OCT 17 1932 2 34 PM STANDARD TIME

CL59 RF494 XEX

PARIS 29 7 1820

MODERNART NEWYORK

LOUVRE HAS NOT DELIVERED THE WHISTLER WAITTING FOR PERMIT

FROM MINISTERY A ILL LIKELY HAVE IT TO MORROW IF SO WILL

LEAVE HAVRE THE 12TH OCTOBER

CHENUTER

Telephone Your Reply
Call Circle 7-6210

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

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We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Director.

Executive Secretary.

ARB/f

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THE sender of this
Swift, Direct, Accu

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

CLASS OF SERVICE DESIRED

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

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

RECEIVER'S NUMBER
Louvre
CHECK
TIME FILED
STANDARD TIME

Form 2

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

October 15/32

Chenue

CHENUTER, PARIS

PLEASE CABLE DATE AND BOAT WHISTLER MOTHER IS BEING SHIPPED

MODERNART NEWYORK

... 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.

ture to permit the return of the painting to France without payment of duty.

We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Director.

Executive Secretary.

ARB/f

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	MoMA Exhs.	20.2

THE sender of this
Swift, Direct, Accu
of R. C. A.
reply

RADIOGRAM

Via RCA — WORLD WIDE WIRELESS — Via RCA

R.C.A. COMMUNICATIONS, INC.
A RADIO CORPORATION OF AMERICA SUBSIDIARY

FORM 112-C. L. TEL. CIRCLE 7-6210
RECEIVED AT 102 W. 56th St. NEW YORK, AT C L OCT 17 1932 8 23 AM STANDARD TIME

CL25 RFK44 XEX
PARIS 12 17 1120
LCD MODERNART NEWYORK U S A
WHISTLER SHIPPED ILE DE FRANCE
CHENUTER

Chenue

Telephone Your Reply
Call Circle 7-6210

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

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We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Executive Secretary.

ARB/f

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	MoMA Exhs.	20.2

Chenue Chenue

September 23rd, 1932

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

Dear Sir:

Further to Mr. Barr's letter of September 16th I wish to call to your attention the following facts.

The picture, Whistler's "Portrait of the Artist's Mother" has been insured against each and every risk by the Museum of Modern Art for $500,000.

The insurers have renounced any recourse against the carriers. It is most important that, as Mr. Barr pointed out, a nominal value be declared to the carriers. We consider some amount between 10,000 and 25,000 francs a nominal value. A larger declaration would make the cost of transportation prohibitive to us.

We are assuming that you will take care of all arrangements for the bond which should be issued for the temporary exportation of the picture to permit the return of the painting to France without payment of duty.

We trust that you are now fully informed about the details of this shipment.

Yours very truly,

Executive Secretary.

ARB/f

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	MoMA Exhs.	20.2

September 16th, 1932

M. P. Chenue
5, rue de la Terrasse
Paris, France

Dear Sir:

The Museum of Modern Art is borrowing a very important picture from the Louvre which will I believe be intrusted to you for packing and shipping by the Conservateur, M. Guiffrey. We have written M. Guiffrey that the picture, Whistler's "Portrait of the Artist's Mother", must arrive in New York not later than the 20th of October, leaving France, therefore, around October 10th. Kindly send the picture to the Museum of Modern Art, c/o Hudson Forwarding and Shipping Company, 17 State Street, New York City.

We should appreciate receiving a cablegram stating the ship and date of departure of the picture from France.

Permit me to insist upon October 20th as the latest date on which the picture may arrive in New York.

All expenses of shipping and packing are to be borne by the Museum of Modern Art in New York which is insuring the picture against each and every risk from the time it leaves the Louvre until it is returned. You should, therefore, place upon the picture a nominal valuation, whatever M. Guiffrey suggests.

Very truly yours,

Director.

AHB/f

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EMBALLAGE & TRANSPORT D'OBJETS D'ART

MAISON FONDEE EN 1760

A LA
DE LORRAINE
CHENUE
EMBALLEUR
FOURNISSEUR DES MINISTÈRES

TÉLÉPHONE WAGRAM 03-11 | TELEGRAMMES: CHENUTER

Chèques Postaux
Paris 985-89

PARIS, le 7 Décembre 1931
5, Rue de la Terrasse
(XVIIe)

Registre du Commerce de la Seine N° 27.032

Monsieur le Directeur
THE MUSEUM OF MODERN ART
730, Fifth Avenue

NEW YORK (U.S.A.)

Monsieur,

En réponse à votre télégramme du ce jour, j'ai l'honneur de vous informer que je n'ai pas pu arrêter la caisse M.A.523, poids brut 43 Kgs, renfermant le tableau de Mr François FAURE, celle-ci était déjà embarquée sur le "Lafayette" et il m'a été impossible de la faire retirer.

Cet envoi a été consigné à The HUDSON FORWARDING, I7, State Street auquel j'ai adressé les factures consulaires et déclaration d'artiste.

Je n'ai couvert aucune assurance et ai levé auprès de la douane française un passavant d'exportation avec réserve de retour en franchise.

J'ai fait suivre en remboursement sur l'envoi la somme de :
Frs 370, montant de mes frais d'emballage, factures consulaires et formalités de douane, somme qui vous sera réclamée en même temps que les frais de transport.

Mr MATISSE étant souffrant et se trouvant dans une clinique m'a pu remettre son tableau.

Espérant que cet envoi vous parviendra en bonnes conditions, je vous prie d'agréer, Monsieur, mes salutations les plus empressées.

Ch. Chenue

pr Elie Faure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Chicago

October 31st, 1932

Mr. Daniel Catton Rich
Associate Curator of Painting
The Art Institute of Chicago
Chicago, Illinois

My dear Mr. Rich:

Enclosed you will find the photograph of the Pierre Roy "Danger on the Stairs" which you requested.

The painting belongs to Mrs. Rockefeller. Wheverever the photograph appears, however, it should be listed as from a private collection.

I hope you will pardon the delay in sending the photograph, but I am sure you will understand the necessity of first obtaining permission from Mrs. Rockefeller.

Yours very sincerely,

Executive Secretary.

ARB/f

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	MoMA Exhs.	20.2

Chicago

THE ART INSTITUTE OF CHICAGO

JOSEPH TAUSSIG, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLY, ASSISTANT DIRECTOR
CHARLES H. BUTLER, SECRETARY
WALTER D. [illegible], TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 21, 1932

25 October, 1932

Dear Mr. Blackburn:

Mr. Daniel Catton Rich,
Associate Curator of Painting,
The Art Institute of Chicago,
Chicago, Illinois.

My dear Mr. Rich:

The painting by Pierre Roy, "Danger on the Stairs", about which you inquire in your letter of October 21st, belongs to Mrs. John D. Rockefeller. We have no photograph of it in our files and do not know whether one exists. Perhaps you would like to write to Mrs. Rockefeller directly about this.

I enjoyed very much seeing you and Mr. Harshe when you were in New York, and I shall look forward to seeing you again.

Yours very sincerely,

Executive Secretary

ARB/HM

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

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THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS MCCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

Miss Barr

October 21, 1932

Dear Mr. Blackburn:

First of all, let me thank you for all the kindnesses which you showed Mr. Harshe and me while we were in New York. The Museum of Modern Art did everything possible to make our inspection of local collections easy and pleasant.

And now for still another request. I am wondering if it would be possible for me to secure a photograph of the Pierre Roy "Danger on the Stairs," which was included in your summer exhibition. I believe that the picture is owned privately in New York, but I do not know the collection nor the name of the owner. If you care to have me write directly to him, I could do so. If, however, you have a photograph in your files which could be sent, I should appreciate having it. Please bill me personally for the print. In any case, full credit will be given to the collection from which the picture comes.

Mrs R's collection
We have no photo

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Associate Curator of Painting

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

XX

Chicago

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS MCCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. BURKHOLDER, SECRETARY
WALTER B. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 25, 1932

Dear Mr. Cahill:

Our shipping department reports that the little scratch was on the Inness Passamaquoddy canvas when shipped so that you need not worry about it.

I am sure you are going to have a wonderful show. Best success to you!

Yours faithfully,

Robt. B. Harshe

Director

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

0507
WU2-3131

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Chicago

October 21, 1932

Dear Mr. Harshe:

We noticed upon receipt here of the Inness "Passamaquoddy Bay" when the wax paper wrappings were taken off a slight scratch about three-quarters of an inch long in the lower right-hand corner of the canvas, which may have been there before the picture was shipped. In any event the scratch was there when the picture arrived here.

The Glackens "Chez Mouquin" and the Sargent "Mrs. Charles Gifford Dyer" and all the frames arrived in good condition.

Very sincerely yours,

C

Robert B. Harshe, Esq., Director
The Art Institute of Chicago
Chicago, Illinois

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.2

Chicago

October 11, 1932

Dear Miss Johnson:

We are delighted to know that we may have the "Passamaquoddy Bay."

We note your insurance valuation and have it covered with the other pictures.

Thank you very much for your helpfulness.

Very sincerely yours,

Miss Selma Johnson,
Secretary to the Director
The Art Institute of Chicago
Chicago, Illinois

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.2

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, PRESIDENT
ROBERT ALLERTON, VICE-PRESIDENT
CYRUS McCORMICK, JR., VICE-PRESIDENT
PERCY B. ECKHART, VICE-PRESIDENT
CHARLES H. WORCESTER, VICE-PRESIDENT

ROBERT B. HARSHE, DIRECTOR
CHARLES F. KELLEY, ASSISTANT DIRECTOR
CHARLES H. SUMNER, SECRETARY
WALTER D. SMITH, TREASURER

MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

Chicago

October 7, 1932 October 7, 1932

Dear Mr. Cahill:

Our Trustees' Committee on Painting

Dear Miss Johnson:

We shall have insurance placed on the Glackens and the Sargent before the time of your shipment on October 11th. These paintings will be covered by an all risk policy from wall to wall in the Home Insurance Company.

I spoke with Mr. Harshe today over the telephone about Inness' "Passamaquoddy Bay" which is in the Art Institute collection, and he very kindly promised to wire you about the matter. If your Board is favorable to the loan of this painting will you not please let me have its exact title, dimensions and year painted, so that we may have it for our catalogue which goes to press on the 12th?

Also, will you let me have the insurance valuation and if possible include it with your October 11th shipment.

Thank you very much for all your kindness.

Very sincerely yours,

C

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

Miss Selma Johnson,
Secretary to the Director
The Art Institute of Chicago
Chicago, Illinois

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THE ART INSTITUTE OF CHICAGO

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MARTIN A. RYERSON, HON. PRESIDENT
FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 7, 1932

Dear Mr. Cahill:

Our Trustees' Committee on Painting have voted to lend to the Museum of Modern Art our picture entitled "Moonlight on Passamaquoddy Bay" by George Inness. Stress was laid upon the need for very careful handling of the painting. We will include the picture in our shipment to you on Tuesday, October 11. Will you kindly insure it, the painting for $30,000 from the time it leaves here until it is returned to us. We will place a $500 express valuation on the box.

Yours very truly,

Selma Johnson

Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

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FRANK G. LOGAN, HON. VICE-PRESIDENT
WILLIAM O. GOODMAN, HON. VICE-PRESIDENT
TELEPHONE CENTRAL 7080

October 5, 1932

Dear Mr. Cahill:

In reply to your letter of October 3, our shipping department informs me that the Glackens and the Sargent will be shipped October 11. We understand that you will insure the paintings from the time they leave here until they are returned to us. The paintings will go forward in one box with a $500 express valuation.

Yours very truly,

Selma Johnson
Secretary to the Director

Mr. Holger Cahill
The Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

PLA 3-1260

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Chicago

October 3, 1932

Dear Miss Johnson:

Thank you for your letter of October first.

We shall place insurance upon the Glackens and Sargent paintings for $5,000. each as you suggest.

We should like to have these paintings at the Museum not later than October 24th. They should be shipped to the Museum of Modern Art, 11 West 53 Street, New York City.

Very sincerely yours,

C

Miss Selma Johnson, Secretary to the Director
The Art Institute of Chicago
Chicago Illinois