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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA EXHS	55.10

Ruggenhein



December 26th

Dear Mrs. Barr,

*Before Christmas I received
the gift of your catalogue,
for which I wish to express
my very best thanks.*

*With my best wishes for
a very happy new year*

Sincerely yours

Killa van Debay

37

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Guggenheim

November 21, 1937

January 18, 1937

My dear Baroness:

I find that in Mr. Guggenheim's letter of September 4th he says "I should appreciate it if you would consult Baroness Rebay before placing these three paintings in your gallery."

Baroness Hilla von Rebay
Carnegie Hall
West 57th Street and 7th Ave.
New York City

My dear Baroness:

Today we are returning the two paintings lent to us by Mr. and Mrs. Guggenheim for our exhibition of Fantastic Art, Dada and Surrealism. As soon as you have received them will you please sign and return to us the enclosed receipt.

Naturally, we are returning to you the first three paintings, Chagall and Kandinsky as well as to the first three.

I will telephone you on Monday. Very truly yours,

With kindest regards, I am

Registrar

Enclosure

Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, N. Y.

not received 3-8-37

ARR:hr

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November 21, 1936

Guggenheim

My dear Baroness:

I find that in Mr. Guggenheim's letter of September 4th he says: "I should appreciate it if you would consult Baroness Rebay before placing these three paintings in your gallery."

Following this suggestion I came to see you and would be very happy to have any further suggestions about hanging the pictures.

It is, however, a long standing rule of the Museum that no one is admitted to the Museum during the hanging of exhibitions. I would of course like to oblige you and will follow in so far as I can any suggestions you may make, but I feel that I cannot extend to you the privilege which none of our other seventy or eighty lenders is permitted. I cannot recall making any promise concerning this, nor can I really feel that Mr. Guggenheim would insist upon it.

Naturally I will do my best to give all honor to the important Chagall and Kandinsky as well as to the fine Klee.

I will telephone you on Monday for your opinion.

With kindest regards, I am

Very sincerely yours,

Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, N. Y.

AHB:br

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*Guggenheim
ask values & collect
away*

October 21, 1936

My dear Baroness:

We should like to have a photograph of Chagall's "Paris Through the Window", which Mr. Guggenheim has consented to lend for our exhibition of Fantastic-Surrealist Art, so that we may reproduce it in the catalog.

If you will please let me know when it will be convenient, we can send a messenger for it at any time.

which I should like to ask your advice. I wonder if he should prefer that I should write you about paintings which I wish to borrow, and Sincerely yours, *I should, of course, be glad to do this, especially as you have always seemed so sympathetic toward our work.*

With kindest regards, I am
Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, N.Y.

Very sincerely yours,

AHB/k
Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, N.Y.

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	MoMA EXHS	55.10

*Guggenheim
von Rebay*

October 5, 1936

My dear Baroness:

May I come to see you sometime soon about our exhibition of Fantastic and Surrealist art? I recently had a note from Mr. Guggenheim in London generously agreeing to lend a Kandinsky and a Chagall, but there are other things about which I should like to ask your advice.

Mr. Guggenheim spoke of you as his official advisor. I wonder if he should prefer that I should write you about paintings which I wish to borrow, and not bother him directly. I should, of course, be glad to do this, especially as you have always seemed so sympathetic toward our work.

With kindest regards, I am

Very sincerely yours,

Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, N.Y.

Mr. Alfred H. Barr,
Director of M. O. M. A.,
11 West 53rd St.,
New York City.

Dear Mr. Barr:

I received your letter only today dated August 29th.

you are welcome
to visit in every
to your request.

My entire collection has been promised to a loan exhibition in Philadelphia, and if I recall the time I believe possibly from January on, in that case I may be obliged to withdraw the three paintings before the closing of your exhibit.

In view of the fact, as you are aware, that Baroness Rebay and Rudolf Bauer are my art advisors, I should appreciate it if you would consult Baroness Rebay before placing any more paintings in your gallery.

Alfred H. Barr

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To Mr. Barr

MAYFAIR 8860
TELEGRAMS CLARIDGES LONDON

*Claridge's
Brook Street, W.1*

Sept. 4, 1936.

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

Dear Mr. Barr:

I received your letter only to-day
dated August 22nd.

I feel because of the excellent work that
you are accomplishing I should like to assist your
cause in every way, hence have pleasure in assenting
to your request.

My entire collection has been promised
to a Loan Exhibition in Philadelphia, and if I recall
the time I believe possibly from January on, in that
case I may be obliged to withdraw the three paintings
before the closing of your exhibit.

In view of the fact, as you are aware,
Baroness Rebay and Rudolf Bauer are my art advisers,
I should appreciate it if you would consult Baroness
Rebay before placing these three paintings in your
gallery.

With every good wish,
Cordially yours,

S. P. Guggenheim

P.S. Should the pictures still be in Charleston, our Museum
would, of course, pay all expenses.

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Jaut

*Fantastic
Humorous*

August 22, 1936

Dear Mr. and Mrs. Guggenheim

Here I am troubling you again about some pictures. We are this year planning an exhibition of the fantastic in art. The exhibition opens in November and will close in New York shortly after the middle of January. Would it be possible to borrow your famous Chagall "Paris Through the Window", your Klee "The End of the Marionette" and your Kandinsky of 1915 called "Hellesbild"?

This particular picture of Kandinsky is of special importance to the exhibition, not only because of its early date, but because it shows Kandinsky at his most spontaneous. I do hope that we may be able to have all three pictures.

I hoped so much that I might be able to see the exhibition in Charleston, and had, in fact, made arrangements to go last spring when I took sick with the grippe.

With kindest regards to you both and to Baroness von Rebay.

Very sincerely yours,

*Ernest Hemingway
Key West, Florida*

Mr. and Mrs. Solomon R. Guggenheim
Port Washington
Long Island, New York

AHB/k

P.S. Should the pictures still be in Charleston, our Museum would, of course, pay all expenses.

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	MoMA EXHS	55.10

*Fantastic
Hemingway way*

December 2, 1938

Dear Mrs. Hemingway:

On Tuesday we are returning by Express Pre-Paid the Klee "Construction of a Monument" which Mr. Hemingway so generously lent to our exhibition of Fantastic Art, Dada and Surrealism. When you have received it, will you please sign and return to us the enclosed receipt.

wish to have us send this painting to return it before we move to January.

Very sincerely yours,

Very sincerely yours,

Dorothy H. Dudley
Registrar

Dorothy H. Dudley
Registrar

Mrs. Ernest Hemingway
Key West, Florida
Key West, Florida

DHD:DK
Enclosure

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	MoMA EXHS	55.10

Fantastic

October 24, 1938
November 17, 1938

Dear Mrs. Hemingway:

Some time ago we wrote Mr. Hemingway regarding the return of a painting by Klee which he so generously lent to our exhibition of Fantastic Art, Dada and Surrealism. I understand that he has been away for some time. Will you please let us know where you wish to have us send this painting. We should like to return it before we move to our new building next January.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Dorothy H. Dudley
Registrar

Mr. Ernest Hemingway
907 Whitehead
Key West, Florida

Mrs. Ernest Hemingway
Key West, Florida

DHD:DK

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	MOMA EXHS	55.10

October 19, 1937

October 26, 1937

Dear Mr. Hemingway:

Our Circulating Exhibition of Fantastic Art, Dada and Surrealism has now been returned to us. Will you please let us know where you wish to have us send the watercolor by Klee which you lent to us.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Ernest Hemingway
907 Whitehead
Key West, Florida

DHD:DK

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	MOMA EXHS	55.10

December 4, 1956

December 19, 1956

Dear Mr. Hemingway:

I had hoped to be able to thank you before this for your kindness in getting the files off to us so promptly. It has arrived safely and, as you know, I am delighted to have it. A formal receipt will be sent you in a few days.

I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. For the next year are enclosed.

With kind regards, I am

Very truly yours,
Very sincerely,

Registrar

Mr. Ernest Hemingway
907 Whitehead
Key West, Florida
907 Whitehead Street
Key West, Florida
Enclosure

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	MoMA EXHS	55.10

December 4, 1936

Dear Mrs. Hemingway:

I had hoped to be able to thank you before this for your kindness in getting the Klee off to us so promptly. It has arrived safely and, as you know, I am delighted to have it. A formal receipt will be sent you within a few days.

Thank you also for the check which covers your own renewal of membership and that of Miss Virginia Pfeiffer. The cards for the new year are enclosed.

With kind regards, I am

Very sincerely,

Ernest Hemingway, Esq.
907 Whitehead Street
Key West, Florida

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	MoMA EXHS	55.10

November 18, 1936

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

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

WESTERN UNION

(21)

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS

- DL = Day Letter
- NM = Night Message
- NL = Night Letter
- LC = Deferred Cable
- ST = Cable Sight
- SR = Ship Radiogram

1936 NOV 18 AM 9 24

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

Received at 203 West 52nd Street, New York

NR17 4 XC=KEYWEST FLO 19 905A
 ALFRED H BARR JR, MUSEUM OF MODERN ART=
 11 WEST 53 ST=

:SHIPPED KLEE TODAY REGARDS:
 =HEMINGWAY.

XC No other Telegraph office where this message originated

ONLY WESTERN UNION can carry your message there by TELEGRAPH. Quickly, accurately

NO ADDITIONAL CHARGE IS MADE FOR REQUESTING A REPLY BY WESTERN UNION

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

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November 18, 1936

Inside folder

1228 A

Charge to the account of MUSEUM OF MODERN ART, 11 WEST 53 ST NEW YORK

\$ _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

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

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. G. 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

ERNEST HEMINGWAY
907 WHITEHEAD STREET
KEY WEST FLORIDA

JAN. 6, 1937

MAY WE HAVE CONFIRMATION TO KEEP YOUR KLEE FOR TOUR OF EXHIBITION
FANTASTIC ART TO PHILADELPHIA BOSTON MILWAUKEE SANFRANCISCO PITTSBURGH
THROUGH AUGUST FULLY INSURED STOP PLEASE WIRE MUSEUM COLLECT

ELODIE COURTER
ALFRED BARR, JR. MUSEUM OF MODERN ART

*OK
msg. for \$600.*

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

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	MoMA EXHS	55.10

November 18, 1936

October 19, 1936

Dear Mr. Hemingway:

I hope you received my letter of October 19th and that we may still be able to have the Klee, which I want so much for the Fantastic-Surrealist show. We should be glad to have the picture at any time not later than November 25th, if this is not inconveniently soon - and should of course insure it at your valuation immediately upon receipt of word from you.

If you can let us have the picture, please remember that the Museum will pay whatever expenses there may be in connection with the packing and transportation.

Robert Snodder
Secretary to the Director

With kind regards, I am

Very sincerely yours,

Ernest Hemingway, Esq.
L-7 Ranch
Cooke, Montana

AB

Ernest Hemingway, Esq.
907 Whitehead Street
Key West, Florida

Signed for Mr. Barr in his absence

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	MOMA EXHS	55.10

*Hemingway
Hemingway*

October 2, 1936
October 19, 1936

Dear Mr. Hemingway:
Dear Mr. Hemingway:
I still hope to hear from you about the possibility of
I enclose a copy of a letter from Mr. Barr, the original
of which has been sent to your home in Key West.

I wrote some time ago, the 28th Sincerely yours,
this letter never reached you, so I will repeat briefly its
contents. Our stampless cards is necessary, but should you be
willing to lend, we should like to have the picture by the 20th
of October so that we can post. Elisabeth Knedler
caring. We should, of course, Secretary to the Director
shipping and insurance.

We expect to have ten or fifteen other Klans, as well as a
represent. Ernest Hemingway, Esq. Grass, Niro, and some other people
such as L-T Ranch
Cooke, Montana

Ernest Hemingway, Esq.
care of Charles Scribner's Sons
137 Fifth Avenue
New York, N.Y.

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Hemingway

August 28, 1928

October 3, 1928

Dear Mr. Hemingway:

Dear Mr. Hemingway: you again to borrow the Klee "Construction of a Monument" for an exhibition of Fantastic Art which I still hope to hear from you about the possibility of borrowing your Klee Construction of a Monument for our exhibition of Surrealist and Fantastic Art. addition to the exhibition.

I wrote some time ago, the 28th of August to be exact. Perhaps this letter never reached you, so I will resume briefly its contents. Our show opens early in November, but should you be willing to lend, we should like to have the picture by the 20th of October so that we can photograph it for illustration in the catalog. We should, of course, pay all expenses of packing, shipping and insurance. as much the better, but if you want it returned to you after the exhibition in our Museum, we should. We expect to have ten or fifteen other Klees, as well as a representative lot of Picasso, Ernst, Miro, and some older people such as Bosch, Breugel, etc. persuaded, and even if not, that you will see the exhibition which will include many fine pictures of Picasso, Ernst, Miro, etc. Sincerely,

With kindest regards, I am

Very sincerely yours,

Ernest Hemingway, Esq.
care of Charles Scribner's Sons
597 Fifth Avenue
New York, N.Y.

AHE/k

P.S. Did you see the big blue picture "Interior" which you spoke of wanting so much? It was shown here in New York at Deane's last spring.

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	MoMA EXHS	55.10

August 26, 1936

Dear Mr. Hemingway:

Here I am after you again to borrow the Klee "Construction of a Monument" for an exhibition of Fantastic Art which the Museum is putting on toward the end of November. Do you think we could possibly have it? It is one of the best Klees I know and would be a great addition to the exhibition.

Tomorrow we are returning to you the five lithographs
The Museum would, of course, pay all expenses of transportation and insurance, should you be willing to lend it. I scarcely dare add that Philadelphia, San Francisco, Pittsburgh and Boston have asked for the exhibition after it closes here in New York. If you could spare the picture for the exhibitions in these other cities so much the better, but if you want it returned to you after the exhibition in our Museum, we should, of course, follow your wishes.

I do hope that you will be persuaded, and even if not, that you will see the exhibition which will include many fine Chiricos, Ernsts, Miro's, Klees, etc.

With kindest regards, I am

Very sincerely yours,

*Mr. Philip H. H. H.
Harvard College Library
Cambridge, Mass.*

Mr. Ernest Hemingway
Charles Scribner's Sons
597 Fifth Avenue
New York, N.Y.

AHB/k

P.S. Did you see the big blue Matisse "Interior" which you spoke of wanting so much? It was shown here in New York at Dudensing's last spring.

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	MOMA EXHS	55.10

*Fantastic
Hofer*

HARVARD COLLEGE LIBRARY
CAMBRIDGE MASSACHUSETTS

November 25, 1938

WILLIAM W. BRADSTREET, Director
FRANK B. WOODS, Assistant Director
ALFRED CHASE, Assistant Librarian
JAMES C. WELLES, Assistant Librarian
WALTER S. HARRIS, Assistant Librarian

Dear Mr. Hofer:

Miss Dorothy
Registrar, M
14 West 40th
New York, N.

Tomorrow we are returning to you the five lithographs which you so generously lent to the exhibition of Fantastic Art, Dada and Surrealism. When you have received them, will you please sign and return to us the enclosed receipt.

Very sincerely yours,

Dear Miss Dudley:

Would you return the
lithographs to me here at
the Harvard University Library?

Dorothy H. Dudley
Registrar

Very thanks.

Sincerely yours,

Mr. Philip Hofer
Harvard College Library
Cambridge, Mass.

DHD:DK
Enclosure

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	MoMA EXHS	55.10

HARVARD · COLLEGE · LIBRARY
CAMBRIDGE · MASSACHUSETTS

KEYES D. METCALF, *Librarian*
WALTER B. BRIGGS, *Associate Librarian*
T. FRANKLIN CURRIER, *Associate Librarian*
CLARENCE E. WALTON, *Assistant Librarian*
ROBERT H. HAYNES, *Assistant Librarian*

November 22, 1938

Miss Dorothy H. Dudley
Registrar, Museum of Modern Art
14 West 49th Street
New York, N. Y.

Dear Miss Dudley:

Would you return the
Redon lithographs to me here at
the Harvard University Library?

Many thanks.

Sincerely yours,

Philip Hofer.

PH:O

Philip Hofer

November 9, 1937.

is returning to you
ember 21, 1938
ed not merely to let us
rk but also for the tour.
ee exhibition was shown
adelphia; Boston Museum
ty Milwaukee Art Institute;
San Francisco Museum of

so generously lent and
of Fantastic Art, our
urned to the Museum.
now. Will you please
em sent. several of the
have them and think they
y sincerely yours,
there were any changes of
to you.

othy H. Dudley
istrar

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	MoMA EXHS	55.10

Hofer
November 9, 1937.

Dear Philip:

Our Registrar tells me that she is returning to you your loans to our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have these for our exhibition in New York but also for the tour. You may be interested in knowing that the exhibition was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

November 21, 1938

Dear Mr. Hofer:

The five Redon lithographs which you so generously lent to the second Circulating Exhibition of Fantastic Art, Dada and Surrealism have now been returned to the Museum. We should like to return them to you now. Will you please let us know where you wish to have them sent.

several of the Redon lithographs. We are delighted to have them and think that you are really very considerate to let us have them in this way. Please let us know promptly if there were any damages of any kind on the prints which we returned to you.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Philip Hofer
18 Scott St.
Cambridge, Mass.

Mr. Philip Hofer
DHD:DK

ADD:lf

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	MoMA EXHS	55.10

Hofer

November 9, 1927.

October 13, 1927

Dear Philip:

Our Registrar tells me that she is returning to you your loans to our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have these for our exhibition in New York but also for the tour. You may be interested in knowing that the exhibition was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

I want to assure you on behalf of the President and Trustees that we very much appreciate your generosity to our Museum.

Miss Courter tells me that she has kept several of the Redon lithographs. We are delighted to have them and think that you are really very considerate to let us impose on you in this way. Please let me know personally if there were any damages of any kind on the prints which we returned to you.

Very sincerely yours,

Dorothy S. Dudley
Registrar

Mr. Philip Hofer
Sharon, Conn.

AHB:lf

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	MoMA EXHS	55.10

October 11, 1937

October 13, 1937

Dear Philip:

Many thanks for your very kind letter. I quite understand your desire to have the Goya's back and am only sorry that there should have been any misunderstanding about them. Miss Courter, as you may know, had to leave quite suddenly out of the country and are

Dear Mr. Hofer:

We are sending to you today four Goya etchings, thirteen Redon lithographs and three Lear drawings which you so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism. When you have received and checked them will you please sign and return to us the enclosed receipt.

I am enclosing anew receipt for the five Redon lithographs which Miss Courter would like to include in the Circulating Exhibition.

I am passing your check on to our Treasurer. I very much appreciate this concrete evidence of your interest and support for the Museum.

Very truly yours,

Dorothy H. Dudley
Registrar

With kindest regards to Mrs. Hofer,

Sincerely,

Philip Hofer, Esq.
Sharon
Connecticut

Philip Hofer, Esq.
174 East 80th Street
New York, Enclosures

AK:llb

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	MOMA EXHS	55.10

October 11, 1937

October 11, 1937

Dear Philip:

Many thanks for your very kind letter. I quite understand your desire to have the Goya's back and am only sorry that there should have been any misunderstanding about them. Miss Courter, as you may know, had to leave quite suddenly last spring for a major operation which kept her out of the Museum for several months.

We are keeping the Redon's and the other things and are sending you the exact list. We're delighted to have them.

I am passing your check on to our Treasurer. I very much appreciate this concrete evidence of your interest and support for the Museum.

With kindest regards to Bunny,

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

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	MOMA EXHS	55.10

PHILIP HOFER
SHARON
CONNECTICUT

7 October 1937.

Dear Alfred:-

Law going to be frank - but, I hope you will believe, friendly, too. I wrote Miss Courter at length about my Goyas. In addition, I find I will need to work on them this winter. So they're out - I'm sorry to say.

I hope you won't be exasperated by our trying to make such frequent use of your collection.

With kindest regards, I am *Circulating Exhibitions*

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

Whenever, however, you have an important show I will always try to help out.

The Records you may have - and anything else I lent. Please, however, have someone send me a list of what you are keeping, what returning, so I can keep my records straight.

Enclose all items for your treasurer.

I hope you won't be exasperated by our trying to make such frequent use of your collection.

With kindest regards, I am

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA EXHS	55.10

2
PHILIP HOFER
SHARON
CONNECTICUT

The Roudelush's, partly in a professional, partly in a social, capacity are expected momentarily... by curious chance it is because of them that I must hurry this note off.

I hope to see you soon in New York, and trust that the new Museum is coming along splendidly

I hope you won't be exasperated by our trying to make such frequent use of your collection.

With kindest regards, I am *Circulating Exhibitions*

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	MoMA EXHS	55.10

When we are in order - here -
perhaps you & Marga will
come out, with the Rindseys,
for a good country weekend?

Sincerely,

Philip Hofer.

I hope you won't be exasperated by our trying to make
such frequent use of your collection.

With kindest regards, I am *Circulating Exhibitions*

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA EXHS	55.10

CC: Miss Dudley
Miss Courter

October 4, 1937

Dear Phil:

When Miss Courter wrote you last week about the possibility of borrowing from you a group of the Goya "Disasters" series, she did not know of your phone call early this summer asking to have all of your prints already lent to us returned to you as soon as possible. Otherwise, she would have referred to your request. Unfortunately the things were on the way to San Francisco when you phoned.

They have now come back and can be returned to you very shortly. They are in perfect condition and traveled in their dust-tight mounts so that I think they have suffered in no way.

We have now to return the bulk of the Fantastic-Surrealist exhibition to the European and American owners. We are, however, trying to salvage a group of things, some of them owned by the Museum and others by friends of the Museum, in order to form a smaller, but still fairly comprehensive exhibition to meet the numerous requests we have received.

Now, you must be entirely frank in answering the following request. You have already been more than generous and, moreover, you have on your desk a fresh request from Miss Courter, so that I make this one with a certain diffidence: Do you think you could let us have the Goya's and the Redon's to include in this reduced exhibition of Fantastic Art? The Lear drawings we would return to you.

I hope you won't be exasperated by our trying to make such frequent use of your collection.

With kindest regards, I am

Sincerely,

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

AHB:lb

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	MOMA EXHS	55.10

*Surreal
Exhibitions*

Hofer

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 8800
Cable address: Morganlib New York

Jan. 5. 1937

Dear Miss Courter:

January ninth
1937

Dear Mr. Hofer:

*You put
I dread
if they
spoil the*

You are more than generous to let us have all the drawings and prints we want for the travelling exhibition of Fantastic-Surrealist Art. I sincerely appreciate your kindness and fully understand your concern for the material.

We are mounting all the prints and drawings under celluloid and placing over the items heavy cardboard mats which are securely fastened together. The celluloid covering is attached to the cardboard backing with scotch tape. In this manner, no adhesive material touches the drawing itself and it is entirely protected from dust. I believe the material is pretty well safeguarded but we intend to impress upon all exhibitors the necessity of very careful handling.

I shall be very glad to see that your loans are returned in June.

With many thanks for your kindness, I am,

Very sincerely yours,

Secretary of Circulating Exhibitions

Philip Hofer, Esquire
The Pierpont Morgan Library
33 East 36th Street
New York City

*things
First, mat the prints and drawings before
you send them in heavy mats. Second,*

*I can't refuse you when
rather they are
a part of your care against that
and I am sure how
Milwaukee, Springfield etc. will handle
you are careful
Could you do two things for me*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOA EXHS	55.10

The Pierpont Morgan Library
29-33 East Thirty-sixth Street
New York City

Telephone: Caledonia 0008
Cable address: Morglib Newyork

Jan. 5. 1937.

Dear Miss Courter:-

I can't refuse you when you put the request so nicely, but frankly I dread the "wear & tear" on prints which if they get a worn, tired look rather spoil the whole series of which they are a part. You can't insure against that sort of loss, and I don't know how Milwaukee, Springfield etc. will handle things. I know you are careful.

Could you do two things for me? First, mat the prints and drawings before you send them, in heavy mats. Second,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

return the items to me before June 1st when
I am sailing for Europe. I will still be away
in August.

I hope this is not too much to
ask. I am letting you have all - even if
for a shorter time.

Sincerely yours

Philip Hofer

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

December 25, 1936

January fourth
1937

Dear Mr. Hofer:

Dear Phillip:

In Mr. Barr's absence from the Museum I want to ask if you would be willing to let us keep a number of your loans to the Exhibition of Fantastic Art, Dada and Surrealism until August of this year. Leading Museums throughout the country have asked for the show and we are planning to send it to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and probably to Pittsburgh. We are endeavoring to make the finest possible selection of items for the travelling exhibition. You have already been so very generous in leading to this exhibition that I hesitate to impose further. We are particularly anxious, however, to have the following:

- 123-126 - Four etchings from Los Caprichos by Goya
- 135-137 - Three original ink drawings by Edward Lear
- 156,157 - Two lithographs from In Dreams by Redon
- 161-163 - Three lithographs from a Edgar Poe by Redon

We would of course maintain insurance on your loans against each and every risk until they are returned to you.

Won't you please let me know as soon as you can whether or not we may keep these items for the tour? Perhaps it would be easier if you would just return this letter, checking the items which we may keep. I do hope you can check them all.

29 East 38th Street
New York, New York

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Philip Hofer, Esq.
Morgan Library
29 East 38th Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

December 23, 1956

*Hofer
U.S. -
Surv. Exh.*

December 22, 1956

December 20, 1956

Dear Philip:

I am very sorry indeed that there has been some confusion about your Goya prints. We did borrow five of your Caprichos series, four of which are exhibited, so that your original receipt was correct. I do not know why Miss Dudley changed the receipt. Unfortunately, I cannot ask her as she is having a week's badly needed rest, but rest assured that the correction will be made as soon as she returns.

Miss Dudley had just joined the Museum staff as Registrar when she was overwhelmed with an exhibition of over seven hundred items.

I can't tell you often enough how much we appreciate your loans. I hope that they are shown as you would wish them. Certainly you have been extremely generous.

Sincerely,

AB
very truly yours,

Registrar

Philip Hofer, Esq.
Morgan Library
29 East 36th Street
New York, New York

Told Mr. Hofer that original receipt sent to him & made the paper prints belong to him & sent to Museum.
H. H. [unclear]
12/20/56

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOA EXHS	55.10

December 22, 1936

December 18, 1936

Dear Mr. Hofer:
Dear Mr. Hofer:

I am enclosing a receipt for the loan you gave us on December 18th we mailed you a receipt for the loan you made to our exhibition of Fantastic Art, Dada and Surrealism. I find that on this receipt we listed by mistake 56.1809A-E 5 etchings by Goya from Los Caprichos.

These etchings belong to J.E. Neumann and I am sending them a receipt today. Will you please make a note of this on your copy.

Very truly yours,

Philip Hofer, Esq.
174 East 80th St.
New York City

Registrar

Enclosure
Philip Hofer, Esq.
174 East 80th St.
New York City

B4-5384

Tel'd Mr. Hofer that original receipt sent to him stands. The paper prints belong to him & not to Neumann.

D.H.H.
12/30/36

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

December 16, 1956

November 24, 1956

Dear Mr. Hofer:

I have your letter of November 8, and we have noted that the material which I collected from the Morgan Library is your personal property.

I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. Will you please indicate your valuations on it and return it to us at your earliest convenience?

Very truly yours,

Elise Registrar
Secretary to the Director

Philip Hofer, Esq.
174 East 80th St.
New York City

Enclosure

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	MOMA EXHS	55.10

*values returned
Miss Duffly has been
11/10/36*

Hofer

November 5, 1936

Dear Mr. Hofer:

*Museum of Modern Art
11 West 53rd*

I have your letter of November 3, and we have noted that the material which I collected from the Morgan Library is your personal property.

Dear Miss

You have not yet given us the insurance valuations on this material, and I am enclosing a list of the items to be insured. Will you please indicate the valuations on it and return it to us at your earliest convenience?

Very truly yours,

Elisabeth Knedler
Secretary to the Director

*The material
Oct 28 1936
which you acknowledge from
the Morgan Library is my
own personal property. This just
as your records are straight
and as that you will return it to
me, after the exhibition is over to*

Philip Hofer, Esq.
174 East 80th Street
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

~~Philip HOEGER~~
~~11 West 53rd St.~~
NEW YORK

Nov. 3. 1936.

Museum of Modern Art
11 West 53rd St.

Dear Miss Kuedler:-

The material
which you acknowledge from
the "Morgan Memorial Library" is my
own personal property. This just
so your records are straight -
and so that you will return it to
me, after the exhibition is over to

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

174 East 80th Street : (not to 36th St.)
With thanks,
Philip Hofer.

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	MOMA EXHS	55.10

October 28, 1936

RECEIVED BY THE MUSEUM OF MODERN ART
11 West 53rd Street
New York, N.Y.

FROM THE MORGAN MEMORIAL LIBRARY
29 East 56th Street
New York, N.Y.

October 28, 1936

THE FOLLOWING:

Dear Mr. Hofer:

Dear Mr. Hofer:

This morning I called at the Morgan Library and collected the three packages that you had prepared for Mr. Barr. I am herewith enclosing a receipt for the items taken.

Dear Mr. Hofer:

I was sorry not to have seen you for Mr. Barr was extremely anxious to secure the insurance valuations on these things. Will you please let us know what the insurance valuations are as soon as possible?

Dear Mr. Hofer:

Very truly yours,

Dear Mr. Hofer:

Elisabeth Knedler
Secretary to the Director

Dear Mr. Hofer:

Philip Hofer, Esq.
Morgan Memorial Library
29 East 56th Street
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA EXHS	55.10

October 28, 1956

RECEIVED BY THE MUSEUM OF MODERN ART
11 West 53rd Street
New York, N.Y.

October 13, 1957

FROM THE MORGAN MEMORIAL LIBRARY
29 East 36th Street
New York, N.Y.

THE FOLLOWING:

Lear, Edward: 5 separate volumes
2 volumes in one case
2 original drawings

Carroll, Lewis: Alice's Adventures Underground

Busch, Wilhelm: Krischan mit der Piese

Burger, Gottfried: Leonora (with a frontispiece by Blake)

Goya: Caprichos. Plates 28, 50, 51, 59, 63.

Redon, Odilon: A Edgar Poe (6 lithographs)

Dans la Reve (12 lithographs)

9 photostats in duplicate (with negatives)

In the face of all that has happened you are most generous and kind to consent to an extended loan of the Redons. Miss Dalley is sending you a list of the ones we are keeping.

Very sincerely yours,

Secretary of Circulating Exhibitions

Philip Hafer, Esq.
Sharon
Consultant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

Surrealist

Hofe

October 13, 1937

Dear Mr. Hofer:

I cannot tell you how sorry I am for what has happened regarding your Surrealist loans. The whole series of events is entirely my fault.

In the normal course of events your loans would have been returned to you in June, as you requested. The first two weeks in June, as you may know, we were moving and everything was delayed. Unfortunately I was suddenly sent to the hospital the middle of June and was unable to return to the Museum until the end of the summer. The note to return your drawings in June was not transferred to my assistant so when you phoned about their return she was unaware of my promise to you. When I came back to the Museum, Mrs. Schwartz informed me that you had consented to leave your loans in the travelling show until September when the material would be returned. I called the Morgan Library to discuss the matter with you and was told you were not there so I assumed that you were still away for the summer. Of course it was wrong of me to assume further that you were in no hurry to have the loans returned.

I am more than sorry for all the misunderstandings. Please accept my sincere apologies.

In the face of all that has happened you are most generous and kind to consent to an extended loan of the Redons. Miss Dudley is sending you a list of the ones we are keeping.

Very sincerely yours,

Secretary of Circulating Exhibitions

Philip Hofer, Esq.
Sharon
Connecticut

ec/bs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MOMA EXHS	55.10

December 22, 1936

To: Mrs. Sutton
From: Miss Holligan

COLOR SURREALISM IN CELANESE

We are issuing today our color combination card "Color Surrealism in Celanese" as advertised on the front page of today's Women's Wear. This card was inspired by the current show at the Museum of Modern Art and by various other exhibitions in New York devoted to the work of prominent Surrealist artists.

The same has led Bonwit Teller to devote all their Fifth Avenue windows this week to a brilliant interpretation of Surrealist ideas in color and in display, and as you will see by the attached advertisements from Sunday's and today's New York Times, they even engaged one of the most publicized of the Surrealist artists, Salvador Dali, to design one of the window sets.

Surrealist art is so fantastic and often so irrational, inspired as it is from dreams or the subconscious, that many people, including some art critics, are violently upset by it or treat the whole movement with levity.

However, Surrealism is receiving so much publicity and is so definitely in the fashion picture, as reflected in recent issues of Harper's Bazaar and Vogue that we believe your customers will be asking for Surrealist colors. By showing this card with its two-color and three-color groupings, you give them a definite reason for choosing Celanese rather than a competitive fabric. For your convenience in using this card as a sales help, we are attaching a list showing the qualities in which each color is dyed.

These color combinations are taken not only from paintings, but also from creations of the great French couturiere Schiaparelli, said to be the only dress-maker who understands Surrealism. Some of your customers may not know that her much advertised coat with the "bureau drawer" pockets was inspired by a painting of Dali's that is in the Museum Show.

In addition to seven combinations derived from Schiaparelli models, there are two from Pierre Roy who has designed recent Vogue covers, and one taken from a painting by Man Ray, famous Surrealist artist and photographer now on the staff of Harper's Bazaar.

The Schiaparelli color group #1 was derived from the costume that she wore on her recent arrival in this country, navy with topaz ring and flower, while #10 in the opposite corner of the card brings in her famous Parlor Pink, much used with black. Incidentally, this is one of the dramatic combinations that Bonwit Teller feature. Another Bonwit combination is like our #3, from a painting by Yves Tanguy, black and citron with a bunch of cherries for the red touch. (You will remember that we featured black with citron in our last issue of Fashion Flashes.) Interesting also is yellow with green in #13, an important Spring forecast. Note also the combination of yellowish green with blue green in #6, characteristic of Max Ernst.

Several Surrealist paintings were reproduced in color in the December 14th issue of "Life", a copy of which can be seen in the showroom or in my office. Dali's picture "The Persistence of Memory" reproduced in "Life" was the source of our combination #2. The same page also shows a color reproduction of one of Rene Magritte's pictures in blue and brown, an outstanding color note of the Museum Show.

Out-of-town salesmen will be interested in knowing that after the exhibition closes in New York on January 17th it will go to other cities as follows:-

January 23rd to February 21st	Philadelphia - Pennsylvania Museum of Art
March 3rd to March 31st	Boston - Sponsored by Boston Museum of Modern Art to be shown at the Fogg Museum or the Museum of Fine Arts
April 12th to May 10th	Springfield, Mass. - Museum of Fine Arts
May 19th to June 16th	Milwaukee - Art Institute
June and July	Open
August 2nd to August 30th	San Francisco - Museum of Art (Tentative)

You will notice that the illustration on the cover (#2/189/804/4) is one of our forthcoming series of six Surrealist prints, which owing to the pressure of other print work, will not be available before the second week in January

Marjorie Holligan

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	MoMA EXHS	55.10

Bill?

(Macy)
Surrealist
Exh.

★
R. H. Macy & Co.,
Inc.
34th STREET & BROADWAY, NEW YORK

December 26, 1936

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

Dear Mr. Barr:

This is to confirm a recent telephone conversation held with you by our Mrs. Wall, regarding her request for a photograph. This picture is of the Surrealist picture of Max Ernst on hats. We greatly appreciate your courtesy in permitting us to have and use this photograph. Due credit will naturally be given.

Very sincerely

Albert Kornfeld
ALBERT KORNFELD

AK:KC

Recd
12/30/36

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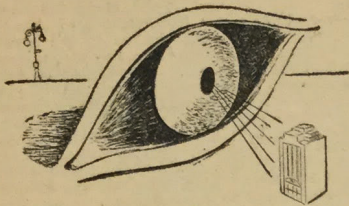
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

Surrealist Impression

(Cue)
referred
Cue

impression of the perfect Christmas gif

surrealist



windows

BONNIT TELLER

Inspired by the sensational shows of surrealist paintings at the Museum of Modern Art and the Julien Levy Gallery, we have taken a surrealist theme for our Fifth Avenue windows today and all week.

Dresses in mysterious black pierced with surrealist color. In each window, a collage depicting such holiday moods as "Dawn after New Year's Eve," "Times Square at Midnight."

SALVADOR DALI made the sketch which inspired the striking window called "She was a Surrealist Woman like a Figure in a Dream."

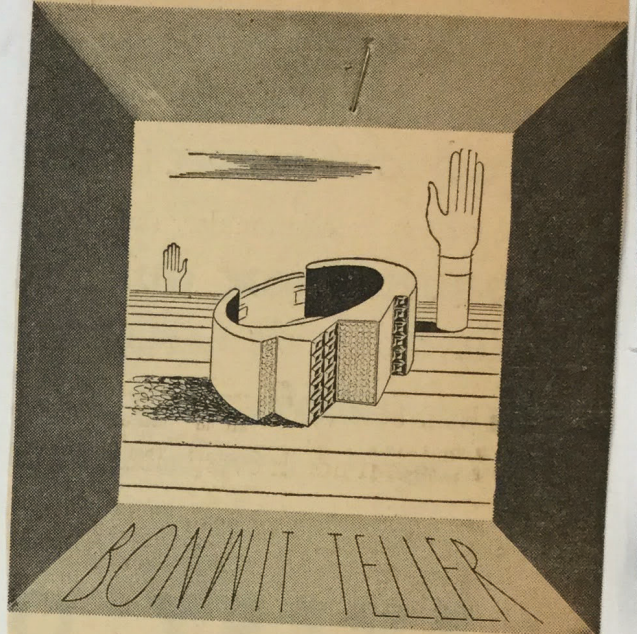
FIFTH AVENUE AT FIFTY-SIXTH STREET



OUR FAMOUS SHOE SALON, SECOND FLOOR

☆ See our sensational Surrealist windows this week.

FIFTH AVENUE AT FIFTY-SIXTH STREET



JEWELLED MANACLE. Wide band bracelet with brilliant stone façades, 45.00 Main Floor. Fifth Ave. at 56th St.

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

Surrealist* Sandal

in black antelope

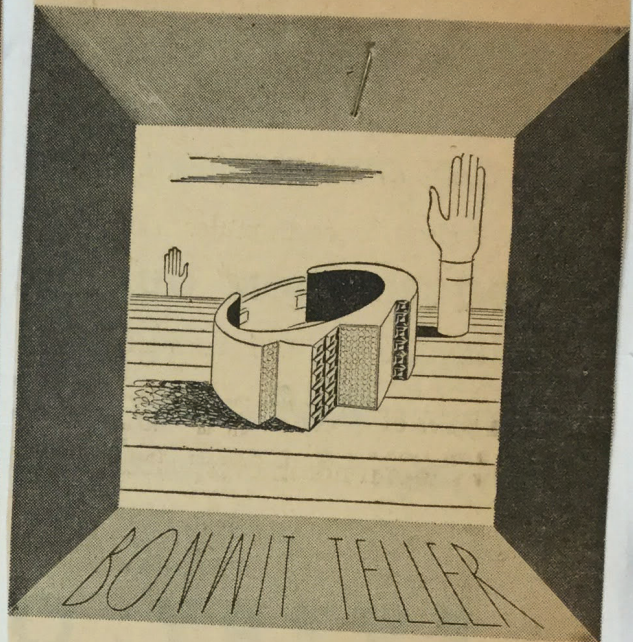
Sophisticated new Palter DeLiso original —inspired by the strange spiral movements characteristic of the current surrealism exhibition. A gem-like sandal—indisputable in its fine craftsmanship as the works of the new school artists, so much discussed right now. Bandings of soft, black antelope lined and piped with gold kid. Part of the new vogue for *leather* evening sandals. Perfect cocktail, dinner and theatre shoe with the smart long-sleeved dresses. Newest enthusiasm of our famous shoe salon from which so many important vogues have issued, 18.75



OUR FAMOUS SHOE SALON, SECOND FLOOR

*See our sensational Surrealist windows this week.

FIFTH AVENUE AT FIFTY-SIXTH STREET



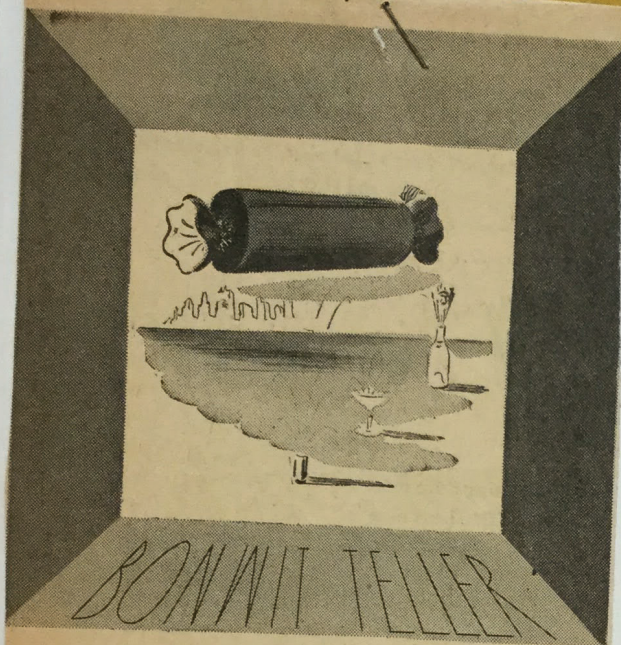
JEWELLED MANACLE. Wide band bracelet with brilliant stone façades, 45.00 Main Floor. Fifth Ave. at 56th St.

(Cue)
referred
Cue
in h.

...impression of the perfect Christmas gift

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10



BON BON SNAPPER BAG. New English import; handbag with prodigious zippers, 25.00 Main Floor, Fifth Ave. at 56th St.



JEWELLED MANACLE. Wide band bracelet with brilliant stone façades, 45.00 Main Floor, Fifth Ave. at 56th St.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

(Cue)
Surrealist Cue
in h.

December 23, 1936
December 23, 1936

Dear Mr. Zunser:

Dear Mr. Sunford:

So much nonsense and deliberate foolishness have been written about the exhibition Fantastic Art, Dada, Surrealism, that I want to break a rule to express my appreciation of the intelligent and interesting layout in your current issue.

For some reason, the news weeklies have done incomparably better reviews of the show than have the official art critics. History repeats itself, and so irresponsible is their criticisms.

Sincerely,

Your review has done much to restore the balance, since it will be read probably by more intelligent people than any of the others.

Many thanks!

Sincerely,

Jesse Zunser, Esq.

Cue
6 East 39th Street
New York, New York

Lewis Sunford, Esq.
40-AHB:EH Street Queens
New York, New York

SHB:EH

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	MOMA EXHS	55.10

March 4, 1937

Items in Fantastic Show that have been returned to lender.

- Abbott, Mr. and Mrs. John K., 24 West 54 Ars Leaves and Navels
- Calder, Alexander, 244 E. 95 Calder Construction
- Clifford, Mr. and Mrs. Henry de Chirico Disquieting Muses
- Barnell, Joseph, Flushing Cornell Soap Bubble Set, etc
- Wright, Arch. W. Murray, 323 Fifth Ave. Ball Feeling of Becoming
Convolutions
Eight Thoughts
- Crucial Frying
- The Cat
- Revolving Glass

December 23, 1936

Dear Mr. Mumford:

I almost never write to reviewers of our exhibitions, either in praise or complaint, but I want to break this convention to say how much I appreciate your review of the Fantastic-Surrealist show at the Museum.

I was very much disheartened by the reviews of the art critics in the daily papers, not because they were against the show but because they seemed so badly informed and so irresponsible in their criticisms.

Your review has done much to restore the balance, since it has been read probably by more intelligent people than any of the others.

Many thanks!

Sincerely,

Lewis Mumford, Esq.
40-02 44th Street, Queens
New York, New York

AHB:EH

Tr. Affly
Jan 11 1937

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

V = letter written

pieces located in formally or nothing special done about them

March 4, 1937

Items in Fantastic Show that have been returned to lender.

- O.K. Abbott, Mr. and Mrs. John E., 24 West 54 Arp Leaves and Navels
- O.K. Calder, Alexander, 244 E. 86 Calder Construction
- ✓ Clifford, Mr. and Mrs. Henry de Chirico Disquieting Muses
- ✓ Cornell, Joseph, Flushing Cornell Soap Bubble Set, etc
- ✓ Crane, Mrs. W. Murray, 820 Fifth Ave. Dali Feeling of Becoming

MUMFORD
AMENIA, NEW YORK

Surrealist
Exhib.

6 January 1937

Dear Mr. Barr:

I appreciate your note and thank you heartily for it. You'd be surprised perhaps at the number of people who liked both the review & the exhibition. With all good wishes for the next

Yours
Fa. R. Kelly
New York

- lake Night Thoughts
- reier Cruel Prying
- " The Cat
- achamp Revolving Glass
- " Stoppages-étalon
- Dessaignes Silence
- " Jeune Femme
- chwitters Radiating World
- ~~XXXX~~ ~~XXXXXX~~
- andenberg Cosmicide
- itelson Genesis
- li Andromeda
- " Sun and Sand
- ro Personage
- agall Paris thru' window
- andinsky Light Picture
- ake Leonora
- asch
- rroll
- garth
- ear
- ccioli
- oujon Orus Appollo
- ousseau Dream
- slides
- casso Bull Fight
- Plates-Rorschach Test
- ro Personage
- Picasso Figures -Beach

O.K. MORRIS, MR. AND MRS. GEO. L.A.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	55.10

V = letter written

Items checked in formally or nothing special done about them

March 4, 1937

Items in Fantastic Show that have been returned to lender.

O.K.	Abbott, Mr. and Mrs. John E., 24 West 54	Arp	Leaves and Navels
O.K.	Calder, Alexander, 244 E. 86	Calder	Construction
	" "	"	"
V	Clifford, Mr. and Mrs. Henry	de Chirico	Disquieting Muses
V	Cornell, Joseph, Flushing	Cornell	Soap Bubble Set, etc
V	Crane, Mrs. W. Murray, 820 Fifth Ave.	Dali	Feeling of Becoming
	" " "	"	Convalescence
	" " "	Blake	Night Thoughts
	Dreier, Katherine S., Hotel Grt. Northern	Dreier	Cruel Prying
	" "	"	The Cat
	" "	Duchamp	Revolving Glass
O.K.	" "	"	Stoppages-étalon
	" "	Ribemont-Dessaignes	Silence
	" "	" "	Jeune Femme
	" "	Schwitters	Radiating World
	XXXXXXXXXXXX	XXXXX	XXXXXXXXXX
O.K.	Feitelson, Lorser, 6729 Hollyw. Blvd.	Lundeberg	Cosmicide
O.K.	San Francisco Museum of Art	Feitelson	Genesis
later?	Goodyear, A. C.	Dali	Andromeda
	" " "	"	Sun and Sand
	" " "	Miro	Personage
V O.K.	Guggenheim, Mr. and Mrs. Solomon R.	Chagall	Paris thru' window
	" " " " " "	Kandinsky	Light Picture
V O.K.	Hofer, Philip, 174 E. 80th St.	Blake	Leonora
	" "	Busch	"
	" "	Carroll	"
	" "	Hogarth	"
	" "	Lear	"
	" "	Paccioli	"
V	Ivins, William M., Jr.	Goujon	Orus Appollo
O.K.	Janis, Sidney, 25 Central Park, S.	Rousseau	Dream
O.K.	Mayor, A. Hyatt		slides
V	McIlhenny, Henry P.	Picasso	Bull Fight
O.K.	Meiss, Mrs. Millard, Guidance Lab., Tchrs. Coll.		Plates-Rorschach Test
	Morris, Mrs. George L.K., 14 E. 90th St.	Miro	Personnage
O.K.	Morris, Mr. and Mrs. Geo. L.K.	Picasso	Figures -Beach

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✓ Putnam, Wallace 18 U. 8	Rutnam	Agog Mask
" " "	" "	
later Resor, Mrs. Stanley	de Chirico	Melancholy etc.
" " "	" "	Toys - Philosopher
✓ Simpson, Mrs. Kenneth 109 E. 91st	Miro	object
o.k. { Soby, James T., Farmington, Ct.	de Chirico	Le Duo
" " "	" "	Enigma of a Day
" " "	" "	Grand Interior
" " "	Dali	Ghost
" " "	Picasso	Seated Woman
o.k. Sweeney, James J., 120 East End Ave.	Giacometti	Disagreeable Obj.
✓ Wasserman, Edward, Hotel Lombardy, 111 E. 56	Dali	The Font
o.k. Zilboorg, Dr. Gregory, 14 E. 75	Siqueiros	Collective Suicide
✓ Mus. of Fine Arts, Boston	Blake (attrib.)	Europe
" " "	Baldung	Seven Horses
" " "	Durer	Man in Despair
" " "	Callot	Temptation St. Antho
o.k. Fogg Art Museum, Harvard U.	Lombard Sch.	Symbols
" " "	da Udine	Horned Dragon
✓ o.k. John F. Johnson Coll., Phila.	Giovanni di Paolo	Shipwreck - Miracle of St. Nicholas of Bari
o.k. Metropolitan Mus. of Art	Pieter Huys	Tempt. of St. Anthony
" " " "	XXXXXX Bosch	Descent into Hell
" " " "	(Sch. of)	
✓ Wm. Rockhill Nelson Gall. of Art, K.C.	Bosch, attrib.	Tempt. of St. Anthony
o.k. { Wadsworth Atheneum	N. Italian	Fall of Phaëton
" " "	Pierre Roy	Electif. of the ct.
Amer. Folk Art Gall.		Bust from R.I.
o.k. An American Place	Dove	Port. R. Dusenberry
" " "	Dove	Grandmother
" " "	O'Keeffe	Black Abstraction
" " "	O'Keeffe	Cow's Skull
later Downtown Gallery	Guglielmi	Memory of Chas. River
later? Julien Levy Gallery	Ernst	Ill. for collage novel
" " "	Cowan and Bates	Koester Sch. Book
" " "	Dali	Puzzle of Autumn
" " "	Duchamp	(study) The Bride
later Pierre Matisse Gallery	Miro	Dancer
" " "	Miro	Woman Sleeping

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March 4, 1937

Items in Fantastic Show that have been returned to lender - cont.

<i>later</i>	Neumann, J.B.	Blake	Book of Job
	" " "	Chagall	Figure
	" " "	Cruikshank	The Blue Devils
	" " "	Otto Dix	War Cripples
	" " "	Ensor	etching
	" " "	Goya	Disparate Volante
	" " "	Klee	Namens "Elternspiegel"
	" " "	Kubin	Monster
	" " "	Naegele	2 etchings
	" " "	English Sch.	The Gout

later Weyhe Gallery, 794 Lexington Ave. Castellon Maison de la Volupté

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Dear

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of to the Exhibition of Fantastic Art, Dada and Surrealism. The exhibition was one of the most controversial ever held by the Museum, and we believe well served its purpose in making a report to the public upon one of the most original and conspicuous of contemporary movements.

Your loan(s) was (were) a valuable addition to the exhibition and

- (a) was of particular interest as one of the fantastic works of art of the century
- (b) was of particular interest as one of the noteworthy works of the present fantastic movement.

I must apologize for not having thanked you before. A stubborn case of grippe set me back in much of my work at the Museum.

Very sincerely yours,

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LOANS RETURNED. RECEIPTS SENT BUT MR. BARR HAS NOT WRITTEN
Unless otherwise noted all were in Fantastic Exhibition

(14)

The American Folk Art Gallery, 113, West 13, N.Y.C.

✓ Fractur Drawing
Spirit Home

(Guglielmi returned at close of exhibition here)

Mr. Henry McBride, Hotel Herald Square, 116 West 34 St.

✓ Composition. Watercolor by Miro (In Abstract Exhibition)

Mr. Ladislaus Moholy-Nagy, The New Bauhaus, 1903 Prairie Ave., Chicago, Ill.

Portrait, photogram

✓ The World Foundation, collage and pencil

Once a chicken always a chicken, collage, watercolor

Mr. André Smith, Stony Creek, Conn.

✓ Watercolors by André Smith

Mr. H. G. Russell Allen, 112 Pinckney St., Boston, Mass

✓ Engravings, woodcuts and etchings

Mr. Walker Evans, 441 E 92nd St, N.Y.C.

✓ 3 photographs

Miss Eleanor Howland, 419 E 57th St., N.Y.C.

✓ Tanguy, Lurid Sky

Mr. Philip Hofer, Sharon, Conn.

✓ Goya etchings, Redon lithos. and 3 Hear drawings

Mr. George L. K. Morris, 340 East 72 St.

Miro (Museum's sent to him in exchange for his)

✓ Gris .Still Life)

Picasso. The Poet) Abstract Ex'n

Mrs. George Henry Warren, 21 East 66 St.

✓ Painted wood relief by Arp (Abstract Ex'n)

Mr. Samuel Lewisohn, 881 Fifth Ave. (Lent for Summer Exhibition)

L'Arlesienne by van Gogh

Madame Ceanne by Cezanne

✓ La Grand Jatte, by Seurat

Interior by Bonnard

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2

Mr. William S. Paley,

✓ In the garden by Degas
✓ Vase of Flowers by Rousseau

Summer Exhibition

Buchholz Gallery, 3 West 46 St
✓ Standing figure, bronze

Summer Ex'n

Buy 9
8522

Mr. Valentin

See attached list of items returned by Kahn Brothers on Oct. 8

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MUSEUM OF MODERN ART

LOANS TO BE RETURNED TO OWNERS BY HAHN BROTHERS, OCTOBER 8, 1937

- ✓ Bignou Gallery, 32 East 57 St.
36.170 Gris. Portrait of Picasso, oil painting *Portrait of Fant*
36.171 Picasso. Bather by the sea, oil painting
- Pierre Matisse Gallery, 51 East 57 St.
36.1334 Miro. Pastel }
36.1335 Miro. Drawing }
✓ 36.1336 Miro. Pastel }
36.2065 Miro. Apparitions, gouache *Fant as the*
36.198 Miro. Composition, painting on sandpaper }
36.643 Miro. Portrait de la Reine Louise de Prusse, oil painting } *Portrait*
36.1337 Miro. The Farmer's Dinner, oil painting on card *Summer*
- Marie Harriman Gallery, 63 East 57 St.
✓ 36.2050 Tonny. Drawing on transfer paper. *Fant as the*
36.2051 Tonny. Drawing on transfer paper.
- The Marie Sterner Gallery, 9 East 57 St.
✓ 36.2014 Memento Mori, oil painting *Fant. Ex.*
36.2015 Memento Homo, oil painting
- ✓ Mr. Marshal Field, 250 Park Ave.
36.1369 van Gogh. Provencal Landscape, oil painting *Summer*
- ✓ Mr. Isamu Noguchi, 211 East 49 St. *Fant as the*
36.2052 Noguchi. Miss expanding universe, aluminum sculpture (Deliver in A.M.)
- ✓ Mr. Jan Mayer, 29 West 10 St. *Summer*
36.1368 Huys. The Temptation of St. Anthony, oil painting (Deliver in A.M.)
- Whitney Museum of American Art, 10 West 8th St.
36.2027 Beale. Mr. Shurtz and Miss Robe are married, gouache *Fant as the*
- ✓ Miss Loren MacIver, 142 MacDougall Alley *Fant as the*
36.1283 MacIver. My house, oil painting

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*Sumedist
with
(Adamthree)*

November 25, 1936

November 27, 1936

Dear Mr. Adamthree:

Thank you for your letter with its interesting suggestion of offering yourself as an object. I am, as you request, thinking it over very carefully.

Sincerely yours,

*Alfred H. Barr
Director of:
The Museum of Modern Art;
Sir:*

Believe me that in the offer I am about to make I am serious and sincere. For years I have surrealized the possibility of a primarily aesthetic and therefore skeptical mode of living which would now be willing (to render any service, no matter how extreme, to further that transvaluation of all values in America. And in consequence, I have a proposal to make concerning the exhibition of surrealist art which your organization is undertaking and which will undoubtedly be a landmark in vital reevaluation.

Henry Richard Adamthree, Esq.
2277 Andrews Avenue
New York, New York

AHR:H

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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H. Richard Adamthrel
2277 Andrews Ave. N.Y., N.Y.
Nov. 20, 1936

Alfred H. Barr
Director of:
The Museum of Modern Art;

Sir:

Believe me that in the offer I am about to make I am serious and sincere. For years I have surrelized the validity and necessity of a primarily aesthetic and therefore skeptic mode of living. I would now be ^{preparasion} willing to render any service, no matter how extreme, to further that transvaluation of all values in America. And in consequence, I have a proposal to make concerning the exhibition of surrealist art which your organization is undertaking and which will undoubtedly be a landmark in vital reconsiderations

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suggested) - and I would wander about the exhibition at will, from one floor to the other: a pure anti-symbol of what would like to be fate! - I could be classified under Found Objects as: mobile and contemporarily dialectic proof of the slavery of will; found by itself while on a submarine-expedition through the stratosphere - was lost in the year zero through the joint conspiracy of Einstein, Picard, and Freud.

Before you finally and completely reject this doubtless unprecedented offer I respectfully request that you think of it while: is it not truly in the spirit and letter of surrealism? Would not Dalí and Breton and the other leaders and originators of the movement, think it a marvelous idea? Would it not be a dramatic reminder to the probably ignorant

of attitude in this country. But before I offer my suggestion for your consideration I would once more beg of you to take what I have to say in good faith, and in the spirit in which it is said - a spirit of profound faith in a new and ever-renewing synthesis of active verity and life.

- In the surrealist exhibition at London there were included 'Found Objects' (I, personally, believe they could better have been dubbed Lost Objects) - and I presume they will be included in the New York exhibition.

I here offer myself as a Found Object.

I would wear a bizarre costume, preferably black and evocatively skeletal, with my catalogue-number on my back in scarlet numerals (or I could wear any other costume

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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things that surrealism is not only an art-
theory but also a mode of life, a total.
Weltanschauung? I again humbly ask that
you answer these questions to and by yourself
before once and for all denying my services.

I remain, sincerely yours,

Henry Richard Adam III

2277 Andrews Ave.

New York N. Y.

Telephone no. : Fordham 4-2547

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H. Richard Adanthree
2277 Andrews Ave.
Nov. 14, 1936
N. Y. C.

Mr. Alfred H. Barr Jr.
Director of the Museum of Modern Art
New York City

Sir:

It was with great interest that I first heard of the exhibition of surrealist art which your organization plans to undertake. It will undoubtedly constitute a landmark in the history of American art. I have followed the ever-ascending fortunes of the surrealist movement from the year 1932 when I first saw surrealist painting and realized that I had been writing short stories in the selfsame manner for the two years preceding. If you have not already

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prepared a text or an introduction
for the catalogue I would like to
submit a manuscript for your consideration.

Sincerely yours
H. Richard Adam III
2277 Andrews Ave.
New York, N. Y.

found in
correspondence
destroy if you
don't want.

COPIES TO MR. BERNHALL WITH MR. JOLAS' LETTER

Mr. Joseph Jolas
1000 Park Avenue
New York, N.Y.

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*found in the
correspondence
destroyed
don't want*

COPY TO MR. BIRNALL WITH MR. JULAS' LETTER

November 17, 1936

December 2, 1940

157

Mr. Alfred H. ...
Director, The Museum of Modern Art,
Dear Mr. Julas:

I am very sorry indeed that you are so upset about our apparent
omission of magazines in our catalog, "Fantastic Art, Dada, Surrealism".

You are right in saying that Georges Hugnet also lets on the coast,

Dear Mr. Adamthree:

but his articles had the full approval of the Surrealist leaders and were
nearer than anything we could think of to a comprehensive and cooperative-
ly unprejudiced account of the Dada-Surrealist movement.

Sincerely yours,

In the brief chronology we concentrated primarily on the Surrealist
activities and publications and only secondary on the distribution of these
throughout the world. In the rather brief bibliography prepared by our
Librarian we should have mentioned magazines more frequently. I can quite
understand how unjust you must have felt our mention of This Quarter on

**H. Richard Adamthree, Esq.
2277 Andrews Avenue
New York, New York**

Page 202, but this was as our Librarian was listing special
numbers of magazines and did not find that magazines had issued such a
special number.

All the English and American students and artists interested in the
Paris avant-garde are very much in your debt and I am extremely sorry that
we did not give magazines the credit which it deserved.

Sincerely,

Mr. ...
1234 ...
New York, NY

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THE MUSEUM OF MODERN ART
 11 W. 53rd STREET
 OFFICE OF THE DIRECTOR

JOLAS
 found in old
 correspondence
 Destroy if you
 don't want -
BH

COPY TO MR. NEWHALL WITH MR. JOLAS' LETTER

December 9, 1940

Mr. Alfred H. Barr, Jr.
 Director, The Museum of Modern Art.
 Dear Mr. Jolas:

I am very sorry indeed that you are so upset about our apparent neglect of transition in our catalog, "Fantastic Art, Dada, Surrealism". You are right in saying that Georges Hugnet came late on the scene, but his articles had the full approval of the Surrealist leaders and came nearer than anything we could think of to a comprehensive and comparative-ly unprejudiced account of the Dada-Surrealist movement.

In the brief chronology we concentrated primarily on the Surrealist activities and publications and only secondarily on the distribution of these undoubtedly done by Transition, in a way that doubtless gave that movement an American interest.

Librarian we should have mentioned transition more frequently. I can quite understand how unjust you must have felt our mention of This Quarter on Page 292, but this was done simply because our Librarian was listing special numbers of magazines and did not find that transition had issued such a special number.

All the English and American students and artists interested in the Paris avant-garde are very much in your debt and I am extremely sorry that we did not give transition the credit which it deserved.

Sincerely,

Mr. Eugene Jolas
 1049 Park Avenue
 New York, N.Y.

AHB:vs

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1049 Park Avenue
N.Y.C.
Dec. 5, 40

17/6

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

Dear Mr. Barr:

I have just seen, for the first time, your Fantastic Art Dada Surrealism, and I would like to express, somewhat belatedly, my very profound astonishment at this exhibition. There seems to be an evident confusion in the chronological account contained in your very interesting book concerning the introduction of surrealist art and poetry to the anglo-saxon world. M. Hugnet, a latecomer to the folds, thinks it sagacious to dismiss my effort with a condescending note. For the introduction of surrealism was undoubtedly done by Transition, in a way that doubtless gave that movement an American ^{and British} interest.

As far back as 1926 I interested the New Masses in surrealist writings, but Mike Gold finally turned down a little anthology I had prepared, because, as he put ~~it~~ it then, "it sounded much too anarchistic".

When I prepared transition a little later, I presented some of these translations in the first issues. As far back as April 1927 I began to publish numerous translations of the surrealist prose writers and poets, and presented, from the very beginning of the review, reproductions of surrealist paintings. In April 1927 I introduced Max Ernst, Robert Desnos, Soupault. In May 1927 I introduced Paul Eluard with translations of dreams, poems and surrealist texts I had made, as well as de Chirico, Ernst, Tanguy; in June 1927 I continued with ^uKrt Schwitters, Masson, Ray, and I continued each month until the first year was completed with reproductions of Picasso, Gris, Chirico, Miro, Picabia, Tanguy, Ray, Calder, and many others. I translated Breton's Discours sur le peu de réalit , as well as Eluard, Baron, Unik, Vitrac, Schwitters, Ribemont-Dessaignes, Reverdy, ~~Baron~~ Noll, Minet, Arp, and others. I can assure ^{you} these translations were difficult.

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When Transition became a quarterly in 1928, I continued this action of translation with: Breton, Artaud, Crevel (Mr. Knife and Miss Fork was selected for Transition and published there two years before the Black Sun Press reproduced it without mentioning Transition's first publication) Desnos, Eluard, Giacometti, Péret, Queneau, Tzara etc.

I forgot to mention that in number 6 of Transition 1927 I published for the first time, exclusively, the famous surrealist manifesto HANDS OFF LOVE signed by thirty surrealist adherents.

I continued this actign of documentation in subsequent issues as far as ~~from~~ 1936, the date of your publication.

Wyndham Lewis devoted his THE DIABOLICAL PRINCIPLE (the title is taken from an essay of mine on Lautréamont) to a n attack on Transition's surrealist preoccupation. He misunderstodd completely the Transition view-point.

In 1928 my wife , on a visit to New York, offered a book on surrealisme I had prepared, which was approved by Breton and Eluard, to four New York publishers. It was composed of my translation from original texts and reproductions. They all turned it down, of course. For it takes at least ten years for an idea to grow salable in Manhattan.

Transition 23, published in 1934, emphasized the fantastic as a common denominator of ^{the} modern spirit, and related it to past manifestations.

I remember quite well your visit to the transition office in Paris in 1927 and your interest in its pioneering activity, and am, therefore, all the more surprised that an oversight of this kind should have been made in your book. Let me add, that if I make this correction of a very grave neglect, it is more in the interest ~~in~~ historical accuracy, than ~~in~~ surrealisme itself.

Very sincerely yours,
Eugene Iolas

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*Surrealist Art.
Comm memo*

NATIONAL RESEARCH COUNCIL
ACTING AS THE
DEPARTMENT OF SCIENCE AND RESEARCH
OF THE
COUNCIL OF NATIONAL DEFENSE

December 15th, 1936

Joseph Madden, Esq.,
54 West 53rd Street,
New York, N. Y.

Dear Neighbor:-

I wonder if I cannot interest you
in a Movement to Suppress the Dada Movement in
53rd Street - which I feel sure is going to have an
adverse effect upon the Artistic Instinct of our
Neighborhood.

I am taking this up with you on account
of your Reputation for Movements that affect the Public
Good and also because of your well known love of Art
and Literature.

Would it be possible for you to run over
and see me Thursday Night at 8 o'clock? I will tell the
Butler to be on the que vive for you. Better still give
the old one (short) two (short) three (long) ring of the
Volstead Era.

Very truly yours,

DUANE LIVINGSTON KNICKERBOCKER PELL

*29 W 39.
PE 69220*

IT.

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COPELAND DISPLAYS INC.
 DESIGNERS AND MANUFACTURERS OF FINEST DISPLAYS

244 West 23rd Street
 New York City - Telephone F-6022

Gen files

James Comstock

March 18, 1937

March 25, 1937

Dear Mr. Krebs:

Miss Courter
 Museum of Modern Art
 11 New York City

I want to thank you very much indeed for sending us the photographs of your windows in Philadelphia and Boston. We are

pleased to have these for our files.

For your files we are enclosing these two photographs. I shall appreciate it if you will let me know if Copeland Displays is executing window decorations in this manner in any of the other cities on the itinerary for our travelling show.

Very sincerely yours,

Samuel Krebs
 Vice-president

42183
 Enc.

Elodie Courter
 Secretary of Circulating Exhibitions

Samuel Krebs, Esq., Vice-President
 Copeland Displays, Inc.
 244 West 23rd Street
 New York City

INDUSTRIAL EXHIBITS • WINDOW DISPLAYS • INTERIOR SHOPS • DISPLAY FIXTURES

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COPELAND DISPLAYS INC.
DESIGNERS AND MANUFACTURERS OF FINER DISPLAYS

244 West 23rd Street
New York City • WAtkins 9-0058

March 18, 1937

Miss Courter
Museum of Modern Art
11 East 53rd St.
New York City

Dear Miss Courter:

For your files we are enclosing these ten photographs of
two promotions which we did in Philadelphia and Boston.

Yours very truly

Samuel Krieb
Vice-president

SK:SS
Enc.

INDUSTRIAL EXHIBITS • WINDOW DISPLAYS • INTERIOR SHOPS • DISPLAY FIXTURES