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Rice

February 1, 1933

Dear Mr. Rice:

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

We are asking Budworth to return on February 14th to the Hotel Ansonia the Dickinson pastel which you so generously loaned to our exhibition.

Our insurance continues to cover the picture in transit as well as while on exhibition.

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

Very sincerely yours,

Registrar.

Elmer Rice, Esq.
Hotel Ansonia
Broadway at 73 Street
New York City

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Rice

October 21, 1932

Dear Mrs. Rice:

We have arranged with Budworth to call at the Hotel Ansonia on Monday, October 24th, for the Dickinson "Still Life with Candle" which you are so kindly lending to our American exhibition.

We are insuring the pastel in the amount of $1,100. in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Mrs. Elmer Rice
Hotel Ansonia
New York City

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XX

Rockefeller Sr

26 Broadway
New York

February 6, 1933

Dear Miss Mallette:

Thank you very much for your letter of February 3rd. We understand the Jo Davidson bust of Mr. Rockefeller, Sr. is to be delivered to 10 West 54th Street when your exhibition closes this month.

Very truly,

Colleen W Gumbel

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

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XX

Rockefeller

February 3, 1933

Dear Mr. Gumbel:

Miss Nourse, at Mrs. John D. Rockefeller, Jr.'s, has today advised us that the marble bust of Mr. John D. Rockefeller by Jo Davidson is to be returned at the close of our exhibition here to 10 West 54 Street instead of Tarrytown as previously planned.

We are making arrangements accordingly.

Very sincerely yours,

Registrar.

Mr. Robert W. Gumbel
26 Broadway
New York City

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Rockefeller
Dr

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
JOHN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53rd STREET
NEW YORK
TELEPHONE: CIRCLE 7-
CABLE ADDRESS: MODERN

October 21, 1932
January 31, 1933

Dear Mr. Gumbel:

Confirming our telephone conversation of a few days ago, we are asking Budworth & Son through their agent, Cramatin Warehouse and Thorn's Transfer, to return the marble bust by Davidson to Mr. Rockefeller's house in Tarrytown on February 14th.

The sculpture is covered by our insurance in transit and well as while on exhibition here in the amount of $7,500. against each and every risk including breakage. I assume there will be some person at the Tarrytown residence to receive this piece.

Very sincerely yours,

Registrar.

Mr. Robert W. Gumbel
26 Broadway
New York City

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Rockefeller

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

October 21, 1932

The bust of Mr. Rockefeller by Jo Davidson and the pedestal arrived in good condition. We note a number of dark spots in the marble, one in the lapel of the coat, and another at the back of the collar, which may be markings in the marble or may possibly be grease. They appear tohave been there for some time.

On the left shoulder and on the coat lapel are a number of small holes which appear to have been filled in with plaster and which may be imperfections in the marble or a result of the carving.

John Ekstrom

Superintendent.

BOARD OF TRUSTEES
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J Rocke

J Rockefeller

26 Broadway
New York

October 21, 1932.

Dear Mr. Blackburn:

I am very sorry that the last sentence of the letter sent you under date of October 18th was incorrect. The word should have been pedestal instead of picture.

Very truly,

Robert W Gumbel

Mr. Alan Blackburn
11 West 53rd Street
New York City

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J Rocke

October 21, 1932

Mr. Robert Gumbel,
36 Broadway,
New York, N. Y.

The bust of Mr. Rockefeller by Jo Davidson and the pedestal arrived in good condition. We note a number of dark spots in the marble, one in the lapel of the coat, and another at the back of the collar, which may be markings in the marble or may possibly be grease. They appear to have been there for some time.

On the left shoulder and on the coat lapel are a number of small holes which appear to have been filled in with plaster and which may be imperfections in the marble or a result of the carving.

ARB/HM

Superintendent.

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J Rocke

26 Broadway
New York

20 October, 1932

Mr. Robert Gumbel,
26 Broadway,
New York, N. Y.

My dear Mr. Gumbel:

Please be assured that the Museum has covered the Jo Davidson bust of Mr. Rockefeller, Sr., for $7,500 against all risks, and has also covered the picture. pedestal

Yours very truly,

Executive Secretary

ARB/HM

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Root

26 Broadway
New York

October 18, 1932

Dear Mr. Blackburn:

From what Mr. Nelson said yesterday I had the idea that the Museum would cover articles loaned for its exhibitions. Therefore I asked Miss Larson to telephone you that I assumed you would be able to cover the Jo Davidson bust of Mr. Rockefeller, Sr. for $7,500 against all risks. The picture should be included.

Very truly,

Robert W. Gumbel

Mr. Alan Blackburn
11 West 53rd Street
New York City

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Root

February 24, 1933

My dear Mrs. Root:

I have your note of the 23rd.

The painting by Alexander Brook "The Yellow Fan" which Mr. Root so kindly loaned to our American Exhibition went forward to you yesterday, the 23rd, express prepaid.

We regret the delay in returning this painting, but with our small quarters and very limited storage and working space it was difficult to get the large Maurice Sterne exhibition hung, and the American Exhibition returned.

I hope the painting reaches you safely, and that this delay has not inconvenienced you.

Very sincerely yours,

Registrar.

Mrs. Edward W. Root
Clinton, New York

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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)

NON-NEGOTIABLE KA 30-562 PREPAID

New York, N. Y. Date Feb 23 1933

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 49

Consigned to Eward Root

At Clinton New York N.Y.
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.

J Elstrom
For the Shipper

A Jackson 1599
For the Company

Express Charges	Value Charges	C. O. D.	Return Charges
118	50		

Root
Date 7-23-33

No. Pieces	Weight	Express Chgs.
1	49	118
C. O. D.	Declared Value	Value Charges
Return Charges	500.00	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.

Dear Mr. Root:

When the painting by Alexander Brook which you 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.

Edward W. Root, Esq.
Clinton, New York

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COLLEGE HILL
CLINTON, NEW YORK

23 Feb 33

My dear Miss Mallett,

Mr. Root wishes me to tell you that he has not as yet received "The Yellow Tree" by Alexander Brook which you wrote of shipping on Feb 10.

Yours truly
Mrs E. W. Root

Dear Mr. Root:

When the painting by Alexander Brook which you 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.

Edward W. Root, Esq.
Clinton, New York

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Root

February 10, 1933

Dear Mr. Root:

When the painting by Alexander Brook which you 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.

Edward W. Root, Esq.
Clinton, New York

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Root

January 28, 1933

COLLEGE HILL
CLINTON, NEW YORK

Dear Mr. Root:

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 Alexander Brook which you so generously loaned us. If this is not convenient for you, or if you should want it returned before then will you let me know, and we shall do whatever you wish.

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

Very sincerely yours,

Director of the Exhibition.

Edward W. Root, Esq.
Clinton, New York

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Oct 14 1932

COLLEGE HILL
CLINTON, NEW YORK

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

Dear Mr. Cahill:

Thank you for your letter of the 11th regarding insurance on "The Yellow Fish". I am sending the picture to you by this evening's Express prepaid. Please let me know if you do not receive it promptly.

Sincerely yours,
Edward W Root

Root

October 11, 1932

ook
time
to
is
on.

Edward W. Root, Esq.
Hamilton College
Clinton, New York

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Root

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

October 11, 1932

Dear Mr. Root:

The painting by Alexander Brook is covered by an all risk policy from the time it leaves your walls until it is returned to you in the Home Insurance Company in the amount stated by you, $1200. I hope this is satisfactory to you.

Thank you for your coöperation.

Very sincerely yours,

Edward W. Root, Esq.
Hamilton College
Clinton, New York

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Oct 7, 1932

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

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

Dear Mr. Cahill:

Alexander Brook has very kindly promised to look in on the "Yellow Fan" at the Museum after Oct. 15th and bring out the dried in spots with oil or retouching varnish. In the meantime what shall I do about insuring the picture for the trip down? If you cannot insure it I will insure with the Express Co. although as I said I dont think such insurance offers much protection

Sincerely yours,
Edward W Root

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Sept 13, 1932 Root

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

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

Dear Mr. Cahill:

The size of Alexander Brook's "Yellow Fan" is 30"X36", exclusive of the frame which is 2 3/4" in width. The insurance valuation which I put on the picture is $1200. It is insured only on the premises and that means that it will have to be insured for the journey down to New York. Hitherto I have insured paintings for the trip to New York with the Express Company, but I do not think that such insurance is of much value. Could you therefore insure it for the trip down?

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E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

You need not send for it as I will attend to its packing and shipping myself.

I will communicate with the artist a little later regarding the advisability of loading the canvas unmounted

Sincerely yours,

Edward W Root

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Root

September 7, 1932.

Mr. Edward W. Root,
Hamilton College,
Clinton, New York.

My dear Mr. Root:

I am delighted to know that you will lend Brook's "Yellow Fan" for our American Exhibition. The Exhibition opens October 31, and we would like to have the picture called for at sometime between October 15th and 20th.

Would you be so kind as to let me have the dimensions of the picture and also what insurance valuation you place upon it, and whether you have the picture covered by insurance, or whether we should have it insured? I imagine you might find it convenient to have Mr. Brook varnish the picture after it is sent to New York. Of course you will know best about that.

Thank you for your cooperation.

Yours very sincerely,

B/B

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Rubens

February 9, 1933

Dear Mr. Rubens:

In accordance with instructions received today from your office we are turning over to Milch Galleries when they call on February 14th the two Blakelocks entitled "Early Morning" and "Moonlight" which you so generously loaned to our exhibition.

Very sincerely yours,

Registrar.

Horatio S. Rubens, Esq.
100 East 45 Street
New York City

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Rubens

October 21, 1932

#20

Dear Mr. Rubens:

We have arranged for Budworth to call at the Milch Galleries, 108 West 57 Street, on Monday, October 24th, in the afternoon, for your two Blakelocks "Early Morning" and "Moonlight".

We are insuring them in the amounts $7,500. and $18,000. respectively an an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Horatio S. Rubens, Esq.
100 East 45 Street
New York City

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Rumsey

February 1, 1933

#20

My dear Mrs. Rumsey:

As you know, 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.

In accordance with your instructions we are sending the "Pagan Kin" on February 8th to the Architectural League at 115 East 40 Street. We are also sending the base for it which belongs to the Whitney Museum.

We are asking Budworth to return to 152 East 40 Street on February 14th the bronze "The Last of His Race". I note that it is covered by your insurance in transit.

When the bronze has reached you safely will you kindly sign the enclosed receipt and return it to the Museum?

Very sincerely yours,

Registrar.

Mrs. Charles Cary Rumsey
152 East 40 Street
New York City

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Rumsey

February 1, 1933

The Architectural League
115 East 40 Street
New York City

Gentlemen:

In accordance with instructions from Mrs. Charles Cary Rumsey we are sending to you by Budworth & Son on February 8th the Rumsey plaster "Pagan Kin", and also the base which is owned by the Whitney Museum of American Art.

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

Very sincerely yours,

Registrar.

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Rumsey

January 3, 1933

Dear Mary:

I am writing to persons who have made loans for our present exhibition. As you know, I think that Pad's "Pagan Kin" is one of the finest pieces of sculpture anyone has produced, in this country certainly, and "The Last of His Race" is in the same class.

I wish very much that you would give the "Pagan Kin" to the Museum. I had always understood that it belonged to the Whitney Museum but you tell me that it does not. If you feel that you want this returned to the Whitney Museum why not give us "The Last of His Race"? We should have something of Pad's in the Permanent Collection and you know we have no money to buy anything.

Sorry I could not dine with you the other night but I hope I shall see you soon. Happy New Year.

Sincerely,

President.

Mrs. Charles Cary Rumsey
152 East 40 Street
New York City

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Rumsey

October 20, 1932

Dear Mrs. Rumsey:

The bronze "The Last of His Race" arrived at the Museum today in good condition. We have arranged with Budworth to call at the Whitney Museum on October 24th for the "Pagan Kin."

Thank you very much for lending these two sculptures to the American exhibition and for continuing your insurance on them while in transit and while they are here.

Very sincerely yours,

C

Mrs. Charles Cary Rumsey
152 East 40 Street
New York City

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Rumsey

October 17, 1932

Dear Mrs. Hare:

Confirming my telephone conversation with your office this morning, we will call at 152 East 40 Street on October 20th for the Rumsey sculpture "The Last of His Race" which Mrs. Rumsey is so kindly lending to our American exhibition.

We will call on the 24th at the Whitney Museum for the "Pagan Kin" at the time we collect other works from there.

We understand that Mrs. Rumsey's insurance covers both these sculptures in transit and while on exhibition.

Very sincerely yours,

Registrar.

Mrs. Jeannette Hare
care Mrs. C. C. Rumsey
152 East 40 Street
New York City

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Rumsey

152 EAST FORTIETH STREET

October 10, 1932

Dear Mr. Cahill:

In answer to your letter of October 5th, I suggest that you credit the pieces of sculpture in the catalogue to Mrs. Charles Cary Rumsey, private collection.

And, as near as I can figure, Pagan Kin was completed in 1922, and the Last of His Race was completed in 1915.

Both pieces of sculpture will be covered by our own insurance while on exhibition.

Very sincerely yours,

Jeannette Hare

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

[illegible] Mr. Rumsey?

Thank you very much for your helpfulness.

Very sincerely yours,

C

Miss Jeannette Hare
152 East 40 Street
New York City

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Rumsey

152 EAST FORTIETH STREET

October 5, 1932

Dear Mr. Cahill:

We have received your letter of Sept [illegible] enclosing the following information on the "Last Of His Race" and "Pagan Kin" by Charles Cary Rumsey.

Pagan Kin is life size, and it is one of his most important works. In 1922 it was exhibited at the societe' National Des Beaux Arts in Paris., together with ninety four other examples of his compositions in bronze. In 1930 It was exhibited in the exhibition of works of current American Sculptors at the Brooklyn Museum.

The Last Of His Race" is life size, cast in bronze. It is an important example [illegible] his monumental works. It was first exhibited at the Panama [illegible] and has been given by his widow to the [illegible] Goodyear Has selected but [illegible] high.

Pagan Kin is on exhibition at the Whitney Studio and The Last of His Race is at 152 East 40street. Both statues can be called for on either [illegible] your own insurance while on exhibition.

I am enclosing [illegible] photographs as requested.

Very sincerely yours

Jeannette Hare

October 6, 1932

Dear Miss Hare:

Thank you for your letter of the 5th. According to your instructions we shall have Budworth call at 152 East 40th Street on October 20th for "The Last of His Race" and at the Whitney Museum for "Pagan Kin."

How shall the pieces be credited in the catalogue - to Mrs. Charles Cary Rumsey, private collection, or how do you wish it stated?

I assume from your letter that Mrs. Rumsey has these sculptures covered by insurance. If she has not, will you please advise me?

Is there any way to determine the year when these sculptures were completed by Mr. Rumsey?

Thank you very much for your helpfulness.

Very sincerely yours,

C

Miss Jeannette Hare
152 East 40 Street
New York City

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152 EAST FORTIETH STREET

October 5, 1932.

Dear Mr. Cahill:

We have received your letter of Sept 26th., and I am enclosing the following information on the "Last Of His Race" and "Pagan Kin" by Charles Cary Rumsey.

Pagan Kin is life size, and it is one of his most important works. In 1922 it was exhibited at the societe' National Des Beaux Arts in Paris., together with ninety four other examples of his compositions in bronze. In 1930 It was exhibited in the exhibition of works of current American Sculptors at the Brooklyn Museum.

The "Last Of His Race" is life size, cast in bronze. It is an important example among his monumental works. It was first exhibited at the Panama Pacific Exposition in 1915. And has been given by his widow to the Brooklyn Museum. This is what Mr. Goodyear Has selected but in a smaller size, measuring 24"long x 26" high.

Pagan Kin is on exhibition at the Whitney Studio and The Last of His Race is at 152 East 40street. Both statues can be called for on October 20th., and will be covered by our own insurance while on exhibition at the Museum of Modern Art.

I am eclosing several shinny photographs as requested.

Very sincerely yours

Jeannette Hare

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Rumsey

September 26, 1932

Dear Mrs. Rumsey:

We are getting together the material for our catalogue of the American show and should like very much to have some information on Charles Cary Rumsey's "The Last of His Race" and "Pagan Kin."

We should like to have the dimensions of each piece and the material in which they are done, the dates when they were completed by the sculptor.

We should also like to know about insurance, whether you will carry your own insurance while these sculptures are at the Museum.

Also, can you tell me where we can get photographs? The dates of the exhibition are November first to February first, 1933, and we should like to call for the sculptures about October 20th.

Very sincerely yours,

C

Mrs. C. C. Rumsey
152 East 40 Street
New York City

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Rumsey

570 Lexington Ave.,
August 18, 1932.

Mrs. C. C. Rumsey,
152 East 40th Street,
New York City.

Dear Mary:

I spoke to you about getting the Eakins picture called "Gross Clinic" from the Jefferson Medical College in Philadelphia. Some one has the impression that you could get this picture for us. It is by far the best picture by Eakins and we are anxious to have it.

I wrote some time ago to the President of the Board of Trustees, Mr. Alba B. Johnson, to ask him if we could borrow the picture. Almost at once a meeting of their Trustees was held and I was advised by Mr. Johnson that the loan of the picture had been refused.

The dean of the Medical College I understand is greatly opposed to loaning the picture, and it was chiefly through his influence that the Trustees took their action.

The Board of Trustees is as follows:

Alba B. Johnson, President,	1521 Packard Bldg., Philadelphia,
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If you have any approach that you think could be worked, I would be very glad to talk the matter over with you further.

Sincerely yours,

President.

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Saint-G

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THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

2 March, 1933 #20

Miss Alice Mallette, Registrar
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Miss Mallette:

The two bronzes, and the one plaster relief, loaned by the Saint-Gaudens Memorial to your Exhibition of American Painting and Sculpture, have been returned, unpacked and found to be in good condition.

I am enclosing your Receipt of Delivery, duly signed, for your files.

I am also sending to you at this time the bill from the Memorial in connection with the above works.

Regretting that I was unable to see the Exhibition, I am

Cordially yours

Ida Metz Reed.

Mrs. Ida Metz Reed
Assistant Secretary

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RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) 9

ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

NON-NEGOTIABLE KA 30-564 PREPAID

Saint-9

New York, N. Y. Date Feb 23 1933 Date 2-23-33

Received from

Address Museum of Modern Art
Subject to the Classifications and Tariffs in Effect on Date of Issue

Article 11 W 53 st N.Y. 1 Case Weight 64

Consigned to The Augustus Saint Gaudens

At Memorial Cornish New Hampshire
Number Street City State

Value herein declared by Shipper to be 500. 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.

J Ekstrom
For the Shipper

M A Hartman 1599
For the Company

Express Charges	No. Pieces	Weight	Express Chgs.
144	1	64	144
Value Charges	C. O. D.	Declared Value	Value Charges
50	Return Charges	500	50
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.

When the three sculptures by

Augustus Saint-Gaudens which the Saint-Gaudens Memorial 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 works and we will wish to cancel it at that time.

#20

Very sincerely yours,

Ida Metz Reed

Registrar.

Mrs. Ida Metz Reed
Assistant Director

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont

IMR/Q

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ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

NON-NEGOTIABLE KA 30-566 PREPAID

New York, N. Y. Date Feb 23 1933 Date 2-23-33

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 172

Consigned to The Augustus Saint Gaudens

At Memorial Cornish New Hampshire
Number Street City State

Value herein declared by Shipper to be 500 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	Value Charges	C. O. D.	Return Charges
353	50		

No. Pieces	Weight	Express Chgs.
1	172	353
C. O. D.	Declared Value	Value Charges
Return Charges	500	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.

For the Shipper For the Company

When the three sculptures by

Augustus Saint-Gaudens which the Saint-Gaudens Memorial 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 works and we will wish to cancel it at that time.

#20

Very sincerely yours,

Registrar.

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont

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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)

NON-NEGOTIABLE KA 30-567 PREPAID

New York, N. Y. Date Feb 23 1933

Date 2-23-33

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 Case Weight 195

Consigned to The Augustus Saint Gaudens

At Memorial Cornish New Hampshire
Number Street City State

Value herein declared by Shipper to be 500. 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 4.00
Value Charges √
C. O. D.
Return Charges

No. Pieces	Weight	Express Chgs.
1	195	4.00
C. O. D.	Declared Value	Value Charges
Return Charges	√ 500	√

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

#20

when the three sculptures by Augustus Saint-Gaudens which the Saint-Gaudens Memorial 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 works and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

Mrs. Ida Metz Reed
Assistant Director

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont

DMR/g

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Saint G

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

February 10, 1933

February 2, 1933

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

Dear Mr. Cahill:

In response to your letter of January thirtieth, I am very [illegible] the tenth of February the three Saint-Gaudens' works which I sent [illegible] have reached you safely,

When [illegible] will you kindly sign the enclosed receipt and send you a bill for the expenses incurred in the shipment, return it to the Museum of Modern Art? Our

I will [illegible] insurance continues to cover these works and exhibition, but I have not been in New York this winter. we will wish to cancel it at that time.

#20

Very sincerely yours,
Cordially yours,

Ida Metz Reed

Registrar.
Mrs. Ida Metz Reed
Assistant Director

Dear Mrs. Reed:

When the three sculptures by Augustus Saint-Gaudens which the Saint-Gaudens Memorial 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 works and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont

IMR/C

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The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

1932

February 2, 1933

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

Dear Mr. Cahill:

In response to your letter of January thirtieth, I am very glad to grant permission to retain until the tenth of February the three Saint-Gaudens' works which I sent to you for your exhibition.

When the works are returned and unpacked, I will send you a bill for the expenses incurred in the shipment.

I wish I might have been able to see the exhibition, but I have not been in New York this winter.

Cordially yours,

Ida Metz Reed.

Mrs. Ida Metz Reed
Assistant Director

IMR/Q

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xx Saint-G Saint-G

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THE PRESIDENT OF DARTMOUTH COLLEGE, EX-OFFICIO
THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

1932

21 October, 1932

Mr. Holger Cahill
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Cahill:

In response to your letter of the nineteenth of October, assuring me that an all risk policy for $1500. had been issued by the Home Insurance Company on the works that are to be sent to the coming exhibition in the Museum of Modern Art, I am forwarding them to you to-day by American Railway Express, charges collect.

The boxes are numbered as follows:

No. 1 The Sherman bust in bronze.
No. 2 The Stevenson relief in bronze
No. 3 The Samuel Gray Ward relief in plaster.

I would be very glad if you would notify me of the safe arrival of the shipment.

As I told you, in our conversation by telephone last night, the credit for the loan of the above works should be given to the Saint-Gaudens Memorial in Cornish.

Assuring you that I have been most happy to co-operate with you in sending to you this collection, I am

Sincerely yours

Ida Metz Reed.

Mrs. Ida Metz Reed
Assistant Director

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THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

1932

21 October, 1932

Mr. Holger Cahill
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Cahill:

In response to your letter of the nineteenth of October, assuring me that an all risk policy for $1500. had been issued by the Home Insurance Company on the works that are to be sent to the coming exhibition in the Museum of Modern Art, I am forwarding them to you to-day by American Railway Express, charges collect.

The boxes are numbered as follows:

No. 1 The Sherman bust in bronze.
No. 2 The Stevenson relief in bronze
No. 3 The Samuel Gray Ward relief in plaster.

I would be very glad if you would notify me of the safe arrival of the shipment.

As I told you, in our conversation by telephone last night, the credit for the loan of the above works should be given to the Saint-Gaudens Memorial in Cornish.

Assuring you that I have been most happy to co-operate with you in sending to you this collection, I am

Sincerely yours

Ida Metz Reed.

Mrs. Ida Metz Reed
Assistant Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Saint-G

October 19, 1932

Dear Mrs. Reed:

We got your photographs all right and are including the Stevenson relief in the catalogue. Unfortunately there is a slight shadow across the relief in the photograph and we are trying to minimize this in the cut.

I have your notation about insurance and we shall immediately cover the Stevenson relief for $500., the Sherman bust for $900., and the Samuel Grey Ward relief for $100. in an all risk policy in the Home Insurance Company from the time they leave the Saint-Gaudens Memorial until they are returned to you there.

Will you please ship the sculptures to the Museum of Modern Art, 11 West 53 Street, New York City? We should like to have them here as soon as possible. As you know the exhibition is opening on November first but we will be arranging the show from the 28th on.

Will you please tell us also what the exact catalogue acknowledgment should be? Should it be Collection the Augustus Saint-Gaudens Memorial?

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont
copy to Homer Saint-Gaudens, Esq.

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THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

October 18, 1932

Mr. Holger Cahill
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Cahill:

The three works of Mr. Saint-Gaudens which are to be sent to the Museum of Modern Art for the forthcoming Exhibition are being packed today. The following insurance should be placed on them:

Stevenson Relief	$500.00
Sherman Bust	900.00
Samuel Gray Ward Relief	100.00

Upon receipt of a letter from you certifying that the insurance policy has been issued for the above amounts the shipment will go forward to you.

If you have any special shipping instructions, kindly send them to me.

The photographers did not get the prints finished so I could send them to you until Sunday night, but I am sure they must have reached you shortly after you wired me on Monday.

Yours very truly,

Ida Metz Reed

Mrs. Ida Metz Reed
Assistant Director

IMR/Q

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Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE	X	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: Saint-9

CHECK

TIME FILED

STANDARD TIME

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

Form 2

October 18/32

Mrs. Ida Metz Reed
Windsor, Vermont

KINDLY LET US HAVE INSURANCE VALUATIONS SHERMAN BUST ROUND STEVENSON AND SAMUEL GRAY WARD

Museum of Modern Art

I will also ask Mrs. Reed to inform you where you can obtain photographs of the works you are borrowing.

Sincerely yours,

Hiram Sanford

S:C

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Saint-Gut-G

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THE GOVERNOR OF NEW HAMPSHIRE, EX-OFFICIO
THE PRESIDENT OF DARTMOUTH COLLEGE, EX-OFFICIO
THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

, 1932

October 13, 1932

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

Dear Mr. Cahill:

I have your letter of October 11. I am forwarding it to Mrs. Reed, the Assistant Director of the Saint-Gaudens Memorial, asking her to arrange for the shipment to you of

The Sherman Bust
The Round Stevenson
The Samuel Gray Ward

after she has sent you the insurance valuations and has received your assurance that the bronzes are covered.

I will also ask Mrs. Reed to inform you where you can obtain photographs of the works you are borrowing.

Sincerely yours,

Homer Saint-Gaudens

S:C

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Saint-G

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

October 11, 1932

October 8, 1932

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

Dear Mr. Cahill:

Dear Mr. Saint-Gaudens:

After a certain amount of consultation regarding the representation of my father in the [illegible] exhibition, we feel that it is [illegible] that we should have the Sherman bust, the bronze head of the Adams Memorial, the Stevenson relief, and the Samuel Gray Ward relief for our American exhibition. The group consist of:

Mr. Goodyear feels that we should have the Sherman bust, the Round Stevenson, and the Samuel Gray Ward relief for our American exhibition.

	Height	Width	Depth
The Sherman Bust	2' 6"		1' 1"
The Round Stevenson	[illegible]		

We should like to have these pieces here at the Museum of Modern Art, 11 West 53rd Street, by October 24th. The Museum will assume all expenses of packing, transportation, and insurance.

and as many of the following reliefs as you care to exhibit; I am listing them in my order of preference:

	Height	Width
The Samuel Gray Ward	2' 6-3/4"	2' 1"
The Bastien LePage	[illegible]	10-1/2"
Dr. Henry [illegible]	[illegible]	6-1/2"
Homer Saint-Gaudens as a Baby	9-7/8"	10"

As soon as you let us know the insurance valuations we shall have these works covered with an all risk policy in the Home Insurance Company.

DeWitt Ward informs us that the only Saint-Gaudens photograph that he has is that of the Head of the Adams Memorial in plaster. Can you tell us, please, where we can get photographs of these works?

If you will take this matter up with Mr. Goodyear and then write me a formal request in which you state that the Museum of Modern Art will assume all expenses of packing, transportation, and insurance, I shall be glad to authorize the sending of these bronzes to you.

Very truly yours,

Very sincerely yours,

S:G

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

October 8, 1932

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

Dear Mr. Cahill:

After a certain amount of consultation regarding the representation of my father in the American Exhibition, we feel that it is not wise to use a fragment such as the bronze head of the Adams Monument. Therefore I would suggest that the group consist of:

	Height	Width	Depth
The Sherman Bust	2' 7"	2' 8"	1' 1"
The Round Stevenson		3' in diameter	

and as many of the following reliefs as you care to exhibit; I am listing them in my order of preference:

	Height	Width
The Samuel Gray Ward	2' 6-3/4"	2' 1"
The Bastien LePage	14-1/2"	10-1/2"
Dr. Henry Schiff	7-1/4"	6-1/2"
Homer Saint-Gaudens as a Baby	19-7/8"	10"

If you will take this matter up with Mr. Goodyear and then write me a formal request in which you state that the Museum of Modern Art will assume all expenses of packing, transportation, and insurance, I shall be glad to authorize the sending of these bronzes to you.

Very truly yours,

S:G

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THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS *Memorial*
AT CORNISH, N. H. P. O. WINDSOR, VT.

September 28, 1932

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

Dear Mr. Cahill:

I regret to have to write you that the Trustees of the Saint-Gaudens Memorial have disapproved the loan of the Adams monument to the Museum of Modern Art.

The monument is in plaster of so frail a nature that, standing even where it is in the studio, a few years ago a piece of the drapery was broken and had to be repaired. The Trustees feel that it would be a miracle if the statue were not damaged, even with the most careful packing. It would cost approximately $2,500 to have a piece-mold and a new plaster cast made from the bronze now in the Rock Creek Cemetery; and it is almost a certainty that the present cast would be broken, and the new cast required.

Should the Museum of Modern Art care to pay for a new cast, we can take up this matter again. But I believe that it is more practical to give up the thought of your exhibiting this cast.

The Trustees noted that in your letters of September 15 and 19 there is no mention made of the Sherman Bust which I suggested you might obtain and which is an extremely important work of my father's. If you wish to have in your exhibition the bronze bust of Sherman and the large Stevenson relief, the Trustees of the Memorial will be very glad to have these two pieces sent to the Museum of Modern Art upon your assuming all cost of packing, shipping, and insurance.

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As I wrote you yesterday, instead of the Stevenson it might be well to use three of the smaller reliefs:

The Bastien-LePage
The Samuel Gray Ward
The Dr. Henry Schiff

the reproductions of which I control; or, if you prefer, you could use the Stevenson, flanking it with two of these small reliefs.

Sincerely yours,

S:C

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DANIEL C. FRENCH, VICE-PRES.
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THOMAS W. LAMONT
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CHARLES MOORE
AUGUSTA SAINT-GAUDENS
HOMER SAINT-GAUDENS
GEORGE B. UPHAM
THE GOVERNOR OF NEW HAMPSHIRE, EX-OFFICIO
THE PRESIDENT OF DARTMOUTH COLLEGE, EX-OFFICIO
THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

September 27, 1932

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

Dear Mr. Cahill:

I am glad to be of assistance, but you ask me to repeat details time and again. If you will look at my letter to you of September 16, you will see that I have quoted to you the dimensions of the Adams monument, as given in my letter of August 21 to Mr. Goodyear, a copy of which I sent you on August 25.

To repeat then for the third time, the dimensions are

Height	Width	Depth
8' 3/4"	5' 2"	4' 10"

We will not permit the monument to be shown without the architectural structure which goes with it.

In my letter to you of September 16 I also wrote that Mrs. Ida Metz Reed would send you a postal-card reproduction of the monument, or that you might purchase a photograph of it from

Mr. de Witt Ward
461 Sixth Avenue
New York, New York

The monument was completed by the sculptor in 1891.

I cannot answer your question yet about insurance valuations, as I have not had final word from the Trustees as to whether or not the loan of the cast will be made. If, as is perfectly possible, the Trustees do not feel that the assurance from Secretary Adams is sufficient, the loan cannot be made. In that event should the Museum of Modern Art care to make a cast of the one now in Cornish, I believe

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they would be permitted to do so if the new cast remained the property of the Saint-Gaudens Memorial. In any event the insurance would need to be sufficient to cover the complete cost of making a new cast outdoors in Rock Creek Cemetery.

I am sending a copy of your letter of September 26 and this reply to Mrs. Ida Metz Reed in Windsor, Vermont, in order that she may obtain information regarding the cost of insurance and communicate directly with you when the action of the Trustees is known.

The round Stevenson is three feet in diameter, as given in my letter of August 21 to Mr. Goodyear.

There is no other single relief that would look well in a space 60" by 68", and personally I think the combination of three of the smaller reliefs would be better than the Stevenson alone. I would suggest that you use

	Height	Width
The Bastien-LePage	14-1/2"	10-1/2"
The Samuel Gray Ward	2' 6-3/4"	2' 1"
The Dr. Henry Schiff	7-1/4"	6-1/2"

You have never answered the question in my letter of August 30 to you as to whether or not you wish the Sherman Bust in the event that the Adams monument is not available.

Sincerely yours,

Homer Saint-Gaudens

S:C

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Rice

December 31, 1932

Dear Mr. Rice:

The exhibition of American Painting and Sculpture has now completed its second month. The attendance to this time has been 63,441. Your picture "Still Life with Candle" by Preston Dickinson I am sure you will agree with us well deserves inclusion in the exhibition as representing an important contemporary artist at his highest level.

We wish to express our appreciation to you for your generosity in making this loan and at the same time wish you a most happy and prosperous New Year.

Very sincerely yours,

President.

Elmer Rice, Esq.
Hotel Ansonia
Broadway at 73 Street
New York City

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Rice

November 9, 1932

Dear Mr. Rice:

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 Dickinson 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

Elmer Rice, Esq.
Hotel Ansonia
New York City

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Rice

September 2, 1932.

Mr. Elmer Rice,
Hotel Ansonia,
Ansonia, New York.

HOTEL ANSONIA
NEW YORK

August 30th, 1932.

My dear Mr. Rice:

Any time next week that it will be convenient to you, will be a good time for me to see your picture.

Thank you very much for your cooperation.

Yours sincerely,

C/LB

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Rice

Rice

HOTEL ANSONIA
NEW YORK

August 30th, 1932.

My dear Mr. Cahill:

Mr. Goodyear informs me that you would like to see the Preston Dickinson pastel which I own. Mrs. Rice and I have just returned from Europe and have not had time to get our pictures unpacked and hung. However, if you will call up sometime next week, we shall be glad to arrange a time for you to look at the painting.

Very truly yours,

Elmer Rice

Lexington Ave.,
gust 25th, 1932.

about a picture belonging
Preston Dickinson and
e are arranging an
ulpture to commence
ahill will be in charge

ou will arrange with
picture above referred
with Mr. Cahill
I am leaving for
d very much like to

ours,

resident.

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Rice

570 Lexington Ave.,
August 25th, 1932.

Mr. Joseph P. Bickerton, Jr.,
220 West 42nd Street,
New York City.

Dear Mr. Bickerton:

My office telephoned you some time ago about a picture belonging to Mr. Elmer Rice. This picture is by Preston Dickinson and is called "Still Life with Candle". We are arranging an exhibition of American paintings and sculpture to commence about November 1st next. Mr. Holger Cahill will be in charge of the exhibition.

I will be very much obliged to you if you will arrange with Mr. Rice so that Mr. Cahill can see the picture above referred to. I would thank you to communicate with Mr. Cahill at our Museum, 11 West 53rd Street. I am leaving for Europe on Monday next, otherwise I would very much like to look at the picture myself.

Sincerely yours,

President.

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Rockefeller

December 31, 1932

Dear Mr. Rockefeller:

Your portrait by Jo Davidson included in our current exhibition has been a most welcome addition to the rather small collection of sculpture that we were able to bring together. It is certainly one of Davidson's finest works and has attracted a great deal of attention. We greatly appreciate your generosity in loaning us this work.

May I at the same time wish for you a very happy New Year.

Sincerely yours,

President.

John D. Rockefeller, Esq.
Ormond Beach, Florida

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	MoMA Exhs.	20.4

Rockefeller

November 30, 1932

Dear Mr. Rockefeller:

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 in marble by Jo Davidson, has been greatly admired by artists, critics, and by the general public.

We are very fortunate to have this splendid portrait for our exhibition and want to thank you very much for lending it.

Very sincerely yours,

John D. Rockefeller, Esq.
Tarrytown, New York

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X-X
Misc

Roosevelt

December 19, 1932

The Honorable Franklin D. Roosevelt,
Governor of New York
49 East 65 Street
New York City

Sir:

The favor of your presence and that of Mrs. Roosevelt is requested at the Exhibition of American Painting and Sculpture, 1862-1932, and the Exhibition of American Folk Art, 1750-1900, at the Museum of Modern Art, 11 West 53 Street, New York City.

The Exhibition of American Painting and Sculpture will continue on display until January 29th, 1933, and the American Folk Art Exhibition will be on display until January 15th, 1933. The Museum is open from ten a.m. to six p.m. daily, and from two to six p.m. on Sundays.

The two exhibitions present a comprehensive view of American art.

If you are able to attend these exhibitions at a time convenient to you we should very much appreciate knowing at what time you would visit the Museum.

Yours respectfully,

President.

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Roosevelt 1201S

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Received at 36 East 52nd Street, New York

1952 OCT 29 AM 9 51

NB72 15=C ALBANY NY 29 928A

A CONGER GOODYEAR, PRESIDENT MUSEUM OF MODERN ART=
11 WEST 53 ST=

GOVERNOR REGRETS HE WILL NOT BE IN NEWYORK AND CONSEQUENTLY CANNOT ACCEPT YOUR KIND INVITATION=

M A LEHAND PRIVATE SECRETARY.

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

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

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MUSEUM

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THE

Commercial Cables

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THE HONORABLE FRANK
EXECUTIVE MANSION
ALBANY, NEW YORK

THE FAVOR OF YOUR

THE EXHIBITION OF

SPECTIVE AND CONTE

ELEVEN WEST FIFTY-

NOON OCTOBER THIRT

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White House

I228 A

Charge to the account of Museum of Modern Art, A.C. Goodyear, Pres. $
(Send separate bill)

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NIGHT LETTER		WEEK END LETTER	

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

CHECK

ACCT'G INFMN.

Paid.

TIME FILED

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

New York City, October 19, 1932.

To the President,
White House,
Washington, D.C.

Museum of Modern Art would like borrow for an exhibition opening November second and continuing for three months, portrait of President Roosevelt by Sargent now in the White House. Stop. This exhibition will include such pictures as Whistler's "Portrait of His Mother" loaned by the Louvre, and other examples of best work by American painters during past eighty years from public and private collections in this country. Stop. All expenses for insurance, transportation, etc., would be borne by Museum. Will appreciate your early reply to

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CHARGE TO THE ACCOUNT OF MUSEUM

Post

THE

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SHIP RADIOGRAM	RADIOGRAM	

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Send the following message, subject to the terms on b

THE HONORABLE FRANI
EXECUTIVE MANSION
ALBANY, NEW YORK

THE FAVOR OF YOUR

THE EXHIBITION OF

SPECTIVE AND CONTE

ELEVEN WEST FIFTY-

NOON OCTOBER THIRT

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1228 A

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

CHECK
ACCT'G INFMN.
TIME FILED

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

me at Museum of Modern Art, Eleven West Fifty-third Street.

A. C. Goodyear,
President.

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

MUSEUM

CHARGE TO THE ACCOUNT OF

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THE HONORABLE FRANK
EXECUTIVE MANSION
ALBANY, NEW YORK

THE FAVOR OF YOUR

THE EXHIBITION OF

SPECTIVE AND CONTE

ELEVEN WEST FIFTY-

NOON OCTOBER THIRT

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART XX

Roosevelt

CLASS OF SERVICE DESIRED

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DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT CABLE LETTER	
NIGHT LETTER		WEEK-END CABLE LETTER	
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Form 2-C

October 21st, 1932

THE HONORABLE FRANKLIN D. ROOSEVELT
EXECUTIVE MANSION
ALBANY, NEW YORK

THE FAVOR OF YOUR PRESENCE IS REQUESTED AT THE OPENING OF THE EXHIBITION OF AMERICAN PAINTING AND SCULPTURE, RETROSPECTIVE AND CONTEMPORARY AT THE MUSEUM OF MODERN ART, ELEVEN WEST FIFTY-THIRD STREET, NEW YORK, ON MONDAY AFTERNOON OCTOBER THIRTY-FIRST, AT FIVE O'CLOCK.

A. CONGER GOODYEAR
PRESIDENT

LAWRENCE RICHEY
Secretary to the President.

Mr. A. C. Goodyear,
President,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Clinton, New York

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~~W~~ ~~White House~~ Roosevelt Root

THE WHITE HOUSE
WASHINGTON

20

October 25, 1932.

31, 1932

My dear Mr. Goodyear:

Referring to your telegram of October 19th regarding the desire of your Museum to borrow for an exhibition the portrait of President Roosevelt by Sargent, I regret to have to advise you that in the absence of express authority from Congress the President does not feel justified in allowing a portrait of this kind to be shipped from the City of Washington or held for so long a period.

Sincerely yours,

Lawrence Richey

LAWRENCE RICHEY
Secretary to the President.

Mr. A. C. Goodyear,
President,
Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Clinton, New York

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Root

December 31, 1932

Dear Mr. Root:

The Exhibition of American Painting and Sculpture has now completed its second month. The attendence to this time has been 63,441. Your picture "The Yellow Fan" by Alexander Brook I am sure you will agree with us well deserves inclusion in the exhibition as representing an important living artist at his highest level.

We wish to express our appreciation to you for your generosity in making this loan and at the same time wish you and Mrs. Root a most happy and prosperous New Year.

Very sincerely yours,

President.

Edward W. Root, Esq.
Clinton, New York

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Root

November 9, 1932

Dear Mr. and Mrs. Root:

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 Brook 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. Edward W. Root
Clinton, New York

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Sept. 1, Root

E. W. ROOT
HAMILTON COLLEGE

September 16th, 1932

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

Mrs. Edith G. Halpert
Downtown Gallery
113 West 13th Street
New York

Dear Mrs. Halpert:

Do you have any more copies of the photograph of Brook's "Yellow Fan"? I should like very much to have two more prints of this if they are available.

I notice that there is a streak of light tone across the top and bottom of the picture, and I am wondering whether this is not the fault of the photographer.

Very sincerely yours,

HC/f

Edward W. Root

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Sept. 1, 1932

E. W. ROOT
HAMILTON COLLEGE
CLINTON, NEW YORK

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

Dear Mr. Cahill:

Replying to your letter of August 26th regarding Booth's "Yellow Fan", I should be very happy to lend the Museum the painting until February 1st if the Museum wants it. If it is safe now to varnish it, it should have a thin coating of varnish before being put on the wall. I will try to get in touch with the artist to find out from him what he advises.

Sincerely yours,
Edward W Root

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Root

August 26, 1932

Dear Mr. Root:

As you probably know the Museum of Modern Art is planning an important exhibition of American painting covering the last fifty or sixty years, and opening about Next October 30th.

One of the pictures which we should very much like to have for the exhibition is Alexander Brook's "Yellow Fan" in your collection.

The Museum has already secured important pictures by Whistler, Homer, Eakins, Ryder, and other important men of the nineteenth century and by a number of outstanding contemporaries. The exhibition will continue until about February first, 1933.

Do you think it would be possible for you to lend this picture for the exhibition? Personally I have always felt that it is one of Brook's two or three best pictures and I believe its inclusion would strengthen the contemporary section of the American show.

Very sincerely yours,

HC

Edward W. Root, Esq.
Clinton, New York

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Rubens

December 31, 1932

Dear Mr. Rubens:

As we are close to the completion of the second month of the exhibition of American Painting and Sculpture for which you have so generously loaned us your two Blakelocks, I want to express to you our thanks for allowing us to include these pictures in the exhibition. To many of us the "Moonlight" particularly has been a revelation. Certainly there is no picture by Blakelock that I know of that can compare with it in quality.

You may be interested to know that the attendance at the exhibition during the first two months has been 63,441.

In expressing our thanks I would also send you our best wishes for a happy and prosperous New Year.

Very sincerely yours,

President.

Horatio S. Rubens, Esq.
100 East 45 Street
New York City

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Rubens

November 9, 1932

Dear Mr. Rubens:

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 Blakelocks 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

Horatio S. Rubens, Esq.
100 East 45 Street
New York City

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R Rubens

CONSOLIDATED RAILROADS OF CUBA
ONE HUNDRED EAST FORTY-FIFTH STREET

September 16th, 1932

OFFICE OF
THE PRESIDENT

August 16, 1932.

Mr. Horatio S. Rubens
100 East 45th Street
New York

Dear Mr. Rubens:

Have you had a photograph made of your Blakelock, entitled "In the Silence of the Night"?

I should like very much to have a print of the photograph if it exists.

Allow me to remind you that I am waiting for October first to get a chance to see your collection of pictures and especially your fine Blakelock.

Very sincerely yours,

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

Dear Mr. Cahill:

I should be very glad to arrange to set you up the Blakelock picture except for the fact that it is in my apartment which for the summer is sealed up under control of the electric protection company, and moreover the electric light is turned off so that even opening it would do us no good. However, we expect to unseal the apartment the beginning of October and if that is not too late I should be very glad to have you look at it with the view expressed in your letter.

I am very glad to hear that you are an admirer of my old friend Stephen Crane, who is but too little known to present readers.

Very truly yours,

Horatio S. Rubens

HSR:HM

HC/f

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Rubens

CONSOLIDATED RAILROADS OF CUBA
ONE HUNDRED EAST FORTY-FIFTH STREET
NEW YORK

OFFICE OF
THE PRESIDENT

August 16, 1932.

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

Dear Mr. Cahill:

I should be very glad to arrange to let you see the Blakelock picture except for the fact that it is in my apartment which for the summer is sealed up under control of the electric protection company, and moreover the electric light is turned off so that even opening it would do us no good. However, we expect to unseal the apartment the beginning of October and if that is not too late I should be very glad to have you look at it with the view expressed in your letter.

I am very glad to hear that you are an admirer of my old friend Stephen Crane, who is but too little known to present readers.

Very truly yours,

Horatio S. Rubens

HSR:HM

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Rubens

August 12, 1932

Dear Mr. Rubens:

The Museum of Modern Art is planning to hold an exhibition beginning late next October in which will be included the finest pictures painted by Americans in the last fifty or sixty years. We will include in this exhibition pictures from most of the leading American museums and private collections.

One of the artists whom we want to represent with the best pictures we can find is the late Ralph Blakelock. Mr. Milch informes me that you have in your collection Blakelock's "In the Silence of the Night."

I shall be very grateful for an opportunity to see this picture with the view to borrowing it for the exhibition if you could consider parting with it for two or three months. The exhibition will begin some time late in October and continue until February first, 1933.

You will pardon my mentioning it, but I have been reading with considerable pleasure your book, particularly reminiscences of Stephen Crane. Crane is one of my enthusiasms in American literature. I think I have read practically every line he ever wrote, that is those which have been published in book form.

Very sincerely yours,

HC

Horatio S. Rubens, Esq.
Rm. 3015, 100 East 45 Street
New York City

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Ramsey
#120

November 15, 1932.

Mrs. Charles Cary Ramsey,
136 East 79th Street,
New York City.

My dear Mrs. Ramsey:

The attendance for the first two weeks of the present exhibitions 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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Rumsey

November 15, 1932

Dear Mrs. Rumsey:

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 bronze and the plaster by the late Charles Cary Rumsey 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

Mrs. Charles Cary Rumsey
152 East 40 Street
New York City

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	MoMA Exhs.	20.4

Rumsey

November 9, 1932.

Mrs. Charles Cary Rumsey,
136 East 79th Street,
New York City.

My dear Mrs. Rumsey:

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.

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Rumsey

October 18, 1932.

Mrs. Charles Cary Rumsey,
136 East 79th Street,
New York City.

My dear Mrs. Rumsey:

Because the Exhibition of American Painting and Sculpture, 1862 - 1932, will be an outstanding event and the official opening of our season, Mr. Goodyear has suggested that each Trustee send in names of persons to whom invitations to the opening of this exhibition should be sent.

Won't you send the names to me at the Museum?

Sincerely yours,

Executive Secretary.

AHB/LB

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Rumsey

152 EAST FORTIETH STREET

October 11, October 14, 1932

Dear Mr. Cahill:

Mrs. Rumsey has requested me to forward you a little more information on "Pagan Kin". Also, the date of the year when "Pagan Kin" was first exhibited in Paris has been changed.

"Pagan Kin" is life size, and it is one of Mr. Rumsey's most [illegible]. In 1920, it was accepted for the National Sculpture Society Exhibition [illegible] Gallerie. While there a fire broke out and burned up the Pagan. [illegible] the Pagan was submitted, the jury thought it was too naked, but a special jury re-accepted it for the exhibition which was held in 1921, at the Metropolitan Museum of Art. In 1[illegible] at the Society Nationale des Beaux Arts in Paris, togethr with [illegible] examples of his compositions in bronze. It was exhibited again in 1930, at the exhi[illegible] current American sculptors, at the Brooklyn Museum.

I shall be glad to furnish you with any other information you may desire.

Very sincerely yours,

Jeannette Hare

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

Mrs. Jeannette Hare
care Mrs. C. C. Rumsey
152 East 40 Street
New York City

Dear Mrs. Hare:

Thank you for the information about the Rumsey sculpture. The information which we now have is sufficient.

Thank you very much indeed for your coöperation.

Very sincerely yours,

C

information sufficient
Thank you
letter
a.R.C.J.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

152 EAST FORTIETH STREET

October 11, 1932

Dear Mr. Cahill:

Mrs. Rumsey has requested me to forward you a little more information on "Pagan Kin". Also, the date of the year when "Pagan Kin" was first exhibited in Paris has been changed.

"Pagan Kin" is life size, and it is one of Mr. Rumsey's most important works. In 1920, it was accepted for the National Sculpture Society Exhibition, held at the Vanderbilt Galleries. While there a fire broke out and burned up the Pagan. The following year when the Pagan was submitted, the jury thought it was too naked, but a special jury re-accepted it for the exhibition which was held in 1921, at the Metropolitan Museum of Art. In 1927, it was exhibited at the Society Nationale des Beaux Arts in Paris, togethr with ninety-four other examples of his compositions in bronze. It was exhibited again in 1930, at the exhibition of works of current American sculptors, at the Brooklyn Museum.

I shall be glad to furnish you with any other information you may desire.

Very sincerely yours,

Jeannette Hare

Information insufficient
Thank you
letter
A.R.E.J.

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

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	MoMA Exhs.	20.4

Rumsey

570 Lexington Ave.,
August 28th, 1932.

Mrs. C. C. Rumsey,
132 East 40th Street,
New York City.

Dear Mary:

I think that we will want to have "The Pagan Kin" in the larger size, the same as the one in the Whitney Museum. I think I saw a plaster of this size in your studio. I hope this will be satisfactory to you, and it will certainly present it in a more important way. If the cast is covered with a thin coat of shellac, it will not show up badly. We will probably have several other plaster casts in large sizes so that the "Pagan Kin" will not have unfair competition.

Mr. Holger Cahill, who will be in charge of the exhibition, will probably communicate with you a little later about this. I am sorry that I cannot do so myself, but as you know, I am sailing on Monday.

Sincerely yours,

President.

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Rumsey

August 22, 1932

Dear Mrs. Rumsey:

The Museum of Modern Art would like very much to represent the late Charles Cary Rumsey with two sculptures in its forthcoming American exhibition.

Mr. Goodyear informs me that you will let us have a bronze cast of the "Pagan" (or is it "Pagan Kin"?) and a bronze cast of "The Last of His Race."

The dates of the exhibition are from late in October until February first, 1933. Will you let me know, please, whether we may count on these two sculptures for the exhibition?

Very sincerely yours,

HC

Mrs. C. C. Rumsey
152 East 40 Street
New York City

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	MoMA Exhs.	20.4

Rumsey

570 Lexington AVenue,
August 18th, 1932.

Mrs. C.C. Rumsey,
152 East 40th Street,
New York City.

Dear Mary:

Please let me know, if you can, what you have decided about having the "Pagan" cast in bronze. I also think you spoke of having a new patine for "The Last of His Race".

Yours very truly,

President.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

3d Am

Rumsey

570 Lexington Ave.,
July 16th, 1938.

Mrs. C. C. Rumsey,
136 East 79th Street,
New York City.

Dear Mary:

As I think you know, we are having an exhibition of American painting and sculpture of the last seventy years to open our fall season. I, of course, want to have some of Pad's work in the exhibition. What we can have would depend largely on space available which, as you know, is limited.

I have great admiration for "The Last of His Race". Is that available in bronze except in the one you gave to the Brooklyn Museum, which, as I remember it, is life size or over.

I would like to see you and talk the matter over some time next week if convenient. I have tried to reach you by telephone, but your apartment does not answer.

Sincerely yours,

President.

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Rosemary

February 15, 1932

My dear Mrs. Rumsey:

May I call your attention to the symposium of architects on the evening of February nineteenth at eight-thirty in the Museum's gallery.

There will be several short talks on architectural problems posed by the Museum's Exhibition of Modern Architecture. We are asking Professor Hitchcock to speak on the International Style and its relation to the problems of functionalism and ornament; Mr. Cortissoz on the attitude of the traditionalist; Mr. George Howe on "Why I turned from traditional to modern architecture;" Mr. Lewis Mumford on the architect's responsibility toward the housing problem. It is possible that Mr. Hood and Mr. Corbett will also speak. Over forty architects have accepted invitations.

I hope that you will find time to attend what I think will be a most stimulating and interesting discussion.

Very sincerely yours,

Mrs. Charles Cary Rumsey
136 East 79 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Saint-G

XX

January 30, 1933

Dear Mrs. Reed:

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 three works by Augustus Saint-Gaudens which the Saint-Gaudens Memorial so generously loaned to our exhibition. 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.

With appreciation for your co-operation, I am

Very sincerely yours,

Director of the Exhibition.

Mrs. Ida Metz Reed, Asst. Director
The Augustus Saint-Gaudens Memorial
Cornish, New Hampshire

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Saint-G

January 3, 1933

Dear Mr. Saint-Gaudens:

I want to thank you for your assistance in securing the loan from the Saint-Gaudens Memorial of the three works of your father included in our present exhibition. I hope you have seen it. It was perhaps unfortunate that we were not able to secure the Adams Memorial or some other of your father's larger works but we were, of course, very glad to have him represented even though we could not have exactly what we would like.

Attendance at the Exhibition for the first two months was 68,290 people.

With best wishes for the New Year, I am

Sincerely yours,

President.

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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Saint-G

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WILLIAM P. MAGE
CHARLES MOORE
JOHN SLOAN
THE PRESIDENT OF THE NATIONAL ACADEMY OF DESIGN, EX OFFICIO
THE PRESIDENT OF THE NATIONAL SCULPTURE SOCIETY, EX OFFICIO
THE DIRECTOR OF THE METROPOLITAN MUSEUM OF ART, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

November 15, 1932

Windsor, Vermont
16 October, 1932

Mr. Holger Cahill
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Cahill:

In accordance with my promise in a telephone conversation with some member of the staff of the Museum of Modern Art, I am to-day sending to you shiny prints, for catalogue reproduction, of the following works which are to be sent to you, from the Saint-Gaudens Memorial for your forthcoming exhibition: The Stevenson relief, the Samuel Grey Ward relief and the bust of General Sherman. These photographs were taken by our local photographer, but I hope they will fill your needs.

In response to your night-letter I am also sending to you captions for the above works. These were taken from the catalogues used in the various exhibitions shortly following Mr. Saint-Gaudens' death, and I hope they will fill your requirements.

Yours very truly

Ida Metz Reed

Mrs. Ida Metz Reed
The Augustus Saint-Gaudens Memorial
Windsor, Vermont

Dear Mrs. Reed:

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 three Saint-Gaudens 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,

C

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	MoMA Exhs.	20.4

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EDWARD S. HOLMES
THOMAS W. LAMONT
WILLIAM R. MEAD
CHARLES MOORE
AUGUSTA SAINT-GAUDENS
HOMER SAINT-GAUDENS
GEORGE B. UPHAM
THE GOVERNOR OF NEW HAMPSHIRE, EX-OFFICIO
THE PRESIDENT OF DARTMOUTH COLLEGE, EX-OFFICIO
THE PRESIDENT OF THE METROPOLITAN
MUSEUM OF ART OF NEW YORK, EX OFFICIO

The AUGUSTUS SAINT-GAUDENS Memorial
AT CORNISH, N. H. P. O. WINDSOR, VT.

Windsor, Vermont
16 October, 1932

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Museum of Modern Art
11 West Fifty-third Street
New York, New York

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Yours very truly

Ida Metz Reed.

Mrs. Ida Metz Reed
Assistant Director

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The following descriptions of works of Augustus Saint-Gaudens Were taken from the catalogue of the Memorial Exhibition held at The Corcoran Gallery of Art in Washington, D. C. in December 1908

SAMUEL GRAY WARD:

Plaster plaque, signed and dated New York, May, 1881 Height 18-7/8 inches Width 14-1/8 inches Three-quarters length; three-quarters to the right, head in profile, left hand clasping right wrist.

Inscription
Samuel Gray Ward, New York May MDCCCLXXXI
Signature
F E (monogram: A. St. G) C I T.

Note: A reduction is in the Luxembourg.

GENERAL WILLIAM TECUMSEH SHERMAN:

Bronze bust, signed. (1888.) Copyright by Augustus Saint-Gaudens, 1892 Total height 31-1/2 inches. Shoulders directed front, head and eyes right; United States military coat. The bust rests upon a rectangular block bearing the inscription, and that in turn upon a mass of ribbon-bound laurel supported upon a rectangular slab.

Inscription
William Tecumseh Sherman
Signature
Augustus Saint-Gaudens

Note: Modelled from life in eighteen sittings. Served as the study for the head of Sherman in the memorial statue unveiled in 1903.

ROBERT LOUIS STEVENSON:

Bronze circular medallion, low relief, signed and dated 1887. Dimensions vertical 35-3/8 inches; horizontal 34-1/2 inches. Similar in design and inscription to the rectangular bronze memorial tablet in Saint Giles Cathedral, Edinburgh, Scotland, low relief signed and dated 1887-1892, but differing as follows: Foot of bed and lower quarter of figure not visible; ivy border amd verses of incription made to conform to circular shape of medallion.

Signature below poem
Augustus Saint-Gaudens MDCCCLXXXVII
Note: The "dedication" varies with the name of the recipient, and earlier replicas differed in minor details of modelling.

A bronze reduction is in the Luxembourg.

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RECEIVER'S NUMBER: Saint - 9

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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 17/32

Mrs. Ida Metz Reed
Windsor, Vermont

WE HAVE NOT RECEIVED EXPECTED SPECIAL DELIVERY PHOTOGRAPHS SAINT-GAUDENS MAY WE KNOW

IF THESE HAVE BEEN SENT

Museum of Modern Art

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RECEIVED AT
11 EAST 55TH ST.
PHONE: PLAZA 3-0507-8

STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables — All America Cables — Mackay Radio

TELEGRAMS CABLEGRAMS RADIOGRAMS

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

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

Form 16DbI

NA72 26 DL COLLECT

CI PITTSBURGH PENN 420P OCT 14 1932

MUSEUM OF MODERN ART

63-3 11 WEST 53 ST

to her shipping instructions.

MRS IDA METZ REED WINDSOR VERMONT ASSISTANT DIRECTOR SAINTGAUDENS MEMORIAL CAN TELL YOU WHERE TO OBTAIN PHOTOGRAPHS OF SHERMAN STEVENSON RELIEFS AND SAMUEL GRAY WARD

HOMER SAINTGAUDENS.

447P

Telephone Your Telegrams to Postal Telegraph

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1228 A

Charge to the account of Museum of Modern Art $

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ACCT'G INFMN.

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

October 12/32

Mrs. Reed
Saint-Gaudens Memorial
Cornish, New Hampshire

MAY WE HAVE EXACT TITLES THREE SAINT-GAUDENS SCULPTURES SHERMAN BUST STEVENSON RELIEF N AND SAMUEL GRAY WARD WHERE CAN WE GET PHOTOGRAPHS NEED IMMEDIATE REPLY

Museum of Modern Art

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

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Postal Telegraph

(THE MACKAY SYSTEM)

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DAY LETTER	X	DEFERRED	
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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: Saint-9

CHECK

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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 14/32

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

DE WITT WARD HAS NO PHOTOGRAPHS SHERMAN STEVENSON RELIEF OR SAMUEL GRAY WARD CAN YOU

TELL US WHERE TO GET THESE NEED FOR OUR CATALOGUE

Museum of Modern Art

C

Anne K. Stolzenbach
Secretary

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Saint-G

CARNEGIE · INSTITUTE
DEPARTMENT · OF · FINE · ARTS
PITTSBURGH · PENNSYLVANIA

HOMER · SAINT-GAUDENS
DIRECTOR

October 6, 1932

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

Dear Mr. Cahill:

Your letters of September 30 and October 3 have been received here during Mr. Saint-Gaudens' absence from the city. I shall be glad to bring them to his attention when he returns Saturday morning, October 8.

Very truly yours,

Anne K. Stolzenbach

Anne K. Stolzenbach
Secretary

C

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Saint-G

October 3, 1932

Dear Mr. Saint-Gaudens:

I am sorry to shower you with letters like this but I have a letter from the American Academy of Arts and Letters today saying that it will be impossible for them to lend the head from the Adams Memorial.

Possibly we can borrow this through you.

Very sincerely yours,

C

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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Saint-G

September 30, 1932

Dear Mr. Saint-Gaudens:

It is too bad that we cannot have the Adams Monument but as you say moving it down here would be almost impossible.

In view of this fact my personal preference for your father's representation in the American Exhibition would be the Stevenson relief, the Sherman bust, and the bronze head of the Adams Monument which I think we could get from the Academy of Arts and Letters here in New York. Would you approve of this representation? If you do I shall take it up with Mr. Goodyear immediately upon his return to this country on October 9th and I shall also take up with him your suggestion about the three smaller reliefs, the "Bastien-LePage", the "Samuel Gray Ward" and the "Dr. Henry Schiff."

Very sincerely yours,

C

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

Saint-G

September 30, 1932

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Very sincerely yours,

C

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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Saint-G

September 28, 1932

Dear Mr. Saint-Gaudens:

Mr. Goodyear who is selecting the work for the sculpture exhibition in connection with the American Show is now in Europe and so I cannot answer your question about the Sherman bust. However, Mr. Goodyear will be in New York by October 9th and in the event that the Adams Memorial will not be available he can then decide about what other pieces to have represented.

The Stevenson relief of which I was thinking is the square one which is in St. Giles Cathedral in Edinburgh. I do not know what the dimensions of this relief are, nor whether it is available in this country.

I am inclined to agree with you about the smaller reliefs but since the Stevenson is the one Mr. Goodyear selected I think I should prefer to have him decide that matter. I sincerely hope that we will be able to get the Adams Memorial.

I am sorry to have troubledyou so and I thank you for your coöperation.

Very sincerely yours,

C

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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Saint-G

September 26, 1932

Dear Mr. Saint-Gaudens:

We are getting together information for our catalogue and would like very much to have the dimensions of the cast of the Adams Memorial, the date when it was completed by the sculptor, and a photograph of it. Also, we should like to know about insurance valuations.

Before Mr. Goodyear went away he said he would also like to have the Stevenson relief. There is a space at the head of the first stair landing in the Museum in which a relief by Maillol now hangs and this would be the place in which we should like to have one of your father's relief sculptures.

You have been so kind and helpful that I am taking the liberty to trouble you again to ask about this. It is my impression that the Stevenson relief has been seen quite a good deal. Possibly your father's work might be better represented by some other relief. Of course, you will know best about this and I should like very much to have your opinion. The dimensions of the space are 60 inches by 68 inches.

Thank you for your kindness and helpfulness. As you know the exhibition opens on November first next and we should like to have these sculptures at the Museum during the week of October 24th.

Very sincerely yours,

C

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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	MoMA Exhs.	20.4

Saint-G

THE SECRETARY OF THE NAVY,
WASHINGTON.

September 19, 1932

September 19, 1932.

My dear Mr. Barr:

Thanks for your letter of September 16th. I have written a letter to Mr. Saint-Gaudens which I hope meets the necessities of the situation.

Dear Mr. Saint-Gaudens:

You are very kind to take so much trouble to help us get up our sculpture show. I am sure that the Adams Memorial will be one of the finest pieces in the exhibition and that it will be a genuine service to give New York art lovers an opportunity to see this fine work of your father's.

As you suggested I wrote to Secretary Adams but probably my letter did not reach him until he had answered yours. I think we should have the case here by October 15th. Will you please let me know about insurance valuation?

Very sincerely yours,

C

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

Homer Saint-Gaudens, Esq., Director
Carnegie Institute
Pittsburgh, Pennsylvania

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Saint Gaudens

THE SECRETARY OF THE NAVY,
WASHINGTON.

September 19, 1932.

My dear Mr. Barr:

Thanks for your letter of September 16th. I have written a letter to Mr. Saint-Gaudens which I hope meets the necessities of the situation.

Very truly yours,

C. D. Wilbur

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

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Saint Gaudens

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

September 16th, 1932

The Honorable Charles Francis Adams
Secretary of the Navy
Washington, D.C.

My dear Mr. Secretary:

The Museum of Modern Art is planning to put on view next November 1st an exhibition covering seventy years of American painting and sculpture. We want very much to have the late Augustus St. Gaudens represented in this exhibition with a cast of the Adams Memorial in Rock Creek Cemetery.

There is a cast of the Adams monument in the St. Gaudens Memorial in Cornish, New Hampshire. Mr. Homer St. Gaudens, Director of the Carnegie Institute, has kindly consented to endeavor to obtain this cast for our exhibition.

I understand that in order to have the permission of the St. Gaudens Memorial to exhibit this cast we must first have the assurance that in the event of damage to the cast, another cast may be made of the monument in Rock Creek Cemetery. There would be no damage done to the Adams Memorial in the making of such a cast, and the chances that it will be necessary to make it are slight.

I hope that you will find it possible to give the St. Gaudens Memorial the assurance which they desire.

The Adams Memorial is considered one of the finest works of Mr. St. Gaudens and we are most anxious to have it in our exhibition.

Very sincerely yours,

Director.

S:C
Encs.

AHB/f

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Saint-G

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

September 16, 1932

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

Dear Mr. Cahill:

I have your letter of September 15.

Fortunately yesterday a letter came from Secretary Adams. For your information I am enclosing a copy of it and a copy of my reply.

I have now written to the Trustees of the Saint-Gaudens Memorial asking them if Secretary Adams' letter is all the assurance they require. As soon as I hear from them I shall be glad to let you know.

In my letter to Mr. Goodyear of August 21, a copy of which I sent you on August 25, you will find that the dimensions of the Adams Memorial, including the architecture with which it must be shown are

Height	Width	Depth
8' 3/4"	5' 2"	4' 10"

Mrs. Ida Metz Reed will send you a postal-card reproduction of the monument, but this will give you only a poor idea of it. If you wish a better one I suggest that you write to

Mr. de Witt Ward
461 Sixth Avenue
New York, New York

This letter is your authority to obtain such a photograph from him.

Sincerely yours,

Homer Saint-Gaudens

S:C
Encs.:
Letter from Secretary Adams, Sept. 14.
Letter to Secretary Adams, Sept. 15.

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Sent. 9

September 15th, 1932

Mr. Homer St. Gaudens
Director of Carnegie Institute
Pittsburgh, Pa.

Dear Mr. St. Gaudens:

I have asked Mr. Barr, the Director of the Museum of Modern Art, to write Secretary Adams concerning the permission to have another cast made of the Adams Memorial in case of any damage to the present cast.

Before Mr. Goodyear sailed for Europe, he wrote me about your father's representation in the American show, and it is my understanding that he would like to have both the Adams Memorial and the Stevenson Relief for the exhibition. I hope it will be possible for us to get the Adams Memorial for I have always considered it one of your father's finest works.

I should very much appreciate your letting me have the dimensions of the monument, and I should also like to know where I can obtain a photograph of it.

Very sincerely yours,

HC/f

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Schwabacher

December 31, 1932

Dear Mr. Schwabacher:

The Exhibition of American Painting and Sculpture has now completed its second month. The attendance to this time has been 63,441. Your picture "White Factory" by Peter Blume I am sure you will agree with us well deserves inclusion in the exhibition as representing an important living artist at his highest level.

We wish to express our appreciation to you for your generosity in making this loan and at the same time wish you a most happy and prosperous New Year.

Very sincerely yours,

President.

Wolfgang S. Schwabacher, Esq.
115 Broadway
New York City

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Schwabacher

HAYS, HERSHFIELD, KAUFMAN & SCHWABACHER
COUNSELLORS AT LAW

CABLE ADDRESS "HAYGREEN"
TELEPHONE BARCLAY 7-0330

A. HERSHFIELD
EDWIN D. HAYS
HENRY H. KAUFMAN
W. S. SCHWABACHER

HENRY ABELSON
HAROLD P. SELIGSON
SOLOMON L. SKLAR
HYMAN N. GLICKSTEIN
JAMES M. GROSSMAN
SYDNEY C. WEINSTEIN
N. M. WEISGERBER
JACOB STEIN

115 BROADWAY
NEW YORK

November 9, 1932

September 20, 1932.

Dear Mr. Schwabacher:

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 Blume 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,

Wolfgang S. Schwabacher, Esq.
210 Broadway
New York City

WSS/MD

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Schwabacher

HAYS, HERSHFIELD, KAUFMAN & SCHWABACHER
COUNSELLORS AT LAW

CABLE ADDRESS "HAYGREEN"
TELEPHONE BARCLAY 7-0330

A. HERSHFIELD
EDWIN D. HAYS
HENRY H. KAUFMAN
W. S. SCHWABACHER

HENRY ABELSON
HAROLD P. SELIGSON
SOLOMON I. SKLAR
HYMAN N. GLICKSTEIN
JAMES M. GROSSMAN
SYDNEY C. WEINSTEIN
N. M. WEISGERBER
JACOB STEIN

115 BROADWAY
NEW YORK

September 20, 1932.

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

Attention of Mr. Holger Cahill.

Dear Sirs:

I have yours of September 19th.

I am pleased that the public is to have an opportunity to become better acquainted with the works of our abler American painters, moreespecially with the work of Peter Blume.

I will be glad to let you have the "White Factory" for the exhibition.

Please let me hear from you a few days in advance of the time when you will want to have it called for.

Cordially yours,

Wolfgang Schwabacher

WSS/MD

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September 19, 1932

Dear Mr. Schwabacher:

As you doubtless know, the Museum of Modern Art is planning to hold an exhibition beginning the first of November in which will be included the finest pictures painted by Americans in the last fifty or sixty years. We will include in this exhibition pictures from most of the leading American museums and private collections.

One of the artists whom we would like to have well represented in the exhibition is Peter Blume. In talking the matter over with Mr. Blume recently he has said that he would like to be represented by the "White Factory" which is in your collection.

Do you think you could let us have this picture for the exhibition?

Very sincerely yours,

Wolfgang S. Schwabacher, Esq.
115 Broadway
New York City

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2D Hm Sheeler

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

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

September 20, 1932

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 collectors name is of importance to the artist would it be possible to vary it in any 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 assist.

Dear Mr. Sheeler:

I have your letter of September 19th. As a matter of fact I have been writing to Edsel Ford since August 12th about "Classic Landscape" and have had several letters from his secretary.

On September 13th the secretary wrote me as follows: "Your letter of August 12th asking if Sheeler's "Classid Landscape" could be loaned for your exhibition this fall, has just had Mr. Ford's attention.

He asked me to explain that this picture covers in an appropriate way a bit of wall space in his home which needs treatment, and it therefore is not practicable to spare the picture during the approaching seasons.

I am sorry you cannot be offered a more favorable answer in this instance."

I feel as you do about this matter and I should like very much to have the "Classic Landscape". I hope you can convince Mr. Ford.

Sincerely yours,
With personal regards, I am
Sincerely yours,
Charles Sheeler
H Cm

Charles Sheeler, Esq.
Whipstick Road
Ridgefield, Connecticut

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	MoMA Exhs.	20.4

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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Sloan

August 5, 1932

Dear John:

The Museum of Modern Art is planning a very important show of American art opening in October, and we want very much to have the best possible picture we can get to represent Robert Henri.

I know that you know Henri's work better than anyone else and will be able to help us to find the right picture with which to represent him.

Do you think he ought to be represented by one of his landscapes or city scenes - I am thinking now particularly of a picture of the upper Fifties and Fifth Avenue. Do you remember it?

I would be very grateful to you for any help in this matter.

Very sincerely yours,

HC

John Sloan, Esq.
109 Garcia Street
Santa Fé, New Mexico

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Somers

#20

September 19, 1932

Dear Mrs. Somers:

You may recall that some weeks ago I spoke with you about the possibility of seeing Inness' "Faggot Gatherers" which is in your collection.

Is there any possibility that a representative of the Museum could see this picture in the near future?

Please excuse my bothering you again about this matter but we are very anxious to see this picture.

Very sincerely yours,

Mrs. Harold Somers
321 East 43 Street
New York City

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Stella

20

December 31, 1932

Dear Mr. Stella:

With the close of the old year and the second month of our exhibition I want to thank you for the loan of your picture "Port of New York" included in the exhibition at the Museum. I hope that you found the whole show an interesting one.

With best wishes for the New Year,

I am

Sincerely yours,

President.

Mr. Joseph Stella
1825 Riverside Drive
New York City

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Stella

November 9, 1932

Dear Miss Walser:

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

Very sincerely yours,

C

Miss Helen Walser
2 West 46 Street
New York City

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Stella

September 30, 1932

Dear Miss Walser:

Thank you for your note about the picture by Joseph Stella.

Can you tell us when this picture was painted as we are trying to get the date of each picture in the exhibition.

To whom is the loan to be credited in the catalogue, to the collection of the artist?

Thank you very much for your coöperation.

Very sincerely yours,

C

Miss Helen Walser
2 West 46 Street
New York City

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Tucker

December 31, 1932

Dear Mrs. Tucker:

The exhibition of American Painting and Sculpture has now completed its second month. The attendance to this time has been 63,441. Your picture "Lighthouse" by Edward Hopper I am sure you will agree with us well deserves inclusion in the exhibition as representing an important living artist at his highest level.

We wish to express our appreciation to you for your generosity in making this loan and at the same time wish you a most happy and prosperous New Year.

Very sincerely yours,

President.

Mrs. Samuel Tucker
136 East 79 Street
New York City

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN [illegible] JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-8471
CABLE ADDRESS: MODERNART

Tucker

September 22, 1932

November 9, 1932

Dear Mrs. Tucker:

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 Hopper 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,

Mrs. Samuel A. Tucker
Topsfield, Massachusetts

Mrs. Samuel Tucker
136 East 79 Street
New York City

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THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

September 22, 1932

Dear Mrs. Tucker:

Can you tell me where we may obtain photographs of your Hopper "Lighthouse" which you are so kindly lending our Museum for the American exhibition which opens in November?

Very sincerely yours,

Registrar.

The Rehn Galleries must have photos of the Light House, also Mr Crowninshield had it photographed for Vanity Fair, & Flemish Mrs Whitney had it done for a book & she got rid of Hopper.

Anne C. Tucker.

Mrs. Samuel A. Tucker
Topsfield, Massachusetts

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Tucker

XX

August 25, 1932

Dear Mrs. Tucker:

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.

One of the pictures which we should very much like to have for this exhibition is the "Lighthouse" by Edward Hopper which is in your collection. We feel that this painting will add greatly to our exhibition and we hope that you will find it possible to lend it to us.

Very sincerely yours,

A. L.

M.

Mrs. S. A. Tucker
136 East 79 Street
New York City

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C. Tucker

January 3, 1933

11 West 53 Street

"Marjorie and Elsie" by John H. Twachtman

Dear Mr. Tucker:

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 Fuller "Leading the Calf".

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.

Executive Secretary.

Mrs. J. H. Twachtman, Greenwich, Connecticut

October 26, 1932.

Carll Tucker, Esq.
733 Park Avenue
New York City

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XX

Twachtman

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11 West 53 Street

"Marjorie and Elsie" by John H. Twachtman

Mrs. J. H. Twachtman, Greenwich, Connecticut

Executive Secretary.

October 26, 1932.

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Twachtman

September 29, 1932

Dear Mr. Twachtman:

Thank you very much for your kind letter of the 28th.

The pictures which we have by your father are "The Hemlock Pool" from the Addison Gallery, the "Cherry Tree" from the Albright Gallery, and the "Landscape" from the Whitney Museum. I know the Whitney Museum "Landscape" is an early one but since it is very different from the other two and I and the members of the Committee admire it very much we decided to include it. I do not know the oil of which you speak but I should very much like to have an opportunity to see it.

I am delighted that you will lend us a pastel. I know that your father did some very beautiful ones but as you know they are not easy to find.

Thank you very much for your kindness and consideration.

Yours very sincerely,

C

J. Alden Twachtman, Esq.
Greenwich, Connecticut

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Twachtman

September 27, 1932

Dear Mr. Twachtman:

The Museum of Modern Art is getting up an important retrospective exhibition of American art to open next November first.

Among the artists whom we are representing with fine examples of their work is John Twachtman, and we have already secured loans from the Addison Gallery, the Albright Gallery, and the Whitney Museum. But these are all oils and we still need a watercolor or pastel.

We have written to a collector in Charleston, West Virginia about a watercolor but have had no reply so far. I wonder if you would be so kind as to help us find the right example of Mr. Twachtman's work in the mediums of watercolor or pastel.

I am sorry to bother you like this but we want to find the right picture if we can.

Very sincerely yours,

Alden Twachtman, Esq.
Greenwich, Connecticut

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Untermyer

GUGGENHEIMER & UNTERMYER
30 PINE STREET NEW YORK
CABLE ADDRESS MELPOMENE NEW YORK

September 9th, 1932

Mr. Samuel Untermyer
Guggenheimer & Untermyer
30 Pine Street
New York

Dear Mr. Untermyer:

Thank you for your letter of September 2nd.

The exhibition about which I wrote you is to be held at the Museum of Modern Art, 11 West 53rd Street. The show is scheduled to open October 31st and to continue until February 1st, 1933. The sponsors of the exhibition are listed at the bottom of this letterhead.

If you could find it possible to stop in at the Museumssome day, you would be able to judge for yourself its merit as a place of exhibition. The present exhibition consists of an international showing of contemporaries in painting and sculpture.

The list of paintings for the American show is not yet complete, but I may tell you in confidence that we are already promised such examples as Whistler's Portrait of his Mother, now in the Louvre, Winslow Homer's Eight Bells, and a great many other important paintings from the Metropolitan Museum, the Corcoran Galleries, the Chicago Art Institute, the Detroit Museum, and other public and private collections throughout the country.

I should very much like an opportunity to see your collection, particularly the Wyant you mention as Wyant is one of the painters whom it is not easy to represent in an exhibition of this kind. I hope you will find it possible to let us have the Normandy Church.

Very sincerely yours,

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Mrs. Untermyer

GUGGENHEIMER & UNTERMYER
30 PINE STREET, NEW YORK

CABLE ADDRESS "MELPOMENE" NEW YORK

September 2, 1932

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

My dear Sir:

Replying to your letter of August 26th, I would like to know more about the place where these paintings are to be exhibited and as to who is sponsoring the exhibition before definitely replying to your request.

In addition to the "Normandy Church" of Homer Martin I have "The Adirondack Scene" by him- which is considered one of his best works. I also have quite a number of other important American paintings by deceased masters, such as a fine Wyant, a painting by Johan Rex, "The Storm" by George Inness and others that I do not recall at the moment. I also own Whistler's "Cremorna Gardens", which caused the row between Ruskin and himself.

Very truly yours,

Samuel Untermyer

Samuel Untermyer

SU-R

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Untermyer

August 26, 1932

Dear Mr. Untermyer:

The Museum of Modern Art is planning an important exhibition of American painting covering the past sixty years, to open late in October next. The Museum has already secured important pictures by Whistler, Winslow Homer, Eakins, Ryder, and other American painters of the latter half of the nineteenth century.

One of the painters whom we would like to represent with strong examples of his work is the late Homer Martin, and I know that one of his outstanding masterpieces is the "Crique Boeuf Church" in your collection.

The exhibition opens October 30th and continues until February 1st, 1933. Do you think you could lend us this picture for the exhibition? The other picture of Martin's which we expect to show is the "Harp of the Winds" now in the Metropolitan Museum.

I do hope you will find it possible to lend this canvas to the Museum of Modern Art for I believe that its public exhibition in a museum at this time will help to establish in the minds of the general public the genuine contribution of Homer Martin to American painting.

Very sincerely yours,

HC

Samuel Untermyer, Esq.
30 Pine Street
New York City

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255 E Sidney Ave

P+S Sugar
portrait 168th st
of
W. H. Vanderbilt
1886.
recent officials
Vanderbilt Clinic (?)

Mount Vernon, New York

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Ward

#20

October 17, 1932

Dear Mrs. Ward:

We have made complete arrangements for the representation of Mr. Ward in the American Show, and we will not need to trouble you for the three bronze statuettes which you have.

Thank you very much for your assistance.

Very sincerely yours,

C

Mrs. J. Q. A. Ward
255 East Sidney Avenue
Mount Vernon, New York

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Ward

October 15th, 1932

Mrs. J.Q.A. Ward
255 East Sidney Avenue
Mt. Vernon, New York

Dear Mrs. Ward:

Thank you for your letter of October 14th in regard to the Sheridan and Hancock models. I have called up the Williams Bronze Foundry and expect to hear from them on Monday.

We are having the Simon Kenton for the exhibition and are looking up the other pieces you suggest.

Very sincerely yours,

HC/f

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

October 14, 1932.

Dear Mr. Cahill:

In reply to your recent note, beside the Simon Kenton which the Arts and Letters will loan to you, I should be pleased to let you have for the exhibition, the statuettes of Shakespeare, the Norseman and the Indian Hunter, which are here in my home.

At the Williams Bronze Foundry may be found the $\frac{3}{4}$ size plaster models of General Hancock and General Sheridan which they are storing for me, and which you may borrow.

I am enclosing the address of the foundry if you would care to see the models. You might ask for Mr. William Donald Mitchell.

If I can be of further assistance please advise me.

Sincerely yours,

Rachel Ward

Mrs J. Q. A.

Ward

October 11, 1932

Very sincerely yours,

Rachel Ward

Mrs. J. Q. A. Ward
255 East Sidney Avenue
Mount Vernon, New York

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October 11, 1932

Dear Mrs. Ward:

Unfortunately it will be impossible for me to come to Mount Vernon before the opening of the American Show.

I would consider it a great favor if you could let me know where there are other pieces of Mr. Ward's work. I like the Simon Kenton very much and we have asked the American Academy of Letters to loan it to us.

Thank you very much for your helpfulness.

Very sincerely yours,

Mrs. J. Q. A. Ward
255 East Sidney Avenue
Mount Vernon, New York

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Gorham
re: Ward

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

October 9, 1932.

Dear Mr. Cahill:

Mr. Crasto called a few days ago and told me that you had been to the Academy to see Mr. Ward's work.

It would please me very much if you can make it convenient to see me again. I can then tell you where other examples of Mr. Ward's work are available.

Very sincerely yours,

Rachel Ward

HC/LB

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Gorham
J.Q.A. Ward

August 27, 1932.

Gorham Company,
6 West 48th Street,
New York City.

Gentlemen:

I understand that you made a cast of the statue of Washington by John Quincy Adams Ward, which stands in front of the Sub-Treasury Building on Wall Street.

Would you let me know, please, the dimensions of this cast.

Very sincerely yours,

HC/LB

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MR. CAHILL

8/31/32

WILLIAM J. DRAKE
MANAGER
BRONZE SCULPTURE DEPARTMENT

THE GORHAM COMPANY
6 WEST 48TH STREET
NEW YORK, N. Y.

Gorham

August 11, 1932

Gorham Bronze Company
Providence, Rhode Island

Gentlemen:

The Museum of Modern Art is planning a sculpture exhibition opening late this fall in which we should like to include something by the late John Quincy Adams Ward.

We understand that you have the plaster model for the bronze cast of the "Washington" which is now being shown at Washington, D. C.

Would you be so kind as to let us have the dimensions of the model? Do you know whether the bronze cast now in Washington would be available for exhibition here by next October or is the bi-centennial exhibition continuing through the year?

We should be greatly obliged to you for any assistance in this matter.

Very sincerely yours,

AC

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Gorham

August 11, 1932

Gorham Bronze Company
Providence, Rhode Island

Gentlemen:

The Museum of Modern Art is planning a sculpture exhibition opening late this fall in which we should like to include something by the late John Quincy Adams Ward.

We understand that you have the plaster model for the bronze cast of the "Washington" which is now being shown at Washington, D. C.

Would you be so kind as to let us have the dimensions of the model? Do you know whether the bronze cast now in Washington would be available for exhibition here by next October or is the bi-centennial exhibition continuing through the year?

We should be greatly obliged to you for any assistance in this matter.

Very sincerely yours,

AC

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Century Assn.

re: Ward

August 17, 1932

The Secretary
Century Association
7 West 43 Street
New York City

Dear Sir:

The Museum of Modern Art is trying to locate some small bronzes by the late John Quincy Adams Ward. I understand that the Century Association has some of Adams' smaller pieces.

Would you be kind enough to let me know if the Century Association has any of Ward's work and if it would be possible to see it?

Very sincerely yours,

HC

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Ward

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

August 19, 1932.

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

Dear Mr. Holger:

In reply to your letter of August 17th, I should be glad to see you in reference to loaning some of my husband's work to the Museum for the exhibition, and to learn more about it.

I have the Shakespeare, Indian Hunter, Norseman and Freedman, and might be able to procure others for you.

If you will write making an appointment we can talk this over.

Sincerely yours,

Rachel Ward

(Mrs J. Q. A.)

L. Ward

August 17, 1932

Lexington Ave.,
ist 11, 1932.

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Mrs. John Quincy Adams Ward
255 East Sidney Avenue
Mount Vernon, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 17, 1932

Dear Mrs. Ward:

The Museum of Modern Art is getting up an exhibition of American sculpture which will open at the Museum some time late in October next.

We want very much to include some of the work of your husband, the late John Quincy Adams Ward. We are anxious to learn where some of his smaller portraits and bronzes may be found.

We shall be greatly obliged to you for any help you can give us in locating this work.

Very sincerely yours,

Mrs. John Quincy Adams Ward
255 East Sidney Avenue
Mount Vernon, New York

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	MoMA Exhs.	20.4

Fm. Adams

570 Lexington Ave.,
August 11, 1932.

Mrs. Herbert Adams,
Plainfield, N.H.

Dear Mrs. Adams:

Thank you very much, indeed, for your letter of the 7th.
I will follow up the suggestions which you have made.

With best wishes, I am,

Sincerely yours,

President.

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	MoMA Exhs.	20.4

570 Lexington Ave.,
August 3rd, 1932.

Mrs. Herbert Adams,
Plainfield, N.H.

Dear Mrs. Adams:

We are trying to locate some work of John Quincey Adams Ward that might be available for us to include in an exhibition. I understand that you have written a book on Ward, and possibly know where something of his might be borrowed. I would be very much obliged to you for any information or suggestions that you may be able to give me.

I hope that you are having a fine summer. Will you please give my best wishes to Mr. Adams, and believe me,

Sincerely yours,

President.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

Wash. U.

January 3, 1933

Dear Mr. Zumbalen:

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 LaFarge "The Wolf Charmer".

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

With best wishes for the New Year, I am

Sincerely yours,

President.

Mr. J. H. Zumbalen, Treasurer
Washington University
St. Louis, Missouri

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

Wash. U.

November 9, 1932

Dear Mr. Zumbalen:

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 LaFarge 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,

J. H. Zumbalen, Esq., Treasurer
Washington University
St. Louis, Missouri

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Bkash 41

October 11, 1932

Dear Mr. Musick:

Thank you very much for the photograph of LaFarge's "Wolf Charmer" which we got in good timd.

Very sincerely yours,

James B. Musick, Esq., Secretary
City Art Museum of St. Louis
St. Louis, Missouri

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March 4.

CHARGE TO THE ACCOUNT OF Museum of Modern Art

CLASS OF SERVICE DESIRED

DOMESTIC		FOREIGN	
TELEGRAM	X	FULL RATE CABLE	
DAY LETTER		DEFERRED CABLE	
NIGHT MESSAGE		NIGHT CABLE LETTER	
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THE INTERNATIONAL SYSTEM

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TELEGRAMS CABLEGRAMS RADIOGRAMS

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-C

October 10, 1932

Photograph Department
City Art Museum of St. Louis
St. Louis, Missouri

IF YOU HAVE PHOTOGRAPH OF LAFARGE WOLF CHARMER MAY WE HAVE ONE BY RETURN MAIL

Museum of Modern Art

collections both in this country and abroad.

Very sincerely yours,
James B. Musick
Secretary.

JBM:H

James B. Musick, Esq., Secretary
City Art Museum of St. Louis
St. Louis, Missouri

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Wash. U.

CHARGE TO THE ACCOUNT OF Museum of Modern Art

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

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

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables — TELEGRAMS CABLEGRAMS RADIOGRAMS — All America Cables

Mackay Radio

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-C

October 8, 1932

Mr. J H Zumbalen
Washington University
St. Louis, Missouri

MAY WE HAVE PHOTOGRAPH YOUR LAFARGE WOLF CHARMER BY FIRST MAIL CATALOGUE GOES TO PRESS TUESDAY

Cahill, Museum of Modern Art

collections both in this country and abroad.

Very sincerely yours,

Secretary.

JBM:H

James B. Musick, Esq., Secretary
City Art Museum of St. Louis
St. Louis, Missouri

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CITY ART MUSEUM OF ST. LOUIS

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Executive Staff

MEYRIC R. ROGERS, Director E. O. THALINGER, Registrar MARY POWELL
JAMES B. MUSICK, Secretary Supervisor of Ed.

September 26, 1932

September 22, 1932.

Dear Mr. Musick:

I have your letter of September 22nd about the LaFarge "Wolf Charmer." I am writing today to the President of Washington University asking for the loan of the picture for our exhibition. The dates of the exhibition are November first, 1932 to February first, 1933.

No doubt Washington University would not lend the picture without first consulting with your Museum and I hope you will find it possible to recommend the loan. As you know, John LaFarge is a very difficult man to represent with an easel painting and I know of few other pictures by him which would do him such credit in a retrospective American exhibition as the "Wolf Charmer." The picture would be in good company in the exhibition. We have succeeded in getting for it such important paintings as Winslow Homer's "Gulf Stream" from the Metropolitan Museum, his "Eight Bells" from the Addison Gallery, the Twachtman "Cherry Tree" from the Albright Gallery, Duveneck's "Whistling Boy" from the Cincinnati Museum, Eakins' "Pathetic Song" from the Corcoran Gallery, and other important pictures from collections both in this country and abroad.

Very sincerely yours,

Secretary.

JBM:H

James B. Musick, Esq., Secretary
City Art Museum of St. Louis
St. Louis, Missouri

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CITY ART MUSEUM OF ST. LOUIS

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SAMUEL C. DAVIS — WILLIAM BOOTH PAPIN, *Treasurer* — HUGO A. KOEHLER
DANIEL K. CATLIN — W. JULIUS POLK — HORACE M. SWOPE

Executive Staff

MEYRIC R. ROGERS, *Director* — E. O. THALINGER, *Registrar* — MARY POWELL, *Supervisor of Education*
JAMES B. MUSICK, *Secretary*

September 22, 1932.

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

My dear Mr. Cahill:

I have your letter of September 19 addressed to Mr. Rogers, who has not yet returned from his vacation.

I regret to say that the painting of the "Wolf Charmer" by the late John Lafarge which you wish to borrow, is not the property of the Museum but is a loan from Washington University. The Museum is consequently without authority to lend the painting.

Yours very sincerely,

James B. Musick
Secretary.

JBM:H

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XX

Natl Gal.

Natl Gal.

SMITHSONIAN INSTITUTION
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

OFFICE OF THE DIRECTOR
NATIONAL GALLERY OF ART

January 30, 1933.

Dear Mr. Cahill:

I have your letter of January 28 in which you tell me that you plan to close your exhibition of American Painting and Sculpture on the tenth of February, and ask whether it will be convenient to the National Gallery for you to retain the Blakelock until that date.

In reply, I beg to say that it will be perfectly agreeable for you to keep the Blakelock until the close of your exhibition on the tenth of February.

Very truly yours,

R P Tolman

R. P. Tolman,
Acting Director.

Mr. Holger Cahill, Director,
Exhibition of American Painting & Sculpture,
The Museum of Modern Art, 11 West 53rd Street,
New York, N. Y.

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Nat'l Gal.

January 28, 1933

Dear Mr. Tolman:

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 Blakelock which the National Gallery so generously loaned to 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 sincere appreciation for your coöperation, I am

Very sincerely yours,

Director ofthe Exhibition.

R. P. Tolman, Esq., Acting Director
The National Gallery
Smithsonian Institution
Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

Natl Gal.

December 31, 1932

Dear Mr. Tolman:

The exhibition of American Painting and Sculpture in its first two months has had an attendance of 63,441 people. We feel that it has done much to establish the value of the work of American artists.

Included in the exhibition is one of Blakelock's finest paintings, "At Nature's Mirror" which you have so kindly lent to us. We wish to express to you our appreciation of your generosity.

With best wishes for the New Year,

I am

Sincerely yours,

President.

R. P. Tolman, Esq., Acting Director
National Gallery of Art
Smithsonian Institution
Washington, D. C.

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November 9, 1932

Dear Mr. Tolman:

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 Blakelock 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

R. P. Tolman, Esq., Acting Director
The National Gallery of Art
Smithsonian Institution
Washington, D. C.

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Smithsonian

Ffm.

September 30, 1932

Dear Mr. Abbot:

We are getting up the material for our catalogue of our American Exhibition which opens next November first and we are very anxious to know the status of our request of September 16th for the loan of Blakelock's "At Nature's Mirror."

I am sorry to trouble you again about this but the time is getting so short and we must have our catalogue in the hands of the printer within the next ten days.

I sincerely hope that we may look forward to having this fine painting in the Exhibition.

Very sincerely yours,

C

C. C. Abbot, Esq., Secretary
Smithsonian Institution
Washington, D. C.

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Watson

January 3, 1933

Dear Mrs. Watson:

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 Whistler pastel "Battersea - A Symphony in Blue".

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. James S. Watson
Prince Street
Rochester, New York

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Watson

November 9, 1932

Dear Mrs. Watson:

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 Whistler pastel 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

Mrs. James S. Watson
Prince Street
Rochester, New York

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Watson

October 3, 1932

Dear Mrs. Watson:

We are trying to find a good Whistler watercolor or pastel for our American Show which opens next November first.

I am informed that you have a very fine Whistler pastel. Do you think you could spare this from your collection for our American Show? As you know it is very difficult to find good examples of Whistler's watercolors.

We should be very grateful to you if you could help us in this matter.

Very sincerely yours,

Mrs. James S. Watson
Prince Street
Rochester, New York

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Weber
#20

November 25, 1932

Dear Max:

Our American Exhibition has been meeting with a great deal of favorable comment and among the most admired contributions to it are your painting and the pastel which Mr. Brixey owns which is included in the Exhibition.

We were very fortunate to be able to include these fine works of art in the Exhibition and I want to thank you for your great contribution to the Show.

Very sincerely yours,

C

Mr. Max Weber
10 Hartley Road
Great Neck, Long Island

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M. Weber

September 29, 1932

Dear Max:

Thank you for your very kind letter of the 26th.

I am glad that you like the idea of using the pastel "Maine." It has always been one which I admire very much, both because of its lovely pastel quality, the fine color, and also because it seems to me to be a very fine representation of your abstract pictures. It has such a compact suggestion of the look and feel of the Maine coast.

I think the American Show is going to be a good one and your pictures will contribute an element both of strength and beauty.

Very sincerely yours,

C

Mr. Max Weber
10 Hartley Road
Great Neck, Long Island

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Weber

September 26, 1932

Dear Max:

I wonder if you could let me have a photograph of the painting which we suggested for the American show. We are getting up our material for the catalogue and are most anxious to have everything to hand.

Would you consider the pastel entitled "Maine" which is in Mr. Brixey's collection a good thing with which to represent you in the watercolor and pastel section? I saw it the other day and to me it would seem to be a very good thing to have.

Very sincerely yours,

C

Max Weber, Esq.
10 Hartly Road
Great Neck, Long Island

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Weber

August 26, 1932

Dear Max:

I should like to see you one day soon about the picture with which you are to be represented in the American show at the Museum of Modern Art which opens late in October next and continues until February first, 1933. As I understand it we are to have a picture upon which you have recently been working.

Mr. Goodyear and I have talked about the watercolor section of the show and suggest the possibility that some of the leading contemporaries be represented by watercolors as well as oils. One watercolor of yours which I have in mind is the "Colonial Bowl" which was shown at the Newark Museum watercolor show though you may suggest some other of your watercolors.

This is just by way of a reminder about the show.

Very sincerely yours,

HC

Mr. Max Weber
10 Hartley Road
Great Neck, Long Island

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December 31, 1932

Dear Mrs. Force:

May I wish you a most happy and prosperous New Year. At the same time I want to thank you very much for the generous loan of pictures to our exhibition of American Painting and Sculpture. The Whitney Museum has done so much more than any other institution in support of American artists that it is particularly a pleasure to include in our exhibition five pictures. I want to thank you for your generous loan of these and Mrs. Whitney's "Head for Titanic Memorial" in marble.

To me Demuth's "My Egypt" and Fiene's "Hudson Navigation Boat" particularly represent present day American art at its best. Will you please express our thanks also to Mrs. Whitney?

Sincerely yours,

President.

Mrs. J. R. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

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Whitney Mus

November 15, 1932

Dear Mrs. Force:

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 pictures by Coleman, Demuth, Fiene, Twachtman, Davis, and Sheeler, and the Whitney sculpture lent to us by the Whitney Museum 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

Mrs. J. R. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

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Whitney

September 26, 1932

Dear Mr. Archer:

May I trouble you to ask for information on the Fiene "Hudson Navigation Boat" which the Whitney Museum is lending to our American Show?

I should like very much to have the date when this picture was painted and the dimensions of it.

I should also like to know the date and dimensions of the Twachtman landscape as well as the insurance valuation of it. Will you send me one or two photographs?

Very sincerely yours,

C

Edmund Archer, Esq., Asso. Curator
Whitney Museum of American Art
10 West 8 Street
New York City

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Whitney

WHITNEY MUSEUM OF AMERICAN ART
GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director HERMON MORE · Curator

September 22, 1932

September 16, 1932

Dear Mr. Archer:

You will recall that I spoke with you a few days ago about the Twachtman landscape in the Whitney Museum, the green landscape which is in the large room, I believe.

We should like very much to have this picture for the American exhibition. Thank you very much for your kindness and coöperation.

Very sincerely yours,

Edmund Archer, Esq., Asst. Curator
Whitney Museum of American Art
10 West 8 Street
New York City

Sincerely yours,

Edmund Archer

Edmund Archer
Assistant Curator
WHITNEY MUSEUM OF AMERICAN ART

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Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · *Director* HERMON MORE · *Curator*

September 16, 1932

Mr. Holger Cahill,
The Museum of Modern Art,
11 West 53" Street,
N. Y. City

Photo
sent

My dear Mr. Cahill:-

Mrs. Force has referred to me the request of Mr. Alfred Barr, Jr., for the loan of "My Egypt" by Charles Demuth and "Hudson Navigation Boat" by Ernest Fiene for the exhibition during November and December of American Painting since 1860, at the Museum of Modern Art.

Mrs. Force will be glad to lend these pictures for this exhibition which is I understand in your hands. Will you please let me know before calling for the pictures just when you will need them.

With best wishes, I am

Sincerely yours,

Edmund Archer

Edmund Archer
Assistant Curator
WHITNEY MUSEUM OF AMERICAN ART

EA/DF

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Whitney Mus

WHITNEY MUSEUM OF AMERICAN ART

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director HERMON MORE · Curator

14 September, 1932

Mrs. J. R. Force, Director,
The Whitney Museum of American Art,
10 West Eighth Street,
New York, N. Y.

My dear Mrs. Force:

Our Exhibition of American Painting since 1860 is approaching completion and we are very anxious to include the Demuth "My Egypt" and the Fiene "Steamboat" from the Whitney Museum's collection.

I wrote you about these pictures on May 14th and received a reply from Miss Freeman saying that you had gone abroad and would not be back until the end of August.

I wonder if possibly my letter has escaped your attention.

Of course, if you intend to exhibit these pictures during November and December, we would not wish to inconvenience you. I do hope, however, that we may have them, since we feel that they are among the best paintings by these two men.

I am to be away on a leave of absence. The American Exhibition is in the hands of Mr. Holger Cahill, who has very nearly completed his lists. Will you not write him as soon as you can your decision in this matter.

I hope that you have had a very agreeable and interesting summer. I wish that I might be here during the winter to see the exhibitions at the Whitney Museum.

With best wishes, I am

Yours sincerely,

Director

AHB/HM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

30 A-m

Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · *Director* HERMON MORE · *Curator*

May
sixteenth
1 9 3 2

My dear Mr. Barr:

In reference to your letter of May 14th, I wish to advise you that Mrs. Force is abroad and is not expected back until the end of August.

I shall be glad to refer your communication to Mrs. Force when she returns.

Sincerely yours,

Anna Freeman

Secretary to Mrs.Force

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

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Whitney

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11 West 53 Street
May 14, 1932

My dear Mrs. Force:

Our Museum is planning an exhibition of American paintings of the last fifty or sixty years. We are not trying to make a complete historical survey but merely to bring together a series of fine works without particular regard to artist or date.

I understand that the Whitney Museum is holding an invitation exhibition of living painters so that I feel there would be no conflict between our two exhibitions both of which would work for the good of American art.

Could you let me know whether we could borrow two paintings from the Whitney Museum permanent collection, the Demuth "My Egypt" and the Fiene "Steamboat" that is, of course, if you do not intend to exhibit them during November and December.

Could we at this time make sure that our openings would not coincide? We have made no final decision in the matter but were considering October 31st or November 7th as possible dates.

Very sincerely yours,

WRB

Mrs. J. R. Force, Director
The Whitney Museum of American Art
10 West 8 Street
New York City

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J. Whitney
H 20

December 31, 1932

Dear Mr. Whitney:

You may be interested to know that in the first two months of our exhibition of American Painting and Sculpture there has been an attendance of 63,341 people.

I want to thank you for the loan of Whistler's "Wapping Docks, London" included in the exhibition. To my mind it is one of his finest works.

With best wishes for the New Year,

I am Sincerely yours,

President.

John Hay Whitney, Esq.
14 Wall Street
New York City

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I Whitney

November 9, 1932

Dear Mr. Whitney:

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 Whistler 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,

John Hay Whitney, Esq.
14 Wall Street
New York City

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Whitney

XX

November 3, 1932

Secretary to
John Hay Whitney, Esq.
972 Fifth Avenue
New York City

Dear Sir:

I enclose the fixture for placing electric light, which was attached to the frame of the Whistler "Wapping Docks, London" lent to our American Exhibition by Mr. John Hay Whitney.

Yours very truly,

Registrar.

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W Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

January 25, 1933.

Alan R. Blackburn, Jr.,
Executive Secretary,
The Museum of Modern Art
11 West 53rd Street
New York City.

My dear Mr. Blackburn:

I have your letter of January 24th in regard to extending the time of your present show and, incidentally, the time you wish to keep the "Woman in White" by Whistler. I have asked Mr. Jones of our office to write you in detail in regard to this.

Yours very truly,

G. B. Whittemore

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W Whittemore

December 31, 1932

Dear Miss Whittemore:

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 83,341.

Whistler's "Woman in White" which you so generously loaned us has been hung in one of the places of honor and naturally has attracted a great deal of attention. We greatly appreciate your generosity in loaning this work to us.

With best wishes for the New Year, I am

Sincerely yours,

President.

Miss Gertrude B. Whittemore
Naugatuck, Connecticut

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Whittemore

XX

November 30, 1932

Dear Miss Whittemore:

The Museum's exhibition of American Painting and Sculpture has been meeting with a good deal of favorable comment on all sides and your contribution to it, the "Woman in White" by Whistler, has been greatly admired by artists, critics, and by the general public.

We are very fortunate indeed to have this great masterpiece in our exhibition and want to thank you very much for letting us have it.

Very sincerely yours,

Miss G. B. Whittemore
Naugatuck, Connecticut

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Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

September 30, 1932.

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

Gentlemen:

Miss Whittemore has asked me to reply to your letter of September 28th and advise that she does not own the Whistler water colors or pastels referred to.

Yours very truly,

CEJ.b

C E Jones

amples of Whistler's work in watercolor and pastel and I am wondering if we could ask you to loan one of these examples for our forthcoming exhibition.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

Miss G. B. Whittemore
Naugatuck, Connecticut

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Whittemore

September 28, 1932

Dear Miss Whittemore:

We are trying very hard to find a watercolor or pastel by Whistler to include in our forthcoming American Show in which we are to have your fine painting, the "Woman in White."

I am informed that the Whittemore Estate has a number of fine examples of Whistler's work in watercolor and pastel and I am wondering if we could ask you to loan one of these examples for our forthcoming exhibition.

Thank you very much for your kindness and helpfulness.

Very sincerely yours,

C

Miss C. B. Whittemore
Naugatuck, Connecticut

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Winthrop

October 15th, 1932

November 9, 1932

Mr. Grenville L. Winthrop
15 East 81st Street
New York

Dear Mr. Winthrop:

The Museum of Modern Art is putting on an Exhibition of American Painting beginning November 1st.

One of the items we have not yet been able to obtain is a good Whistler water color. I am informed that you own several very good ones. We are showing Whistler's "Portrait of the Artist's Mother" from the Louvre and one or two more of his fine oils. Should you decide to lend one of your watercolors, I am sure that you would find that it will be in very good company.

Very sincerely yours,

HC/f

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Worc. Mus.

#20

November 9, 1932

Dear Mr. Taylor:

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 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

Francis Taylor, Esq., Director
Worcester Art Museum
Worcester, Massachusetts

Telephone Your Telegrams to Postal Telegraph

Postal Telegraph

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11 EAST 55TH ST.
PHONE: PLAZA 3-0507-8

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Postal Telegraph

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

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

Form 16Dbl

NA26 16

WORCESTER MASS 1042A OCT 15 1932

MUSEUM OF MODERN ART

11 WEST 53 ST

WILL RECOMMEND LENDING YOU RUM CAY TRUSTEES MEETING WEDNESDAY AM

SURE YOU CAN COUNT ON IT

TAYLOR WORCESTER ART MUSEUM.

1059A

Telephone Your Telegrams to Postal Telegraph

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Worcester

1228 A

Museum of Modern Art

Charge to the account of _____ $_____

CLASS OF SERVICE DESIRED			
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NEWCOMB CARLTON, PRESIDENT J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

October 14/32

Worcester Art Museum
Worcester, Mass.

ARE YOU LENDING US RUM CAY MAY WE HAVE CONFIRMATION

Museum of Modern Art

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

FMT:JT

Thank you very much for your help-
fulness.

Very sincerelyyyours,

Francis Taylor, Esq., Director
Worcester Art Museum
Worcester, Massachusetts

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

Worcester

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

September 22, 1932

September 20, 1932

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

Dear Mr. Cahill Dear Mr. Taylor:

I have your letter Possibly my memory played me a
of a watercol trick but during my recent trip through New
collection. England I thought I saw a Sargent watercolor
examination of entitled "At the Top" in the watercolor exhibi-
that would an tion in your Museum. I don't know whether that
we have never is the exact title. It shows a number of women's
now have. figures foreshortened, lying near the summit of
a mountain and beyond that mountain another range
I am is visible. Do you remember this watercolor?
cooperate wit Possibly I saw it in the Boston Museum but it
find that you sticks in my mind that it was in the Worcester
should like t Museum.

One of the watercolors in your
Museum which I admire very much is Winslow Homer's
"Rum Cay" and I hope you will find it possible
to lend us this watercolor for the exhibition.

Thank you very much for your help-
FHT:JT fulness.

Very sincerelyyyours,

Francis Taylor, Esq., Director
Worcester Art Museum
Worcester, Massachusetts

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	MoMA Exhs.	20.4

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

September 20, 1932

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

Dear Mr. Cahill:

I have your letter of September 19th requesting the loan of a watercolor, "At the Top", by Sargent, which you state is in our collection. I find that we have no watercolor of that title, and examination of the numerous watercolors that we own suggests nothing that would answer to that description. According to the records, we have never had any other Sargent watercolors than those which we now have.

I am sure that the Trustees would be only too happy to cooperate with you in case you should wish any other item. If you find that you do want something from us, please telegraph me as I should like to put it through at the meeting this month.

Very sincerely yours,

Francis Henry Taylor

Francis Henry Taylor
Director

FHT:JT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Worcester

September 19, 1932

Dear Mr. Taylor:

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 are very anxious to get a fine Sargent watercolor for the exhibition and I know that one of the very best is "At the Top" which is in your collection.

Do you think you could spare this picture for our American exhibition?

Very sincerely yours,

HC

Francis Taylor, Esq., Director
Worcester Art Museum
Worcester, Massachusetts

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Zorach

FX

November 22, 1932

Dear Bill:

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.

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

Very sincerely yours,

C

Mr. William Zorach
123 West 10 Street
New York City

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	MoMA Exhs.	20.4

M Young

January 3, 1933

Dear Mrs. Young:

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 Weir "The Donkey Ride".

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. Mahonri Young
1165 Fifth Avenue
New York City

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M. Young

November 15, 1932

Dear Mrs. Young:

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 Weir, "The Donkey Ride", 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

Mrs. Mahonri Young
Branchville, Connecticut

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THE SECRETARY OF THE NAVY,



Very truly yours,

S:C

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THE SECRETARY OF THE NAVY,

CARNEGIE INSTITUTE, WASHINGTON.

SNOWSCAPE, 1926

by Arnold Friedman

Collection Mr. and Mrs. Samuel A. Lewisohn, New York

EXHIBITION OF AMERICAN
PAINTING & SCULPTURE
1862-1932
MUSEUM OF MODERN ART
11 WEST 53RD ST., NEW YORK
OCT. 31, 1932 TO JAN. 31, 1933

Duplicate

Peter A. Juley & Son
Photographers of Fine Arts
SINCE 1896
219 East 39th Street-New York City

Very truly yours,

S:C

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September 15, 1932

The Honorable Charles Francis Adams
The Secretary of the Navy
Washington, D. C.

My dear Mr. Secretary:

I thank you for your letter of September 14. I will forward it at once to the Trustees of the Saint-Gaudens Memorial in the hope that your assurance will be all that they will require. I will notify you later concerning their reply.

As a matter of personal interest to you I will have sent you a copy of Henry Adams' assignment of copyright to my mother. This assignment was made, to the best of my memory, about 1909.

Some time previous without Mr. Adams' or my mother's knowledge or consent General Felix Agnus, owner of the Baltimore American, commissioned a sculptor to make an approximation of the Adams monument to go over the grave of Mrs. Agnus in the Druid Hill Cemetery in Baltimore. My mother, resentful of this act, desired to bring suit against General Agnus to have the monument removed. Mr. Charles O. Brewster of New York was her attorney, and correspondence ensued between my mother, Mr. Brewster, and Mr. Adams. Finally Mr. Adams gave my mother this assignment of copyright, washing his hands of the matter, but wishing my mother's efforts the best of luck. Nothing ultimately came of the suit.

The copy of the Adams monument now in the Memorial to the best of my knowledge is the only one in existence. It is the only one that I now feel should be in existence. I am thoroughly in favor of showing this copy in exhibitions of my father's work, for it is one of the outstanding examples of American sculpture. But I am as opposed as my mother was to ever having a bronze or a plaster reproduction of it set up permanently in any other place.

Very truly yours,

S:C

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Saint-G

THE SECRETARY OF THE NAVY,
WASHINGTON.

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

September 13, 1932
September 14, 1932.

My dear Mr. Saint-Gaudens:

Referring to your letter of September 13th, to absolutely bind legally the members of the Adams family, who are interested, to give you a right to make a second cast of the Adams monument, would require the preparation of a legal document and the securing of some eleven names. That document would probably recite that your mother has copyright of the statue. That might present a good deal of difficulty as I assume that no evidence of a gift exists, and what that gift would imply in the way of reproductions I do not know.

Under the circumstances, perhaps it will satisfy your needs if I assure you that in case any injury happens to your present cast, I will do everything in my power to secure for you the right of making a second cast to take the place of the one you now have. I don't think there would be the slightest difficulty in securing for you that right if the necessity for it arose, and I am glad to give you my personal assurance that I will use my utmost endeavors to that end if necessary.

Very truly yours,

C. F. ADAMS (signed)

S.C
Enc. - Letter to Secretary Adams, Sept. 13.

Mr. Homer Saint-Gaudens,
Carnegie Institute,
Pittsburgh, Penna.

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Saint-G

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
PITTSBURGH PENNSYLVANIA

HOMER SAINT-GAUDENS
DIRECTOR

September 13, 1932

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

Dear Mr. Cahill:

I understand that the person to address for permission to cast the Adams monument is Secretary Adams in Washington. I am accordingly sending to him a letter, a copy of which I enclose.

It would be wise if you had some such letter sent directly to him, signed by the proper authority of the Museum of Modern Art.

Yours truly,

Homer Saint Gaudens

S:C
Enc. - Letter to Secretary Adams, Sept. 13.

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Saint-G

September 13, 1932

The Honorable Charles Francis Adams
Secretary of the Navy
Washington, D. C.

My dear Mr. Secretary:

The Museum of Modern Art is to give during the winter an exhibition representing seventy years of American art. As their chief example of my father's work they desire a cast of the Adams monument in Rock Creek Cemetery.

We have such a cast in the Saint-Gaudens Memorial in Cornish, New Hampshire, and so far as I know it is the only cast in existence. The copyright of the statue I understand vests in me, as Mr. Henry Adams gave it to my mother to the best of my memory about 1909. But naturally I could not have a new cast made of the monument in Rock Creek Cemetery without the assurance of the Adams heirs, the owners of the monument, that they would approve such a cast's being made.

The Trustees of the Saint-Gaudens Memorial have replied to the request of the Museum of Modern Art that they would be pleased to lend the cast of the Adams Memorial to this exhibition provided the Museum of Modern Art will assume the customary charges of insurance, packing, and transportation, and provided the owners of the Adams monument will be so kind as to assure the Saint-Gaudens Memorial that in the event of damage to the present plaster cast another cast may be made of the monument in Rock Creek Cemetery. I suggested to Mr. Conger Goodyear, President of the Museum of Modern Art, that he write directly to the proper members of the Adams family requesting this assurance, as I would have preferred to have had the request come directly from him than from me. He was on the point of leaving for Europe, however, so he asked me to undertake this matter for him.

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The chances that such a cast would be taken are very slight. A cast would not damage the bronze or the stone work (which would not be cast) in any way. The work would be superintended by someone who cherishes the care of the monument even as much as the Adams family. The work could be easily done within a week.

This permission would be greatly appreciated both by the Museum of Modern Art who are eager for this outstanding example of my father's work, and by the Trustees of the Saint-Gaudens Memorial who are desirous of having my father so adequately represented. I greatly hope, therefore, that you may be able to give or obtain for me this necessary permission.

I trust I am not trespassing too much on your kindness and your generosity in applying as I do in behalf of a wider understanding of one of the finer examples of American art.

Sincerely yours,

S:C

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Saint-9

Saint-G

HOMER SAINT-GAUDENS
WINDSOR, VERMONT

August 30, 1932

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

Dear Mr. Cahill:

I have just received a letter of August twenty-eighth from Mr. Goodyear, a copy of which I enclose.

I will request from the Trustees of the Saint-Gaudens Memorial, permission to loan you the plaster cast of the Adams Memorial, or the Sherman Bust in bronze. I will also endeavor to get in touch with the owners of the Adams Memorial and request from them the assurance that we may take a cast of the monument, if the present plaster cast is destroyed or injured in any way. This assurance I know should be given the Saint-Gaudens Memorial Trustees before they would loan the plaster. I have hopes that the permission will be granted especially as the copyright of the figure is owned by me and not by the owners of the original memorial.

From my experience as Director of Fine Arts of Carnegie Institute in Pittsburgh, however, I feel that the request for this assurance from the Adams Memorial owners should better come from you than me. I know that is true in the case of borrowing paintings where we make a request for loans from amateurs more successfully than to the artists themselves. Therefore, as soon as I find out who the owners are, I will notify you and suggest that you back my request with your own.

Do I understand that you wish the bronze bust of General Sherman instead of the Adams Memorial if you cannot obtain the Adams Memorial?

Yours very truly,

Homer Saint-Gaudens

STG/Q

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Saint-G

Saint-G

HOMER SAINT-GAUDENS
WINDSOR, VERMONT

570 Lexington Ave.,
August 28th, 1932.

Mr. Homer Saint-Gaudens,
Windsor, Vt.

Dear Mr. Saint-Gaudens:

Your letter of the 25th is at hand, and I am glad that I received it before sailing. I think that what you propose is all right. If we can have the Adams Memorial, we will be glad to show it. Will you kindly see if you can obtain the permission of the Trustees of the Saint-Gaudens Memorial to furnish us with this plaster cast? We will, of course, assume all the customary expenses for packing, transportation and insurance, but I do not know just how to secure the permission of the Trustees or how to get another cast made in case of damage to this one. I do not even know who the owners are. Would it not be possible for you to obtain this assurance?

Mrs. Rockefeller is out of town and Mr. Sam A. Lewisohn is also, so that none of the officers of the Museum will be here for some little time. I should, therefore, think that the request for this assurance would come better from you than from any one here.

I think also that your suggestion in regard to the Bastien LaPage relief is a good one. However, we may want to have the larger relief of Stevenson, the round one that you mention in your letter of the 21st. This will depend in part upon the spacing in the Museum, and I have asked Mr. Cahill to communicate with you later when we have found out just how the space will work out.

In the mean time, I will be glad if you will go ahead with obtaining permission for the cast of the Adams Memorial.

Yours very truly,

President.

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Saint-G

HOMER SAINT-GAUDENS
WINDSOR, VERMONT

August 25, 1932

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

Dear Mr. Cahill:

Thank you for your letter of August the second.

I have been corresponding at some length with Mr. Goodyear regarding my Father's representation in the Exhibition. I fancy the simplest thing for me to do is to furnish you with copies of the entire correspondence.

I trust, indeed, that we may work out an arrangement satisfactory for all concerned.

Sincerely yours,

Homer Saint-Gaudens

STG/Q

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Schwabacher

20

February 1, 1933

Dear Mr. Schwabacher:

We are extending the closing date of our exhibition of American Painting and Sculpture a few days and are asking Budworth to return on February 14th to 230 East 50 Street the Peter Blume "White Factory" which you so generously loaned to our exhibition.

Our insurance continues to cover this painting in transit as well as while on exhibition here.

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.

Wolfgang S. Schwabacher, Esq.
115 Broadway
New York City

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October 10, 1932

Dear Mr. Schwabacher:

Our agent, W. S. Budworth and Son, will call at your apartment at 250 East 50 Street on Monday, October 10th, for the Blume "White Factory" which you are so kindly lending us for our American exhibition.

The painting is covered by an all risk policy from the time it leaves your walls until it is returned to you in the Home Insurance Company in the amount stated by you, $1,250.

Yours very sincerely,

Registrar.

Wolfgang S. Schwabacher, Esq.
115 Broadway
New York City

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American show

Sherman

#20

Dexter. Maine
May 31, 1932.

Dear Alfred:-

Behold the enclosed. You will recall that this gentleman was more than snooty to us (I had the pleasure of calling upon him) when we tried to borrow his Ryders for the show at the Museum. Times have brought him 'round.

As Smith has an excellent small Ryder I shouldn't care to spend more on him at this time and I judge the museum isn't in a position to buy but there might still be someone with money to buy one for the Museum. The "Ophelia" is a very fine one.

I have planted and dug in the garden all the time I've been home thereby dropping four and one-half pounds for which I praise the Lord! I get to town about the 10th for a week but for your sake, (as to rest and health) while I'd like to see you, I hope you'll be flown.

George writes that the operation was a success but an ordeal. As an uncle of mine went there it I knew about it but it certainly is no help to tell people beforehand what they are to go there.

Give my best to Marga,

Love,

ere

No letter written to
Mr Sherman
AHB

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FINE ART BOOKS WORKS OF ART

FREDERIC FAIRCHILD SHERMAN
PUBLISHER
ART IN AMERICA & ELSEWHERE
An Illustrated Bi-Monthly Review
578 MADISON AVENUE NEW YORK CITY

255 Kings Highway
Westport, Connecticut
25th May 1932

My dearMr. Abbott -

Remembering your interest in the Albert Ryder pictures you saw a year or so ago in my office and my home I am taking the liberty of submitting through you an opportunity for the Museum of Modern Art to acquire either one of two of the best of them at a fraction of their value value, an opportunity occassioned by the need of raising funds to carry on my magazine during the present business depression.

The pictures I refer to are the "Ophelia", one of the last Ryder exhibited at the National Academy and the "Sylvan Dance", painted during the 1890's. I offer either of them to the Museum of Modern Art at $6000.00, for a prompt sale.

To recall them to your mind I enclose a circular containing reproductions of them.

Very sincerely

Frederic Sherman.

Stella

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October 5, 1932.

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Stella



...ppy ...
is included.

Very sincerely yours,

HWalser

HW/lvg

HELEN WALSER

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Stella

MARINE WITH FULL MOON

By ALBERT PINKHAM RYDER

Canvas. 10 inches high by 12 inches wide. Signed at the lower left, "A. P. Ryder."

In this handsome little marine Ryder evokes the illimitable reach of the sea by the simple expedient of representing the sailboat as tacking directly away from the spectator into the distance, where at the horizon the ocean meets the sky. For all the ferment of the waves the picture is permeated with a sense of solitude and remoteness from the everyday turmoil and struggle of life, bringing a blessed feeling of relief to the observer and turning one's mind to the contemplation of the marvellous magnitude and incredible beauty of the mysteries of the universe. It differs from all the other marines in its slightly silvery quality — almost unique in the artist's seascapes.



incerely yours,

HWalser

ELEN WALSER

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Stella



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INC.
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0730

October 5, 1932.

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cerely yours,

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Stella

SYLVAN DANCE

By ALBERT PINKHAM RYDER

Panel. 10⅜ *inches high by* 14¼ *inches wide.*
Painted in the early 1890's.

Formerly the property of Mr. Felix Hoffman, who purchased it from the artist.

In this scene Ryder has almost perfectly interpreted a fairy-like vision of imaginative and emotional beauty in which rhythm, music and choice color are interwoven with such inimitable skill as to result in an idyllic poem of classic charm. The nude figure of the shepherd is one of the finest he ever drew and the tableau is certainly one of the most beautiful he ever contrived. The picture is full of the rich yellow and golden tones of the sunset hour.
For this work the artist composed the following lines of verse, which appear on the tablet on the frame,

"Oh, no, I have no voice or hand
For such a song in such a land."

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S, INC.
W YORK
9-0730

October 5, 1932.

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Stella's picture

incerely yours,

HWalser

LEN WALSER

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Stella

M·O·D·E

DENISE PUBLICATIONS, INC.
2 WEST 46TH STREET, NEW YORK
TELEPHONE BRYANT 9-0730

October 5, 1932.

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

Dear Mr. Cahill:

New York was painted in 1923. The loan is from the artist's private collection, and any sales possibility should be referred to me.

I trust that the show will be a success, and am indeed happy to think that Joseph Stella's picture is included.

Very sincerely yours,

HWalser

HW/lvg

HELEN WALSER

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M·O·D·E
DENISE PUBLICATIONS, INC.
2 WEST 46TH STREET, NEW YORK
TELEPHONE BRYANT 9-0730

September 29, 1932.

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

Dear Mr. Cahill:

In answer to your letter regarding the Stella tryptic now in the Brooklyn Museum, the individual canvasses are 88" x 54".

We are sending you by bearer the only copy we have of the tryptic and ask you to kindly let us have it back as it is very valuable to us. The middle panel, "Skyscrapers", is 99½"x 54". The entire tryptic, therefore is 280" wide at the highest point which is the middle panel.

I think that $2500. for one panel, namely The Port, is sufficient influence.

Will you kindly telephone Miss Hamlet at Nevins 8500 a little in advance of the time when you intend to call for The Port. I have made arrangements with her and she will expect your call.

I hope very much that you will be able to secure a possible purchaser for The Port or for the entire tryptic and shall look forward with great happiness to seeing Stella's pictures so well exhibited.

Very sincerely yours,

Helen Walser

HW/lvg

HELEN WALSER

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Stella

THE HELEN WALSER ASSOCIATES

6 WEST 46th ST. TELEPHONE BRYANT 9-0730 NEW YORK, N. Y.

September 26, 1932

Dear Miss Walser:

May I trouble you to ask for information on the Stella "Port of New York"?

I should like very much to know the date when it was done, the dimensions of it, and where I can get a photographic print of it.

Is $2500. (twenty-five hundred dollars) the right amount for which to insure the panel?

Very sincerely yours,

C

Miss Helen Walser
6 West 46 Street
New York City

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THE HELEN WALSER ASSOCIATES

6 WEST 46th ST. TELEPHONE: BRYANT 9-0730 NEW YORK, N. Y.

Aug. 29th, 1932.

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

Dear Mr. Cattell:-

Referring to your letter concerning the five panels of New York, I should be very glad to have you exhibit one of the five panels the Port of New York, taken from the tryptic of five panels now in charge of the Brooklyn Museum.

The entire painting has been put up for sale at $12,000 to $15,000, so you can make your own valuation.

It seems a pity that the tryptic cannot be exhibited in its completeness, but I suppose there are major reasons which prevents this.

I will give instructions to the Brooklyn Museum to have the painting ready for you to call at any time.

Very sincerely yours,

H. Walser

Helen Walser, Associates.

HW:AC

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Stella

August 25, 1932

Dear Miss Walser:

Mr. Goodyear and I went to the Brooklyn Museum the other day to see Stella's five panels "New York." The one which we would like to have for our American show which opens next October is, I believe, entitled "Port of New York."

I think you sent a photograph of this to Mr. Barr last May and the photograph has been returned. Would you be so kind as to let us have a photograph of the "Port of New York" again?

To whom shall we address the request for the loan of the "Port of New York", to you or to the Brooklyn Museum? Also, can you let me have its insurance valuation?

Thank you very much for your coöperation and courtesy.

Very truly yours,

H. L.
m

Miss Helen Walser
6 West 46 Street
New York City

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3d Am Stella

June 17, 1932

Dear Miss Walser:

A gentlemen called some three or four days ago on your behalf and asked for all the Stella material, which I gave him. He seemed to be connected with your publicity firm.

It is quite true that we will be unable to give Joseph Stella a one-man exhibition. I did not write you specifically about this since we have not had a formal meeting of the Exhibition Committee. I have, however, sounded out individuals on this Committee and find that they are not in favor of a Stella exhibition.

With many thanks for your trouble, I am

Very sincerely yours,

A. Walen

Miss Helen Walser
6 West 46 Street
New York City

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THE HELEN WALSER ASSOCIATES

6 WEST 46th ST. TELEPHONE: BRYANT 9-0730 NEW YORK, N. Y.

June 17th, 1932.

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

Dear Mr. Barr:-

Having had no answer from you concerning the proposed one Man Show for Joseph Stella, I presume that you are not interested.

Kindly give bearer the prints that I sent you, as I value them.

Perhaps in the Fall you may be interested in taking up the matter.

Very truly yours,

Helen Walser Associates.

H. Walser

HW:AC

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Stella

THE HELEN WALSER ASSOCIATES

6 WEST 46th ST. TELEPHONE: BRYANT 9-0730 NEW YORK, N. Y.

May 25, 1932

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

Dear Mr. Barr:

Referring to our recent conversation, I am sending to you by Mr. Pierce photographs of the following paintings, all of which have received nationwide publicity:

"The Tree of My Life," which is contemporary with the "Brooklyn Bridge" panel, now is in the possession of Mr. Carl Weeks, of Des Moines, Iowa. The same collector owns also "The Birth of Venus," and "The Birth of a Rose." The latter was painted especially for Mr. Weeks. The series, "New York," is in five panels. These panels are at the Brooklyn Museum; by calling Miss Hamlin, you can see them at any time.

In the matter of a one man show of Stella's work, I suggest that his versatility and varied techniques, combined with prodigious production and international recognition, assure a most interesting show.

Following are listed some of the phases and mediums Stella has used extensively:

Silver point portraits. Silver point flower studies. Charcoal drawings of miners and mining industries in connection with the survey before the compensation act was passed. Series of birds. Series of allegorical paintings; such as, "The Dance of Spring," "Song of the Nightingale," and "The Birth of Venus." An interesting series made during his tour of 1927, the "Madonna" in the Brooklyn Museum being the most outstanding in this group. Series of paintings made during his stay in Paris and featured in three Parisian exhibitions during 1930 - 1931. Series painted in Italy and Algiers. Each of these groups mentioned contains at least ten important pictures.

Most of Stella's earlier canvases are in storage in New York. Should you wish to examine them, I can arrange to have you see them but would have to know at least one week in advance. His recent works are in Paris. I will gladly make arrangements for you to see them if you are going abroad this summer.

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Might I ask you to consider the proposition of a One Man Show for Stella? Kindly let me know your decision as I want to plan on something definite for the Fall.

Again, I wish to stress the fact that we have a well equipped publicity bureau in charge of this work for a number of important galleries which take our service regularly during the season.

I am enclosing a card which gives in outline the type of service which we perform. In your case, it would be handled in a more specific way. Our fees range from $50.00 to $200.00 per month, according to the work it entails.

If you should be interested in seeing specimens of the publicity obtained for our gallery clients, we should be very glad to show you our clipping books.

I feel confident that if you entrusted us with your publicity we could give you a 100 % service and ask you again to keep our offer on file for consideration.

With sincere regards,

HW Walser

Helen Walser (Stella)

hw/gp

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Stella

M·O·D·E
FONTAINE PUBLICATIONS, INC.
2 WEST 46TH STREET, NEW YORK
TELEPHONE BRYANT 9-0730

May 19th, 1932.

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

Dear Mr. Barr:-

I am again writing to ask for an appointment to see you as there are several matters I would like to discuss with you personally.

The Brooklyn Bridge, owned by Miss Catherine Dreier, has been taken off its chassis and is, I fear, in no condition to be exhibited.

I do not think that Stella would like to have it shown in the state that it is in now.

I am very anxious to see you to discuss with you another matter that lies close to my heart.

I will endeavor to make an appointment with your secretary, within the next few days.

Very sincerely yours,

H Walser

MODE
Helen Walser, Editor.

HW:AC

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3d A m

11 West 53 Street
May 20, 1932

Dear Miss Walser:

Thank you for your letter. I telephoned you, hoping that I might be able to discuss the question of borrowing a Stella over the telephone. Of course, if you have something to talk about I shall be glad to see you though I am out of the building most of the time.

If you prefer not to talk over the telephone I suggest Monday at eleven o'clock.

Sincerely yours,

AB

Miss Helen Walser, Editor
Fontaine Publications, Inc.
2 West 46 Street
New York City

Tucker

February 1, 1933

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Mrs. Samuel A. Tucker
136 East 79 Street
New York City

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Tucker

February 1, 1933

My dear Mrs. Tucker:

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 to you at 136 East 79 Street on February 14th the Hopper "Lighthouse" which you so generously loaned to our exhibition. If this is not what you wish will you please let us know?

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.

Mrs. Samuel A. Tucker
136 East 79 Street
New York City

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Tucker.

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

October 21, 1932

Dear Mrs. Tucker:

We have arranged with Budworth to call on Monday, October 24th, at 136 East 79 Street for your Hopper "Lighthouse." Budworth's men will present to the superintendent at that address the card you have sent.

We are insuring the painting in the amount of $3,000. in an all risk policy from wall to wall.

Very sincerely yours,

Registrar.

Mrs. Samuel A. Tucker
Topsfield, Massachusetts

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PAUL J. SACHS ... MRS. JOHN S. SHEPPARD ... JOHN T. SPAULDING ... MRS. CORNELIUS J. SULLIVAN ... JOHN HAY WHITNEY

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Tucker

THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET
NEW YORK
TELEPHONE: CIRCLE 7-7471
CABLE ADDRESS: MODERNART

October 5, 1932

Dear Mrs. Tucker:

Would you be so kind as to let me know the dimensions of your Hopper "Lighthouse" which you are lending to our American exhibition? I am sorry to trouble you but we are trying to assemble material for our catalogue and the dimensions do not seem to be in our previous catalogue.

Very sincerely yours,

Alice Mallette
Registrar.

Mrs. Samuel Tucker
Topsfield, Massachusetts

You can either get this information from Mr Nehru, or else show this letter to Mr Petersen, the supt of our apartment at 136 East 79th St & he will let you measure the picture Anne C. Tucker

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FRANK CROWNINSHIELD DUNCAN PHILLIPS NELSON ROCKEFELLER MRS. RAINEY ROGERS MRS. CHARLES C. RUMSEY
PAUL J. SACHS MRS. JOHN S. SHEPPARD JOHN T. SPAULDING MRS. CORNELIUS J. SULLIVAN JOHN HAY WHITNEY

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September 19, 1932

Dear Mrs. Tucker:

Thank you very much for your kind letter of September 13th. I am very glad to know that we may have your fine Hopper for our American show.

We will insure it as you direct and will want to call for it about October 15th. We will let you know later the exact date.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

HC

Mrs. Samuel A. Tucker
Topsfield, Massachusetts

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Am writing him that will be between Oct 15th & 20th.

Yours very truly

Anne C. Tucker

Topsfield
Mass.

Sept 13th

Dear Mr Cahill,

I want the sighthouse by Hopper insured for $3000.00 please. I enclose a card which must be delivered to the supt at 136 East 79th St when you send for the picture. I

Tucker

Sincerely yours,

[illegible] you that she will herself call for the pastel "Marjorie and Elsie" some time during the day on

C/LB

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Tucker

Tucker
Springfield
Mass
August 30th

Dear Mr Cahill,

I have your letter asking me to loan to the Museum of Modern Art my Lighthouse by Edward Hopper for the Exhibition the Museum is holding from October to February next. I will do so on condition that you insure the picture for its proper value. If you agree to this will you kindly let me know when you want it. I shall not be back in town until November, our

1932.

November 19, 1932

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apartment is closed & I shall want to give you an order to the supt to deliver it to your agent, & also write him that you are coming for it. A letter to Topsfield, Mass will always reach me

Yours truly

Anne C. Tucker

(Mrs S. A. Tucker)

Tucker

1932.

November 19, 1932

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"Marjorie and Elsie"

some time during the day on

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Tucker

September 2, 1932.

Mrs. Samuel A. Tucker,
Topsfield,
Mass.

My dear Mrs. Tucker:

I am delighted to know that you will lend us Edward Hopper's "Lighthouse" for our American Show. The exhibition will open October 31, and continue to February 1, and we shall want the picture some time between October 15 and 20th.

Will you please let me have the insurance valuation which you place on the picture and we will of course insure it.

Thank you very much for your cooperation.

Sincerely yours,

C/LB

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xx Twachtman

Greenwich Conn
November 21, '32

The Museum of Modern Art,
My dear Mr. Cahill,
Mrs. J. H. Twachtman
is in receipt of your letter of
November 19th and asks me to
tell you that she will Surely
call for the pastel
"Marjorie and Elsie"
some time during the day on

Twachtman

November 19, 1932

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greatest artists of the nineteenth century.

Very sincerely yours,

C

Mrs. J. H. Twachtman
Greenwich, Connecticut

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Twachtman

Wednesday, November 23rd.

Very sincerely yours,

E. Louise Twachtman

(Mrs. Aeden Twachtman)

November 19, 1932

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deservedly so for he is certainly one of our greatest artists of the nineteenth century.

Very sincerely yours,

C

Mrs. J. H. Twachtman
Greenwich, Connecticut

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

XX

November 19, 1932

Dear Mrs. Twachtman:

I am sorry about the pastel "Marjorie and Elsie." Examination of it reveals that over a long period of time it has been shedding and sifting down upon the inside of the glass so that there are patches of caked pastel on the inside of the glass. This makes large areas of concentrated color in places where they were not intended to be by the artist and changes the character of the work a good deal.

I believe it would be advisable to have the glass taken off and the inside washed but, of course, I could take no such liberties with your picture. In accordance with your suggestion we will return the picture to you. Shall we send it through Budworth or shall you call?

Thank you very much for your interest in the Exhibition and for your kindness in lending the pastel. Mr. Twachtman's work in the Exhibition has been very much admired and deservedly so for he is certainly one of our greatest artists of the nineteenth century.

Very sincerely yours,

C

Mrs. J. H. Twachtman
Greenwich, Connecticut

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MR. CAHILL

Dear Sir.

We visited your exhibition last week, & failed to see the pastel of Mr. Twachtman's called "Mayoni & Usui" which we loaned you, & which is listed in the catalogue.

If the pastel will not be hung, I prefer to have

operation.

Very sincerely yours,

J. Alden Twachtman, Esq.
Greenwich, Connecticut

black one which the whitney museum possesses. The oil, "Sailing" is in storage in town and the pastel I would carry from here, and would have to be insured for $3000.00 by you. If this plan is

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

it at home, as it is both delicate & valuable, & can call for it. Please let me know. Sincerely. Yours

Martha S. Twachtman

Nov. 10. 1932.

Mrs J. H. Twachtman
Greenwich. Conn.

operation.

Very sincerely yours,

J. Alden Twachtman, Esq.
Greenwich, Connecticut

black one which the whitney museum possesses. The oil, "Sailing" is in storage in town and the pastel I would [illegible] from here, and would have to be insured for $3000.00 by you. If this plan is

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Twachtman

Spr 28th 1932

October 18, 1932

Dear Mr Cahill —

We will be glad to help you out on your exhibition opening Nov 1st of American art by loaning a pastel, one of [illegible] and also [illegible] would be very much more representative than the very early and black one which the Whitney museum possesses. The oil "Sailing" is in storage in town and the pastel I would [illegible] from here, and would have to be insured for $3000.00 by you. If this plan is

Dear Mr. Twachtman:

We are now assembling our American show, and would much appreciate it if you could let us have your pastel by your father, John H. Twachtman, some time before the 27th of October. As I understand it you are arranging to have this picture delivered to the Museum.

We shall have the pastel insured in the sum of $3,000. in an all risk policy from wall to wall.

Thank you for your co-operation.

Very sincerely yours,

C.

J. Alden Twachtman, Esq.
Greenwich, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Untermyer

20

ber 22, 1932

Sept 28th 1932

Dear Mr Cahill —

We will be glad to help you out on your exhibition opening Nov 1st. If american art by loaning a pastel, one of Sutherland's very finest and also an oil which would be very much more representative than the very early and black one which the Whitney museum possesses. The oil, "Sailing" is in storage in Town and the pastel I would carry in from here, and would have to be insured for $3000 by you. If this plan is

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Turnyer

20

er 22, 1932

agreeable to you I will arrange
to have them in your gallery
the latter part of October.
If you need the oil it
would probably be simpler
to have your man
pick it up at the storage.

Faithfully yours

J. Alden Weir

Greenwich
Conn.

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	MoMA Exhs.	20.4

Untermyer

V

#20

GUGGENHEIMER & UNTERMYER
30 PINE STREET, NEW YORK
CABLE ADDRESS MELPOMENE NEW YORK

September 10, 1932

September 22, 1932

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

Dear Mr. Cahill:

The Superintendent
927 Fifth Avenue
New York City

Dear Sir:

I have a letter from Mr. Samuel Untermyer in which he says, "There are some pictures at my apartment, 927 Fifth Avenue, which is closed at the present time, but the superintendent will doubtless let you in there on exhibiting this letter."

I should like very much to see these pictures of Mr. Untermyer's. Would you let me know when it would be convenient for you to open the apartment for me?

Very sincerely yours,

Samuel Untermyer

SU-R

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

GUGGENHEIMER & UNTERMYER
30 PINE STREET, NEW YORK

CABLE ADDRESS "MELPOMENE" NEW YORK

September 10, 1932

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

Dear Mr. Cahill:

Replying to your yesterday's letter: I shall be pleased to have you look at my collection. Most of the paintings are at my home "Greystone", at Yonkers, but there are some others at my apartment, #927 Fifth Avenue, which is closed at the present time, but the Superintendent would doubtless let you in there on exhibiting this letter. As I have said, the most important of my pictures are, however, at "Greystone".

Very truly yours,

Samuel Untermyer

SU-R

Samuel Untermyer

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	MoMA Exhs.	20.4

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

October 15, 1932.

My dear Mr. Cahill:

As I expect to leave town on Tuesday for the rest of the week, can you make it convenient to send on Monday,(the 17th) for the three bronze statuettes I have here?

Mr. Crasto mentioned that they should be insured.

If you cannot call for them on Monday, I shall be home the following week.

Sincerely yours,

Rachael Ward Goodyear
Mrs J. Q. A.

1932.

f my book on Ward,
am sure you could
th Street, New York.
nt of that Society,

of Design, 109th
ry, owns some small
st 43rd Street, has
redecessors, Palmer

ham Bronze Company,
of the Washington,
This statue is
finer than the
famous Houdon of the same subject.

Mrs. John Quincy Adams Ward, the widow, is still living, and as she takes an active interest in the furtherance of the sculptor's fame, Mr. Adams thinks it would be wise to communicate with her. Her address is 255 East Sidney Avenue, Mt. Vernon, N. Y.

With cordial good wishes for the success of your undertaking,

Yours faithfully,

A. Conger Goodyear, Esquire
570 Lexington Avenue
New York City

Adeline Adams

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	MoMA Exhs.	20.4

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

Dear Mr Cahill

It was very thoughtless of me not to have given you my telephone number. It being Hillcrest 1824 J.

Hastily yours

Rachel Ward.
Mrs J. Q. A.

Oct 16th 1932

, 1932.

of my book on Ward,

am sure you could

0th Street, New York.

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no email pieces mentioned in the book

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predecessors, Palmer

rham Bronze Company,

t of the Washington,

This statue is

finer than the

Will it be available? Sensurium?

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Mrs. John Quincy Adams Ward, the widow, is still living, and as she takes an active interest in the furtherance of the sculptor's fame, Mr. Adams thinks it would be wise to communicate with her. Her address is 255 East Sidney Avenue, Mt. Vernon, N. Y.

Write

With cordial good wishes for the success of your undertaking,

Yours faithfully,

Adeline Adams

A. Conger Goodyear, Esquire
570 Lexington Avenue
New York City

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	MoMA Exhs.	20.4

XX

HERBERT ADAMS
PLAINFIELD N.H.VIA WINDSOR VT.

August 7, 1932.

Dear Mr. Goodyear:

I regret that I have not at hand a copy of my book on Ward, written at Cornish I don't know how many years ago. But I am sure you could get a copy from the National Sculpture Society, 115 East 40th Street, New York. Mr. Charles Keck, a friend of the Chester Dales, is President of that Society, and certainly would be glad to co-operate with you.

Mr. Adams says that the National Academy of Design, 109th Street and Amsterdam Avenue, Mr. Charles C. Curran, Secretary, owns some small bronzes by Ward. Undoubtedly the Century Association, 7 West 43rd Street, has in its storeroom pieces by him, as well as by some of his predecessors, Palmer perhaps.

Should a large figure be desired, the Gorham Bronze Company, Providence, R. I. has the plaster model for the bronze cast of the Washington, now in Washington, and cast in bronze for the celebration. This statue is generally regarded as Ward's masterpiece. To my mind it is finer than the famous Houdon of the same subject.

Mrs. John Quincy Adams Ward, the widow, is still living, and as she takes an active interest in the furtherance of the sculptor's fame, Mr. Adams thinks it would be wise to communicate with her. Her address is 255 East Sidney Avenue, Mt. Vernon, N. Y.

With cordial good wishes for the success of your undertaking,

Yours faithfully,

Adelmie Adams

A. Conger Goodyear, Esquire
570 Lexington Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

XX

Wash. U.

WASHINGTON UNIVERSITY
SAINT LOUIS

February 2, 1933

Dear Mr. Rogers:

We are extending the closing date of our Exhibition of American Painting and Sculpture a few days.

In accordance with instructions received from Washington University we are shipping to you, express prepaid, on or about February 14th the painting by LaFarge entitled "The Wolf Charmer". This painting is covered by our insurance in transit as well as while on exhibition here.

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

Very sincerely yours,

Registrar.

Meyric R. Rogers, Esq., Director
City Art Museum of St. Louis
St. Louis, Missouri

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	MoMA Exhs.	20.4

RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) XX

ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

NON-NEGOTIABLE KA 30-559 PREPAID

Wash. U.

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 207

Consigned to City Art Museum of St. Louis

At St Louis Mo.

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	Value Charges	C. O. D.	Return Charges
828	40		

No. Pieces	Weight	Express Chgs.
1	207	828
C. O. D.	Declared Value	Value Charges
Return Charges	500.00	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.

J Ekstrom
For the Shipper

A O Strachan 1599
For the Company

Gentlemen:

In reply to yours of January 28th, I beg to say that at the close of your exhibition of American Painting and Sculpture, the La Farge Painting "Wolf Charmer", loaned to you by Washington University is to be returned to the City Art Museum, Forest Park, St. Louis, Missouri, for unpacking.

Very truly yours,

J H Zumbalen
TREASURER.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Wash. U.

WASHINGTON UNIVERSITY
SAINT LOUIS

J. H. ZUMBALEN
TREASURER

January 31, 1933.

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

Gentlemen:

In reply to yours of January 28th, I beg to say that at the close of your exhibition of American Painting and Sculpture, the La Farge Painting "Wolf Charmer", loaned to you by Washington University is to be returned to the City Art Museum, Forest Park, St. Louis, Missouri, for unpacking.

Very truly yours,

J. H. Zumbalen
TREASURER.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Washington U.

WASHINGTON UNIVERSITY
SAINT LOUIS

J. H. ZUMBALEN
TREASURER

November 1, 19[illegible] January 28, 1933

The Museum of Modern Art,
11 W[illegible]
New York City.

Dear Mr. Zumbalen:

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 very soon thereafter the painting by LaFarge which the Washington University so generously loaned to us. I wonder if you wish the painting returned to your University direct, or to the City Art Museum for unpacking? I believe it was shipped through them at the opening of the exhibition. Will you kindly let me know about this?

With appreciation for your coöperation, I am

Very sincerely yours,

J. H. Zumbalen
TREASURER.

Director of the Exhibition.

Mr. J. H. Zumbalen, Treasurer
Washington University
St. Louis, Missouri

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	MoMA Exhs.	20.4

Wash. U.

WASHINGTON UNIVERSITY
SAINT LOUIS

J. H. ZUMBALEN
TREASURER

November 1, 1932.

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

Attention: Mr. Holger Cahill.

Gentlemen:

Replying to yours of October 26th, I beg to say that La Farge's "Wolf Charmer" is valued on our inventory at $6,000.00 and has always been covered in that amount here. I know of no reason why it should be covered for less when away from St. Louis.

Very truly yours,

J. H. Zumbalen

TREASURER.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Wash. U.

October 26, 1932

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

Dear Mr. Zumbalen:

LaFarge's "Wolf Charmer" belonging to Washington University is here in the Museum.

We have it covered in our general floater policy against all risks but want very much to hear from you about the specific insurance valuation. We wrote you on October 6th and since we have not received from you any specific valuation we have consulted LaFarge dealers in New York who assure us that the valuation should be about $3,000. If this is satisfactory to you we shall insure the painting in that amount. If it is not, will you please let us know?

Thank you very much for lending us this picture to the exhibition.

Very sincerely yours,

JBM:H
ENC.

J. H. Zumbalen, Esq., Treasurer
Washington University
St. Louis, Missouri

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	MoMA Exhs.	20.4

CITY ART MUSEUM OF ST. LOUIS

Administrative Board of Control

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SAMUEL C. DAVIS WILLIAM BOOTH PAPIN, *Treasurer* HUGO A. KOEHLER
DANIEL K. CATLIN W. JULIUS POLK HORACE M. SWOPE

Executive Staff

MEYRIC R. ROGERS, *Director* E. O. THALINGER, *Registrar* MARY POWELL
JAMES B. MUSICK, *Secretary* *Supervisor of Education*

October 10, 1932.

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

Gentlemen:

I send herewith by air mail a photograph of the painting "The Wolf Charmer" by John LaFarge, in accordance with your request to Washington University.

The painting is the property of Washington University, having been purchased from the W. K. Bixby American Art Acquisition Fund in 1907. It is signed "John LaFarge, 1907, copyrighted." The size is 78 by 54 inches.

Trusting that this photograph will be received in time, I am,

Yours very truly,

James B Musick
Secretary.

JBM:H
ENC.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Wash. U.

WASHINGTON UNIVERSITY
SAINT LOUIS

J. H. ZUMBALEN
TREASURER

October 6, 1932

October 4, 1932.

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

Dear Mr. Zumbalen:

Attention: Mr. Holger Cahill.

I am delighted to know that we may have the "Wolf Charmer." We will, of course, look after all charges of transportation and insurance.

Will you be so kind as to let us know the insurance valuation so that we may have it covered? Our policy is an all risk policy from wall to wall.

I imagine the best way to ship this picture would be to ask the City Art Museum to have it packed in their packing room and ship it to us here at 11 West 53rd Street, New York City, by American Express.

Can you let us have, please, the dimensions of the picture and a photograph of it if possible? Also, do you know the date when it was painted by Mr. LaFarge?

Thank you for your helpfulness.

Very sincerely yours,

C

Mr. J. H. Zumbalen, Treasurer
Washington University
St. Louis, Missouri

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

WASHINGTON UNIVERSITY
SAINT LOUIS

J. H. ZUMBALEN
TREASURER

October 4, 1932.

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

Attention: Mr. Holger Cahill.

Gentlemen:

Replying to your letter of September 26th, I beg to say that Washington University, owner of La Farge's "Wolf Charmer," will let you have that painting for exhibition, at your exhibition of American Painting etc., from 1862 to 1932, you paying all expenses of packing, transportation, insurance etc., both ways, and guaranteeing its safe return to the City Art Museum of St. Louis.

I am advising the Museum here to that effect.

Very truly yours,

J. H. Zumbalen
TREASURER.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Wash U

September 26, 1932

~~February 10, 1933~~

#20

The President
Washington University
St. Louis, Missouri

Dear Sir:

The Museum of Modern Art is arranging an exhibition of American painting and sculpture from 1862-1932 to be opened next November first and to continue until February first, 1933.

This will be the most important exhibition in the Museum's American series and we have succeeded in getting for it such fine pictures as Winslow Homer's "Gulf Stream" from the Metropolitan, Eakins' "Pathetic Song" from the Corcoran Gallery in Washington, and other outstanding examples from the Albright Art Gallery in Buffalo, Phillips Memorial Gallery in Washington, the Detroit Institute of Arts, the Cincinnati Museum, and other important collections both in this country and abroad.

One of the men whom we wish to represent with one of his best works is the late John LaFarge. A week or so ago I wrote to the City Art Museum of St. Louis asking for the loan of LaFarge's "Wolf Charmer." I have a letter from the Museum today informing me that the picture is the property of Washington University.

We should like very much to have this important picture for our exhibition and hope that Washington University will find it possible to lend it to us. We will, of course, take care of all charges of transportation and insurance.

Very sincerely yours,

C. M.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.)

ORIGINAL (Form 5076)
UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y.
(5076)

NON-NEGOTIABLE KA 30-561 PREPAID

New York, N. Y. Date Feb 23 1933

Date 2-23-33

Received from Museum of Modern Art

Address 11 W 53rd N.Y.C.
Subject to the Classifications and Tariffs in Effect on Date of Issue

Article 1 Case Weight 77

Consigned to the National Gall of Art

At Smithsonian Institution Washington D.C.
Number Street City State

Value herein declared by Shipper to be 500. 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.
150	1	77	150
Value Charges	C. O. D.	Declared Value	Value Charges
50	Return Charges	500	50
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.

J Ekstrom
For the Shipper

A Gartman 1599
For the Company

Dear Mr. Tolman:

When the painting by Blakelock which the National Gallery 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 the painting and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

R. P. Tolman, Esq.,
Acting Director
The National Gallery of Art
Smithsonian Institution
Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Natl Gal.
Washington

February 10, 1933

#20

Dear Mr. Tolman:

When the painting by Blakelock which the National Gallery 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 the painting and we will wish to cancel it at that time.

Very sincerely yours,

Registrar.

R. P. Tolman, Esq.,
Acting Director
The National Gallery of Art
Smithsonian Institution
Washington, D. C.

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

Smithsonian

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 17 PM 3 27

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

NAF163 12 GOVT=PN WASHINGTON DC 17 312P

HOLGER CAHAILL, MUSEUM OF MODERN ART=

11 WEST 53 ST=

BLAKELOCKS PAINTING AT NATURES MIRROR SHIPPED TODAY

GLASS PACKED IN SEPARATE COMPARTMENT=

R P TOLMAN.

At 1,014 of the 1,104 places in New York where there are telegraph offices . . . the ONLY telegraph office is WESTERN UNION
Similar situation in all other states

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

Very sincerely yours,

C

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

R. P. Tolman, Esq., Acting Director
National Callery of Art
Smithsonian Institution
Washington, D. C.

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

SMITHSONIAN INSTITUTION
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

OFFICE OF THE DIRECTOR
NATIONAL GALLERY OF ART

October 14, 1932

October 10, 1932.

Dear Mr. Cahill:

Your letter of October 6th, addressed to Dr. [illegible] of the Smithsonian Institution, has been referred to me for reply, [illegible] Nature's Mirror," by Blakelock [illegible] early in the week of October 17th [illegible] while in your Museum [illegible] is signed but apparently is not dated.

Dear Mr. Tolman:

I have your letter of October 10th about the Blakelock "At Nature's Mirror."

We have placed insurance on this picture in the Home Insurance Company for $2,500. covering it from the time it leaves your institution until it is returned after the American Exhibition is over.

I note that this picture will be forwarded to us early in the week of October 17th.

Very sincerely yours,

R. P. Tolman.
Acting Director.

Mr. Holger Cahill,
11 West 58 Street,
New York City.

R. P. Tolman, Esq., Acting Director
National Callery of Art
Smithsonian Institution
Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

SMITHSONIAN INSTITUTION
NATIONAL GALLERY OF ART
WASHINGTON, D. C.

OFFICE OF THE DIRECTOR
NATIONAL GALLERY OF ART

October 10, 1932.

Dear Mr. Cahill:

Your letter of October 6th, addressed to Dr. Abbot, Secretary of the Smithsonian Institution, has been referred to me for attention. In reply, I beg to state that the picture "At Nature's Mirror," by Blakelock, will be forwarded to you early in the week of October 17th.

Will you please have it insured for $2500 while in transit both ways, and during its stay at your Museum. This painting is signed but apparently is not dated.

Very truly yours,

R. P. Tolman

R. P. Tolman,
Acting Director.

Mr. Holger Cahill,
11 West 53 Street,
New York City.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Smithsonian

October 6, 1932

Dear Mr. Abbot:

I am delighted that we may have the Blakelock "At Nature's Mirror." I think it is one of the finest small Blakelock's I have ever seen.

Can you tell us, please, the year when this picture was painted?

Do you have this picture covered with insurance or shall we insure it from this end? If so, please let me have the valuation so that we may have the picture covered at once.

We should like to have the painting here not later than October 22nd. It should be sent to the Museum of Modern Art, 11 West 53 Street, New York City.

Thank you very much for your helpfulness.

Very sincerely yours,

C. C. Abbot, Esq., Secretary
Smithsonian Institution
Washington, D. C.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Smithsonian

Mr. Cahill

UNITED STATES NATIONAL MUSEUM
BUREAU OF AMERICAN ETHNOLOGY
ASTROPHYSICAL OBSERVATORY
NATIONAL ZOOLOGICAL PARK

ALL CORRESPONDENCE
SHOULD BE ADDRESSED
TO THE SECRETARY

SMITHSONIAN INSTITUTION
Washington, U.S.A.

NATIONAL GALLERY OF ART
FREER GALLERY OF ART
INTERNATIONAL EXCHANGES
INTERNATIONAL CATALOGUE OF
SCIENTIFIC LITERATURE

October 3, 1932.

Dear Mr. Barr:

I beg to acknowledge receipt of your letter of September 16th in which you tell of the exhibition of American painting of the past seventy years which you are arranging to be put on at the Museum of Modern Art on November 1st and to continue to February 1st, 1933, and for which you desire to borrow the National Gallery painting by Blakelock, entitled "At Nature's Mirror."

I am very happy to direct that this painting shall be lent to the Museum of Modern Art for the purpose named. It is noted that you will take care of all expenses of transportation and insurance, returning the painting to the National Gallery of Art at the close of the exhibition. Your instructions are awaited.

Very truly yours,

C G Abbot

Secretary.

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Smithsonian

September 16th, 1932

Mr. C.G. Abbot
Secretary
Smithsonian Institution
Washington, D.C.

My dear Mr. Abbot:

As you know we are arranging an exhibition of American painting of the past seventy years to be put on at the Museum of Modern Art on November 1st and to continue to February 1st, 1933.

This is one of the most important exhibitions of American painting planned by the Museum and we have already borrowed for it such distinguished American paintings as Whistler's "Portrait of the Artist's Mother" which is now in the Louvre, Winslow Homer's "Eight Bells" from the Addison Gallery, and a number of very important pictures from the Metropolitan Museum, Chicago Art Institute, the Corcoran Gallery in Washington, and others.

One of the artists whom we are trying to represent at his best is the late Ralph Blakelock, and I know that you have in the National Gallery a number of very important pictures by him. One of these, "At Nature's Mirror", I should very much like to have for our American exhibition.

I earnestly hope that you will find it possible to let us have this picture. We will, of course, take care of all expenses of transportation and insurance.

Very sincerely yours,

Director.

AHB/f

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Watson

February 7, 1933

The Memorial Art Gallery
Rochester, New York

Gentlemen:

In accordance with instructions received from Mrs. James S. Watson, we are shipping to you on or before February 14th the Whistler pastel entitled "Battersea - A Symphony in Blue" which Mrs. Watson loaned to our exhibition of American Painting and Sculpture.

Our insurance covers the picture in transit as well as while on exhibition here. When the picture has reached you safely will you kindly sign the enclosed receipt and return it to the Museum of Modern Art?

Very truly yours,

Registrar.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

RAILWAY EXPRESS AGENCY
INCORPORATED

(Printed in U.S.A.) ORIGINAL (Form 5076) UNIFORM EXPRESS RECEIPT

FROM NEW YORK, N. Y. (5076)

NON-NEGOTIABLE KA 30-554 PREPAID

New York, N. Y. Date Feb 17 1933

Received from Museum of Modern Art

Address 11 West 53 St

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

Article Case Weight 13

Consigned to Mrs James Watson

At Memorial Art Gallery Rochester NY
Number Street 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.

For the Shipper — For the Company

Express Charges	
60	
Value Charges	
50	
C. O. D.	
Return Charges	

Date 2-17-33

No. Pieces	Weight	Express Chgs.
1	13	60
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.

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 very soon thereafter the Whistler pastel which you so generously loaned to us if this is entirely convenient for you. I wonder if you will want it shipped to you at Prince Street, or to the Rochester Memorial Gallery for unpacking? Will you kindly let me know about this?

With appreciation for your kindness in lending this fine work of Whistler, I am

Very sincerely yours,

Director of the Exhibition.

Mrs. James S. Watson
Prince Street
Rochester, New York

Retain this Copy for your file.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

XX Watson

HOTEL ORMOND
ORMOND BEACH
FLORIDA

Mr. Holger Cahill,

Dear Mr. Cahill,

Thank you for your kind letter. I was very glad to loan my little "Whistler" to you and enjoyed seeing it in the exhibition when in New York in November. I had never seen it so well lighted. When you have finished with it will you kindly return it to me care "The Memorial Art Gallery" ? Rochester. They will take care of it until our return home.

Very sincerely Yours,
Emily S. Watson)
(Mrs. James S. Watson
11 Prince Street
Rochester - N.Y.

February first

Watson

llery 682

October 18, 19 32

January 28, 1933

Glass	Remarks
Yes	For Mrs. J. S. Watson 11 Prince Street Rochester, New York

the closing
n Painting and
to close it

very soon there-
you so generous-
ly convenient
nt it shipped
e Rochester
Will you kindly

for your kind-
Whistler, I am

Very sincerely yours,

Director of the Exhibition.

Original sent Mem. 10/19/32

Mrs. James S. Watson
Prince Street
Rochester, New York

Good condition

Retain this Copy for your file.

Museum of Modern Art
by H. C. Mallette, Registrar

October 19 1932

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Watson

682

The Memorial Art Gallery

Rochester, New York

October 18, 19 32

Shipment made to: Museum of Modern Art
11 West 53rd Street
New York, New York

January 28, 1933

By Express Collect

Insured by Museum of Modern Art for $1000.

Box	Artist	Title	Glass	Remarks
	James McNeil Whistler	Battersea, Symphony in Blue	Yes	For Mrs. J. S. Watson 11 Prince Street Rochester, New York

Dear Mrs. Watson:

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 very soon thereafter the Whistler pastel which you so generously loaned to us if this is entirely convenient for you. I wonder if you will want it shipped to you at Prince Street, or th the Rochester Memorial Gallery for unpacking? Will you kindly let me know about this?

With appreciation for your kindness in lending this fine work of Whistler, I am

Very sincerely yours,

Director of the Exhibition.

Mrs. James S. Watson
Prince Street
Rochester, New York

Good condition

Original sent Mem. 10/19/32

Retain this Copy for your file.

Museum of Modern Art
by H. McMallette, Registrar

October 19 1932

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Watson

682

The Memorial Art Gallery

Rochester, New York

October 18, 19 32

Shipment made to: Museum of Modern Art
11 West 53rd Street
New York, New York

By Express Collect

Insured by Museum of Modern Art for $1000.

Box	Artist	Title	Glass	Remarks
	James McNeil Whistler	Battersea, Symphony in Blue	Yes	For Mrs. J. S. Watson 11 Prince Street Rochester, New York
				Good condition

Original sent Mem. Gal. 10/19/32

Retain this Copy for your file.

Museum of Modern Art
by H. C. Mallette, Registrar

October 19, 1932

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Watson

October 11, 1932

Dear Mrs. Watson:

I have called Mr. McIntyre at the Macbeth Gallery and he feels that we should insure the pastel for $1,000. with which I agree. We shall, therefore, insure it in that amount and will have it covered by the time you send it in a policy with the Home Insurance Company.

Mr. McIntyre thinks he can find the date when it was painted.

Thank you very much for your helpfulness.

Very sincerely yours,

Mrs. James S. Watson
11 Prince Street
Rochester, New York

11 PRINCE STREET
ROCHESTER, NEW YORK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

11 PRINCE STREET
ROCHESTER, NEW YORK

Dear Mr. Cahill,

I am glad you care to have the Whistler pastel for your Exhibition and will send it the 18th or 19th of this month. Of course, being a pastel, the risk of injury is greater than with other paintings but I think a valuation of $550.00, the price I paid for it, will be enough insurance. Mrs. Moore, the director of our Art Gallery thinks it should be insured for $1.000. but that is not necessary.

Sincerely Yours,
Emily S. Watson
(Mrs. James S. Watson)

October 8th

Should you see Mr. McIntyre some time I should be glad to know what valuation he would put upon this picture! He might be able to give you the date of the pastel. I do not know.

who is the best packer in town and who could take care of the shipping.

As soon as you can let us know the insurance valuation we shall cover it through the Home Insurance Company with an all rish policy from wall to wall.

Thank you very much for your helpfulness.

Very sincerely yours,

C

Mrs. James S. Watson
11 Prince Street
Rochester, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

September 26, 1932 Watson

Dear Eddie:

Just received your kind note

October 6, 1932

Dear Mrs. Watson:

I am delighted to know that we may have the "Battersea - A Symphony in Blue." It was Mr. McIntyre at the Macbeth Galleries who told me about it.

As to insurance I don't know what to say. The picture is no doubt worth a great deal more than it was in 1907. We shall insure it in any amount that you consider right.

Is there any way of discovering when it was made by the artist?

We should like to have the watercolor here not later than October 22nd. I am sure the Memorial Gallery could tell you who is the best packer in town and who could take care of the shipping.

As soon as you can let us know the insurance valuation we shall cover it through the Home Insurance Company with an all risk policy from wall to wall.

Thank you very much for your helpfulness.

Very sincerely yours,

C

Mrs. James S. Watson
11 Prince Street
Rochester, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

would care for. Of course the frame makes it more important looking.

Sincerely Yours,

Emily Sibley Watson

(Mrs. James S. Watson)

October 5th

Eleven Prince Street
Rochester, New York

Call Macbeth

My dear Mr. Cahill,

In reply to your letter of October 3rd I wish to say that I will gladly lend my small Whistler pastel to the Museum of Modern Art if you desire it. Its title is "Battersea - A Symphony in Blue". I bought it of Macbeth 1907 for $550.00. I do not know what its present value should be. Do you insure the painting loaned to you? I have no insurance on this one. It is only 4 x 13 inches and may be smaller than you

I dont 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 in 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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

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 tomorrow 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 "shiny" 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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whitney Mus.
#20

February 1, 1933

Dear Mr. More:

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 to the Whitney Museum on February 14th the Stuart Davis, the Demuth, the Fiene, the Sheeler, the Twachtman, and the "Head for Titanic Memorial" by Mrs. Whitney, which the Whitney Museum so generously loaned to our exhibition. We are at the same time returning the Coleman "The Harbor".

Mrs. Rumsey has instructed us to send her "Pagan Kin" to the Architectural League and informs us that we may also send to the League the base which belongs to the Whitney Museum.

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

Very sincerely yours,

Registrar.

P.S. I note that your insurance covers all these items in transit as well as while on exhibition here.

Herman More, Esq., Curator
Whitney Museum of American Art
10 West 8 Street, New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whitney

XX

October 30, 1932

Received from

The Whitney Museum of American Art
New York

The painting:

The Harbor
By Glenn O. Coleman

This painting has been insured against each and every risk under the insurance policy of the Museum of Modern Art

Executive Secretary

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whitney Mus.

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director HERMON MORE · Curator

October 20, 1932

September 28, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53" Street,
N. Y. City

Dear Mrs. Force:

We have arranged with Budworth to call at the Whitney Museum on October 24th for the following works:

Stuart Davis, "Place Pasdeloup"
Demuth, "My Egypt"
Fiene, "Hudson Navigation Boat"
Sheeler, "Bucks County Barn"
Twachtman, "Landscape"
Gertrude V. Whitney, "Head for Titanic Memorial"

Our superintendent, Mr. Ekstrom, will call on the 31st after six p.m. for the Coleman "The Harbor."

Thank you very much for lending these works to the American exhibition at our Museum, and for continuing your insurance on them in transit and while they are here.

Very sincerely yours,

Very sincerely yours,

Edmund Archer

Edmund Archer
Assistant Curator

EA/DF

Mrs. Juliana R. Force, Director
Whitney Museum of American Art
10 West 8 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whitney

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · *Director* HERMON MORE · *Curator*

September 28, 1932

Mr. Holger Cahill,
Museum of Modern Art,
11 West 53" Street,
N. Y. City

Dear Mr. Cahill:-

I am sending you under separate cover two photographs of "Landscape" by John H. Twachtman. The dimensions of this picture are - height -34 inches, width 45 inches. The date of the canvas is unknown although it is manisfestly of Twachtman's early period.

The dimensions of the painting, "Hudson Navigation Boat" by Ernest Fiene are -height 38 inches - width 40 inches; the picture is not dated but it was exhibited for the first time in the travelling exhibition of the Whitney Studio Club which took place during the season of 1927 - 1928, so the picture was probably painted in 1927. Mr. Fiene is not now in this country so it is impossible to find out from him exactly when the work was executed.

A change has been made in our insurance policy so that works belonging to the Museum Collection are covered by our insurance policy whether or not they are in the Museum proper. For this reason it will be unnecessary, as far as this Museum is concerned, for the Museum of Modern Art to place any insurance on the works loaned to them from the Collection of the Whitney Museum of American Art.

Very sincerely yours,
Edmund Archer

Edmund Archer
Assistant Curator

EA/DF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whitney

September 19, 1932

Dear Mr. Archer:

I am delighted to know that Mrs. Force will lend us Charles Demuth's "My Egypt" and Ernest Fiene's "Hudson Navigation Boat." These pictures will add greatly to the quality of our American show.

We shall want to call for the pictures about the middle of October.

Will you please let me know about insurance valuations and tell me where I can get photographs of the paintings.

Very sincerely yours,

Edmund Archer, Esq., Asst. Curator
Whitney Museum of American Art
10 West 8 Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

J. Whitney

October 21, 1932

Dear Mr. Whitney:

We have arranged with Budworth to call at 972 Fifth Avenue on October 24th for the Whistler "Wapping Docks, London."

Thank you very much for lending this picture for our American exhibition and for continuing your insurance in transit and while here at the Museum.

Very sincerely yours,

Registrar.

John Hay Whitney, Esq.
14 Wall Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

J Wh

#20

February 1, 1933

Dear Mr. Rollins:

Confirming our telephone conversation, we are asking Budworth to return to 972 Fifth Avenue on February 14th the Whistler "Wapping Docks, London" which Mr. Whitney so generously loaned to our exhibition.

I note that Mr. Whitney's insurance covers the painting in transit as well as while on exhibition here.

When the painting has safely reached Mr. Whitney's residence will you have the enclosed receipt signed and return it to the Museum of Modern Art?

Very sincerely yours,

Registrar.

Mr. F. S. Rollins
care John Hay Whitney, Esq.
14 Wall Street
New York City

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	MoMA Exhs.	20.4

Whittemore

1228 A

Charge to the account of Museum of Modern Art $

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

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

WESTERN UNION

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

CHECK

ACCT'G INFMN.

TIME FILED

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

February 14, 1933

Mr. C. E. Jones
c/o J H Whittemore Company
Naugatuck, Connecticut

WEATHER SATISFACTORY HERE WE ARE RETURNING WHISTLER TO YOU TODAY

Museum of Modern Art

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

With appreciation for your co-operation, I am

Very truly yours,

Executive Secretary.

Mr. C. E. Jones
Naugatuck, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whittemore

January 31, 1933

Dear Mr. Jones:

Thank you for your letter of the 25th regarding the Whistler "Woman in White" which Miss Whittemore has so generously loaned to our exhibition of American Painting and Sculpture.

I note that the insurance has been extended to cover the week of February 13th.

We are asking Budworth and Son, through their agent, Cramatin Warehouse and Thorn's Transfer, to return the painting on February 14th, weather permitting. In the event of bad weather on that date we will have it returned on the first pleasant day thereafter. In any event I shall wire you as you suggest.

With appreciation for your co-operation, I am

Very truly yours,

Executive Secretary.

Mr. C. E. Jones
Naugatuck, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

January 25, 1933.

Alan R. Blackburn, Jr.,
Executive Secretary,
The Museum of Modern Art
11 West 53rd Street
New York City.

Dear Mr. Blackburn:

Answering your letter of January 24th, Miss Whittemore has agreed to allow the painting "Woman in White" to remain on exhibition until the close. Insurance coverage has been arranged for an indefinite date during the week beginning February 13th so that the return may be made to Naugatuck on any day that week which the weather would permit. Please wire me, c/o J.H.Whittemore Company, the morning of the day you return the picture. The invoice for the premium to cover the extended time of insurance will be sent to you after the insurance company knows the exact date of return. If you would like to have an estimate of the amount of the additional premium, please advise.

Yours very truly,

CEJ.b

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

January 31, 1933

Dear Miss Whittemore:

Thank you for your letter of January 25th, and for your generosity in extending your loan of Whistler's "Woman in White".

Mr. Jones has advised me that insurance has been extended to cover the picture and I have today written him that we will return the picture on February 14th or the first fair day thereafter.

With appreciation for your kindness, I am

Very sincerely yours,

Executive Secretary.

Miss C. B. Whittemore
Naugatuck, Connecticut

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

January 24, 1933

My dear Mr. Jones:

We enclose copy of a letter which we have sent today to Miss Whittemore in regard to her painting "Woman in White" by James A. McNeill Whistler.

We note that the present policy covers the picture here at the Museum only to January 30th, 1933. We wish, therefore, to arrange an extension so that we may keep the picture here until the exhibition closes. The picture would be returned to Miss Whittemore during the week of February 13th on a day most convenient to her.

The Museum of Modern Art will, of course, be glad to pay the premium to cover the extended time of insurance on this painting.

Could you let us know immediately that you are able to arrange this extension of coverage, and on what date Miss Whittemore would wish the picture returned?

Yours very sincerely,

Executive Secretary.

Mr. C. H. Jones
Naugatuck, Connecticut

Copy to Miss Whittemore

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

January 24, 1933

My dear Miss Whittemore:

We wish to express again at this time our sincere appreciation for your loan to the Museum of Modern Art of the painting "Woman in White" by J. A. McNeill Whistler.

We are sure that you will be interested to know that more than 85,000 people have seen the exhibition to date and that the exhibition has created nation wide interest.

Theis our understanding that your insurance covers the picture to January 30th, 1933. We wish, therefore, to arrange an extension of time so that we may keep the picture here until the exhibition closes. The painting would be returned to you during the week of February 13th on a day most convenient to you.

We are communicating with Mr. C. E. Jones who so kindly arranged the insurance before. A copy of my letter to him is enclosed. The Museum of Modern Art will, of course, be glad to pay the premium to cover the extended time of insurance.

Very sincerely yours,

Executive Secretary.

Miss Certrude B. Whittemore
Naugatuck, Connecticut
Copy to Mr Jones

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 20.4

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: Whittemore

CHECK

TIME FILED

STANDARD TIME

Form 2

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

November 1/32

XX

Miss Gertrude B. Whittemore
Naugatuck, Connecticut

PICTURE RECEIVED SAFE CONDITION FORMAL RECEIPT FOLLOWS

Museum of Modern Art

ARB/HM

Executive Secretary.

Sent Budworth 11/1/32

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

XX

Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 31, 1932.

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

Gentlemen:

Whistler's painting "Woman in White" was delivered to Thorn's Transfer last Tuesday, in accordance with instructions. At this writing Miss Whittemore has not received advice from you that the painting was delivered to your museum. Please send your receipt for this picture at your earliest convenience.

Yours very truly,

C E Jones

CEJ.b

Executive Secretary

ARB/HM

Executive Secretary.

rec'd sent Budworth 10/11/32

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

Whittemore

XX

24 October, 1932

Rowland's Insurance Agency,
Room 13, Jones & Morgan Building,
108 Bank Street,
Waterbury, Conn.

Dear Sirs:

The enclosed check for $250 covers your insurance charges on "The White Girl, 1862" by Whistler, for each and every risk, in transit from and to Naugatuck, Conn., and during its exhibition at the Museum of Modern Art.

This painting is owned by Gertrude B. Whittemore and your bill was rendered in her name.

Yours very truly,

Executive Secretary

ARB/HM

rec'd sent Budworth 10/11/32

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

October 24, 1932

The Museum of Modern Art, 11 West 53 Street, New York City, has received, delivered to the Gramatin Warehouse and Thorn's Transfer, the painting by Whistler "Woman in White", a loan to the Museum from Miss G. B. Whittemore.

When the painting has been received at the Museum of Modern Art's galleries another receipt will be mailed to you.

We express our gratitude for this loan.

Executive Secretary.

rec'd sent Budworth 10/14/32

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	20.4

COPY.

Hartford, Connecticut
October 11,1932.

21 October, 1932

Part of Policy No. 1FA-4297 of The Insurance Company of North America.

Issued to - Gertrude B. Whittemore, Life Tenant, J. H. Whittemore Co.,
Remainderman, A. I. M. A.

Rowland's Insurance Agency,
Room 13, Jones & Morgan
108 Bank Street,
Waterbury, Conn.

Dear Sirs:

In consideration of an additional premium of Two Hundred and Fifty Dollars ($250), it is understood and agreed that this policy is extended to cover the following described property from the premises of the assured in Naugatuck, Connecticut, to the premises of the assured in Naugatuck, Connecticut:-

The enclosed check covers your insurance charges on "The White Girl 1862" by Whistler, owned by Gertrude B. Whittemore, in transit from and to Naugatuck, Conn. and during its exhibition at the Museum of Modern Art.

Yours very truly,

Executive Secretary

James M. Whistler: "The White Girl 1862"
Signed at upper right.
Height 85" Width 42" $100,000.

It is especially understood and agreed that the above mentioned picture will be transported by the Gramatan Warehouse & Thorns Transfer Company of Bronxville, New York and that representatives of W.S.Budworth & Son of New York City will supervise the packing.

All other terms, conditions and valuations remaining unchanged.

Wesley V. N. Robinson.
Marine Representative.

Member C. A. R. B.

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C O P Y.

Hartford, Connecticut
October 11,1932.

Part of Policy No. 1FA-4297 of The Insurance Company of North America.

Issued to - Gertrude B. Whittemore, Life Tenant, J. H. Whittemore Co.,
Remainderman, A. I. M. A.

In consideration of an additional premium of Two Hundred and Fifty Dollars ($250), it is understood and agreed that this policy is extended to cover the following described picture while in transit from the premises of the assured in Naugatuck,Connecticut to the premises of the Museum of Modern Arts, 11 West 53rd Street, New York City; while there on exhibition for a period from October 24, 1932 to January 30, 1933; and thence during return transit to the premises of the assured in Naugatuck, Connecticut:-

James M. Whistler: "The White Girl 1862"
Signed at upper right.
Height 85" Width 42" $100,000.

It is especially understood and agreed that the above picture will be transported by the Gramatan Warehouse & Thorns Transfer Company of Bronxville, New York and that representatives of W.S.Budworth & Son of New York City will supervise the packing.

All other terms, conditions and valuations remaining unchanged.

Wesley V. N. Robinson.
Marine Representative.

Checked by A.R.B. Jr.

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Whittemore

Whittemore

XX

MISS C. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 14, 1932

October 14, 1932.

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

Gentlemen:

Attached is the invoice dated October 13, 1932, amount $250., from Rowland's Insurance Agency, [illegible] annual premium on Whistler's Woman in White [illegible] amount directly to Rowland's Agency. [illegible] your letter of transmittal to Miss Whittemore [illegible] for your information is a copy of the invoice [illegible]

Yours very truly,

CEJ.b
Enclosures.

Dear Mr. Jones:

This is just a reminder that Budworth's man will be calling for the "Woman in White" on October 24th.

I have your letter about the insurance charge and note that you will forward the invoice from the insurance company to us.

Very sincerely yours,

C

Mr. C. E. Jones
Naugatuck, Connecticut

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Whittemore

XX

W Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 14, 1932.

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

Gentlemen:

Attached is the invoice dated October 13, 1932, amount $250., from Rowland's Insurance Agency charging for the additional premium on Whistler's "Woman in White". You may pay this amount directly to Rowland's Insurance Agency and send a copy of your letter of transmittal to Miss Whittemore. Also attached for your information is a copy of the insurance policy rider.

Yours very truly,

C E Jones

CEJ.b
Enclosures.

Checked by A.R.R.-J.

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Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 12, 1932.

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

Gentlemen:

The insurance on Whistler's "Woman in White" has been arranged through Miss Whittemore's agent and will be covered by her present policy. There will be an additional charge of $250. to cover this picture while in transit and for change of location. When the invoice is received from the insurance company it will be forwarded to you for payment. $180.

This answers your letter of October 11, 1932.

Yours very truly,

C E Jones

CEJ.b

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Whittemore

October 11, 1932

Dear Mr. Jones:

Confirming our telegram to Miss Whittemore on October 6th, our agent, W. S. Budworth and Son, through Cramatin Warehouse and Thorn's Transfer of Bronxville, will collect from 361 Church Street Naugatuck, on Monday, October 24th, the Whistler "Woman in White" which Miss Whittemore is so kindly lending to our exhibition.

From what you have said in your former letters we are assuming that your insurance company is covering the picture while in transit. In calling this to your attention we merely wish to make sure that this valuable picture is covered in transit, as well as while on exhibition.

I am sending Budworth a receipt to be given you by the truckman when the picture is collected.

Very sincerely yours,

Registrar.

Mr. C. E. Jones
Naugatuck, Connecticut

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Jun. Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 7, 1932.

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

Dear Mr. Cahill:

Thanks for the information which you have furnished to us relative to insurance and transportation and also the place of exhibition. The Insurance Company of North America has been asked to advise what the additional premium will be to cover the "Woman in White" during the time it is away from the residence of Miss Whittemore for the purpose of your exhibition. It is now Miss Whittemore's intention to have this picture covered by her present policy and, unless advised to the contrary, you may disregard the matter of insurance coverage. It will be convenient for you to call for this picture at the residence of Miss Gertrude B. Whittemore, 361 Church Street, Naugatuck, Connecticut, on Monday, October 24th.

Yours very truly,

CEJ.b

P.S. Your receipt for the picture should be delivered at the time your representative calls for the picture.

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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

Postal Telegraph

(THE MACKAY SYSTEM)

ALL AMERICA CABLES — TELEGRAMS CABLEGRAMS RADIOGRAMS — COMMERCIAL CABLES

RECEIVER'S NUMBER Whittemore

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

C. E. Jones, Esq.
Naugatuck, Connecticut

EXHIBITION TO BE HELD MUSEUM OF MODERN ART ELEVEN WEST FIFTY-THIRD STREET NEW YORK CITY

Holger Cahill, Museum of Modern Art

pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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RECEIVED AT
11 EAST 55TH ST.
PHONE: PLAZA 3-0507-8

STANDARD TIME
INDICATED ON THIS MESSAGE

Postal Telegraph

THE INTERNATIONAL SYSTEM

Commercial Cables · Mackay Radio · All America Cables

TELEGRAMS CABLEGRAMS RADIOGRAMS

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

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

Form 16Dbl

NA13 11 COLLECT

NAUGATUCK CONN 854A OCT 7 1932

HOLGER CAHILL

311✓ MUSEUM OF MODERN ART 11 WEST 53 ST

ADVISE ADDRESS OF PLACE WHERE EXHIBITION IS TO BE HELD

C E JONES.

909A

USE THE "POSTAL" SAVE 20% N. Y. STATE TELEGRAMS

Telephone Your Telegrams to Postal Telegraph

pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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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 Whittemore

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

Miss G. B. Whittemore
or: E. C. Jones
Naugatuck, Connecticut

MUSEUM WILLING TO HAVE YOUR PICTURE COVERED BY YOUR PRESENT POLICY AND WILL PAY PREMIUM STOP IF THIS IS NOT CONVENIENT OUR COMPANY IS HOME INSURANCE COMPANY WHICH INSURES FOR ALL RISKS FROM WALL TO WALL AND IS A POLICY WHICH STATES VALUE OF PICTURE SPECIFICALLY STOP TRANSPORTATION OF PICTURE WILL BE HANDLED BY W S BUDWORTH AND SON WHO DO WORK FOR KNOEDLER AND MANY MOST VALUABLE COLLECTIONS IN NEW YORK STOP ACTUAL SHIPMENT WILL BE TAKEN CARE OF BY GRAMATIN WAREHOUSE AND THORNS TRANSFER OF BRONXVILLE BEST FIRM OBTAINABLE STOP PICTURE WILL BE CALLED FOR IF CONVENIENT TO YOU ON MONDAY THE TWENTY-FOURTH AND WILL BE RETURNED WEEK OF JANUARY THIRTIETH STOP PLEASE WIRE COLLECT IF YOU DESIRE FURTHER INFORMATION.

Holger Cahill, Museum of Modern Art

would undoubtedly be less than the full premium which you would have to pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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Gargeon

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

Home Insurance Co.
All 4 40 rish - wall to wall.
valued policy.
Gramatan Warehouse Thorn's Transfer, Bronxville ont.

4, 1932.

tter dated Sep-
, the insurance
ve have is that
surance agents,
be but the name
unreasonable to

ask that you allow this picture to remain covered by the present policy which is a special fine arts policy written by the Insurance Company of North America. By so doing the additional premium which they would charge would undoubtedly be less than the full premium which you would have to pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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Trish copies
found catalogs

NORTON —
To see Cahill
re Amer. Catalog

4, 1932.

etter dated Sep-

t the insurance on this picture be satisfactory and the only information we have is that the picture is to be insured for $100,000 through your insurance agents, Farjeon, Ballin and Company. The amount is as it should be but the name of the insurance company is not stated. It does not seem unreasonable to ask that you allow this picture to remain covered by the present policy which is a special fine arts policy written by the Insurance Company of North America. By so doing the additional premium which they would charge would undoubtedly be less than the full premium which you would have to pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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Farjeon
Budworth

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

October 4, 1932.

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

Dear Mr. Goodyear:

Miss Whittemore has asked me to acknowledge the letter dated September 30th from Holger Cahill. It is very necessary that the insurance on this picture be satisfactory and the only information we have is that the picture is to be insured for $100,000 through your insurance agents, Farjeon, Ballin and Company. The amount is as it should be but the name of the insurance company is not stated. It does not seem unreasonable to ask that you allow this picture to remain covered by the present policy which is a special fine arts policy written by the Insurance Company of North America. By so doing the additional premium which they would charge would undoubtedly be less than the full premium which you would have to pay for a short period with another company and, furthermore, your agents would have to furnish a policy that would be just as satisfactory to Miss Whittemore as the policy she now holds, and I doubt very much if this could be done without considerable negotiation through your agents. This suggestion was made to the Museum over one month ago but no request for a quotation has been received. Certainly Miss Whittemore should be satisfied regarding this matter of insurance and, as the cost to the Museum would probably be less if the picture remains on the present policy, there should

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not be any reason to change to another policy.

The matter of transportation is also of particular concern to Miss Whittemore and I also believe to the insurance company. It would seem that this picture should be transported by truck and you must know of people who do such work as their regular business. The last time the picture was on exhibition Knoedler's handled the transportation and it certainly was done efficiently. Probably they would let you know who did the work for them.

To sum this whole thing up, Miss Whittemore must be satisfied as to the insurance and transportation, and the Museum should advise regarding these matters. In order to get a rate from the Insurance Company of North America it will be necessary to know the name of the transportation company, when the picture is to be taken from Naugatuck, when it is to be returned and the address of the place where it is to be exhibited. Your prompt attention will be appreciated so that I may advise Miss Whittemore.

Yours very truly,

C E Jones

CEJ.b

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Whittemore

Ans.

Whittemore

September 30, 1932

Miss C. B. Whittemore
Naugatuck, Connecticut

September 28, 1932.

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

Dear Sirs:

Dear Miss Whittemore:

Answering your letter of Septem[illegible] Whistler "Woman in White" was pain[illegible] high and 54[illegible] in[illegible] 84¾ in. high and 42¼ in. wide. The loan of the picture should be credited to me,[illegible]

On August 5[illegible] this writing no advice has b[illegible] that there may [illegible] ture, you shou[illegible] making and at [illegible] arrangements you are making for transportation of this picture to the place of exhibition, and also the address of the place where the exhibition is to be held.

We are insuring the Whistler "Woman in White" in the amount mentioned in your letter of August 31st, $100,000.(one hundred thousand dollars) through our insurance agents, Farjeon, Ballin and Company.

I assume that the best way to bring the picture to New York is to send a truck for it and we are taking up this matter with the firm which handles the transportation for our exhibition. The other way would be to send it by American Express in which case it would need to be very carefully packed. I imagine there is no picture packer in Naugatuck who would undertake this matter and in that case we would send an experienced packer to look after it. I hope this meets with your approval.

Thank you very much for your kindness and coöperation.

Very sincerely yours,

Yours very truly,

Miss C. B. Whittemore
Naugatuck, Connecticut

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W Whittemore

W Whittemore

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

September 28, 1932.

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

Dear Sirs:

Answering your letter of September 26th, the Whistler "Woman in White" was painted in 1862 and the over all dimensions are $96\frac{3}{4}$ in. high and $54\frac{1}{4}$ in. wide, and inside the frame the dimensions are $84\frac{3}{4}$ in. high and $42\frac{1}{4}$ in. wide. The loan of the picture should be credited to me, Miss Gertrude B. Whittemore.

On August 31st my letter mentioned insurance but at this writing no advice has been received from you regarding this matter. In order that there may not be any unnecessary delay when you send for the picture, you should advise promptly what insurance arrangements you are making and at the same time it would be advisable to state what arrangements you are making for transportation of this picture to the place of exhibition, and also the address of the place where the exhibition is to be held.

Yours very truly,

G. B. Whittemore

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W Whittemore

W Whittemore

Mr. Cahill

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

August 31, 1932.

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

Gentlemen:

Answering your letter of August 25th, the all risk insurance valuation now carried on the "Woman in White" is $100,000. and you should cover for at least that amount. It might be to your advantage to cover this picture with the Insurance Company of North America as it is now covered by their policy, and the additional cost plus our present rate might not be as much as if the coverage were placed with another company. Should this suggestion be of interest to you, please let me know and I will ask my agent to submit a quotation.

You should send for the picture to 361 Church Street, Naugatuck, Connecticut, and it is presumed that you will later advise the definite date.

I have been unable to locate a photograph of this picture but suggest that you inquire of Durand-Ruel or Knoedler.

Yours very truly,

G. B. Whittemore

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W Whittemore

August 25, 1932

Dear Miss Whittemore:

We are delighted to know that we may have the "Woman in White" for our American exhibition which opens late next October and continues until February first, 1933.

Would you be so kind as to let me know about the insurance valuation of the picture and whether you have a photograph of it, or can tell us where a photograph may be obtained.

Are we to call for the picture at Naugatuck? We will want to send for it some time between October 15th and 20th. Thank you very much for your kindness and cooperation.

Very sincerely yours,

A. L.
M.

Miss Gwetrude B. Whittemore
Naugatuck, Connecticut

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3aA m

Whittemore

570 Lexington Ave.,
July 16th, 1932.

Miss Gertrude E. Whittemore,
Naugatuck, Conn.

My dear Miss Whittemore:

I am very glad, indeed, to have your letter of the 15th and to know that you will loan us Whistler's painting, "Woman in White" for our exhibition. We will, of course, bear all expenses of transportation and insurance.

Mr. Holger Cahill, of this City, who will have direct charge of the exhibition, will write you later in regard to the arrangements for sending this picture to the museum.

Yours very truly,

President.

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Miss G.B. WHITTEMORE,

Naugatuck, Connecticut.

July 15, 1932.

The Museum of Modern Art,
570 Lexington Ave.,
New York City.

Attention - A. Conger Goodyear, President

My dear Mr. Goodyear:

I have been a long while in getting the consent of the various members of my family, who have an interest as remaindermen in Whistler's painting, "The Woman in White", but we have now had a meeting and they are all agreed that they are willing that it should be shown in the exhibition for which you are planning; with the stipulation that all expense of transportation and insurance should be borne by the Museum, and that you will require it about October 15th.

Yours very truly,

(Signed(GERTRUDE B. WHITTEMORE.

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Whittemore

3d Am Cur Show

570 Lexington Ave.,
June 8, 1932.

Miss Gertrude B. Whittemore,
Naugatuck, Conn.

My dear Miss Whittemore:

Thank you very much for your letter of the 3rd. I shall hope to hear from you further a little later.

Yours very truly,

A. Conger Goodyear,
President.

+Copy to letter, with original, to Mr. Barr,

Copy of letter, with copy Miss Whittemore's letter to Mr. Clark.

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XX

Worcester

MISS G. B. WHITTEMORE
NAUGATUCK, CONNECTICUT

June 3, 1932.

A. Conger Goodyear, President,
The Museum of Modern Art
730 Fifth Avenue
New York City.

My dear Mr. Goodyear:

In reply to your letter of May 28th regarding the possibility of my loaning the Whistler "Woman in White" for your exhibition next November - I am writing to acknowledge receipt of your letter but can not give you a definite decision on the matter for a few days. As I am not the actual owner of the picture but only life tenant, the actual ownership being with my nephew and nieces, I should like to consult each one of them before deciding. I have very little doubt that they will be agreeable as I am sure it would only add to the laurels of our picture to be hung with the other famous Whistler, "Portrait of the Artist's Mother".

Hoping to give you a satisfactory reply shortly,

Very truly yours,

G. B. Whittemore

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XX

Worcester

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

October 27,1932.

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

Attention of Mr. Holger Cahill

My dear Mr. Cahill:

Acting under instructions from Mr. Taylor we are shipping to you to-day one water color painting entitled:

"Rum Cay" by Winslow Homer

It is going forward to you by Railway Express, charges collect.

This is to be insured during exhibition in your gallery for the sum of $5,000.00 We have insured it for that sum during transportation and will bill you for it.

Very truly yours,

Benjamin H. Stone

Benjamin H. Stone,
Secretary

BHS:hew

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Zorach

October 21, 1932

Dear Mr. Zorach:

Confirming our telephone conversation, Budworth will call at 2 West 15 Street on Monday, October 24th, for the plaster "The Embrace" which is being included in our American exhibition.

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

Very sincerely yours,

Registrar.

Mr. William Zorach
123 West 10 Street
New York City

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Zorach

XX

#20

February 3, 1933

Dear Mr. Zorach:

We are asking Budworth to return to you at 2 West 15 Street on February 10th the plaster which was included in our exhibition of American Painting and Sculpture.

Our insurance covers the sculpture in transit as well as while on exhibition here.

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

Very sincerely yours,

Registrar.

Mr. William Zorach
123 West 10 Street
New York City

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M Young

February 1, 1933

My dear Mrs. Young:

We are asking Budworth to return to you at 1165 Fifth Avenue on the 14th, the painting "The Donkey Ride" by J. Alden Weir which you so generously loaned to our exhibition of American Painting and Sculpture.

Our insurance continues to cover this painting in transit as well as while on exhibition here.

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.

Mrs. Mahonri Young
1165 Fifth Avenue
New York City