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	MoMA Exhs.	55.2

Gal: Bucher - 9 ter Boul Montp.

no

Phs loss. that several works from the list of Gal. Bing are chez Bucher i.e. nos. 34989

1 Masson - Battle of fishes

2 Seligman - folio of etch.

Domela - 65 Boul Arago

no

1 Haussman - Head. photomontage

2 Domela fantastic photom.

Dominguez c/o Marcel Fleau, 17 Hopes. Moreau

no

1 Le chasseur - ptg

2 Phénomène surpren. sur fond blanc - photogr.

Duchamp - 11 r. Larrey - 5me

yes

1 Coffee mill

2 Reproduction de Monte Carlo ~~Later not now~~

Duerot - 31 r. de Tournon

yes

Lamessins

Ernst 26 r. des Plantes

yes.

1 Minimax dadamax 1920

2 Figure collage 1920

3 Chimère - drow. in collage 1931 (?) Red + grey

4 Portr. oie - 1935 - ~~adler frame~~ adler frame

5 Landscape optical effects

6 Loplop - ptg. 1935.

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7. Tête ronde - plaster, objets incorporés. sculpt. 1935
8. Les antipodes de la lune, plaster sculpt. 1936
9. Catastrophe - frottage - drawing 1936
10. 3 or 4 oeufs. collages forme idée têtes.
11 Le facteur Cheval - collage & drawing
12 Fini - drawing (on wall)
13 Baargeld - 2 drawings 1920
14 Original relief for Ernst's Catastrophe frottage
15 Cadavre exquis - 20 mars - collage 1928? draw.
16 femme percée plg 1923.
17 Tasse fourrure par Oppenheim —

---

fini 11 rue payenne
yes —
1 Argonaute 1936 plg
2 Feu de jambes 1935 plg
3 jeune fille et spectres plg

Foinet - 19. Malin
yes
objet qui ne fait pas d'éloge des loups passés by
Picabia Les loups lune - perhaps at 1915
Foinet
1. Picabia l'enfant carburateur plg ~~1918~~
Metals plg 1925
2
3 Laurens terracotta - Museum - 400 francs
4 Ernst - gouache to be mounted (Paris)
La Bicyclette.

---

giacometti — Palace at 4.

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1

11 r. des Chalaires Meudon —

Arp -yes

1. Collage with squares arranged acc. to laws od chance, c. 1915
2. Tow or three Dada ink drawings, quasi automatic
3. Foret (coupage relief) c. 1918
4. Portrait of Tzara (coup. rel.) c. 1918
5. Early collage (non-geometrical) c. 1918-24
6. ----
7. Mutile et apatride (objet) 1936
8. Ernst, Winterlandsdaft (collage) 1921
9. Ernst, Cologne collages c. 1920
10. Two sculptured heads od the Dada period by Mrs. Arp
11. Paolo and Fran by Arp from coll. of Arp's brother

Braque -no

1. Large panel of Greek subject in white line on black

Mr. Van Leer -yes

1. -7 Arp
8. Miro, Statue drawing
9. Ernst, seascape, painting
10. Magritte, The world, ptg.
Chirico, the tower, painting
12 Tanguy, Janvier, 1930 (no.51)
13 Tanguy, Yellow sky, 1930
14.-19 Arp
20. Dali, Early comp.
21 Miro, Statue, oil painting

Paalen?
Brauner?
Collages of Breton et ~~Eluard~~
if possible Aragon Huguet
cable; Huguet 18 q. Leon Guillot —
give names + tell send pd
number in front —

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4.

Hugo, Mme Valentine -yes

1. Hugo, Reve du Janvier, ptg. 1934
2. Hugo, de Gueules etc. ptg 1934
3. Tanguy, Paysage noir, ptg. 1926
4. Victor Hugo, ink drawing with head

Jean -yes

1. Spectre du Gardenia, sculp

Kahn -no

1. Chirico, Jouets du prince. ptg
2. Masson, la naissance des oiseaux, drawing
3. Masson, Metamorphose des amants, drwg.
4. Tanguy, five drawings, 1936
5. Ernst, Sambesiland, collage, 1921
6. Klee, Petite fille de Kairuan, watercolour, 1920
7. Picasso Tete sur boism painting
Picasso, Homme assis, collage
9. Miro Paysage catalan (le chasseur)ptg
10. Ernst, Massacre des Innoc, col, 1921
11. Ernst, La Horde, ptg.
12 Ernst, La femme dans la mur, ptg, 1926
13. Picabia, Prenez garde a la peinture, ptg
14. Miro, Collage a la feuille, watercolour and collage

Kochnitsky -yes but not in writing

1. Magritte, Village
2. Klee, Kleine Experimentier Maschine, 1921

Lipschitz -yes

1. St. Antoine, ptg. 17th
2. Charles Quint, ptg, 16th

Maar no

1. Portrait d'Ubu, photograph
2. The pretender, Phot

Noialles yes

1. Figures , Ital 18th, ptg
2. Ernst, Monument aux Oiseaux, ptg
3. 4 or 5 originaux de la Femme 100 Tetes

Oelze

1. Frieda, drawing
2. Frieda ptg. -no

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5

Openheim -yes chez Ray

1. Ma Nourrice, 1936
2. Tasse etc. in fur
3. Tete de~~x~~ noye (3me etat)

Picabia no 28 r. Tournon

1. At Foinet) L'Objet qui ne fait pas l'eloge des temps passes (rev) 1916

Galerie Pierre ~~xx~~ 2 r. des B.A.

1. Miro, Dialog des Insects, 1924 - not yet con
2. Brancusi, Embrace, stone, 1907 mus
3. Miro Large Painting, 1933 mus
4. Ferren, Etching on plaster
5. Helion, Comp Musée
6. Arp yes.
7. Mondrian, Comp fin de l'année

Bringing it belongs to Mus.

belongs to his wife
infindable
vendu au musée

Man Ray yes except 13 8 Val de Grâce

1. Ray, Theater, newspaper, 1916
2. Ray, Suicide, 1917
~~xxyx~~
3. " Admiration for the archestrelle for the violin, 1919 (airbrush)
4. " Boardwalk object
5. " Observatory timw, the lovers, oil, 1932-34
6. " Head with fingers, (drawing seen in london)
7. " Drawing (a la Michelin tires sen in London
8. " Orator, relief 1935
9. " Rayograph of objects including goggles, London no.314 dated 1924
10. Duchamp, The King and Queen, etc. drawing, 1 912
11. Duchamp, Pharmacie, 1914, (pop Lithograph retouched)
12. Magritte, Eye
13. Breton, Jacqueline, Pour la poche (objet)
14 Oppenheim, Fur ~~box~~ set
15. " Tete de noye
(14 and 15 suplicated under Oppenheim)

Roché yes 99 Boul Arago

1. Duchamp, Why not sneeze (La cage à Sucre)
2. Picabia, Totalizator

a emballé à Broudelle

Roché revient vers août 29

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Gal. Simon cont. 29 bis r. d'Astorg

6

yes except item 19

1. Masson - Leaf feathers - drop of blood 1927
2. " figure 1927 (w. band)
3. " Metamorphoses (plaster figurine) 1928
4. Woman 1925 (oil pic Boudoir show)
5. " Naissance des oiseaux (Chevaux) 1934 eauforte
6. " Massacre, 1933 (11,975)
7. " Les Amours, 1933 aquarelle
8. Picasso head 1912 draw
9. Picasso Head 1927 non
10. " gouache 1933 non
11. Klee - Mask of fear 1932
12. " Ekel 1924 watcol.
13. " Ausgang des Liebespaar woat 1925
14. " Schutzerin - wool 1932 Poissonnier
15. " Wenn die Nacht anbricht 1934 Bernard
16. " Neracliteles Tier 1926 10.000 665 $. sous verre
17. " Nerbexeiter mi Zoo 1933 1935
18. " novelle mi geheimschrift 1933 up (1)
19. Picasso femme endormie
✓ gris - nature morte - 6000 francs.

Tanguy 51 bis r. du Moulin Vert

not yet

1 Je t'attends 1934 oz

2 Hermaphrodites de caractéristiques acquises

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	MoMA Exhs.	55.2

Tanguy court
3. Objet de l'autre côté du fond 1936 at Ratton

Terry yes 2 Place du Pal Bourbon
1 drawings
2 models

Dada 15 Ave. Junot
yes
1 Arp. Trousse de naufrage
2 Picasso - double head collages
3 Aragon - Porte of Jacques Vaché collage 1920

Serveau Pere - drawing
1 Gonzales - wrought iron head
2 Picasso - iron figures
3 " 4 figs bronze
4 Fernandez nature morte -

Ratton - 14 r. de Miromesnil

✓ Tanguy - 1000

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Oelze - Tournent, quotidien 1934 — 4 oct

Mme Vizier - rue Lebouis 7

ÉDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, 14, PARIS VI[E]
TÉLÉPHONE : LITTRÉ 76-73 — R. C. SEINE 266.086 — CHÈQUES POSTAUX PARIS 927.89
SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRS. 40.000

* Il as encore as possible — depuis trouver chez concierge

Dali 101 Bis a. Louise Pacra XIV 1923

Ernst — Fiat la ou Volution ce suit @ 11. 10.000 - sale

Magritte — L'echelle du feu 1934 — 500 à sale 1000

Braunes ?

Lundi 6 - Brassai

1	Pap collé Pic	4000
1	Perè primat Dom	1500
1	des Ernst	500
1	Picabia	400

Ray Rousseau

Title of the Black Painting is called: L'Orage

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Oelze - Tournent, quotidien 1934 — [illegible]
Mme Visser - rue de Louis 7

ÉDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, 14, PARIS VI[e]
TÉLÉPHONE : LITTRÉ 76-73 — R. C. SEINE 266.086 — CHÈQUES POSTAUX PARIS 927.89
SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRS. 40.000

* all as soon as possible — depuis Breuer chez ceriage

Dali 101 Bis a Tours Fenêtre XIV

Ernst — Pieta ou Révolution la nuit 1923 ass. 10.000 - sale

Magritte — L'échelle du feu 1934 — 500 ?
sale 1000

Braumer?

Chirico et les 2 hauts glaces ou les pictures

Man Ray — Photograph of Dali object now demolished

Juste retrospectif — 1932 or 3 ass 300 and sale 4-5

Dali gravure (ass. 300) ~~essai d'une~~ Notille 1931

Photo of all the Surrealistes — ass. 1000

Broderie par une aliénée — 500

Chirico — Portrait de l'artiste par lui-même 1912 or 13? ~~both for~~ 7000 ass.
sale Pasadena

Ernst — Eléphant Célèbes at Cah d'Art 21-22 — 8000 vente 7000 haute of assur.

Dali has a lovely

Tanguy has Braumers — he is not there

objet de Tanguy qui est chez Ratton

dessin Oelze chez Zervos

title of the Black Tanguy at Heyo is called: L'Orage

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Ernst — Rostrum & pulley
✓ Now 3000

E.L.T. Mesens. 55 r. de Courcelles
Paris. 8e

Note Eluard has Magritte, blue with
clouds & torso in air le temps
menaçant — 1928 ass. 5000
belonging to Eluard at Dali's paysage en
feu 1929 or 30 — ass. 4000
✓ Chirico — half torso of woman in flowers
1915 ass. 12000
Veut 15.000
~~Ernst — Elephant Célèbes — 1921-22 ass 7.000~~
of
~~Vente~~

Patton has managed to buy a Guitarre
en tôle de Picasso —

Mrs. Ro
Morton Fr
Chicago

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FZU 375

NEW-YORK 34 26

NLT BARR GRENELLE FOURTEEN

461 (14)

110

PARIS

LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe.

WU C

APPROACH ROSENBERG IF PICASSO IMPOSSIBLE

STOP ALL INSURANCE COVERED PENDING RECEIPT

WRITTEN VALUATIONS BUT NEED LENDERS NAMES STOP

IS BRAQUE LENDING LARGE LINEAR PANEL STOP

HAS JANICE BRACCELLI LETTER

Braque Sobelim

55-67

Musée

ouib

mon 7

Roché 1 emballé Leroudelle

2 revient avant 29

Kahnweiler list.

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HBT 11 GREENSBORO
VT 77 1/39 20
2/38

NLT MARGARET BARR CHASEBANK

CHASEBANK 81
The Chase Bank Cy of N.York
39 Rue Cambon (1er) PARIS
LE PORT EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe.

WU 8

ONLY DALIS FROM DALI JAMES ESSENTIAL BUT WOULD LIKE BRETONS ERNST CHIEN ARP AQUARIUM CHIRICO CHILDS BRAIN ROY WOODCUT PICABIA CATCH ALSO DECALCOMANIAS OVAL WHEEL PYSCHOPATHIC VITRINE SEMICOLON WANT OPPENHEIM HUGNET HUGO GAFFE LOANS STOP ALL FOR TOUR STOP WANT BRETONS PRESENT POSITION SURREALIST ART HUGNETS BRIEF HISTORIES DADASURREAILIST ART PROVIDING REACH NEWYORK FRENCH OCTOBER TWENTIETH ENGLISH OCTOBER THIRTIETH STOP GET INSURANCE PALUATIONS BRETELUARD NOTIFY LERONDELLE STOP WANT NEW FINI GREETINGS BRETEULARD

Musée
oui 6
non 7

Roché 1 emballé Lerondelle
2 revient avant 29

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Tell Leroy
Bucher

FZU 666
GREENSBORO
VT 42 18

Signification des principales indications éventuelles pouvant figurer en tête de l'adresse

D... = Urgent.
AR. = Remettre contre reçu.
PC. = Accusé de Réception.
RP. = Réponse payée.
TC. = Télégramme collationné.
MP. = Remettre en mains propres.
XPz..... = Exprès payé.
NUIT..... = Remettre même pendant la nuit.
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OUVERT = Remettre ouvert.

Via WESTERN UNION

FOLLOWING NOT URGENT ARPERNST MANRAY LENDING
DALI REFUSES STOP CONSULT MANRAY ADVISIBILITY
CALLING EXHIBITION SURREALISM AND FANTASTIC ART
STOP IF CONVENIENT BORROW TWO GOOD SURREALIST
PAINTINGS FROM PICASSO CONSULT / JANIS ZERVOS
EXPECT YOU NORMANDIE LOVE

Oui 6
non 7

Roché 1 emballé Leroudelle
2 revient avant 29

Kahnweiler list.

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Tell Leroudelle
Bucher ready

under Duchamp — ~~et~~ Coffée mill — emballé par
Poinet qui enverra
no obligation
Kochnitzky till 10 – 12 Samedi
ou
Lundi

oelze's address — chez Mina Loy
9 rue S. Romain

galerie Pierre no 1
no 2
oui 3 Musee
no 4
oui 5 Musée
oui 6
non 7

Roché 1 emballé Leroudelle
2 revient avant 29

Kahnweiler list.

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Frid Sept 25 — Valentine Hugo Crach
Rue 23 — 2.30 Lutétia Duchamp —
Sat 11 Breton 427. Tour
" 6.30 Flore Eluard
" " Bibl. Nationale
Jean trois dîner fri. 8.10
fini fri 3.30

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phone Tessy
" Pierre Loeb
" Penrose
" Poiret
develop photos
Mina Loys address
" Kahnweiler

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Ernst – invitat. card.
Finj – new picture
Dali – the ones he asked for
Edward James Dali (Afr. village?) 200
Bellmer – dessin plane sur noir 500
Ernst – chien Collage Breton 1000
arp – oiseaux dans wood relief 500
chirico – chiens Brain ptg 1914 1000
Roy ~~wordpeur~~ Duchamp ptg 20,000
Picabia – calcomanias 500
oval wheel 300 wood celui de Gauche 5000
~~psychopathie~~ organization vitrine 2 ms Brine
~~display of chattels~~ 500 pour
oppenheim
Huguet
Hugo
Gallé loans

Picasso 2 good sur ptgs 2 statues

Blurbs

Man Ray – consult on title sur. 2 Surr. art

Ernst invitation card –

Duchamp suppose to borrow Arp
Gabrielle Buffet Picabia from Katherine Dreier

the tuneses
imprimé Yantes
30.000 francs.
un malade mental

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he writes son of celebrated acrobats
he writes surrealist. stopped ptg 1921 -
perhaps 50-52 - he also did
objets en equilibre -

Duchamp at Dreyer's
Mobile quite big. reboured
with engine - now fixed -
glasses turning - Verify all
the bolts before putting in
motion if it rolls all will
break - attach all to a wall
before starting if not it will
vibrate & rust

Duchamp - Breton etc
surrealism & related
movements

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phone Terry
get list to Brondelle - M. Cocquet
buy hat
mail bank
remind Ernst noailles
phone Zoinet about Mme Picabia
phone Mr Hugo?
get Mina Loy's address
discover from Kahnweiler - Pic femme
enclosure
discuss Tanguy Eluard
discover Pic figurines.
Edgar Baer ~ Videocolor. 6 ave. du Coq
our phone Littré 12-54
French line
photo for subway
develop phots
subscription Herald
pay Huguet

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1 Square Léon ~~Bayet~~ Guillot
(r. de Daunou)

1 Picasso pap. collé — 3000 or more
2 Dominguez — ~~Boo~~ Picabia Création de Georges Huguet — 1500
3 Picabia — Dessin 1920? 400
4 Ernst (section d'Or) — dessin au fusain 1919-20? 500

Venir avant ~~jeudi~~ mercredi 30

Eluard

Ernst — La révolution la nuit 1923

Elskamp 2 Picasso — 1

3

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Man Ray — Dauton 92-25

Jerry — Invalides 78-32

Lecoudelle — Trinité 22-03

Val. Hugo — ~~Trinité 59-79~~
Kleber 99-21
Place du Hugo
2 Sontay

Bucher — Ségur 64-32

Frois Wittmann — Aut. 99-06

~~Perrod~~ — r. Jules Chat-lin
~~odéon 02-80~~
yes ~~Dauton 12-22~~

Gal Pierre — Dauton 53-09
g. r. S. Roman

Poiret — Dauton 64-34

Rochnitzky — Littré 14-65

Kahnweiler — Auteuil 11-41

Cahiers d'Art — Littré 76-73

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3500 — 25

1750 — 10

organization

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Roland Penrose
21 Downshire Hill
London N W 3

inquire London
shipper.

la vierge folle
Ernst offering
auk

collection Victor
Servranckx
53 r. de Dantzenberg
Bruxelles –

1 Femme vieillardet
fleurs. 1923
140 × 1

less good 1926

11 Place des Etats
Moulle sur
3 or 4 orig
collages femme
100 francs

ajouter
la vierge folle
3000 francs

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Mod. n° 698.

Memorandum

To Eric

From Betty

Date 8/16

Re

This file contains letters from Duchamp, Tzara, etc. to Mrs. Bore in connection with Fantastic Art, Dada — + her notes. This material — answering the question on

TÉLÉGRAMME

POUR TOUS PAYS

FOR ALL

NUMÉRO | NOMBRE DE MOTS | HEURE DE DÉPOT | MENTIONS DE SERVICE (VOIE, ETC.)

VIA EASTERN

Voie MALTE ou Voie MADÈRE

Picasso zero fuses 2 exhs Hartford w ill be ready for afternoon T-Thursday Picasso Evans

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CHAMBRE N°

This is a full rate Telegram. Cablegram or

RECEIVED AT

P. G. 53.

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FOR ALL COUNTRIES

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P. G. 53.

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			VIA EASTERN Voie MALTE ou Voie MADÈRE

Cadre réservé au service.

LES RESPONSABILITÉS DE LA COMPAGNIE SONT LIMITÉES PAR LA CONVENTION TÉLÉGRAPHIQUE INTERNATIONALE

ADRESSE

Jaffé Ratton Lending Picasso refuses Zervos Cuevas will continue work on him suggest you cable Rosenberg for alternatives Thursday Talmeilez offers hope his Picasso loans

NOM DE L'EXPÉDITEUR :

CHAMBRE N°

Mod. n° 698. (Juin 1935. - Sp. 638 - J. 21221.)

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NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
	RADIOGRAM

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(THE MUSEUM OF MODERN ART 11 WEST 53 ST)=

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MHE-T146 NEWYORK
33 25

NLT MARGARET BARR ~~CHASEBANK~~
318 ~~CHASEBANK~~ 81
~~The Chase Bank Cy of N York~~
~~39 Rue Cambon (1er)~~ PARIS

IL EST GRATUIT. Le facteur doit délivrer un récépissé à souche lorsqu'il est chargé de recouvrer une taxe.

Via WESTERN UNION

IF PICASSO DIFFICULT ROSENBERG WILL LEND YOU CHOOSE STOP IS KAHN OKAY STOP DEEPLY DISAPPOINTED YOUR DELAY STOP HAS JANICE MY LETTER STOP BRETELUARD NOT ESSENTIAL DONT WORRY

Cadre réservé au service.

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Mod. n° 698. (Juin 1935 - Sp. 638. - J. 21221.)

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Cadre réservé au service.

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TÉLÉGRAMME.

NUMÉRO de série locale :

N° de la ligne du P. V. en cas de transmission par téléphone :

INDICATIONS DE TRANSMISSION :

NATURE DU TÉLÉGRAMME.	NUMÉRO.	NOMBRE DE MOTS.	HEURE DE DÉPÔT.	MENTIONS DE SERVICE (VOIES, ETC.) À TRANSMETTRE À LA FIN DU PRÉAMBULE.

VEUILLEZ ÉCRIRE TRÈS LISIBLEMENT LE TÉLÉGRAMME.

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50.40

TEXTE : Reconciliation Eluard ~~Breton~~ Tuesday first will push Picasso Dali façade but capable ~~me~~ ~~Breton~~ what good horrow ~~prefaces~~ from Eluard Breton, ~~with~~ wishes ~~prefaces~~ from Chase and ~~and~~ further minor ~~loans~~ ~~suspended~~ ~~if possible wit~~

SIGNATURE (*très lisible*) (2) : what about Kantor

Nom et adresse de l'expéditeur : (Ces indications ne sont taxées et transmises que sur la demande expresse de l'expéditeur.)

(1) Pour les conditions d'abonnement aux adresses enregistrées, se renseigner au guichet.
(2) La signature est facultative.

Mod. n° 698. (Juin 1935 – Sp. 638 – J. 21221.)

VOIR AU VERSO DES RENSEIGNEMENTS SUSCEPTIBLES DE VOUS INTÉRESSER.

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Hampstead 6446. September 17 1936

3. Eldon Road
Hampstead. N W 3
London

Dear Barr

I was glad to hear from you and I wish I could let you have 'Mansions of the Dead' for your Fantastic Art show. But it belongs to Arthur Bliss and as it has been away from him only recently he is unwilling for it to go off again for such a long period as the

wishes to send warm regards
Yours sincerely Paul Nash

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2

American trip will entail.
I rather sympathise with him
and I cant very well press
him further than I have
already done.
I am going to ask Edward
James if he will lend my
new painting Harbour and Room
and if that fails I
propose to send one of the
two marked among the photographs
I am sending you. If
you want the Bliss painting only
will you cable me or something
but I shall be disappointed
if I am not represented.

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3

Harbour & Room & Landscape of The Megaliths are being reproduced in Herbert Read's new book on Surrealism

I tried on several occasions to get in touch with you when I heard you were in London this Summer. But you eluded me.

My wife and I have very pleasant memories of your kindness to us all those years ago when we came to New York, and it has been distressing to us that

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in all the times I imagine
you have been over here since
we have never met, never
had a single opportunity of
trying to entertain you.
Perhaps you may have heard
I have had rather a bad illness
& in the last four years
have either lived abroad or
in the country. Now we
have bought a house in
Hampstead, so when you
next come to England do
let me know & give us
the pleasure of seeing you and
your wife again. Our best

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"Garrick", Port Isaac, Cornwall, England. (1)

~~71, Harley Street.~~
~~W.1.~~
66

September 8 1936.

Dear Mr Barr,

Thank you for your letter of August 27th and your kind invitation to exhibit my drawing "Ancestors II".

I shall be glad to loan "Ancestors II" for exhibition but I should like to know that the drawing will be returned to me early in the new year as it must be exhibited in my scientific exhibition when I make known my research results.

It is difficult to value this drawing for insurance pupposes as its research value is incalculable apart from its art value and, of course, from research point of view could not be replaced. I think it is best to put a nominal value on it of £25 and now that you are

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aware of its scientific value I am sure you will arrange for its care and safe return.

I presume you will pay expenses (packing, freight and delivery) both ways.

It may interest you to know that M.André Breton said of my work and that of my colleague (in my research), R.Mednikoff, that they were the best examples of English Surrealism.

Should you wish to obtain one of my colleague's works for this exhibition I feel sure it could be arranged under the same conditions as my "Ancestors II" and that it be returned in time for my scientific exhibition. It could be included in the same package as my drawing and insured for a similar amount, namely £25.

Yours very sincerely,

G.W.Pailthorpe

(Dr. G.W.Pailthorpe)

Roland Penrose.

Alfred

The Muse

11 West

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I am very glad the difficulties with the

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21, DOWNSHIRE HILL, HAMPSTEAD. N. W. 3.
HAMPSTEAD 4116.

8 · Dec. 37

Alfred Barr. jr.
The Museum of Modern Art.
14 West 49th St. New York N.Y.

Dear Mr. Barr,

Many thanks for your letter of october 21st The two paintings have arrived in perfect condition and I enclose receipt for the Museum of Modern Art. I must thank you also for sending me the revised catalogue which I am very glad to have.

I hope to have the pleasure of seeing you again in London next time you visit this country.

Yours sincerely

Roland Penrose.

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21, DOWNSHIRE HILL, HAMPSTEAD. N.W.3.
HAMPSTEAD 4116.

4 Oct. 36.

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

Dear Mr. Barr.

Many thanks for your secretary's letter of the 18th Sept.

I have had the pleasure of meeting Mrs. Barr for a moment in Paris last week and as she asked me to send you a small painting instead of the "Paradis des Allouettes" which has been lost, I have dispatched to you by the Express Travel and Transport Co. a painting entitled "Portrait of a Leaf" (1935) as well as "Quadriga" by Eileen Agar. The insurance values for these pictures would be £15 for the former and £20 for "Quadriga".

I am very glad the difficulties with the

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Surrealist poets have been solved and have no doubt that your exhibition will be a great success.

With kind regards to Mrs. Barr

very sincerely yours

Roland Penrose.

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Alf Barr

21, DOWNSHIRE HILL, HAMPSTEAD, N.W.3.
HAMPSTEAD 4116.

7. Sept. 36.

Dear Mr. Barr,

Many thanks for your letter of the 22 August enclosing a cheque for the photos. I will send you a key giving the catalogue numbers of the paintings as soon as possible on sheets of tracing paper.

I have heard from Mrs Eileen Agar that she will be glad to exhibit her picture "Quadriga" which belongs to me. Could you let me know to whom it should be delivered? I shall be returning to London in a fortnight after a very pleasant holiday here with Picasso and Eluard.

With kindest regards

Very sincerely yours

Roland Penrose.

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21, DOWNSHIRE HILL, HAMPSTEAD, N.W. 3.
HAMPSTEAD 4116.

27 Aug. 36.

at Hôtel Vaste Horizon
Mougins.
Alpes Maritimes.

Dear Mr. Barr.

Many thanks for your letter of the 11th which has been forwarded to me here. I am sorry to hear that your arrangements for an exhibition in collaboration with André Breton and Paul Eluard have fallen through.

As regards my object "Le Paradis des Hirondelles" I feel that I would rather not exhibit this one example of my work by itself in any case and prefer to abide by the decision of Breton + Eluard.

I will write to Eileen Agar to ask if she wishes me to lend the painting "Quadriga" and let you know her reply.

Before leaving London I posted to your New York address a complete set of photos of the London Exhibition which I hope you will have received by now.

With kindest regards to Mrs. Barr and yourself. I hope to see you again in London next time you are over here. Yours Sincerely Roland Penrose.

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21, DOWNSHIRE HILL, HAMPSTEAD, N.W.3.
HAMPSTEAD 4116.

14th July 1936.

Alfred H.Barr,Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York,
U.S.A.

Dear Mr Barr, 18 paid 7-21-36

I am sending you, under separate cover, the complete pictorial record of the International Surrealist Exhibition, which you wished me to order for you. with the exception of the objects.

The cost of these photographs works out at£2--5--0 for the set of eighteen and 2/- postage, which I have already paid.

The exhibition continued to be a great success, even up to the closing day, which was a record for entries.

Hoping to have the pleasure of seeing you and Mrs Barr in London on your next visit,

I am,

Very sincerely yours,

Roland Penrose.

send Penrose order for £ 2-7-0 cent 1

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Nov 14th 1936. 11A Parkhill Road. London. N.W.3.

Dear Mr Barr. I meant to write to you sometime ago to say I was sorry the lead sculpture was sent off rather late (It was away at an exhibition longer than I expected. I hope it arrived to you in time).

But I've been completely occupied getting ready the exhibition of my sculpture which is now on at the Leicester Galleries here in London. Also I thought you might like to see the photographs of a few of the recent carvings. which I'm enclosing.

with best wishes
yours sincerely
Henry Moore

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November 27, 1936

Dear Mr. Moore:

It was very expensive for us to have the lead sculpture shipped separately, but I am glad it is here and like it very much.

The photographs of your new things are very interesting indeed. I am delighted to have them for our reference library.

Good luck to you in your exhibition.

Sincerely,

Henry Moore, Esq.
11A Parkhill Road
London, N.W. 3, England

AHB:H

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August 27, 1936

Dear Mr. Moore:

We should like very much to borrow your lead figure, no. 230 in the Surrealist catalog, and two or three of your drawings for an exhibition of Fantastic Art which we are planning to open in November of this year.

If you are willing to let us have these, the Museum would, of course, pay all expenses in connection with shipping, and would insure the works against all risks, provided you advise us of the insurance valuations. Our London agent would collect them about October 1st.

After the exhibition closes in New York, it will be circulated to the museums of Philadelphia, Boston, Pittsburgh, San Francisco and Chicago. Your loans would be returned to you, therefore, during the summer of 1937.

I do hope that you will be willing to lend us these works.

With kindest regards, I am

Very sincerely yours,

Mr. Henry Moore
11a Parkhill Road
London, N.W.3
England

AHB/k

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Sept 19th 1936.

As from.
11A Parkhill Road.
London. N.W.3.

Dear Mr Barr,

Thank you for your letters of August 19th & August 27th. I shall be very pleased to let you have the lead figure & two or three drawings for the Exhibition you are planning to open in November. (Are you calling it "Exhibition of Fantastic Art" or was that just a way of describing it in your letter? To me it's a word that carries with it associations that I don't much like — but if one thinks of it as coming from the word Fantasy, then for me it has different associations.)

The Insurance Valuations I take it are the same as the exhibition prices, which are

lead figure. 50 gns.
3. Drawings. each 10 gns.

If there is time, could you please let me know the address of your London Agent, so that I could get into touch with them as I may not be all the time in London during the next 2 or 3 weeks.

I heard from Jim Ede a few weeks ago that there was the possibility of a piece of my sculpture being presented to your Museum — However it seems that as yet no actual

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donor has materialized + I myself don't like to find one by approaching the few people I know who are interested in my work - but I have told Ede that I think it would be very important to me to have my work represented in your Museum + I would be willing to reduce the price of any piece of sculpture being bought for presentation (The "two Forms" (in wood) he mentioned in his letter + I have said it could be £40 instead of its catalogue price £75.) for I should be very happy indeed to know that know that one of my works was permanently with you.

I hope you enjoyed your visit to Europe - but I can guess that your time is very full when you are over here - but I hope that we shall meet again, the next time you are in England

With kindest regards

yrs very sincerely

Henry Moore

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Bernstein

Fantastic Art Dada Surrealism

November 15, 1937

Dear Mr. Bernstein:

I take pleasure in thanking you on behalf of our President and Trustees for your generosity in lending us your "Epitaph" for our Exhibition of Fantastic Art, Dada and Surrealism. The exhibition has come to the end of its tour, and your drawing has been returned to you.

You may be interested in knowing that the exhibition went from New York to the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and the San Francisco Museum of Art.

You were certainly very kind to let us have the drawing not merely for the exhibition in New York but also for the tour.

Very sincerely yours,

Mr. Meyer Bernstein
c/o Mr. Grossman
318 Linden Boulevard
Brooklyn, N.Y.

P.S. I am enclosing a formal receipt. Will you be kind enough to sign and return it to us?

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Bern Bernstein

January 9, 1937

Dear Mr. Bernstein:

In Mr. Barr's absence from the Museum I want to ask if you would be willing to let us keep the Epitaph for the tour of the exhibition of Fantastic Art, Dada and Surrealism. We have had so many requests from museums throughout the country we have decided to circulate the exhibition until August of this year. The show will go to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and, probably, Pittsburgh.

We shall of course maintain insurance on your drawing during the period of the tour while it is in transit and during exhibitions in the other museums.

Won't you please let me know as soon as possible whether or not we may keep it for the travelling exhibition?

Very sincerely yours,

Secretary of Circulating Exhibitions

Meyer Bernstein, Esq.
452 West 25th Street,
New York, New York

EC/bs

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Bernstein

December 2, 1936

Dear Mr. Bernstein:

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

Very truly yours,

Registrar

Meyer Bernstein, Esq.
452 West 25th Street
New York City

Enclosure

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November 12, 1936

Dear Mr. Bernstein:

Under separate cover I am returning to you the photograph which you bought in for Mr. Barr's inspection. He has asked me to thank you for letting him see it and to say that he is sorry that it is not possible to include the picture in the exhibition.

Yours very sincerely,

Meyer Bernstein, Esq.
452 West 25th Street
New York, New York

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New York
Oct. 12. Bernstein

Dear Mr. Barr.

Mr. Carl Zigrosser has just told me of the Sur-Realist exhibit which is being assembled by you, and he suggested that I get in touch with you because he thought I might have some material that would be of interest for this purpose

I should be glad to know something from you to see whether you care to have me do so.

Sincerely yours,
Meyer Bernstein

452 West 25st
New York. N.Y.

October 15, 1936

Dear Mr. Bernstein:

I have your letter of October 12th saying that Mr. Zigrosser thinks certain works of yours might be appropriate for inclusion in our exhibition of Fantastic-Surrealist art.

Will you please bring these things to the Museum and leave them? When I have looked at them, I will write you again.

Sincerely yours,

Meyer Bernstein, Esq.
452 West 25th Street
New York, N.Y.

AHB/k

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New York
Oct. 17. 36

Dear Mr. Barr.

Mr. Carl Zigrosser has just told me of the Sun-Realist exhibit which is being assembled by you, and he suggested that I communicate with you because he thought a work of mine might be of interest for this purpose.

I shall be glad to bring something for you to see should you care to have me do so.

Sincerely yours.
Mayer Bronstein

452 West 25th St
New York. N. Y.

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Boston MFA

March 10, 1937

Dear Mr. Rossiter:

I am enclosing a copy of a letter which I have written to Mr. Edgell thanking him for his generous help to us at the time of the Fantastic-Surrealist exhibition. I wish also to add a special word of thanks to you for all you did to make it possible for us to secure the prints at the last minute. It was extremely kind of you.

Very sincerely yours,

Henry P. Rossiter, Esq.
Museum of Fine Arts
Boston, Massachusetts

AHB:EH
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Boston Museum (U.S. - Surr.)

March 10, 1937.

Dear Mr. Edgell:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the four prints to the exhibition of Fantastic Art, Dada and Surrealism. We are particularly appreciative of the promptness of the Museum of Fine Arts in granting these loans on such short notice. We have found few other museums so flexible and accommodating.

The exhibition was one of the most controversial ever held by the Museum, and we hope served its purpose in making a report to the public upon one of the most original and conspicuous of contemporary movements. Your loans were a valuable and important part in the historical sequence.

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,

Alfred H. Barr, Jr.

George Harold Edgell, Esq.,
Museum of Fine Arts,
Boston, Mass.

AHB:EH

cc Henry R. Rossiter

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Fantastic Americans Boston 1937

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 3, 1937

Alfred H. Barr, Esq.
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

We acknowledge the safe arrival here today of the etching by Callot, the etching by Dürer, the woodcut by Baldung, and the drawing by Blake.

Yours very truly,

Ruth Griffith

Ruth Griffith
Secretary to the Registrar

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February 3, 1937

January 15, 1937

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

Dear Mr. Barr:-

I am sorry to report that the
Museum Committee at its meeting yesterday voted
not to let our
show when it

Dear Mr. Story:

We are returning the drawing and prints lent 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.

Very truly yours,

Yours very truly,

Registrar

Curator,
Department of Prints

Mr. H. L. Story, Registrar
Museum of Fine Arts
Boston, Mass.

HPR:AP

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 15, 1937

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

Dear Mr. Barr:-

I am sorry to report that the Museum Committee at its meeting yesterday voted not to let our three prints continue with your show when it goes to other cities.

Yours very truly,

Henry P. Rossiter.

Curator,
Department of Prints

HPR:AP

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

January 5, 1937

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

Dear Mr. Barr:-

Thank you very much for your letter of January the 1st. As permission for the loan of our three prints was granted by Mr. Edgell only for your New York exhibition, I shall have to await his return from Japan at the end of this week before I can ask him to renew the loan to include the tour of your show. I shall let you know the result as soon as possible.

Yours very sincerely,

Henry P. Rossiter

Curator,
Department of Prints.

HPR:AP

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Received
Answered

Boston MFA

Bare has reply

January first
1937

Dear Mr. Rossiter:

I believe you may know that we are planning to send our present Exhibition of Fantastic Art, Dada and Surrealism on tour after our closing this month. The show will to to Philadelphia, Boston (under the auspices of our Boston Committee of the Museum) Milwaukee, San Francisco and probably Pittsburgh. It will be returned to us at the end of the summer.

We are endeavoring to make the finest possible selection of material for the travelling exhibition. We are particularly anxious to have a strong representation of the historical items and I write to ask if you would be willing to let us include the following:

8 Baldung, Seven Horses Fighting in a Wood
20 Dürer, Man in Despair
54 Callot, Temptation of St. Anthony

We would of course maintain insurance on your Museum's loans against each and every risk throughout the period of the tour.

Won't you please let us know as soon as you can whether or not we may keep these three prints? You have been so extremely obliging that I hope this further request won't seem an imposition.

With kindest regards and best wishes for a Happy New Year, I am,

Very sincerely yours,

AHB

Henry Preston Rossiter, Esq.
Department of Prints
Museum of Fine Arts
Boston, Massachusetts

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December 31st
1936

Dear Mr. Rossiter:

I believe you may know that we are planning to send our present Exhibition of Surrealism and Fantastic Art on tour after our closing this month. The show will go to Philadelphia, Boston (under the sponsorship of our Boston Committee of the Museum) Milwaukee, San Francisco and probably Pittsburgh. It will be returned to us at the end of the summer.

We are endeavoring to make the finest possible selection of the material for the travelling exhibition. I am particularly anxious to have a strong representation of the historical material and write to ask if you would be willing to let us include the following:

8 - Baldung, Seven Horses Fighting in a Wood
20 Dürer, Man in Despair
54 Callot, Temptation of St. Anthony

We shall of course maintain insurance on your loans against each and every risk throughout the period of the tour.

I shall greatly appreciate your early reply.

Very sincerely yours,

Henry Preston Rossiter, Esq.
Department of Prints
Museum of Fine Arts
Boston, Massachusetts

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November 27, 1936

Dear Mr. Rossiter:

Dear Mr. Story:

I cannot tell you how grateful I am for your kindness in helping us on such short notice. The three prints and the drawing have arrived safely. Needless to say I am enclosing receipts for the loans you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

Registrar

Mr. H. L. Story, Registrar
Museum of Fine Arts
Boston, Mass.

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 25, 1936

November 24, 1936

Alfred H. Barr, Esq.
Museum of Modern Art
11 West [illegible] Street
New York, New York

Dear [illegible]

Express collect, one box containing one etching, by Callot, one etching by Dürer, one woodcut by Baldung, and one drawing by [illegible]

Upon their arrival, will you kindly sign and return to me the enclosed receipt ?

Yours sincerely,

H. L. Story
Registrar

HLS:[illegible]
ENC

Dear Mr. Rossiter:

I cannot tell you how grateful I am for your kindness in helping us out on such short notice. The three prints and the drawing have arrived safely. Needless to say, I very much appreciate your generous cooperation.

Sincerely yours,

Henry P. Rossiter, Esq.
Department of Prints
Museum of Fine Arts
Boston, Massachusetts

AWB:H

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 24, 1936

Alfred H. Barr, Esq.
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

We shipped to you yesterday by Railway Express collect, one box containing one etching, by Callot, one etching by Dürer, one woodcut by Baldung, and one drawing by Blake.

Upon their arrival, will you kindly sign and return to me the enclosed receipt ?

Yours sincerely,

H. L. Story
Registrar

HLS:RG
ENC

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 23, 1936

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

Dear Mr. Barr:-

In accordance with your telegram of November 21st, I am forwarding by express today, the Callot "Temptation of St. Anthony"; Baldung's "Wild Horses in a Wood"; and Durer's "Man in Despair". Included in the package is also the Blake drawing.

Sincerely yours,

Henry P. Rossiter

Curator,
Department of Prints.

HPR:AP

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November 18, 1936

1228 A

Charge to the account of Museum of Modern Art $

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

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

WESTERN UNION

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NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

November 21, 1936

MR. HENRY P. ROSSITER
MUSEUM OF FINE ARTS
BOSTON, MASS.

DELIGHTED TO HAVE CALLOT TEMPTATION COMMA BALDUNG HORSES COMMA DURER MAN IN DESPAIR STOP WILL INSURE THREE FOR FOUR HUNDRED STOP GREATLY APPRECIATE YOUR GENEROUS ATTITUDE

BARR

Sent Nov 23

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Henry Preston Rossiter, Esq.
Museum of Fine Arts
Boston, Massachusetts

Copy to Mr. Coles

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 18, 1936

Dear Mr. Rossiter:

Mr. Barr, who is ill at home, has asked me to send you a list of books and prints, which he is most anxious to have, either in the original or in facsimile, for the Fantastic-Surrealist show. He was under the impression that The Metropolitan Museum was going to lend these items, and has only just learned that this is not the case. As they form an essential and extremely interesting part of the early section of the exhibition, it will be a great disappointment if at least some of them cannot be obtained. Would you therefore be kind enough to let Mr. Barr know whether you have the originals or facsimiles of any of the following:

Baldung: Seven Horses Fighting in a Wood, woodcut, 1534
Durer: Man in Despair, etching, 1516
Jamnitzer, Christopher: (Book of etchings) Neuw Grottessken Buch
Jamnitzer, Wenzel: (Book of etchings) Perspectiva Corporum Regularium
Schon: Devil with Bagpipes, woodcut
" Vexierbild mit vier Bildnissen, woodcut
Vogtherr: Die Wondertraube von Albersweiler, woodcut
de la Barre: Design for Jewelers, engraving
von Bommel: Horse Rampant, engraving
Grandville: Two wood engravings from Le Magasin Pittoresque: Crime and Expiation, and Promenade in the Sky

There are also four particular etchings By Filippo Morghen from the Raccolta delle Cose, 1764, which Mr. Barr very much wants. However, I shall not bother you with a detailed description of them until we know whether you have the Raccolta.

Thank you very much for any help you may be able to give us.

Sincerely yours,

EH.

Secretary to Mr. Barr

Henry Preston Rossiter, Esq.
Museum of Fine Arts
Boston, Massachusetts

Copy to Mr. Miles

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 17, 1936

Dear Mr. Rossiter:

I have a letter from Mr. Story, the Registrar of the Museum of Fine Arts, listing seven prints which I think Mr. Allen picked out as of possible interest for our exhibition of Fantastic-Surrealist Art. I have looked up the four Brueghel prints in Bastelaer and find that they are not exactly what we want. We are, in fact, interested more in vice than in virtue, so far as the Brueghels are concerned. Nor do we, I think, need the Pillement.

We would like, however, to have the Blake School drawing about which I wrote previously, and the loan of which Mr. Edgell has confirmed.

With many thanks for your kindness, I am

Sincerely yours,

AB

Henry Preston Rossiter, Esq.
Museum of Fine Arts
Boston, Massachusetts

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 13, 1936

Alfred H. Barr, Jr. Director
The Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

I am enclosing herewith a list of one drawing and several prints which Mr. Rossiter tells me you wish for exhibition in the near future.

Will you please let me know on what date you wish to receive these pictures, and if they will be insured for values given from the time they leave here until they return.

Yours sincerely,

H. L. Story

H. L. Story
Registrar

HLS:RG
ENC

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October 28, 1936

Dear Mr. Edgell:

In his letter of October 27th to you Mr. Barr says, "Should you be willing to lend, we would not need to have the drawing (by Blake) until the middle of November..."

Now the exhibition of Fantastic and Surrealist art has been postponed for a week, so that we would not need to have the drawing until the end of November.

Sincerely yours,

Elisabeth Knedler
Secretary to the Director

George Harold Edgell, Esq., Director
Boston Museum of Fine Arts
Boston, Massachusetts

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October 27, 1936

Dear Mr. Edgell:

As you perhaps recall, we are arranging a comprehensive exhibition of Fantastic and Surrealist art, the second of a number of historical retrospective exhibitions of problems in modern art. The exhibition of Cubism and Abstract art was the first.

We would like very much to borrow for the exhibition the following by William Blake:

The drawing for Europe illustrated Plate 96 of Figgis

I do hope that you and Mr. Cunningham will let us have this fine drawing.

Should you be willing to lend, we would not need to have the drawing until the middle of November, but would like to have a photograph as soon as possible.

With kindest regards, I am

Very sincerely yours,

Harold Edgell, Esq., Director
Boston Museum of Fine Arts
Boston, Massachusetts

AHB/k

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Blume

December 5, 1936

Dear Mr. Blume:

I am enclosing a receipt for the pencil drawing which you have so kindly lent four our exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

Registrar

Peter Blume, Esq.
Gaylordsville
Connecticut

Enclosure

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Blume Surv. (Mod. Arch.)

October 14, 1936

Dear Peter:

Your "Parade" is being reproduced in Vogue. I hope this doesn't annoy you too much.

What has happened to the article that you did for the New Republic? Would you mind if I wrote asking them to let me have it so I at leastcould read it? I would be very much interested in it, especially after your recent letter telling of your state of mind after the Abstract show.

You may be entertained, I think, to hear that I have just had a very enthusiastic letter from Italy about the catalogkinking to translate it into Italian. In Germany it would probably be confiscated, in Russia it would certainly not be approved of, and, to make matters even cheaper, it seems to have had a great success in England. What a world!

Sincerely,

Peter Blume, Esq.
Gaylordsville, Connecticut

AHB/k

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Blume

September 28, 1936

Dear Peter:

When are you coming to town?

I would like to talk to you about our exhibition of Surrealism and Fantastic Art which is to open in the Museum toward the end of November. I hope to have a fine group of American things as well as a good representation of all the important Surrealist people.

Is there any chance of your Italian picture being ready? Maybe you have pledged it for some other show but I hope not for it would certainly adorn and improve not only the American section but the show as a whole.

Please give my best to Ebie.

Sincerely,

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

AHB/k

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Haylordsville, Conn.

September 30, 1936

Dear Alfred:

We awfully sorry we missed seeing you all this time. We were told that you were away for the summer and we have been sticking so close to home that we hardly ever get down to the city now.

I have been, as ever, almost painfully preoccupied with painting away on the old picture and getting nearer and nearer to finishing it, though not yet near enough to prognosticate with any degree of certainty when the picture will be finished. It's come along a long way since you saw it last February and it can't go on forever.

I had one very serious set-back in developing the Mussolini - Jack on the box idea, just as you predicted I would, but I at last have sufficient confidence that it will fit in with the rest of the picture about as well as that violent and unartistic combination can. I am very eager to have you see it

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before long, to get your response to it, while I'm still in the process of working it out.

I want to tell you how much I enjoyed the abstract show last spring and the fine job you did on the catalog. I did write a long piece about it for the New Republic, and I was paid for it, but it has not as yet appeared. Sometimes I wonder whether it ever will. Being very shy about my literary efforts I hesitated to ask Malcolm about it. There was something terribly moving and contagious about all those pictures as they were hung at the museum. They filled me with a sort of apostolic zeal in defense of those many fine old esthetic principles which I thought I had long ago completely rationalized that I would never feel any passion for. I may, as it occurs to me now, been carried away by all the controversy and confusion brought on by that unhappy Shostakovitch affair which was current at the time. Anyway it was exciting to have written something about it.

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now in answer to your letter. I don't think that there is one chance in a million that the picture will be finished any time this november. I have not pledged it for any other exhibition as I would most certainly, as you know, rather show it at the modern museum than any other place. I know there is no use agitating myself about it now but the picture will present a problem for any exhibition when it's finished.

Ebie and I feel that we have urged you and Marga rather strongly to come up here with us for a few days. In view of the fine new England autumn ("Indian Summer") and the picture which I earnestly wish you could see and the pleasure of having you with us, we dauntlessly propose that you and Marga get on a train at Grand Central and get off at Irvingdale, Ny. where we will meet you for the weekend of let us say October 17th.

As ever

Peter

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Blume

Jan Lorenzville, Conn.

February 14th 1937

Miss Elodie Courter
Museum of Modern Art
11 west 53rd Street
new york city.

Dear miss Courter:

In reference to your letter inquiring for the price of my drawing "Eleusina no. 2," scheduled for the travelling exhibition of Fantastic Art, etc., I wish to state that the drawing is not for sale.

I am happy that you were able to include it in the show.

Very sincerely yours

Peter Blume.

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PENNSYLVANIA MUSEUM OF ART

Fairmount, Philadelphia

November 1, 1937

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

Dear Miss Toomey:

On Wednesday we are shipping to you the de Chirico painting which Mr. Clifford 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.

Very truly yours,

Dorothy H. Dudley
Registrar

Miss Gertrude Toomey
Pennsylvania Museum of Art
Fairmount, Philadelphia
Pennsylvania

Enc.

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

October 27, 1937.

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

Dear Miss Dudley:

Your letter of October 26th has been received during Mr. Clifford's abroad.

As Mr. Clifford will not return until some time next month, and as the Museum is storing his collection until his return, I believe it would be best for you to send the painting by de Chirico to the Pennsylvania Museum, marked for my attention.

Sincerely yours,

Gertrude Toomey

Secretary to Mr. Clifford.

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October 28, 1937

Dear Mr. Clifford:

Out 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 painting by de Chirico which you lent to us.

Very truly yours,

Dorothy H. Dudley
Registrar

Mr. Henry Clifford
c/o Pennsylvania Museum of Art
Philadelphia, Pennsylvania

DHD:DK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tel. 20-857

Villa Capponi
Arcetri
Florence

October 22

Dear Miss Mellon —

I am wondering in what part of the world my clinical "Museo Inquietante" now is. I am returning to Philadelphia November 10th & if it is possible I should very much appreciate your getting it back to me by that date. It leaves an empty space on the wall if the house is opened without it.

Perhaps you have already returned it to the Philadelphia Museum in which case please ignore this letter.

Very sincerely yours, Henry Clifford

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

November 19, 1936.

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

Dear Mr. Barr:

Mr. Clifford's Chirico has arrived but unfortunately it will be impossible to send it to you before Monday, November 23rd. However, I shall see that it is shipped as early as possible Monday morning.

Regretting the delay, I am,

Sincerely yours,

Gertrude Tooney

Assistant Registrar.

—ucc

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November 5, 1936

Dear Miss Toomey:

Please do not ship Mr. Clifford's Chirico until further notice. We are expecting to have several works from Philadelphia in our exhibition, including works from the Johnson Collection and Mr. McIlhenny's collection, and would like to include Mr. Clifford's picture in the same shipment.

Our exhibition does not open until the 9th of December so we would not need the Philadelphia pictures until about the 25th of November.

With many thanks for your attention, I am

Sincerely,

Miss Gertrude Toomey, Assistant Registrar
Pennsylvania Museum of Art
Fairmont
Philadelphia, Pennsylvania

AHB/k

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Clifford

HOTEL BEAU-RIVAGE

TÉLÉGRAMMES
BEAURIVAGE-OUCHY

OUCHY-LAUSANNE
SUISSE

September 6th. 1936.

Dear Mr. Barr,

I am sorry not to have answered your letter sooner but I have just returned from Salzburg and did not have my mail forwarded on.

I should be very glad to lend you the Chirico, The Disquieting Muses for your Surrealiste Show. As you know, I have just bought it and therefore would prefer not to let it go for the entire winter. Would it be alright if you just have it for New York and Philadelphia as I should like to hang it at home at least a month or so before I come abroad next Spring. If, however, my pland should change and I should leave America before the show closes in Philadelphia it could go on with the show wherever you are sending it.

I shall write to the Museum today to get the picture up to you during the week of November 1st.

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Clifford

July 27, 1936

With best wishes for your success in what ought to be a superb exhibition,

Very sincerely yours,

Henry Clifford

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Clifford

July 27, 1936

Henry Clifford Esq.
Pennsylvania Museum of Fine Arts
Philadelphia, Pa.

My dear Mr. Clifford,

While in London I learned with great interest of your purchase of La Muse Inquietanti by Giorgio de Chirico, for early in the Duffy collection.

Considering that you have acquired this picture so recently I feel that I must apologize to you for asking whether it might not be possible to borrow it for the Museum's Fantastic show. The exhibition will include examples of the art of the past as well as pre-War and post-War works. The exhibition will run in New York from the end of November till the end of January. As you doubtless know the Pennsylvania Museum wishes to have the show after it closes in New York. We have also had requests from Boston and S. Francisco.

I would be very happy if you were to consent to loan your picture for the New York exhibition and even more delighted if you could see your way to letting us have it till the summer of 1937. The American loans should reach the Museum shortly after November 1st. The Museum would of course pay all expenses of packing, shipping and insurance from wall to wall.

Hoping that the Museum's request may meet with your consent,

I am,

Very sincerely yours

AHB

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Clifford

July 27, 1936

Henry Clifford Esq.
Pennsylvania Museum of Fine Arts
Philadelphia, Pa.

My dear Mr. Clifford,

While in London I learned with great interest of your purchase of Le Muse Inquietanti by Giorgio de Chirico, formerly in the Goffe collection.

Considering that you have acquired this picture so recently I feel that I must apologize to you for asking whether it might not be possible to borrow it for the Museum's Fantastic show. The exhibition will include examples of the art of the past as well as pre-War and post-War works. The exhibition will run in New York from the end of November till the end of January. As you doubtless know the Pennsylvania Museum wishes to have the show after it closes in New York. We have also had requests from Boston and S. Francisco.

I would be very happy if you were to consent to loan your picture for the New York exhibition and even more delighted if you could see your way to letting us have it till the summer of 1937. The American loans should reach the Museum shortly after November 1st. The Museum would of course pay all expenses of packing, shipping and insurance from wall to wall.

Hoping that the Museum's request may meet with your consent,

I am,

Very sincerely yours

AHB

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Cornell

November 22, 1938

Dear Mr. Cornell:

We have returned your Dali Myself at the Age of Ten to the Julian Levy Gallery. I want to thank you for permitting us to include this painting in the circulating exhibition of Fantastic Art, Dada and Surrealism. It was very kind of you indeed to allow us to keep it over so long a period so that many of the museums and colleges interested in the exhibition could show the material. You may be interested in the enclosed itinerary of the exhibition.

Very sincerely yours,

Director of Circulating Exhibitions

Joseph Cornell, Esq.
3708 Utopia Parkway
Flushing, New York

ec/bs
encl.

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January 8, 1938

Dear Mr. Cornell:

We are assembling for circulation to colleges and museums another exhibition of Fantastic Art, Past and Present. The exhibition will duplicate in most instances the sections of our major exhibition which was on tour last year. We are most anxious to include representative work by the Surrealists, but have encountered some difficulty in securing Dali's paintings for tour.

I understand that the Julien Levy Gallery is storing one of Dali's paintings which belongs to you. It occurred to me that you might be willing to let us have it to include in our exhibition for six or eight months. If you are willing to sell it, we may be able to make the sale while the exhibition is on tour, as we did with several of the pictures in our exhibition last year.

Could you let me know, if possible, by return mail, whether or not we may have the picture, the insurance valuation and the sale price? You would be doing us a great favor in letting this picture for tour since an exhibition which includes the work of Surrealists must of course include at least one of Dali's works.

Very sincerely yours,

Secretary of Circulating Exhibitions

Joseph Cornell, Esq.
3708 Utopia Parkway
Flushing, L.I., N.Y.

ec/bs

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Cornell
(U. S. - Surr. Exhs.)

March 28, 1937

Dear Mr. Cornell:

Thank you for your note. I have checked up on the bill for the photograph and find that it has not yet been paid.

As for the negative, it is rather difficult to say. The regular price for a single photograph is $5.00. However, we gave you a special price of $2.50 since we expected to keep the negative with the others as a record of the exhibition. Also, Sunami, who took the photograph, does not like to give up the negative, if it is to go out of the Museum. Would you therefore let us know whether you are particularly anxious to have it or whether you would be willing to let it remain with the others?

I am sending with this letter the print from which the reproduction in the catalog was made. Your note speaks of "The plate". However, Mrs. Collins, who was in charge of the work on the catalog, tells me that she was sent a print only, not a plate.

It was nice of you to send the things over to the Levy Gallery for me to see. I am enjoying the ones I selected very much.

Sincerely,

Eleanor Howland

Joseph Cornell, Esq.
3708 Utopia Parkway
Flushing, Lons Island
New York

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Cornell

3708 Utopia Parkway
Flushing, Long Island
March 24, 1937

Dear Miss Howell,

Would it be any trouble for you to check up on whether or not the bill for the photograph of my case in the exhibition was ever paid? I received it in the confusion of taking away all of my objects at one time, and I have been meaning speak of it before. I would also appreciate being able to have the negative if it not needed, as well as the plate peproduced in the catalogue which belongs to a set.

I am glad some of the objects appealed to you at the gallery.

Sincerely,

Joseph Cornell

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Cornell

March 10, 1937

Dear Mr. Cornell:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loans to our exhibition of Fantastic Art, Dada and Surrealism. They were a valuable addition to the exhibition and provoked a great deal of interest and comment among our visitors.

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.

With kind regards, I am

Sincerely yours,

Joseph Cornell, Esq.
3708 Utopia Parkway
Flushing, New York

AHB:EH

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December 3, 1936

Dear Mr. Cornell:

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

Very truly yours,

Registrar

Joseph Cornell, Esq.
5708 Utopia Parkway
Flushing
New York

Rec'd
Receipt returned

Enclosure

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November 20,1936

Dear Miss Howland,

In reply to your letter of November the eighteenth I am enclosing a card bearing my city address and telephone number. Although this is an emergency number for me the few calls that would come in preparatory to the Surrealist exhibition would be perfectly all right.

Yours very sincerely,

Joseph Cornell

For your file—

THE TRAPHAGEN COMMERCIAL TEXTILE STUDIO

1680 Broadway & 808 Seventh Avenue, Between 52nd & 53rd Streets, New York

Telephone COlumbus 5-2077

The Traphagen Commercial Textile Studio has been reorganized in order to be able to serve you better than before.

New Telephone Number COlumbus 5-2077

Enlarged office and new studios on the Fifth Floor.

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November 18, 1936

Dear Mr. Cornell:

I am enclosing a copy of a letter which Mr. Barr wrote you on November 16th. I am afraid that it may not have reached you as I find that it was addressed to 8076 - 175rd Street, Flushing, whereas our files record your address as 3708 Utopia Parkway, Flushing.

Incidentally, would you let me know how we can reach you in the city, as Mr. Barr may want to telephone you about setting up the objects.

Sincerely yours,

Eleanor Howland
Secretary to the Director

Mr. Joseph Cornell
3708 Utopia Parkway
Flushing, New York

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Cornell

November 16, 1936

November 7, 1936

Dear Mr. Cornell:

We should be glad to have you set up both your objects in a glass case. May we call on you after the case is set in place, which will be around the end of the month.

Sincerely,

AHB

We would, however, be glad to [illegible] for the exhibition since we have already [illegible] secured the loan of the Soap Bubble Set [illegible] Levy.

Will you please write a note with a statement correcting the article in Harper's Bazaar?

With regrets that I cannot see you.

Sincerely,

Mr. Joseph Cornell
5078 - 173rd Street
Flushing, New York

[illegible] Esq.
[illegible]
Flushing
New York

AHB/s

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November 7, 1936

Dear Mr. Cornell:

I am so desperately busy with the catalog of our forthcoming exhibition that I am not making any appointments until the show is up.

We would, however, be glad to have one more item for the exhibition since we have already (we hope) secured the loan of the Soap Bubble Set through Julien Levy.

Will you please write a note with a statement correcting the article in Harper's Bazaar?.

With regrets that I cannot see you.

Sincerely,

Joseph Cornell, Esq.
3708 Utopia Parkway
Flushing
New York

AHB/k

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Dear Mr. Barr,

Replying to your letter of November the seventh, the Soap Bubble Set is available any time you are ready for it. The second object that I should like to exhibit would require the glass case(or a level position ~~under glass~~) and a last minute arrangement by myself. Will you kindly let me know if this will be all right and also when you would like to have these pieces at the Museum? I should like to call your attention to the fact that these two objects take up very little room, the first being only fifteen inches square and six inches deep, and the second, taking an area of twelve by eighteen inches on a flat surface.

The article in "Harper's Bazaar" said that I"objectify" instead of paint; that if I dream of sticking a needle through a wooden ball, when I awake, that is what I do. In the event that you are saying a word or two about my work in the catalogue I would appreciate your saying that I do not share in the sub-conscious and dream theories of the surrealists. While fervently admiring much of their work I have never been an official surrealist, and I believe that surrealism has healthier possibilities than have been developped. The constructions of Marcel Duchamp who the surrealists themselves acknowledge bear out this thought, I believe.

I n the event that I can be of any assistance to you please do not hesitate to call on me. I am in the city every day, only two blocks away from the Museum.

Yours very sincerely,

Joseph Cornell

November 13, 1936

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3708 Utopia Parkway
Flushing, Long Island
November 6, 1936

Dear Mr. Barr,

Mr. Julien Levy has suggested that I get in touch with you in reference to submitting further works for the surrealist Exhibition. The only time available for me at present is between the hours of twelve and one thirty daily except Saturday.

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I should greatly appreciate your saying a word or two in the catalogue which would offset a misleading and rather silly statement about my work in the current issue of Harper's Bazaar.

I am looking forward very much to the pleasure of meeting you and showing you my new things.

Yours very sincerely,

Joseph Cornell

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602 MADISON AVENUE · NEW YORK CITY
JULIEN LEVY GALLERY
PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Dear Alfred: I don't find any Cornell about for the moment that would be good enough. Am dropping him a card tonight.

A GALLERY FOR MODERN ART · TELEPHONE PLAZA 3-7653

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602 MADISON AVENUE - NEW YORK CITY
JULIEN LEVY GALLERY
PAINTINGS - PHOTOGRAPHS - DRAWINGS - BOOKS

Dear Alfred: I don't find any Cornell about for the moment that would be good enough. Am dropping him a card tonight.

A GALLERY FOR MODERN ART - TELEPHONE PLAZA 3 - 7653

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Cornell

November 16, 1936

Dear Mr. Cornell:

We should be glad to have you set up both your objects in a glass case. May we call on you after the case is set in place, which will be around the end of the month.

Sincerely,

AB

Mr. Joseph Cornell
5078 - 175rd Street
Flushing, New York

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Crane

March 10, 1937

820 FIFTH AVENUE

March 13, 1937.

Dear Alfred:

Thank you for your kind note--in fact two kind notes. I am always glad to loan anything I have to the Museum, and you certainly must not feel under any obligations to me for doing so.

Hoping to see you very soon,

Always affectionately,

Louise B Crane

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Crane

March 10, 1937

Dear Mrs. Crane:

I wish to thank you, I fear somewhat belatedly, for your generous loan of the two Dalis and the book with the Blake engravings to our exhibition of Fantastic Art, Dada and Surrealism. They were a very valuable addition to the exhibition and I quite sympathize with your not wanting to have them go on tour. We feel very fortunate in having had them for the exhibition in New York.

As you know, 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.

I must apologize for not having thanked you before. I am constantly grateful for your interest and support.

Sincerely,

Mrs. W. Murray Crane
820 Fifth Avenue
New York, New York

AHB:EH

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January 28, 1937

Dear Mrs. Crane:

Will you please sign and return to us the enclosed receipt for the two Dalis and the book which we returned to you today.

Very truly yours,

Registrar

Mrs. W. Murray Crane
920 Fifth Avenue
New York City

Enclosure

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January 15, 1937

Dear Mrs. Crane:

I quite understand your feeling about the Dalis. Fortunately, since I wrote you, Edward James has consented to lend three, so that we are not so badly in need of yours as we were.

I am much concerned about Jim Ede. We most certainly must keep him in mind. He is not easy to place because he has not published very much of a formal academic nature, and he has not had much experience as a lecturer. He would, I think, be an excellent curator of some large private college, or possibly an agent for some American museum in Europe. He seems to have the knack of getting around among dealers and of knowing what is coming on the market. I needn't add that he has an extraordinarily charming personality. I hope that we can help him.

Sincerely,

Mrs. W. Murray Crane
820 Fifth Avenue
New York, New York

AHB:EH
Dictated by Mr. Barr but
Signed in his absence

P.S. It is very kind of you to offer to call for your loans. They will be ready for you any time after Monday, January 18th.

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January 6, 1937

Dear Mrs. Crane:

As Mr. Barr is laid up with influenza I am writing to acknowledge receipt of your note of January 4th. He will see it upon his return to the Museum, which we hope will be very soon.

Yours sincerely,

Eleanor Howland
Secretary to the Director

Mrs. W. Murray Crane
820 Fifth Avenue
New York, New York

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820 FIFTH AVENUE

January 4, 1937.

Dear Alfred:

Thank you for your good wishes included in your letter of January first. I wish you and Margaret the happiest of New Years.

I am sorry not to loan the Dalis. I want them myself this winter, and have partially promised to loan them this spring to the Berkshire Museum. Would you like me to send for them when the time comes; also the Blake book?

I had a line from Jim Ede the other day. He is out of the Tate, as

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you know, and writes me he is looking for a job. I do not suppose there is any place for him in our Museum, and possibly it would be somewhat difficult for an Englishman to get a position here in America, but if you happen to hear of anything it would be nice for him.

Always sincerely yours,

Chas. B. Crane.

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Crane

January first
1937

Dear Mrs. Crane:

We have already received requests from Museums throughout the country for our Exhibition of Fantastic Art, Dada and Surrealism. We are planning to send the show to Philadelphia, Boston, Milwaukee, San Francisco and probably Pittsburgh. It will be returned to us at the end of the summer.

We are particularly anxious to include in the circulating show your two fine Dalis, the painting and the drawing. Do you think you could possibly spare them for the period of the tour? We would of course maintain insurance on your loans during this period, and until they were returned to you.

With best wishes for a Happy New Year, I am,

Very sincerely yours,

AHB

Mrs. W. Murray Crane
820 Fifth Avenue
NewYYork City

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December 31st
1936

Dear Mrs. Crane:

We have already received requests from museums throughout the country for our Exhibition of Surrealism and Fantastic Art. We are planning to send the show to Philadelphia, Boston, Milwaukee, San Francisco and probably Pittsburgh. It will be returned to us at the end of the summer.

I am particularly anxious to include in the circulating show your two fine Dalis. Do you think you could possibly spare them for the period of the tour? We shall of course maintain insurance on your loans during this period.

Very sincerely yours,

Mrs. W. Murray Crane
820 Fifth Avenue
New York, N. Y.

AHB:ec

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December 2, 1936

Dear Mrs. Crane:

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

Very truly yours,

Registrar

Mrs. W. Murray Crane
820 Fifth Avenue
New York City

Enclosure

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October 13, 1936

Dear Mrs. Crane:

May we borrow your Dali Figures Behind a Sheet. It is one of the first Dalis ever purchased in America, and I have been unable to find any other better work of this kind. We would very much like to have it if you can spare it.

The exhibition does not open until the end of November so that we would not need to call for it until a week or so beforehand. Can you let us know whether we may have it, and whether you will maintain insurance on it?

With kind regards, I am

Very sincerely yours,

Mrs. W. Murray Crane
820 Fifth Avenue
New York, N.Y.

AHB/k

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Creaser

June 10, 1937

June 10, 1937

Jeane Hoisington
347 West Leonard Street
Grand Rapids, Michigan

Dear Jeane:

Miss Creaser has written to tell us that you are going to let us keep the drawing you made which was in our exhibition last winter. In exchange you will have a year's membership in the Museum of Modern Art.

Being a member of the Museum means that you are going to receive some books which we have published as catalogs for our exhibitions. In one of them you will find your drawing illustrated. I hope that you will enjoy having these books.

We already have some pictures made by New York children, and we are very glad that we may have yours, too. Thank you very much.

Sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

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Creaser
U.S. Sur. Exh.

BOARD OF EDUCATION
GRAND RAPIDS MICHIGAN

May 27,1937

June 10, 1937

Mr. Alfred H. Barr, Jr.
Director of the Museum of Modern Art
11 W. 53rd. street
New York City

Dear Mr. Barr:

You have written me this spring asking of the possibility of securing for your permanent collection the school girl's dr[illegible] which was loaned you for your ex[illegible] I have finally been able to tal[illegible]eane Hoisington and the suggestion is [illegible]r parents. I explained the suggested "out-of-town membership" in the Museum and it wo[illegible] concerned to have this arrangement made.

Miss Marion L. Creaser
Associate Supervisor of Art
Board of Education
Grand Rapids, Michigan

Dear Miss Creaser:

Mr. Barr has asked me to write you and to thank you most heartily for your letter of May 27th and for all you have done for us in connection with Jeane Hoisington's picture. We are very glad that we may keep the picture and make Jeane a Museum member.

I am writing to Jeane about the membership, and she will receive the catalogs we have published during the year, including the one in which her drawing is illustrated.

Very sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

Re[illegible] dr[illegible] "Jeane Hoisington's picture. We are very glad that we rel[illegible] may keep the picture and make Jeane a Museum member. healthy normal girl with apparently understanding parents. I believe they all sp[illegible] I am writing to Jeane about the membership, and she will receive the catalogs we have pu[illegible] published during the year, including the one in which her drawing is illustrated. Perhaps you would like to carry on any further correspondence about it with Jeane directly [illegible]47 West Leonard street, Grand Rapids.

I want to thank you for your interest in Jeane's drawing and will be glad to coopers[illegible] any time regarding children's art.

Very cordially yours,

Marion L. Creaser
Associate Supervisor of Art

MLC:C

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BOARD OF EDUCATION
GRAND RAPIDS .·. MICHIGAN

May 27,1937

Mr. Alfred H. Barr, Jr.
Director of the Museum of Modern Art
11 W. 53rd. street
New York City

Dear Mr. Barr:

You have written me this spring asking of the possibility of securing for your permanent collection the school girl's drawing by Jeane Hoisington which was loaned you for your exhibition of Fantastic Art. I have finally been able to talk this over with Jeane Hoisington and the suggestion is agreeable to her and her parents. I explained the suggested "out-of-town membership" in the Museum and it would please everyone concerned to have this arrangement made.

Realizing that the "Surrealist Show" in which Jeane's drawing was exhibited is a bit difficult for the average "layman" to understand, I tried to explain to Jeane the relationship of her drawing to the whole idea. She is a healthy normal girl with apparently understanding parents. I believe they all appreciate the situation and will be much interested in her "membership" relationship with the Museum of Modern Art.

Perhaps you would like to carry on any further correspondence about it with Jeane directly. Her address is--347 West Leonard street, Grand Rapids.

I want to thank you for your interest in Jeane's drawing and will be glad to cooperate in any way at any time regarding children's art.

Very cordially yours,

Marion L. Crease

Associate Supervisor of Art

MLC:C

Fantastic?
Kaufer
Am Folk art
Prehistoric

membership

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Creaser (U.S. - Supv. Wks.)

May 5, 1937

Dear Miss Creaser:

I am wondering whether you received my letter of March 5th asking if it would be possible for us to secure for our Permanent Collection the drawing by Jeane Hoisington which was lent to the Museum's exhibition of Fantastic Art. We should like very much to add this drawing to our group of paintings and sculpture by children and in exchange offer Miss Hoisington an out-of-town membership in the Museum. Such a membership would entitle her to receive free of charge all catalogs, as well as Bulletins, announcements, invitations, and so forth.

In the past we have given several memberships to children in exchange for their work and I hope that you will be willing to negotiate for us in the present instance.

Sincerely yours,

Miss Marian L. Creaser
Assistant Superintendent of Art
Public Schools
Grand Rapids, Michigan

AHB:EH

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Creaser (U.S. - Sculp. Exh.)

March 5, 1937

Dear Miss Creaser:

Do you think it would be possible to secure for our Museum the interesting drawing by Jeane Hoisington which was lent to our exhibition of Fantastic Art? We have, as you may know, a considerable group of distinguished paintings and sculpture by children which have been given to the Museum by the artists themselves in exchange for a membership in the Museum. As an out-of-town member, Jeane Hoisington would receive the publications of the Museum gratis as well as Bulletins, invitations, and so forth.

If you feel willing to negotiate for us, won't you approach the young lady and let us know whether she would be willing to make this exchange?

Sincerely yours,

Miss Marion L. Creaser
143 Bostwick Avenue, N.E.
Grand Rapids, Michigan

AHB:EH

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January 6, 1937

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

Dear Alfred:

I have your letter of the 1st inst. asking me to allow the two drawings from the Loeser Collection to go on [illegible] sorry that in this instance I must say "No", because I don't think that Mr. Forbes is ever h[illegible] indeed I [illegible] about le[illegible] to seei[illegible] of anything in my own collection that might be substituted? I am awfully sorry.

I am also in receipt of your letter of the 2nd inst. I am embarrassed to think that I put you to so much trouble regarding prices, for now on examining my account I find that it is quite out of the [illegible] any purchases of any kind at present, and the Fogg has no funds to spare at the moment. I am really very sorry.

I [illegible] pleasure for Meta and for me to lunch [illegible] Do come to see us soon.

[illegible] Happy New Year, I am,

Sincerely,

Paul Sachs

Dear Mr. Sachs:

As Mr. Barr is laid up with influenza I am writing to acknowledge your letter of January 4th. You may be sure that he will see it immediately upon his return to the Museum, which we hope will be very soon.

Sincerely yours,

Eleanor Howland
Secretary to the Director

Paul J. Sachs, Esq.
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

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

January 4, 1937

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

Dear Alfred:

I have your letter of the 1st inst. asking me to allow the two drawings from the Loeser Collection to go on tour. I am sorry that in this instance I must say "No", because I don't think that Mr. Forbes is ever happy in lending any of the Loeser drawings, and indeed I had the feeling that he wasn't altogether happy about lending them in New York. I know he would object to seeing them travel about the country. Do you think of anything in my own collection that might be substituted? I am awfully sorry.

I am also in receipt of your letter of the 2nd inst. I am embarrassed to think that I put you to so much trouble regarding prices, for now on examining my bank account I find that it is quite out of the question for me to make any purchases of any kind at present, and the Fogg has no funds to spare at the moment. I am really very sorry.

It was a very great pleasure for Meta and for me to lunch with you both. Do come to see us soon.

With best wishes for a Happy New Year, I am,

Sincerely,

Paul J. Sachs

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SPALDING INN
MOUNTAIN VIEW ROAD
WHITEFIELD - N. H.

Sat. Oct. 10, 1936.

Dear Alfred,

I am doing the same stunt you did to me. After my letter went off, I remembered a set of grotesque prints which JS had in 1934. We gave them to the Fogg Print Room. I wrote & asked the print room assistant, Miss Conklin, about them & here is her response. I hope you can read it — & that it make sense to you.

You might look up the L'Amateur d'Estampes volume & see if they are the kind of thing you want.

Don't ask Miss Dudley about them if you want them. She won't want you to have them. Ah yes.

Is Marga home well.

Yrs.
Jules.

THIS LETTER WAS WRITTEN IN THE
WHITE MOUNTAINS OF NEW HAMPSHIRE

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

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

October 10, 1936

Alfred Barr, Esq.
Museum of Modern Art
New York, New York

Dear Mr. Barr:

Miss Mongan has asked me to forward to you some photographs of the drawings in our collections which might be used for an exhibition of the fantastic.

I have picked a number at random and am forwarding them to you under separate cover. I hope some of them will serve your purpose.

Sincerely yours,

Elaine Bevan

Secretary to Miss Mongan

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

October 9, 1936

Dear Miss Morgan -

I do remember the series of prints you speak of. They were given to the Museum by Mr. Sachs in June 1934 and I found that Cornelis Bos (Netherlands, 16th Century) did very similar series of prints. Hadeln's Monographs mentions a series of 16 (which ours is) but does not describe them. Just recently I discovered an article in L'Amateur d'Estampes volume IX (1930) by Leiure on this very same series of engravings. He calls them absolutely French 16th century, but away more. He says

Yours truly

[illegible]

THIS LETTER WAS WRITTEN IN THE
WHITE MOUNTAINS OF NEW HAMPSHIRE

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he at first thought they
might be by René
Boyvin but has decided
they can't be. The series
Delevecluses are in Paris
and are of the first state
but ours are of the
second (with the numbers
as I remember — I am
writing this in the Rib
about seven as I didn't
have time at the Museum
and wanted you to
receive this right away.
Mr. Sachs has been
most agreable and
considerate about his
coming and I am glad
I am there to take it. Also
glad that your sister is
to be with us — I've
enjoyed her company
and cooperation very much
the last few days —
Hope you're enjoying
Whitefield

Sincerely,
Alice Ten Conklin

I Oct.

THIS LETTER WAS WRITTEN IN THE
WHITE MOUNTAINS OF NEW HAMPSHIRE

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SPALDING INN
MOUNTAIN VIEW ROAD
WHITEFIELD - N. H.

Oct. 5, 1936.

Dear Alfred,

Yours of the first has just been forwarded to me. I was about to draft a response with suggestions when a special delivery came from PJ requesting an article by to-morrow! I must fall to & see what I can do for him. In a day or two I'll write you — but I'm fairly sure you've tapped the sources I know of.

Russell Allen never answers letters. He's been abroad all summer which may explain his silence to you.

He is head of the Boston Committee & I've been put on the Advisory Board.

Hooray! I'm delighted Marga is coming home, even though I just sent off a long letter to Rahe. I can't wait to hear her tales.

Lastly Agnes.

THIS LETTER WAS WRITTEN IN THE
WHITE MOUNTAINS OF NEW HAMPSHIRE

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November 27, 1936

Dear Mr. Freeman:

I am enclosing receipts for the loan you have so kindly made to the exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

Registrar

Mr. Richard B. Freeman, Registrar
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

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January 9, 1937

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

(42)

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
NLT = Cable Night Letter
Ship Radiogram

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

NU180 9 COLLECT=GRANDRAPIDS MICH 11 229P 1937 JAN 11 PM 2 46

:MUSEUM OF MODERN ARTS, ELODIE COURTER=

11 WEST 53 ST= 60-3

KEEP HOISINGTON CHILD DRAWING FOR TOUR AS REQUESTED=

MARION L CREASER.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

January 9, 1937

Dear Miss Creaser:

As I believe Mr. Barr may have mentioned to you previously, we are planning to circulate the exhibition of Fantastic Art, Dada and Surrealism. The exhibition is to be shown in Philadelphia, Boston, Springfield, Milwaukee, San Francisco and, probably, Pittsburgh, returning to us in August of this year.

We want very much to include in the tour the colored chalk drawing by Jeane Hoisington which you have so kindly lent us for the exhibition. As you know, this is one of the few children's drawings in the exhibition and we are very anxious to send it on tour. It is most interesting to compare the children's work with the primitive efforts of the Dadaists.

I shall appreciate it if you will telegraph me collect whether or not we may keep the drawing for the tour.

Very sincerely yours,

Secretary of Circulating Exhibitions

Miss Marion L. Creaser
Board of Education
Grand Rapids, Michigan

EC/bs

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BOARD OF EDUCATION
GRAND RAPIDS .. MICHIGAN

143 Bostwick av. N.E.
October 28,1936

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

December 3, 1936

Dear Mr. Barr:

You have asked about one of our school children's drawings to use in your Fantastic-Surrealist Art Exhibit. Yes, I still have it and will be ever so glad to send it immediately with the information you ask for. It is 18"x24", done in colored chalks, by Jeane (girl) Heisington, 11 years old. It does not have a "title". The little girl said that it was "a god of War" shooting the arrows "to protect the people". She says she is interested in "prehistoric animals". It came in a purely voluntary way (school set-up open for children's own choices of subject matter, etc. [illegible] not been noticeably talented, but has consistently done interesting things.

We have been working very freely with our school children for a number of years and get many varied things--they seem so significant that we keep quantities of examples--which explains my being able to contribute this particular drawing. Feel free to count it in any way you find convenient.

We are tremendously interested in any study being made of children's art and will be glad to cooperate in any ways possible whenever you may be concerned.

Very truly yours,

Very sincerely yours,

Marion L. Creaser

Associate Supervisor of Art

Enclosure

MLC:C

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

Yours truly,

Registrar

Miss Marion L. Creaser
Board of Education
Grand Rapids, Michigan

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BOARD OF EDUCATION
GRAND RAPIDS .·. MICHIGAN

143 Bostwick av. N.E.
October 28,1936

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

Dear Mr. Barr:

You have asked about one of our school children's drawings to use in your Fantastic-Surrealist Art Exhibit. Yes, I still have it and will be ever so glad to send it immediately with the information you ask for. It is 18"x24", done in colored chalks, by Jeane (girl) Hoisington, 11 years old. It does not have a "title". The little girl said that it was "a god of War" shooting the arrows "to protect the people". She says she is interested in "prehistoric animals". It came in a purely voluntary way (school set-up open for children's own choices of subject matter, etc.) in a normal school group. Jeane has not been noticeably "talented" but has consistently done interesting things.

We have been working very freely with our school children for a number of years and get many varied things--they seem so significant that we keep quantities of examples--which explains my being able to contribute this particular drawing. Feel free to mount it in any way you find convenient.

We are tremendously interested in any study being made of children's art and will be glad to cooperate in any ways possible whenever you may be concerned.

Very sincerely yours,

Marion L. Creaser

Associate Supervisor of Art

MLC:C

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October 28, 1938

Dear Miss Creaser:

We have in our files a very interesting set of photographs of an exhibition of children's art combined with modern art arranged by you in October 1933. I am very desirous of securing for our forthcoming exhibition of Fantastic-Surrealist Art one of the watercolors shown in a photograph classified as "Expression of feeling unrestricted by set forms". The watercolor or drawing is shown in the top center row just to the right of the Rouault "Shrieking Woman". It represents a many-headed, many-eyed monster attacked by men with bows and arrows. It seems to be signed Jeane in the upper right hand corner.

If you could possibly locate this drawing and send it to us for our exhibition, we would very much appreciate it. We would be glad to pay any expenses involved.

Won't you write me as soon as possible, for if I know within the next week, it will be possible to include the drawing in the catalog.

Very sincerely yours,

Miss Marian L. Creaser
Assistant Superintendent of Art
Public Schools
Grand Rapids, Michigan

AHB/k

P. S. We would appreciate knowing the name and exact age of the child who did this drawing, also the title.

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Miss Dudley:

Here are directions to reach Miss Dreier's house in West Redding. Please give one copy to Hahn, and keep one for your files.

The list of things being collected from Miss D. together with valuations follows:

Schwitters:	Radiating World	$1000
Ribemont-Dessaignes:	Szegedin (Also called Silence)	600
" " :	Jeune Femme 24¼ x 29½	500
Katherine S. Dreier:	Cruel Prying, 1932	500
" " " :	The Cat, 1933	600
Marcel Duchamp:	Revolving Glass, 1920	5000
" "	Montage, 1913 (?)	1500

The Boston Museum is lending us a drawing of Europe, Plate 91 of Figgis. Artist unknown. This will probably come through the post arriving here on December 1st. The insurance valuation is $50, and I have told them the insurance will be placed as of November 25th.

Mrs. Kenneth Simpson, 109 East 91st Street is lending her Miro object. This is to be insured for $75.

Kneeland

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Sac 2-4954

#55

Dreier (U.S. Surr. Grth.)



HOTEL GREAT NORTHERN
118 WEST 57TH STREET
NEW YORK CITY
TELEPHONE CIRCLE 7-1900

Saturday - February 27th

1937.

My dear Mr.Barr:

Thank you for your letter of February 18th.

I am sorry that we disagree - but our approach seems to be very different.
When you write: "The fact that a man is insane does not prevent his being a good artist, since the faculty of drawing and modeling are not necessarily affected by insanity, and the subject matter may in fact be of great interest from a Surrealist point of view." - I feel a mental confusion which can only bring harm to the public.

I have questioned whether the Surrealist really belonged to the realm of art - and since this exhibition you have staged - I am convinced that the only Surrealist artists are Dali and Fini. Fini is no artist and Dali - well I feel that his love of notoriety is wrecking him. I hope I am wrong -

With the exception of Dali and Fini - the other artists the Surrealists have claimed are artists and were artists long before Surrealism came into existence.

I don't see clear

The fact that you claim that from the Surrealist point of view a person's insanity only adds greater interest - shows how confused they are as to what <u>is</u> art.

I took up this question with Dr Prinzhorn whose book on the paintings of the insane you must know and we went over hundreds of pictures by the insane together. This was back in 1920.

The question whether this whole modern expression of art did not emanate from an unbalanced mind we all went through with and specialists asked for interviews. That was back in 1917.

Personally I considered it very dangerous for our American public who are not art-conscious to present such a fare. Especially now when F.W.Ruckstull's Great Works of Art - with its many illustrations is selling for $1.89 as well as that it is being given away. You may scorn this book - but after all the general public does not. And since there are so many illustrations and since he considers us all insane and sadistic - you played it seems to me right into his hands. Most people left your exhibition feeling wuzzy!!
And it seemed as if you had deliberately hung the pictures to give

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the emphases to the abnormal. It was most painful.

As to others - everyone must face their own responcibility!
But there must have been a real responce from the public for otherwise there would not have been the great newspaper responce, or the request to speak over the Radio - or the records which were made - all that, it seemed to me showed that I was voicing an inarticulate group who were grateful for a spokesman.

It is true what you write about Schopenhauer - but did he stop there? If added to this ability of retaining in maturity the imaginative faculties of childhood, is not added the construction, based on the laws underlying art - it certainly is not a work of art.

And that is where in my judgement the danger comes in - in calling children's imaginative work - art!!
Or in calling the imaginative work of the insane - art.

The reason I did not give you the opportunity to explain - was because you had publically committed yourself through this exhibition. It was not as if you could have talked it over with me before it had been crystallized. If you had wanted to do that - you knew you always could - but there was nothing to be said afterwards, except to make a protest.

I tried to keep it on an impersonal plane and I appreciate that you did the same.
That is also why I was glad to receive your letter.

With kind personal regard

Sincerely

Katherine S. Dreier

P.S. Enclosed is our receipt for these items.

Since I withdrew them, I asked Hahn Bros. to send the bill to me, which he did. I only mention this to avoid duplication through misunderstanding.

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February 18, 1937

Dear Miss Dreier:

I am sorry that the two pieces of wood were omitted when the Duchamp Revolving Glass was returned to you. We have found them and are sending them by express prepaid to Mr. Henry Penny, West Redding, Connecticut.

I was of course very much distressed over your objection to the inclusion of the work of children and psychopaths in our exhibition by way of comparative material. You did not give me any opportunity to explain to you directly why these works had been included before publishing your protest.

The Museum has in the past often included comparative material in its exhibitions, such as African Negro sculpture, 18th century engravings, Greek sculpture, Coptic textiles, a painting by El Greco, and so forth. In the PWA exhibition the two rooms of children's work were among the most admired, both by the general public and by specialists. Among the latter were Mr. Austin of Hartford, Mr. Sweeney, and Director Hanfstaengel of the National-Galerie in Berlin. The last named asked for three of the paintings for the permanent collection of the National-Galerie.

I needn't remind you of how much such artists as Matisse have admired children's art, or of one of the standard definitions of genius, I believe by Schopenhauer: Genius consists in the ability to retain in maturity the imaginative faculties of childhood.

As to psychopathic drawings, they have been admired by many artists. Only yesterday Charles Sheeler brought in four extraordinarily beautiful psychopathic drawings made by an inmate of Bloomingdale which he hopes to give to the Museum. In Paris psychopathic art has been exhibited along with the art of the Surrealists on several occasions. The fact that a man is insane does not prevent his being a good artist, since the faculties of drawing and modeling are not necessarily affected by insanity, and the subject matter may in fact be of great interest from a Surrealist point of view.

I think it will interest you to know that no other artist, so far as I know, has in any way objected to the inclusion of the works under discussion

Naturally I am very unhappy over our disagreement, not so much because you withdrew your loans but because we have caused you distress.

Sincerely,

Miss Katherine S. Dreier
Hotel Great Northern
118 West 57th Street
New York, New York

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2 letters B to D Feb 18
D to B Feb 27
Returned Lent by M. Lonergan
August 1950

February 18, 1937

Dear Miss Dreier:

I am very sorry that the wooden supports for the Revolving Glass were overlooked when the rest of your loans were picked up.

We have packed them and they will be forwarded today to Mr. Henry Penny, West Redding, Conn., as you request.

I hope this delay has not caused you much inconvenience.

Very truly yours,

Registrar

Miss Katherine Dreier
Hotel Great Northern
118 West 57th Street
New York City

Return wooden Supports D - 17 - 37
Express prepaid

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HOTEL GREAT NORTHERN
118 WEST 57TH STREET
NEW YORK CITY
TELEPHONE CIRCLE 7-1500

February 16, 1937

Dear Miss Dreier:

We have now returned to you the loans which you so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. When you have checked them will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

Miss Katherine Dreier
Hotel Great Northern
118 West 57th Street
New York City

Enclosure

Return'd wooden Supports 2-18-37
Express prepaid

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HOTEL GREAT NORTHERN
118 WEST 57TH STREET
NEW YORK CITY
TELEPHONE CIRCLE 7-1900

February 16th -
1937.

My dear Mr.Barr:

When I checked over the return of Duchamp's - Revolving Glass - I found that the two heavy pieces of wood which are its awkward Support had not been included.

I presume it slipped Miss Dorothy Dudely's mind since you did not use it in the exhibition.

Will you kindly have them sent up by express.

I have not yet thanked you for the catalogue and your kind letter in which you regretted that I was not reproduced in the catalogue.

I appreciate your kind thought but as you know I was made so very unhappy by this exhibition that I am only too grateful that I am not included.

From my angle the clock was set back many years!

With kind regards, beleive me,

Sincerely

Katherine S. Dreier

If you will send the two base supports to
Mr.Henry Penny
West Redding - Connecticut.

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HOTEL GREAT NORTHERN
118 WEST 57th STREET
NEW YORK CITY
TELEPHONE CIRCLE 7-1900

January 18th -

1937.

January 20, 1937

My dear Miss Dudley: This is just a reminder that Budworth will call for the drawing entitled:

The Bachelors by Marcel Duchamp

as well as for the box containing -

on Wednesday, January

Thanking you for delivering them to Budworth when he calls, believe

Very sincerely

Registrar

Dear Miss Dreier:

Today we returned to you the Stoppage and The Bachelors by way of Budworth. As soon as you have received them will you please sign and return to us the enclosed receipts.

Very truly yours,

Katherine S. Dreier

Miss Katherine Dreier
Hotel Great Northern
118 West 57th Street
New York City

Enclosures

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HOTEL GREAT NORTHERN
118 WEST 57TH STREET
NEW YORK CITY
TELEPHONE CIRCLE 7-1900

January 18th -
1937.

My dear Miss Dudley: This is just a reminder that Budworth will call for the drawing entitled:

The Bachelors by Marcel Duchamp

as well as for the box containing -

The Stoppage: Three on canvas on glass and three cut out in wood - all six pieces contained in the box specially made for them.

on Wednesday, January 20th.

Thanking you for delivering them to Budworth when he calls, beleive me,

Very sincerely

Katherine S. Dreier

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Dreier

January fifth
1937

My dear Miss Dreier:

In Mr. Barr's absence from the Museum, I want to ask if you would be willing to let us keep your painting Cruel Prying in the Exhibition of Fantastic Art, Dada and Surrealism until August of this year. We have had so many requests for the exhibition from Museums throughout the country that we have decided to send it to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and probably Pittsburgh.

We are endeavoring to make the best possible selection of items for the travelling exhibition. You have already been so very generous in lending to this exhibition that I hesitate to impose further. We are planning to include photographs of Revolving Glass and Stoppages as it would be too dangerous to try to send the objects.

We would of course maintain insurance on your picture until it is returned to you in September, 1937.

Won't you please let me know as soon as you can whether or not we may keep it? I shall appreciate it if you will telephone me.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Miss Katherine S. Dreier
Great Northern Hotel
118 West 57th Street
New York, New York

AMS:NH

Miss Katherine Dreier
Hotel Great Northern
New York City

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December 21, 1936

Dear Miss Dreier:

Here is a copy of the catalog of the exhibition of Fantastic Art, Dada, Surrealism. I hope you will find it interesting.

I am most regretful over the omission of illustrations of some of your loans. They did not arrive in time to be photographed for illustration. Our catalogs are now bound, so that they have to be prepared much longer before the exhibition than in the past. Fortunately, we already had cuts of the Duchamp The Bachelors and the Schwitters, but I would have liked to have included cuts of the Duchamp Rotating Machine, the Stoppages, and your Cruel Prying. Unfortunately, there are many other omissions so that our catalog is far from complete.

With kindest regards and best wishes for a Merry Christmas, I am

Cordially yours,

Miss Katherine S. Dreier
Great Northern Hotel
118 West 57th Street
New York, New York

AHB:EH

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November 27, 1936

Dear Miss Dreier:

I am enclosing a receipt for the loan which you have so kindly made to the exhibition of Fantastic, Dada and Surrealist Art.

Very truly yours,

Registrar

Miss Katherine Dreier
West Redding
Conn.

Enclosure

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DIRECTIONS TO REACH THE HOME OF:

Miss Katherine S. Dreier
The Haven
West Redding, Connecticut

From New York take the Boston Post Road to South Norwalk

There take the Danbury-Norwalk Highway as far as Georgetown. This turn is <u>right</u>.

Pass through Georgetown and take the Georgetown-Bethel Highway. As you leave George town this turn is <u>left</u>.

Pass the Mark Twain Library, keeping on until you come to a twist in the road on your <u>left</u>. Something like this:

This takes you to West Redding Station. Cross the tracks and take the <u>second turn to your left marked</u> - Long Ridge M. E. Church.

At the end of this little road is Miss Dreier's house.

Ask first for Georgetown - next for the Georgetown-Bethel Highway - next for the West Redding Station - and then for Miss Dreier's house.

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TELEGRAPH DANBURY CONN.
TELEPHONE DANBURY 2925 RING 2

Miller — check with Dreier's other letter

KATHERINE S. DREIER

36.1854

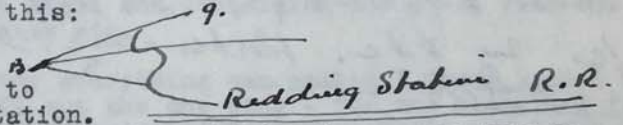
Direction as to how to reach
Miss Dreier's place - The Haven - West Redding, Conn.

From New York take the Boston Postroad to South Norwalk.

There take the Danbury - Norwalk highway as far as Georgetown.
This turn is right.

Pass through Georgetown and take the Georgetown-Bethel Highway.
As you leave Georgetown this turn is Left.

You pass the Marktwain Library, keeping on until you come to a twist in the road on your Left.
Something like this:



This takes you to West Redding Station.
Here you cross the tracks and take the second turn to your left marked - Long Ridge M.E.Church.
At the end of this little road is my house.

From the West Redding Station to my house is not quite a mile - say about nine-tenths.

If they first ask for Georgetown - next for the Georgetown-Bethel Highway - next for West Redding Station - and ther e for my place they cannot miss it.

P.S.

I am so glad you did it - for I think that Marin is the color-ist is our greatest American painter.

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TELEGRAPH DANBURY CONN.
TELEPHONE DANB'RY 2925 RING 2

Miller — check with Dreier's other letter

36.1854 $47\frac{3}{4} \times 23\frac{3}{4}$ fr $32\frac{7}{8} \times 27\frac{5}{8}$
Sig on back. 1932
oil/c

36.1855 The Cat $23\frac{1}{2} \times 28\frac{3}{4}$ fr $27\frac{3}{4} \times 32\frac{3}{4}$
Sig on back 1933 oil/c

36.1856. $36\frac{1}{2} \times 29\frac{3}{4}$ fr. $37 \times 29\frac{1}{2}$
oil/c Sig l.l.c. plaster - one. l.r corner. spot near bottom.

36.1857 - $27\frac{3}{4} \times 23\frac{5}{8}$ fr $24\frac{1}{2} \times 24\frac{1}{4}$ l.l.c.

36.1858 - $38\frac{3}{8} \times 26\frac{1}{2}$ fr. $42\frac{3}{4} \times 31\frac{5}{8}$
l.l. 20 glass

36.1859 A-7 Stoppage in Box,

36.1860 Reading glass
8 pieces

P.S. on the occasion of ... I am so glad you did it - for I think that Marin is the water-color is our greatest American painter.

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Miller — check with Dreier's other letter

TELEGRAPH DANBURY CONN.
TELEPHONE DANBURY 2925 RING 2

KATHERINE S. DREIER

WEST REDDING CONNECTICUT

November 4th - 1936.

My dear Mr.Barr: Hahn Brothers came and called for all the the various pictures etc.
They seemed very competent - but even so I am hoping that nothing happened to the - Glass Wings of the Revolving Glass.

The Revolving Glass had to be in three packages
The stand with motor.
The large package of three wings.
The small box, containing the small wing and the screws etc.

After everything was packed I found that I had left out the one wing - for the Glass has five. I shall bring it down personally and leave it with you personally. I am sorry it happened.

I am glad Man Ray is here for he will be able to help you to assemble it. Also I think that he will be be able to have that extra board made which I think will add very much to its beauty.

I noticed that in writing you I wrote the word Montage - in place of Stoppage.
Duchamp has always called the composition made by dropping three strings - Stoppage.

You know that in February the Chicago Arts Club expect to have a one-man show of Duchamp's works Strange as it may seem I beleive that this will be his first one.
I would like to lend them the drawing which you have withdrawn from the exhibition and are showing in your Sauralist Exhibition.

Bachelors

With kind regards,
Sincerely
Katherine S. Dreier

P.S. Heartiest Congratulations on the beautiful Marin Exhibition I am so glad you did it - for I think that Marin is the color - ecstasy is our greatest American painter.

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October 27, 1936

Dear Miss Dreier:

You will notice in my letter of yesterday that we will have to send a Hahn Brothers truck instead of one from Hudson Forwarding and Shipping. We have parted company with Hudson Forwarding because we found that they were increasingly careless in handling works of art, and were definitely dishonest in other ways.

As our respective lawyers are still in conversation, it will be impossible for us to employ them. All of this means that we will have to impose on you to write out a description of exactly how to reach your house in West Redding so that we may give it to the Hahn Brothers' truckman.

Miss Mallette, I think, knew these instructions by heart, but she is now on her honeymoon.

I hope this won't be too much trouble.

Sincerely,

Miss Katherine S. Dreier
West Redding, Connecticut

AHB/k

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October 26, 1936

Dear Miss Dreier:

May I confirm our 'phone conversation of last Saturday about the loans to our exhibition of Fantastic-Surrealist Art?

We would be delighted to have the following items:

Schwitters: Radiating World
Ribemont-Dessaignes: 2 paintings
Dreier: 2 paintings
Duchamp: Revolving Glass
Duchamp: Composition made by dropping three strings

Please let us have the exact insurance valuations on these.

We are withdrawing, with your permission, Duchamp's Bachelors from the Abstract show in order to include it in this exhibition.

As you will see from the above list, I do not know the correct title for the string composition, nor do I quite understand what medium the composition is in. Could you write me a description of the three string material, and perhaps instructions as to how it should be shown.

I hope you will also give me the exact titles of Ribemont's pictures and of your own.

We have arranged with Hahn Brothers to send a truck out to West Redding on November 4th.

Let me repeat how delighted I am that we may have this group of loans for the exhibition which promises to be one of the most exciting we have had.

Sincerely,

Miss Katherine S. Dreier
West Redding, Connecticut

AHB/k

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Copy

Dreier

KATHERINE S. DREIER
WEST REDDING, CONNECTICUT

Sunday, May 11th - 1936

My dear Mr. Barr:

Your letters of May 11th reached me last Tuesday when Villon was with me and then on Thursday I had to come to town and so this is my first opportunity of answering them.

Duchamp arrives next Monday the 25th - a week from tomorrow - and since you did not tell me when you were sailing I cannot tell you whether there is any chance of seeing him.

He is coming straight here and on Tuesday the Glass is being brought over for repairs for that is his reason for coming. When it is restored it will be installed in its permanent place and so that I am afraid that I cannot lend it for your coming exhibition.

Now as to Schwitters and his Merz pictures.
I do not know who translated Maholy-Nagy's book - but it must have been someone who was not very familiar with the German language ot its vernacular.

Ausgemerzt is the past of the verb - Ausmerzen.
If you had looked up the verb in your Cassell you would have found that it had nothing to do with -rubbish - but that it meant: to sort; to pick; to cull out; to reject; to remove what is bad;
It is constantly used in connection with sorting fruits and vegetables.

The noun - die Ausmerzung - even means purification. And this meaning underlies the word when used as a verb.

So when Schwitters called these pictures Merz Bilder - he meant that he had culled these pieces and of course to me it was always a very high standard of observation to make such selections. He used these pictures exactly as a painter chooses his palette.

And when Schwitters uses the phrase - that art is whatever the artist spits - he was talking in the vernacular. Therefore you do not make a literal translation of it - but catch the spirit of the words. It is as vernacular as when we use the word - hotdogs! If one translated it into French as - Il faire un bon chaud chien! One realizes the height of absurdity!!

A good translation is very difficult and many translators have no feeling of responsibility. It was too bad that you let yourself be led astray by the translator of this book by Maholy-Nagy.

I do appreciate that you mentioned "their exquisite sensitiveness." It does redeem it in part.

When you return in the autumn and desire to see Duchamp's Glass in place, I shall be very glad to have you come up and see it. On Saturdays there is a train which brings you here for lunch. A pleasant trip ---

Sincerely,

Katherine Dreier

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May 11, 1936

Dear Miss Dreier:

The Museum is planning anexhibition of Surrealism and its Ancestors next fall. Among the ancestors, of course, Dada is the mostimportant. Is there any chance of our being able to show the big Duchamp glass? Is it too big for our ceiling height? Is it in possible condition for exhibition?

I understand that Marcel Duchamp is coming to America. If our boats do not cross, I hope to speak with him too about the exhibition.

I hope you have a pleasant rest this summer at your beautiful home. I had such a delightful talk the other day with a friend who is named Hartt.

With kindest regards, I am

Sincerely yours,

Miss Katherine S. Dreier
West Redding
Connecticut

AHB/k

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Force

KATHERINE S. DREIER

WEST REDDING CONNECTICUT

November 10, 1937

Dear Mrs. Force:

Our Registrar tells me that she has now, at last, returned to the Whitney Museum the gouache from the Mr. Schurtz series by Joseph Boggs Beale.

It was a most delightful addition to the nineteenth century section of our Fantastic show. We were very happy to have it and feel that the Whitney Museum was especially generous in letting us send it on tour with the rest of the exhibition.

Many thanks to you,

Sincerely,

Mrs. Juliana Force
Whitney Museum of American Art
New York, N.Y.

AHB:lb

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TELEGRAPH DANBURY, CONN.
TELEPHONE DANBURY 2925 RING 2

KATHERINE S. DREIER

WEST REDDING CONNECTICUT

October 29th - I936.

My dear Mr.Barr: I have your two letters and am enclosing the instructions as to how to get here.
I find trucks like to travel the Postroad as there are no hills - so I am giving direction for coming that way.

I hope that they will time it so that they will reach here not later than half past twelve.
Will you ask them to do so.
The distance to my house is about sixty miles.

I am sorry that you have had such unhappy experiences with the Hudson Forwarding Company. I used them this summer and always thought the men they sent up,both for you and for me were very reliable in appearance.

Now as to the shipment: 36.1758 36.1756

Silence.	I -	Schwitters: Radiating World.	$1000.00	
Also called /...	2 -	Ribemont-Dessaignes:	Szegedin. 29¼×37½	600.00
	3 -	" " 36.1757	Jeune Femme.24¼×29½:	500.00
I932.....	4 -	Katherine S.Dreier :	Cruel Prying: 36.1854	500.00
I933.....	5 -	" " " :	The Cat: 36.1755	600.00
I920.....	6 -	Marcel Duchamp :	Revolving Glass:	5000.00 36.1760
?... I9I3.....	7 -	Marcel Duchamp :	~~Montage~~: Stoppage	I500.00

Stoppage 36.1759

Ribemont-Dessaignes did not date his paintings so I cannot tell you. Only that we have owned them since I920. I think the date was I9I5.

I am enclosing a snap-shot of the wood - but the Glass Panels should be exhibitied at the same time - just below them. They will have to be held in place just by six medium-sized iron hooks. Is that the technical name for them? Eight may be needed.

Szegedin or Silence - is loaned by me.
Jeune Femme is loaned by the Société Anonyme,Museum of Modern Art,I920
Revolving Glass is also loaned by the Société Anonyme:Museum of Modern Art,I920
My two paintings are lent by the Artist.
Montage and Schwitters as well as - Duchamp's Bachelors are loaned by me.

I have always loved Szegedin - but never understood it untill a caller drew my attention that it is an important small town where they manufacture watches - and he was terribly amused how Ribemont-Dessaignes had caught the spirit of the town and the humor he had introduced. It was another prove that if you do not know the subject of the painting one cannot have an understanding of these abstract pictures. I recall standing in front of Franz Marc's Tiger in Hamburg in I9I3

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and being so puzzled by his interpretation, when my cousin, who had hunted this special breed in India, joined me and showed me what an amazing picture it was. So when you paint a philosophic thought, naturally the people who never give philosophy a moment's consideration, exclaim that they dont know what it is all about. Ofcourse not - neither would they understand if they read it in print.

Dont you think, that considering that I cooperate with your Museum as I do - that it would be a gracious thing to have my name placed on the list in having notices sent to me as well as cards to lectures? The best address would always be the Colony Club, 564 Park Avenue, New York.

With kind regards

Sincerely

Katherine S. Dreier

I will have about 9 canvases and three framed paintings to be delivered to George Of's 59 West 56th Street as well as two small cases of the plates for my book on Van Gogh and one of the cuts. It is being reconsidered for reprint.
I thank you very much for letting me send them down with your truck.

I am packing the Glass of the Revolving Glass seperately as it is very simple to reassemble. But the big frame goes intact.
When does this exhibition open? For I must have a sheet of board of some kind made to place between the Glass and the machine which revolves it. Also if you place a black rubber mat under the stand, it should be noiseless. Be sure to have them tight enough when you screw on the Glass wings and there must be a rope so that people do not go too near. If people are to stand before it - it must be raised otherwise there must be a chair placed in the center before it - to have the vision right. You can readily understand that if one is too much on either side it does not become one. Through the revolving the wings become one. You can adjust the speed of the motor. It has various speeds.

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Feitelson

Feb. 5, 1937



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yours,

Enclosure

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Feitelson

Feb. 5, 1937

Dear Mr. Feitelson:

We have forwarded to you the painting by Helen Lundeberg which you lent for our exhibition of Fantastic Art, Dada and Surrealsim.

When you have received it will you please sign and return to us the enclosed receipt.

We are sending your painting "Genesis" to the San Francisco Museum of Art.

Very truly yours,

Registrar

Mr. Lorser Feitelson
1030 North Western Ave.
Los Angeles, California

Enclosure

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Feitelson (U.S. Surr. Exhs.)

November December 19, 1936

Dear Mr. Feitelson:

I find that the Hermaphrodite of Morrild is here in New York at Weyhe's. I have already borrowed it and will not need anything else by Morrild.

Sincerely yours,

Dear Mr. Feitelson:

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

Lorser Feitelson, Esq.
8729 Hollywood Boulevard
Hollywood, California

Very truly yours,

AHB/k

Registrar

Mr. Lorser Feitelson
8729 Hollywood Boulevard
Hollywood, California

Enclosure

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Feitelson (U.S. Sect. Exh.)

November 2, 1936

Dear Mr. Feitelson:

I find that the Hermaphrodite of Merrild is here in New York at Weyhe's. I have already borrowed it and will not need anything else by Merrild.

Sincerely yours,

Lorser Feitelson, Esq.
6729 Hollywood Boulevard
Hollywood, California

AHB/k

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HOLLYWOOD GALLERY OF MODERN ART

[illegible] HOLLYWOOD BOULEVARD • HOLLYWOOD • GRANITE 8018

September 29, 1935

Director, Museum of Modern Art,

11 West 53rd Street

October 3, 1935.

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

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WESTERN UNION

(03)

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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

1936 NOV 2 AM 9 05

NU14 9 VIA YV=WA HOLLYWOOD CALIF OCT 31 259P

ALFRED H BARR JR=

MUSEUM OF MODERN ART 11 WEST 53 ST=

THREE PAINTINGS YOU REQUEST WILL ARRIVE BEFORE DECEMBER FIRST=

LORSER FEITELSON.

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

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HOLLYWOOD GALLERY OF MODERN ART

Hollywood Art Gallery

[illegible] LEADING CONTEMPORARIES & POST IMPRESSIONISTS AND OTHER MODERNISTS

6729 HOLLYWOOD BOULEVARD • HOLLYWOOD 4 GRANITE 5010

September 19, 1935

Director, Museum of Modern Art,

October 3, 1935.

1228 A

Charge to the account of THE MUSEUM OF MODERN ART $_____

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

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WESTERN UNION

R. B. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
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

Feitelson

OCTOBER 30, 1936

LORSER FEITELSON
6729 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA

MAY WE HAVE FOR EXHIBITION FANTASTIC SURREALIST ART THE FOLLOWING PAINTINGS COSMICIDE BY LUNDEBERG HERMAPHRODITE BY MERRILD GENESIS FIRST VERSION BY FEITELSON STOP MUSEUM PAYING EXPENSES SHIPPING AND INSURANCE PICTURES NEEDED DECEMBER FIRST PLEASE WIRE REPLY FOR CATALOGING

BARR MUSEUM OF MODERN ART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

HOLLYWOOD GALLERY OF MODERN ART

Hollywood Art Gallery

6729 HOLLYWOOD BOULEVARD • HOLLYWOOD • GRANITE 3010

October 3, 1935.

Dear Mr. Feitelson:

Your recent letter to Mr. Barr has come during his absence and I am taking the liberty of acknowledging it for him.

The Museum's schedules of exhibitions for 1935-1936 was completed last spring and we will therefore be unable to take advantage of your kind offer at the present time. Perhaps if you could send us a list of the paintings to be included in your exhibitions we may be able to make use of it at some time in the future.

Thanking you for letter, I am

Very truly yours,

Executive Director

Mr. Lorser Feitelson,
Hollywood Gallery of Modern Art,
6729 Hollywood Boulevard,
Hollywood, Cal.

TDM:lf

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HOLLYWOOD GALLERY OF MODERN ART

WORKS BY LEADING CONTEMPORARIES • POST - SURREALISTS AND OTHER MODERNS

6729 HOLLYWOOD BOULEVARD • HOLLYWOOD • GRANITE 5010

September 19, 1935

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

Dear Sir,

We are now preparing the fall and spring schedule of our Post-Surrealist Exhibitions in the East and on the west coast. We should like very much to arrange such an exhibition at your museum. It will consist of works by its formulators and innovators, Helen Lundeberg and myself.

Several Post-Surrealist exhibitions have been held in Hollywood and San Francisco, and today the movement's adherents are many. In fact it has been favorably receivedby artists, public and press, Arthur Millier of the Los angeles Sunday Times having written, among his numerous articles on this new tendency, a special feature article for the Times of April 14th, 1935, a copy of which was sent to you at that time. An exhibition of recent Post-Surrealist paintings will open here on Tuesday evening, the 24th of this month.

I sincerely believe that such an exhibition

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HOLLYWOOD GALLERY OF MODERN ART

WORKS BY LEADING CONTEMPORARIES • POST - SURREALISTS AND OTHER MODERNS

6729 HOLLYWOOD BOULEVARD • HOLLYWOOD • GRANITE 5010

#14,

would arouse a great deal of interest in New York. I shall be glad to send photographs or examples of Post-Surrealist paintings if you are interested. Also I should be glad to lecture on the genesis and principles of Post-Surrealism in connection with an exhibition.

I shall greatly appreciate an early reply.

Sincerely yours,

Gorser Tatelson

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1030 North Western Avenue, #14,
Los Angeles, California,
September 3, 1936

Miss Elisabeth Knedler,
The Museum of Modern Art,
11 West 53rd Street,
New York City

Dear Miss Knedler :

May I call your attention to the fact that the group of painters formerly handled by the Hollywood Gallery of Modern Art (now handled by the Stendahl Galleries, Los Angeles) are the Post Surrealists. A Post Surrealist exhibition now at the Brooklyn Museum has been extended to the end of September.

I am sending you as many photographs of Post Surrealist paintings as are now available. I believe we have in the past sent you at least some of this set of photographs, and will very much appreciate your returning any duplicates of those you already have.

Sincerely yours,

Lorser Feitelson

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

August 31, 1936

Dear Mr. Feitelson:

We should like very much to secure some more photographs of the work of California Surrealists for our files. Will you be so kind as to send us some?

Thank you in advance for your courtesy in this matter.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Mr. Lorser Feitelson
Hollywood Gallery of Modern Art
6729 Hollywood Boulevard
Hollywood, California

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Fogg Art Museum

February 26, 1937

(U.S. Surv. Wtr.)

February 3, 1937

Dear Agnes:

I am returning herewith the photographs of the drawings from the Fogg. Many thanks for letting me have them. I am keeping out three of the things in the exhibition - the back and front of the Lombard drawing and the print of the drawing attributed to Giovanni da Udine.

Didn't Fragonard do a drawing of Don Quixote and can you remember where it is without going to any trouble?

Sincerely,

Miss Agnes Mongan
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

AHB:EH

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Fogg Museum Cambridge ?

February 3, 1937

December 31st
1936

Dear Mr. Sachs:

As I believe you know, several museums throughout the country have asked for our Exhibition of Surrealism and Fantastic Art. The show is scheduled to go to Philadelphia, Milwaukee, San Francisco, (with the sponsorship of our Chapter there) and probably to Pittsburgh.

We are [illegible] items for [illegible] to have [illegible] write to ask if you would be willing to let us include your two drawings from the Loaner Collection.

We shall of course maintain insurance on your loans against and every risk throughout the world [illegible]. The material will come back to us at the end of the [illegible].

Sincerely,

Paul J. Sachs, Esq., Director
Fogg Art Museum
Harvard University
Cambridge, Mass.

Address

Dear Mr. Freeman:

We are returning the drawings lent to us 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.

Very truly yours,

Registrar

Mr. Richard B. Freeman, Registrar
Fogg Art Museum
Harvard University
Cambridge, Mass.

Enclosure

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	MoMA Exhs.	55.2

December 31st
1936

Dear Mr. Sachs:

As I believe you know, several museums throughout the country have asked for our Exhibition of Surrealism and Fantastic Art. The show is scheduled to go to Philadelphia, Milwaukee, San Francisco, Boston (under the sponsorship of our Chapter there) and probably to Pittsburgh.

We are endeavoring to make the finest possible selection of items for the travelling exhibition. I am particularly anxious to have a strong representation of historical material and write to ask if you would be willing to let us include your two drawings from the Loeser Collection.

We shall of course maintain insurance on your loans against each and every risk throughout the period of the tour. The material will come back to us at the end of the summer.

Sincerely,

Paul J. Sachs, Esq., Director
Fogg Art Museum
Harvard University
Cambridge, Mass.

AHB:ec

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

November 4, 1936

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

Dear Alfred:

Some complications of which I know nothing have suddenly arisen, and the answer on the Blake consequently seems to be no. I don't know what the reason is. I suppose it has something to do with E. W. F., and I am powerless to wangle anything. I am terribly sorry especially when I had raised your hopes.

Bette has just decided to go to Philadelphia with me Friday night. We shall do whatever we can in the way of exhibitions in New York Saturday afternoon and go to "Hamlet" Saturday night. Will Marga be so rushed Sunday afternoon that she will either have no time or be too exhausted to see us if we were to come by? Please make her be truthful, because we are both to be down again fairly soon, and if she is busy with catalogue material, she better be allowed what peace she can have.

Hastily,

AM EB

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

November 4, 1936

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

Dear Alfred:

I beg to acknowledge receipt of your letter of the 27th ult. and to advise you that we are very glad to lend you the two drawings from the Loeser Collection that you write about - namely, the Dragon and a Lombard 15th century drawing.

Unfortunately we are not able to lend the Blake "Valley of Dry Bones", for various reasons which it is not worth while going into by letter.

I shall have Mr. Robinson instruct you as to insurance and other details.

With best wishes,

Sincerely,

Paul J. Sachs.

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November 2, 1938

Dear Agnes:

Many thanks. I await news and a photograph of the Blake which we really need as soon as possible.

Sincerely,

Miss Agnes Mongan
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

AHB/k

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



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

October 30, 1945

Gutschneider pottery.
Austrian 20th century.

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

November 2, 1936

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

Dear Alfred:

I enclose photographs of the latest acquisition of the Germanic Museum. I saw it for the first time Friday afternoon, and it occurred to me that it might (and then again, of course, it might not) be of interest to you for your fantastic show.

It is a sculptured head in ceramic: turquoise blue hair and collar, eyebrows and eyelids, carrot-red lips, and black for the flesh tones. It is pretty striking and might give a note of color and decoration to your show.

Charles Kuhn will be willing to let you have it if you want it.

Hastily,

Agnes

AM EB

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

October 30, 1936

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

Dear Alfred:

Mr. Sachs has handed me this morning your letter of October 27th. I have spoken to Mr. Forbes about the Blake, and to Mr. Sachs. I don't think there will be any difficulty in your having it, merely that they must speak to one another about it.

There are several drawings in the Loeser Collection attributed to Giovanni da Undine, and I do not know which of these was your choice. Would you please write me the number on the back of the photograph in order that I may make sure which one you would like to have.

As far as I know there is no question re lending the Loeser drawings although we have never lent them before. Mr. Forbes will wish to consult the will before he give his final approval, and I am writing this merely so that you may know what the delay of two or three days signifies.

I shall have Mr. Robinson write to you about the question of insurance when it is absolutely certain that the drawings are to be lent.

Since coming back to the Fogg I have looked up photographs of many fantastic and weird drawings. Most of them, as you know, are in

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European collections, and I am afriad it would be too late for you to get them now.

I hope the exhibition is going along beautifully. I think I am going down next week end to Philadelphia for the opening of the Degas show, and I would like to stop a day in New York either on my way down or my way back, but I have not yet decided. I know it will be a bad time for Marga, for she said something about the 11th being her deadline. However, I may not be in New York for more than a few hours, and we might manage a brief greeting then.

Sincerely,

Agnes

AM EB

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7088 Art Museum

Sachs

October 27, 1936

Dear Mr. Sachs:

Agnes Mongan had Miss Bevan send me a series of photographs of drawings from your and the Fogg collections -- drawings which might fit into our exhibition of Fantastic and Surrealist art. I have gone through them carefully and find two drawings that fit in beautifully. One is the Lombard 15th century drawing (and its reverse) probably done as a study for miniatures. The page with the falcon and the head emerging from a conch is directly in our alley.

The fine Dragon from the Loeser collection, attributed to Giovanni da Undine, would also be a worthy addition.

In looking through Figgis' book on Blake I found Plate 58, a watercolor called The Valley of Dry Bones, apparently an illustration to Ezekiel. This is one of the most surrealist Blakes I have run across.

Do you think it would be possible to borrow these three drawings for our show? I have Blakes from Philip Hofer and Russell Allen, and have asked for another from the Boston Museum.

I may add that we have other loans coming from the Antwerp Museum, the Louvre, and the Johnson Collection.

Should you be willing to lend, we should need to have the drawings toward the end of November. We would like to have your instructions as to insurance, since I believe the Fogg does not maintain insurance on its own collections.

Please let us know exactly how the drawings should be credited.

Sincerely,

Paul J. Sachs, Esq.
Fogg Art Museum
Cambridge, Massachusetts

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

Morgan

October 12, 1938

Dear Agnes:

I can't thank you enough for your long and interesting and helpful letter. It was certainly good of you to take so much time from your vacation to send me so many notes.

I will try to find some of the Automata here in New York through Dimend. The Cambiasos don't quite fit in our show. The Buyteweg etchings are extremely rare, and I do not know of any in this country. He is a fascinating artist. I am glad to see that he is now better known than he was ten years ago when I first met his work in Holland.

I think I shall go out tosee Dan Platt though I think the Tiepolo Life and Death of Punchinello are rather too tame for our show -- at least the one of dancing dogs which I know. Are they published anywhere in complete form? I am afraid that the Piero di Cosimos would have to be represented by photographs.

The photographs of Miss Bevan haven't arrived yet, but I look forward to them eagerly.

I have a few of the Grandville things, but, so far, none by Doré. The Chicago Giovanni di Paolo isn't quite extreme enough for the show, but I am trying to borrow other panels by him.

I am afraid the exhibition will be much more limited than it should be, partly because I am giving so much space to contemporary things, and partly because I haven't the time, nor has the staff the time to work up the catalog. It is a marvelous subject and I hope we don't bungle the job. At least, we may turn up material with which someone else may do a serious job.

I have a letter from Miss Conklin. I shall look up the article in L'Amateur d'Estampe and ask for the loan of some if they seem to fit. Please thank Miss Conklin when you see her. She may hear from me shortly, though, as you suggest, I shall ask for the things through P. J. We would welcome any further suggestions and thank you for the

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JACKSON INN
MOUNTAIN VIEW ROAD
WHITEFIELD - N. H.

many you have already made.

Sincerely,

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

Miss Agnes Mongan
Fogg Art Museum
Cambridge, Massachusetts

Dear Alfred:

I have been mulling over in my mind since I dispatched the last note to you possibilities of fantastic subject matter. I didn't know you were contemplating such an exhibition. I am delighted to hear that you are. If I were in Cambridge at the moment I could be of a great deal more assistance. A year or two ago I kept a folder filled with references for an article which I thought I would do on the forerunners of surrealism. True, it was mostly prints and drawings and so of only limited interest to you, but I never found the time to do the article and I eventually put everything back where it belonged. If you have had help from Ivins and his staff you probably have anyway most, if not more, of the material which I planned to use. I never got as far as searching for an actual set of Bracelli's Caprices and I can't tell you whether the Boston Museum or Russell Allen possesses a set or not. If Russell Allen still hasn't answered your letter I'll write him from here and try to prod him into action.

First, to answer your questions. I can't think offhand about Samuel Palmer's drawings in America. It seems to me the Boston Museum has one or two, and possibly there are others elsewhere in private hands. If you can let that matter wait until I return to Harvard I'll look into it and send on my findings either to you or to your English critic.

Personally, you are quite right. [illegible] one of those decapitated Salomés. I think [illegible] Public, but I am not sure. Most of [illegible] personally, have given at the Harrington [illegible]

[illegible] WAS WRITING IN [illegible]

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SPALDING INN

MOUNTAIN VIEW ROAD

WHITEFIELD - N. H.

October 7, 1936

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

Dear Alfred:

I have been mulling over in my mind since I dispatched the last note to you, possibilities of fantastic subject matter. I didn't know you were contemplating such an exhibition. I am delighted to hear that you are. If I were in Cambridge at the moment I could be of a great deal more assistance. A year or two ago I kept a folder filled with references for an article which I thought I would do on the forerunners of surrealism. True, it was mostly prints and drawings and so of only limited interest to you, but I never found the time to do the article and I eventually put everything back where it belonged. If you have had help from Ivins and his staff you probably have anyway most, if not more, of the material which I planned to use. I never got as far as searching for an actual set of Braccelli's Capricci and I can't tell you whether the Boston Museum or Russell Allen possesses a set or not. If Russell Allen still hasn't answered your letter I'll write him from here and try to prod him into action.

First, to answer your questions. I can't think offhand about Samuel Palmer's drawings in America. It seems to me the Boston Museum has one or two, and probably there are others elsewhere in private hands. If you can let that matter wait until I return to Harvard I'll look into it and send on my findings either to you or to your English critic.

Secondly, you are quite right. Mr. Sachs has one of those Mesopotamian Automata. I think they are 12th Century, but I am not sure. Many of them, if I recall correctly, were shown at the Burlington House Persian

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Exhibition a few years ago, and I believe there is considerable data about them in the large catalogue published at the time. Hasn't the Morgan Library several? I know there are others in the country and if you want me to look them up I will gladly do so.

Now, for a few names, all of which you have probably considered. Are you interested in the Cubist figured drawings of Cambiaso? I have a list in Cambridge of many of these, but mostly I am afraid they are in European collections. I don't know whether there is time now for you to send abroad for them. Mr. Sachs has a single example, a scene of the raising of the daughter of Jarius. I'll write my secretary to send you photographs of the things which might interest you.

Have you thought of Gillot drawings of figures from Italian comedies? I believe Byk of Arnold Seligman's had one of these out of the Sterner collection. Then there is the curious and rather marvelous series of etchings of dandies of different nationalities done by Buytewech. I know the Czar Frederich Museum in Berlin has a marvelous set of these. The Domenico Tiepolo series of the Life and Death of Punchinello has been split up. At least eight drawings from the series are in American possession; two belonging to Dan Fellows Platt, two to Robert Lehmann, two to Mr. Sachs, one in Cleveland, and I think one in Kansas City. But that, too, I could look up for you if you are interested. They show such scenes as Punchinello playing with dancing dogs, going on a boar hunt, rescuing a figure from a well, and other really quite fantastic scenes. I suppose you have considered the drawings of such 16th Century Germans as Hans Sebald Beham and Altdorfer. Unfortunately we possess nothing by either. The best are in the Albertina and at Berlin. Once again I think there is one in the Morgan Library. The Behams make me think of Jacopo Ligozzi. He also did witches and wild furies in white on dark paper, and unless my memory plays me false there is a pretty weird one in the Morgan collection. Dan Fellows Platt has some 18th Century Venetian drawings that are satiric caricatures of people

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so distorted that they could easily be considered fantastic. I have forgotten whether they are by Ghezzi or Alessandro Longhi, but he will probably tell you. I suppose the obvious people you have considered, and have already asked the Met for Callot's Temptation of St. Anthony. How about the two small paintings by Piero di Cosimo in Florence? In my estimation they are about top for the fantastic. Could you wangle them out of the Italian Government?

In the Loeser collection we received a drawing by a very close follower of Michael Angelo of a fantastic mask and a curious figure holding a lamp. There are also in the same collection several drawings of doubtful quality which might fit into your category, but do you want things that aren't top notch artistically? On the chance that something in the lot might interest you I'll ask Miss Bevan to include them with the other things.

I suppose you have considered in addition to Piranesi the interiors of Pannini. How about the Inigo Jones drawings in the collection of the Duke of Devonshire? You borrowed some of them once for your theatre exhibition. Perhaps they would be unwilling to let them come again. Have you tried for things like de Granville's queer insects and Dore's horrible figures? Mr. Newhall would, I am sure, have mentioned all the accessible ones.

Now for people who might be of further assistance. Winslow Ames of New London collects, as you probably know, chiaroscuro wood cuts. He hasn't as large a collection as Russell Allen, but he has, if I remember correctly, some things of Ugo da Carpi, and he might be able to put you on the track of something else. Professor Clarence Kennedy of Smith College has some quite beautiful photographs of details of the various Florentine tombs. I recall particularly a magnificent Sphinx which might or might not interest you. Certainly Professor Kennedy could tell you who else in America possesses bits of sculpture which might fit into your scheme of things.

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SPALDING INN
MOUNTAIN VIEW ROAD
WHITEFIELD - N. H.

Have you asked or do you intend to ask for the Chicago Art Institute's painting of Young St. John ~~Baptist~~ going out into the desert by Giovanni di Paolo? As I recall, there was a whole series of paintings by Giovanni di Paolo with amazing backgrounds which formerly belonged in the Ryerson collection. Whether they have all been inherited by the Art Institute or not I can't say. In the World's Fair of 1933 I seem to remember a very beautiful small Sienese Temptation of St. Anthony which surely must have been a lineal antecedent of Blake. I suppose you picked out all the examples of the Romantics whom you mention, but if you are still looking for certain things such as drawings by Delacroix or Victor Hugo, I might be able to help.

How about Peruvian textiles and Mayan sculpture? Are they out of bounds? I have an uneasy feeling that there are many Flemish drawings which would suit you perfectly if I could only think who did them, and I don't mean Bosch and Brueghel but later artists. Do you remember a picture which you and Marga and I saw in Montreal in Sir William Van Horn's collection? I remember it but vaguely, but recall that it was obviously an earlier version of a Leonid. I think it was attributed to Salvatore Rosa. And the Van Horn collection makes me think of the Genoese artist Magnasco. Don't you recall two perfectly marvelous paintings of the interior of a monastery, weird and wild and almost monochrome? There is a third one in the Museum in Cleveland. Perhaps Harry Francis would let you have it.

If I think up any more things in the middle of the night I'll try to recall them in the daylight and send you another list.

Corraggio

Agnes

THIS LETTER WAS WRITTEN IN THE
WHITE MOUNTAINS OF NEW HAMPSHIRE

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MOUNTAIN VIEW HOUSE
WHITEFIELD, NEW HAMPSHIRE

P.S. So much descended on me suddenly, in way of exhibitions in Phila; Cambridge, Chicago & elsewhere I had to take on a typist for a bit, which explains a few of the curious spellings. Please ignore them.

How about the Chardin of Lee Dogs & Monkeys dressed as humans & behaving like humans?

If I have thought of two new things which you haven't already considered & rejected — I shall be PROUD!

Q.

P. S. Of course I am interested in paintings and drawings as

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October 1, 1936

Dear Agnes: I hope I am not bothering you excessively.

It is very rude to send other people copies of letters just to save time, but I hope you will forgive me. This is a copy of a letter which I wrote to Russell Allen almost two months ago, and which he never answered. Perhaps it never reached him, so I just sent him another copy.

Stupidly, I hadn't thought of writing you to see if you or Mr. Sachs could make any suggestions. I think the letter to Allen describes, more or less, our problem. Ivins has been a great help, so has Hyatt Mayor, and I think I will try Dan Platt. Are there other persons who collect that I ought to see?

I saw Freddie Pleasants in Greensboro. I am sorry you did not come up with him, even though Marga was not there. She is landing on the 7th with a colossal number of marvelous Fantastic and Surrealist stories which will make us happy during the winter.

Quite another matter: Geoffrey Grigson, the brilliant young English critic and essayist, has written me asking about drawings by Samuel Palmer in America. He seems especially interested in the drawings done at Shoreham. If you can give me any information on this, I will be very much obliged since Grigson is helping me with some Wyndham Lewises in London.

Sincerely,

Miss Agnes Mongan
Fogg Art Museum
Cambridge, Massachusetts

AHB/k

P. S. Of course I am interested in paintings and drawings as

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MUSEUM OF LIVING ART
NEW YORK UNIVERSITY
100 WASHINGTON SQUARE
NEW YORK

paintings.

P. P. S. Hasn't Mr. Sachs one of the numerous automata drawings? I think they are Mesopotamian of the 11th century, but I don't remember exactly. Of course, they are very interesting in relation to Dada machinery. Who else has some?- I hope I am not bothering you excessively.

24 October 1936

Dear Mr Barr:

I have just re
you three ite

As I have taken a very strong position against everything connected with Surrealism, believing believing this move ment capable of injuring plastic art, even if only temporarily, you can understand that I do not care to support it in any way. I regret that in this instance I do not feel able to co-operate with you.

I visited the Marin exhibition yesterday and was very much pleased it. It must be twenty years ago that I started my Marin collection and I am glad to find that as the years go on my admiration for his genius increases.

The Picasso orchestra may be heard at Washington Square any time after ten o'clock next Monday morning and I hope you will find time to drop in. There will be three other Picassos and a very beautiful Braque of its kind on view.

You will note from letter-head that I have altered name of the museum: I was obliged to do this as I have found that the word "gallery" was not very well understood in this country.

With kind regards,

Sincerely yours,

A. E. Gallatin

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MUSEUM OF LIVING ART
NEW YORK UNIVERSITY
100 WASHINGTON SQUARE
NEW YORK

A. E. GALLATIN
Director

(Gallatin U.S. Surv. Exh.)

24 October 1936

Dear Mr Barr:

I have just received your letter asking me if I would lend you three items for your forthcoming exhibition.

As I have taken a very strong position against everything connected with Surrealism, believing ~~believing~~ this movement capable of injuring plastic art, even if only temporarily, you can understand that I do not care to support it in any way. I regret that in this instance I do not feel able to co-operate with you.

I visited the Marin exhibition yesterday and was very much pleased with it. It must be twenty years ago that I started my Marin collection and I am glad to find that as the years go on my admiration for his genius increases.

The Picasso orchestra may be heard at Washington Square any time after ten o'clock next Monday morning and I hope you will find time to drop in. There will be three other Picassos and a very beautiful Braque of 1917-18 also on view.

You will note from letter-head that I have altered name of the museum: I was obliged to do this as I have found that the word "gallery" was not very well understood in this country.

With kind regards,

Sincerely yours,

A. E. Gallatin

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The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 7-7470 Cable Address: Modernart

October 23, 1936

Dear Mr. Barr:

Dear Mr. Gallatin:

Do you think we could borrow your Picasso collage of 1912 with the pears in the upper left hand corner, the Schwitters Merz Relief and the Picasso Glass of Absinthe.

I hesitate to ask you for these, but they are the best of their kind in America for our exhibition and, in fact, two of them are unique so far as I know.

1. The exhibition is to open about the 8th of November so that we would not need the objects until about the first. We would, of course, cover them with insurance, if you do not wish to maintain you own.

I may add that the exhibition is to be called Fantastic Art, Dada and Surrealism. All three of the loans we are asking from you are intimately related to the Dada movement, though the two Picassos anticipate rather than participate in it.

2. I do hope you can help us.

Sincerely,

A. E. Gallatin, Esq.
655 Park Avenue
New York, N.Y.

AHB/k

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Surr Exh-

The Museum of Modern Art

Misc. (Barr)

11 West 53rd Street, New York, N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

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Director:
Alfred H. Barr, Jr.

Secretary and Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

June third
1936

Dear Mr. Barr:

I regret to find myself joining the ranks of those who must beseige you with letters this summer. At least I hope that your contacts with DADA have cheerfully alleviated the burdens of normal museum work.

Would it be possible for you to ask the lenders to the Surrealism Exhibition now whether or not we may keep pictures for a tour to end probably during the Summer of next year? I mention this now for two reasons:

1. The Pennsylvania Museum wants the show immediately following our showing. Their only open date falls from the middle of January to the middle of February. According to our recently changed schedule of exhibitions, the Surrealism show will close here on January 17th. It will be necessary for us to work speedily indeed to get the collection to Philadelphia in time for them to show it even for three weeks, and if we could know what was to be included in the circulating show when our exhibition opens, boxes could be made before the closing date so that things would run a little more smoothly.

2. We have had other requests for the show from our Boston chapter (only tentative), from Springfield if Boston does not take it and San Francisco. I think before we can make up the rest of the itinerary, however, we shall have to have some idea of the material to be included, the size of the show and the approximate cost. If this information is sent out too late in the Fall, museums will have completed their programs for the Spring months.

I am sorry to have bothered you about Rosenberg's van Gogh. The Director of Minneapolis Art Institute was most anxious to include it in his exhibition in July. It will be back from San Francisco this week and I hope to be able to return it next week. You will be glad to know that all the Engineer's pictures have been returned in good condition.

Yours most sincerely,

Elodie Courter

Alfred H. Barr, Jr.,
Chasebank, Paris

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Bignou (U.S. - Surr. Exh.)

BIGNOU GALLERY

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

DIRECTOR
GEORGES F. KELLER

NEW YORK

PARIS
8, RUE LA BOËTIE

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

Bignou 2-24

October 13th, 1936

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

Dear Mr. Barr:

I am in receipt of your letter of October 3rd, addressed to Mr. Bignou.

It is quite understood that you may include in your New York show the Picasso, "La Baigneuse", now included in your traveling exhibition of Cubism and Abstract Art.

Will you please excuse the delay in answering your letter but I just arrived from Paris yesterday afternoon. Believe me,

Very sincerely yours,

Georges F. Keller

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October 3, 1936

Dear M. Bignou:

With your permission I should like to withdraw the Picasso Father of 1908 from the traveling exhibition of Cubism and Abstract Art in order to include it in our forthcoming exhibition of Fantastic-Surrealist Art. This is one of the few pictures we wish to include in both exhibitions.

We are going to include several other important Picassos: The Seated Woman from the James T. Soby collection, the Harlequin, recently purchased by Pulitzer and Bullfight from McIlhenny.

I cannot tell you how much I appreciate your generosity in letting us keep this picture so long. It was a very important part of last year's exhibition, and will be one of the chef-d'oeuvres of this year's.

With kindest regards, I am

Very sincerely yours,

M. Etienne Bignou
32 East 57th Street
New York, N.Y.

AHB/k

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Columbia Univ.

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
NEW YORK

Guidance Laboratory
119 Macy Hall

January 20, 1937

January 16, 1937

Miss Elodie Courter
Secretary of the Circulating Exhibitions
The Museum of Modern Art
11 West 53rd St.
New York, N. Y.

Dear Miss Courter:

We should appreciate very much your returning the Rorschach pictures. We are planning to

Dear Miss Lloyd-Jones:

We are returning to you the Rorschach plates which you lent to us for our exhibition of Fantastic Art, Dada and Surrealism. When you have received them will you please sign and return to us the enclosed receipt.

Esther Lloyd-Jones

Very truly yours,

Esther Lloyd-Jones
Director, Guidance Laboratory

Registrar

rb
hd

Miss Esther Lloyd-Jones
Director, Guidance Laboratory
Teachers College, Columbia University
New York City

Enclosure

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TEACHERS COLLEGE
COLUMBIA UNIVERSITY
NEW YORK

Guidance Laboratory
119 Macy Hall

January 16, 1937

Miss Elodie Courter
Secretary of the Circulating Exhibitions
The Museum of Modern Art
11 West 53rd St.
New York, N. Y.

Dear Miss Courter:

We should appreciate very much your returning the Rorschach pictures, which you borrowed from us, as soon as possible. We are planning to use them for work in the Laboratory.

Sincerely yours,

Esther Lloyd-Jones

Esther Lloyd-Jones
Director, Guidance Laboratory

rb
hd

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December 19, 1936

Dear Mrs. Meiss:

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

Very truly yours,

Registrar

Mrs. Mildred Meiss
Guidance Laboratory
Teachers College, Columbia University
New York City

Enclosure

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VALENTINE GALLERY, INC.
MODERN ART
CABLE ADDRESS
VALGU, NEW YORK

Oct. 20 December 18, 1956

Dear Alfred -
For the present
I cannot promise the loan
of any of the Rosenberg
pictures due to a very
difficult
hands.
on sale for a rather
time and I must work
of them
to do
Keep them at least
in the country and to make
each buyer lend to the
museum. If I could sell one
or two I would then promise
or [illegible] to let me have
the balance longer and I would
lend to your exhibition
very many but
first.
Sincerely
Valentine Dudensing

Dear Mrs. Halpert:

I am enclosing receipts for the loans you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

Executive Director

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

Part rec'd & receipts
returned.

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VALENTINE GALLERY, INC.
MODERN ART

16 E 57
~~69 EAST 57th STREET~~
NEW YORK

CABLE ADDRESS
VALDU, NEW YORK

Oct. 20

Dear Alfred -

For the present I cannot promise the loan of any of the Rosenberg pictures due to a very difficult job I have on my hands. I have these pictures on sale for a rather short time and I must work everyone of them in business. I promise to do everything I can to keep them, at least a number, in this country and to make each buyer lend to the museum. If I could sell one or two I would then persuade Mr Rosenberg to let me keep the balance longer and I would lend to your exhibition. I haven't very many but I must sell some first.

Sincerely
Valentine Dudensing

Dudensing (U.S. Servs Exhibs)

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VALENTINE GALLERY, INC.

MODERN ART

16 E 57

16 EAST 57th STREET
NEW YORK

CABLE ADDRESS
VALDU, NEW YORK

Oct 17.

October 19, 1936

Dear Alfred Barr -

Dear Val:

Thank you for your letter of October 17th. I am very much interested to hear that your show closes on the 21st of November. Our show will not open until the end of the month.

Do you think there is some chance of borrowing two or three of the Rosenberg Picassos? Rosenberg had consented to lend eight of his things but then withdrew his consent because he said you wanted all of them for your exhibition. This left me pretty high and dry since his refusal came two and a half months after we had first asked for them. Of course, I realize that business beckoned.

Won't you give this careful consideration, for by the time Rosenberg's refusal came, I had returned to America, and have found it impossible to obtain anything by mail and cable, Picasso being handicapped by his divorce, and Kahnweiler being tied up with a customer, so far as the one or two things he had were concerned. I do have several first-rate Picassos, but need a few more to complete the picture. I do hope that I can count on you.

Sincerely,

Valentine Dudensing, Esq.
16 East 57th Street
New York, N.Y.

AHB/k

Sincerely
Val Dudensing

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VALENTINE GALLERY, INC.

MODERN ART

16 E 57
~~69 EAST~~ 57th STREET
NEW YORK

CABLE ADDRESS
VALDU, NEW YORK

Oct 17.

Dear Alfred Barr -

Just returned to find your letter of Oct. 3rd I would have been pleased to lend the pictures requested but both are unavailable just now - Hartley came to think of it, may have finished Nov. 21, perhaps one of the (bones) (I call them projects for a monument) may be free - if this is not too late, let me know.

Sincerely
Val Valentine

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October 8, 1936

Dear Val:

As you may have heard, we are planning an exhibition of Fantastic-Surrealist art which is to open at the Museum the beginning of November. Would it be possible to borrow your famous Three Women on a Shore of about 1936, and one of the Metamorphoses (Bones)?

I have heard from Paul Rosenberg that you are planning a Picasso exhibition to open your new gallery, so that you may want to keep both of these Picasso for your own show, but as our show is opening so late, I thought that your show might possibly be over in time.

Sincerely,

F. Valentine Dudensing, Esq.
69 East 57th Street
New York, N.Y.

AHB/k

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Surreal Leaders

Walker Evans

January 9, 1937

Dear Walker:

I want very much to include your photograph entitled Outdoor Advertising, Florida in the travelling exhibition of Fantastic Art, Dada and Surrealism. Would you be willing to let us keep it through August of this year? The exhibition is going to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and, probably, Pittsburgh.

I am really taking it for granted that you will let us have it, so don't bother to answer unless you want us to keep it at the Museum or return it to you.

D K
Return

Sincerely,

Secretary of Circulating Exhibitions

Walker Evans, Esq.
3215 M Street, N.W.
Washington, D.C.

EC/bs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

W. Evans
Coarse

November 9, 1937.

Dear Walker:

Our Registrar tells me that she is returning to you the three photographs which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have the photographs 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.

How are you? We haven't seen you for a long time.

Very sincerely yours,

Registrar

Mr. Walker Evans
441 E. 92nd St.
New York City.

AHB:lf

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Copies

December 21, 1936

Federal Art Project
338 East 42nd Street
New York City.

Dear Sirs:

Our Registrar tells me that she is returning to you two wood engravings by Zucker which you lent us for the Exhibition of Fantastic Art, Dada and Surrealism. We certainly very kind not merely to lend us these two but also for the [illegible] in making that the exhibition was [illegible] Museum. I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism.

I have asked Mr. Ekstrom to send the four photographs not used to you tomorrow.

It was nice to see you today. Hope you were able to connect with Eddie. Best wishes for Christmas and the New Year.

Sincerely yours,

Registrar

Walker Evans, Esq.
c/o T. Brewer
2929 Olive Avenue
Washington, D. C.

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November 6, 1937.

Federal Art Project
235 East 42nd Street
New York City.

Dear Sirs:

Our Registrar tells me that she is returning to you two wood engravings by Becker which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have them 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.

Very sincerely yours,

AHB:lf
P.S. I am enclosing a formal receipt. Won't you be kind enough to sign it and return it to us?

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Federal Art Project

November 6, 1936.

December 19, 1936

Dear Mr. Goodyear:

I hope your loans to the Fantastic-Surrealist show are safely back in your apartment, though I am afraid you will not welcome the two botanical models which, as I recall, you wished us to keep here. If this is true let us know and I shall send for them so that they will not be in your way.

Federal Arts Project
Works Progress Administration
6 East 39th Street
New York City

Gentlemen:

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

Sincerely,

Very truly yours,

Registrar

Enclosure

Mr. A. Conger Goodyear
116 E. 66 St.
New York City.

AMB:lf
P.S. I am enclosing two formal receipts. Won't you be kind enough to sign them and return them to us?

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Goodyear

The Museum of Modern Art

11 West 53rd Street, New York, N. Y. Telephone: Circle 5-8900 Cable Address: Modernart

Trustees:
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Edward M. M. Warburg
John Hay Whitney

Director:
Alfred H. Barr, Jr.

Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

February 8, 1937

November 6, 1937.

Dear Mr. Goodyear:

I hope your loans to the Fantastic-Surrealist show are safely back in your apartment, though I am afraid you will not welcome the two botanical models which, as I recall, you wished us to keep here. If this is true let me know and I shall send for them so that they will not be in your way.

Dear Miss Dudley:

The Grosz and Masson were much appreciated items in the exhibition. You were certainly very kind to let us have them for so long a time.

Thanked me for your letter to me of February 8th.

Miss Dudley tells me that she has also returned the Leger Village, the Seurat drawing, the rug of Lurcat and the little van Gogh Landscape. We are much indebted to you for the loan of these two. Many thanks.

A. Conger Goodyear

President

Sincerely,

Mr. A. Conger Goodyear
116 E. 66 St.
New York City.

AHB:lf
P.S. I am enclosing two formal receipts. Won't you be kind enough to sign them and return them to us?

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Goodyear

The Museum of Modern Art

11 West 53rd Street New York N. Y. *Telephone:* CIrcle 7-7470 *Cable Address:* Modernart

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John Hay Whitney

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Alfred H. Barr, Jr.

Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

February 8, 1937

Miss Dorothy H. Dudley
11 West 53 Street
New York, N. Y.

Dear Miss Dudley:

I return to you receipts for delivery of pictures included in your letter to me of February 6th.

Yours very truly

A. Conger Goodyear

President

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The Museum of Modern Art

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Director:
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Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

January 11, 1937.

Miss Elodie Courter,
Secretary of Circulating Exhibitions,
The Museum of Modern Art,
New York, N. Y.

Dear Miss Courter:

I will be glad to have you include in the travelling exhibition the two items that are referred to in your letter of the 8th.

Yours very truly,

A. Conger Goodyear

President.

cc:TDMJr
NAR

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January 8th
1937

Dear Mr. Goodyear:

I am very anxious to include two of your loans in the travelling exhibition of Fantastic Art, Dada and Surrealism. Do you suppose you could let us have The Engineer Heartfeld by Grosz and Masson's Encounter?

The exhibition is scheduled at the Pennsylvania Museum of Art in Philadelphia, in Boston under the auspices of our Chapter, at the Springfield Museum of Art, Springfield, Massachusetts, at the Milwaukee Art Institute, Milwaukee, Wisconsin and at the San Francisco Museum of Art. The exhibition will be returned to us at the end of August of this year.

We have been very fortunate in obtaining material for the circulating exhibition. I think it is going to be a fine show.

Very sincerely yours,

Secretary of Circulating Exhibitions

A. Conger,Goodyear, Esquire
570 Lexington Avenue
New York City

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December 19, 1936

February 6, 1937

Dear Mr. Goodyear:

Will you kindly sign and return to us the enclosed receipts for the two drawings, two oil paintings, and watercolor which we returned to you on February 2.

The pastel by Miro was delivered to Mrs. Cornelius Bliss.

Very truly yours,

Registrar

Registrar

A. Conger Goodyear, Esq.
570 Lexington Ave.

Mr. A. Conger Goodyear, Esq.
118 East 66th Street
New York City
Enclosure

Enclosures

oils are Van Gogh's

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11 West 53rd Street New York N. Y. Telephone: Circle 7-5959 Cable Address: Modernart

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Phillip Goodwin
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John Hay Whitney

Director:
Alfred H. Barr, Jr.

Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

December 19, 1936

November 23, 1936.

Mr. Thomas Dabney Mabry, Jr.,
Executive Director,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

Dear Tom:

For the pictures that are wanted for the exhibition are at my apartment and can be called for there on Tuesday morning. The other, by Miro is at Mrs. Bliss' [illegible] East 66th Street, and you can call for it there.

With the pictures for the exhibition, please have two pictures by Degas in my apartment taken to the Museum also. You already have one of my pictures by Degas at the Museum. I want to have all [illegible] photographed and would like to have two [illegible] of each photograph.

Yours very truly,

A. Conger Goodyear

President.

Dear Mr. Goodyear:

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

Very truly yours,

Registrar

A. Conger Goodyear, Esq.
570 Lexington Ave.
New York City

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The Museum of Modern Art

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Edsel Ford
Raymond B. Fosdick
Philip Goodwin
Mrs. Charles S. Payson
Mrs. Stanley Resor
Nelson A. Rockefeller
Paul J. Sachs
Mrs. John S. Sheppard
Edward M. M. Warburg
John Hay Whitney

Director:
Alfred H. Barr, Jr.

Executive Director:
Thomas Dabney Mabry, Jr.

Director of Film Library:
John E. Abbott

November 23, 1936.

Mr. Thomas Dabney Mabry, Jr.,
Executive Director,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Tom:

Four of the five pictures that are wanted for the Exhibition are at my apartment and can be called for there on Tuesday morning. The other, by Miro is at Mrs. Bliss's apartment, 4 East 66th Street, and you can call for it there.

With the pictures for the exhibition, please have two pictures by Degas in my apartment taken to the Museum also. You already have one of my pictures by Degas at the Museum. I want to have all three photographed and would like to have two copies each of each photograph.

Yours very truly,

A. Conger Goodyear

President.

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leader & Fantastic Art, Dada + Surr

Goldberg

November 22, 1938

Dear Mr. Goldberg:

Your loans to the circulating exhibition of Fantastic Art, Dada and Surrealism have been returned to you and I want to take this opportunity to thank you for making this exhibition possible. It was very kind of you indeed to allow us to keep your loans over so long a period so that many of the museums and colleges interested in the exhibition could show the material. You may be interested in the enclosed itinerary of the exhibition.

I am enclosing also a receipt for the loans. Will you be good enough to sign and return the receipt to the Museum of Modern Art?

Very sincerely yours,

Director of Circulating Exhibitions

Rube Goldberg, Esq.
Markey Syndicate
342 Madison Avenue
New York, N.Y.

ec/bs
encls.

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Goldberg, Rube (U.S., 1883-1970)

October 21, 1936

Dear Miss Horgan:

May I confirm our 'phone conversation of this afternoon?

I wish to make a formal request for the loan of three of Mr. Rube Goldberg's drawings of fantastic machines, such as have appeared in Collier's and elsewhere, for our exhibition of Fantastic Art. The exhibition is to open early in December, and to close in New York about the middle of January. We should like to have the drawings a few months longer, however, as the exhibition has been requested by the museums of Boston, Philadelphia, Chicago, Detroit, etc. We should also like to have permission to reproduce one of the drawings in the catalog of the exhibition.

It may interest Mr. Goldberg to know that we have already secured loans from the Metropolitan Museum of Art, the Louvre and about fifty collectors in Europe and America.

Please let us know if you wish us to insure the drawings, and if so, at what valuation.

Let me add that we are delighted to have these drawings which will be shown in the distinguished company of works of art of the past five centuries.

Very truly yours,

Miss Horgan
542 Madison Avenue
Room 1216
New York, N.Y.

AHB/k

P. S. Unless we hear from you to the contrary, we shall send a messenger to collect the drawings tomorrow afternoon, that is October 22nd.

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October 6, 1936

Dear Mr. Goldberg:

I am taking the liberty of enclosing a copy of a letter that Mr. Barr wrote to you on August 20th, as I have discovered that your office is at a new address and fear that this letter may never have been forwarded to you.

I know that Mr. Barr is particularly anxious to include some of your drawings in our exhibition of Fantastic-Surrealist art, and that he would appreciate hearing from you at your earliest convenience.

Sincerely yours,

Elisabeth Knedler
Secretary to the Director

Mr. Rube Goldberg
Markey Syndicate
542 Madison Avenue
New York, N.Y.

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August 20, 1936

Dear Mr. Goldberg:

Our Museum is planning for the fall an exhibition of fantastic art. We should like very much to include two or three original drawings from your famous series, " The Inventions of Professor Lucifer G. Butts, A.K.". We have found three or four of them reproduced in Collier's, but naturally would prefer to have originals for the exhibition.

The exhibition will open in New York in November and close in January. Thereafter it will be shown in Philadelphia, Pittsburgh, San Francisco, and probably Boston and Chicago. We will, of course, pay expenses such as insurance and shipping.

It would interest me very much to know at what time you first began to design these ingenious burlesque machines. When were your earliest ones published, and can you give me some idea of how you first came to think of them.

I hope very much that we may have the privilege of including your work.

Very sincerely yours,

Mr. Rube Goldberg
McNaught Syndicate, Inc.
1745 Broadway
New York, N.Y.

AHB/k

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Dear Miss Kneeland

Thank you for your notes.

1) Here is a funny connection: find out where Rube Goldberg published his burlesque machines - I can't recall - and try to secure a few copies of magazines containing them. Mrs Mabry & Mrs Nuhall may be able to help you.

B

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Burlesque machine in:

1. Life (8 or 9 years ago)
2. Collier's (Art Director)
3. Newspapers (Syndicated by McKnott) Br 9-1290 Wm. McAdam.
   A. Evening Journal (1½ years ago)

Wm. Goldberg at McKnott - in Calif. till Sept.

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Goldberg drawings of burlesque machines appear in following issues of 1929 Collier's:

Jan. 26* - .50
Feb. 9
23* - .35 XX
Mch. 9* - .35 XX
16* - 1.00
30
Apr. 13* - .50
20* - 1.00
May 4
18* - .50
Jun. 1
15* - .75
29
Jul. 13* - .35 XX
27
Aug. 3
17* - .50
31
Sep. 14
28* - 1.00
Oct. 12
Nov. 2* - .35 XX
16
30
Dec. 14* - .35
28

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* indicates available at Abraham's Bookstore, 141 4th Avenue, TO 6-7346

XX indicates ordered and secured

Photostats of the drawings may be secured from Collier's

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Barr. Grosz (U.S. - Barr. Exhib.)

June 4, 1936

Dear Mr. Grosz:

Your letter of May 29th to Mr. Barr has been forwarded to him in Paris.

Very truly yours,

Elisabeth Knedler
Secretary

Mr. George Grosz
40-41 22lst Street
Bayside
Long Island
New York

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May 11,1936

Dear Mr. Grosz:

We are planning for next fall a show of Surrealism and its ancestors, among which, of course, most important is Dada. I want to ask your advice about securing German Dada material by such men as Hausmann, Hartfield, Huselzenbeck, and of course by yourself. We have only the water color belonging to Mr. Goodyear of your Dada period.

If you have not material by yourself or other Germans, do you know who in Paris or elsewhere has some, or is there any way of securing material from Germans without putting the senders in danger? Schwitters, I know, is still in Hanover but lives in a continual state of fear so that, although he has some good Berlin Dada things, I hesitate to put him under any risk even by writing him.

I sail Tuesday but a letter would follow me to Europe and I would very much appreciate your help.

Sincerely yours,

Mr. Georg Grosz
745 Fifth Avenue
New York, N.Y.

AHB/k

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COPY

May 29, 1936
November 10, 1937.

Dear Mr. Barr:

Thank you very much for your letter, now about your dada-exhibition, I'm very sorry, I lost all connections with my friends of this earlier german dada-period. I even don't know where all those fellows live now, whether they are still doing work orso. As far Heartfield is concerned, whom I consider the best man in the field of the so called Fotomontage, you may ask for his address in Paris at the "edition carrefour"..... I know, he is still working for a paper: die Arbeiter Illustrierte..... which as far I know is published at the publishing house mentioned above. I know furthermore, that he carries a great deal of his stuff with him for he had an exhibition some time ago in Paris and in Prague. About Hausmann I don't know anything. What Schwitters is doing, I have no idea at all. But I think there is no particular danger in writing him, just to find out about, I mean. Dick Hulsenbeck is here in New York, he stayed with me about a month in Bayside. Yes he was one of the founders or better ambassadors od dadaisme..... he came I guess it was around the end of the war, to Berlin from Switzerland. As you may know dadaisme was founded in Zurich..... .... I mention Hugo Ball, Hulsenbeck, Tristan Tzara and Marcel Janko. For you, I think, Hulsenbeck will be the right man, to speak about the whole movement and the beginning of dada in Germany, in which he was very prominent. He told me a fine story how the word dada was found. Coming to my part..... I'm very sorry.....but all earlier things I did in that line are still in germany.... ...hidden away at the attic of a friend of mine.....and in my case it is better to leave them there. I don't know whether you ever met Dick Hulsenbeck..... if you are back I would like to arrange a meeting with him.....he can give you a lot of information first hand.
Hoping that your further plans work out allright and wishing you a good time in the old troubled Europa

Mrs. William A. Harriman
61 East 57th St.
New York City.

ARS:lf

sincerely yours,

George Grosz

40-41 221 Street
Bayside
New York

Bayside 9-4359

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November 10, 1937.

October 12, 1937

Dear Mrs. Harriman:

Our Registrar tells me that she has recently returned to you the two Tonny drawings which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have them 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.

Very sincerely yours,

Very truly yours,

Dorothy H. Dudley
Registrar

Enc.

Mrs. William A. Harriman
63 East 57th St.
New York City.

AHB:lf

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Harriman

October 12, 1937

October 19, 1936

Marie Harriman Gallery
63 East 57th Street
New York City

Gentlemen:

I enclose a copy of a letter from Mr. Barr, the original of which has been sent to your home in Key West.

On October 8th we returned to you the two drawings by Tonny which you so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism. Will you please sign and return to us the enclosed receipt.

Very truly yours,

Elizabeth Knedler
Secretary to the Director

Dorothy H. Dudley
Registrar

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

Enc.

Receipt filed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

October 19, 1936

Dear Mr. Hemingway:

I enclose a copy of a letter from Mr. Barr, the original of which has been sent to your home in Key West.

Sincerely yours,

Elisabeth Knedler
Secretary to the Director

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

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October 3, 1936

Dear Mr. Hemingway:

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.

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.

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.

Sincerely,

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

AHB/k

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October 19, 1938

Dear Mr. Hemingway:

Many thanks for your letter. Our exhibition doesn't come on until the very end of November, so that there really is time to send the Klee, if it is not too much trouble for you to do so. It would be all right if the picture came as late as November 25th. An earlier date would have been better because we might then have photographed it for the catalog.

Have you someone in Key West to pack and ship it? It would not be a very difficult job, especially if you would not mind taking it out of the frame. It could then be packed between celotex boards, be wrapped and mailed by registered post, at our expense of course.

Please let me know your insurance valuation. Itmis a very fine Klee. I should not value it at less than $400.

I hope this is not going to put you to too much trouble. We would certainly appreciate it.

I hope your next book makes you rich enough to buy the long wanted Matisse. If we had the money, you wouldn't have a chance.

Sincerely,

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

AHB/k

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This address good until Oct 29th → H-T Ranch
Cooke, Montana
Oct 14- 1936

Dear Mr Barr:-

You take the Klee for the show & return but don't see how I can get it to you in time unless you had some one who could pick it up and pack it in Key West where it is at our house at 907 Whitehead Street. I could be back there until middle of day 12th of November/ There is no one there I could trust to pack and ship it

If you know anyone who could pick it up and pack and ship it they could get it by getting in touch with Mr. or Mrs. Charles P. Thompson Care the Thompson Fish Co. of Key West saying you had my authorization and they would go with your messenger to the house to get it and ship it to you. I thought you might know some of the PWA or other unbalid groups in Key West who could be trusted to pack & ship & insure a picture. I have only a negro gardner and caretaker there now who cannot read or write pack or insure

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Am finishing a novel - I think it should be both good and powerful wish buy that Matisse and several other pictures I want. Have just heard from Miro and Masson who are all right in Barcelona - Gallitanello is a general in the republican army. Heard from him yesterday. Very bad for painting but much better than being dead.

Much bitter winter and Jim awfully sorry not to be in K W. to send you the picture -

Will write Thompsons x

Yours always,

Ernest Hemingway.

- Saddest to see your revised lines on N.Y. Sail fast but never had any luck

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December 18, 1936

Marie Harriman Gallery
63 East 57th Street
New York City

Gentlemen:

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

Very truly yours,

Registrar

Enclosure

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November 10, 1937.

October 18, 1937

Dear Nellie:

Miss Dudley tells me that she is returning to you Tanguy's "Lurid Sky" which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind to let us have it for the tour. If you keep histories of your pictures 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.

want to assure you on behalf of the President and at we very much appreciate your generosity to our

m coming in soon to see the Tchelitchew show.

Very sincerely yours,

S. O. Russell Allen
er Chambers
n, Massachusetts

Howland
t.
.

Mr Hoo 6-3997
342 Madison
Mar Key Syndicate

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November 10, 1937.

Dear Nellie:

Miss Dudley tells me that she is returning to you Tanguy's "Lurid Sky" which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind to let us have it for the tour. If you keep histories of your pictures 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.

I am coming in soon to see the Tchelitchew show.

Very sincerely yours,

Miss Eleanor Howland
419 E. 57th St.
New York City.

AHB:lf

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Allen

October 18, 1937

Dear Mr. Allen:

On Saturday we returned to you engravings, woodcuts and etchings which you so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism. The Daumier lithographs which we could not find was included in the Circulating Exhibition.

When you have received them will you please sign and return to us the enclosed receipt.

Very truly yours,

Dorothy H. Dudley
Registrar

Mr. W. G. Russell Allen
Brimmer Chambers
Boston, Massachusetts

Enclosure

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September 8, 1937

Dear Mr. Allen:

I have been away and your letter of August 12th has just been brought to my attention. We located one of the prints (36.1925 by Goltzius) which was missing when we returned to you the nine prints and books not included in the circulating exhibition. We have been hoping to locate the Daumier (36.1912) before returning the Goltzius but so far we have been unsuccessful. This print may have been included in the circulating exhibition, however, and I hope to find it when the exhibition returns this month. Shall we return the Goltzius at once or hold it to return with the prints in the circulating exhibition?

Very sincerely yours,

Dorothy H. Dudley
Registrar

W. G. Russell Allen, Esq.
Brimmer Chambers
Boston, Massachusetts

DD:DK

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Allen

November 9, 1937.

Dear Mr. Allen:

Our Registrar tells me that she is returning to you your loan to our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have the material 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.

I had hoped very much to attend the first meeting of the Board of the Boston Museum of Modern Art but, unfortunately, work on our building prevented. I expect, however, to come to some of the future meetings and look forward to seeing you in Boston if not before, here in New York.

Very sincerely yours,

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

AHB:lf

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September 28, 1937

Dear Mr. Allen:

According to your instructions we are sending the following woodcuts to the City Art Museum of St. Louis:

36.1601 Witches Sabath by Baldung
36.1924 The Lazy Groom by Baldung

The Fantastic Exhibition has just been returned to us and as soon as it is checked we will return the rest of your loans.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. W. G. Russell Allen
Brimmer Chambers
Boston, Massachusetts

DHD:DK

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Allen (U.S. Sect. Wkly.)

January 6, 1937

Dear Mr. Allen:

As Mr. Barr is laid up with influenza I am writing to thank you most heartily for letting us have your prints for the tour of the Fantastic-Surrealist show. He will be extremely grateful to you, I know.

Yours very sincerely,

Eleanor Howland
Secretary to the Director

W.G. Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

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BRIMMER CHAMBERS
BOSTON MASS.

Jan. 4th, 1937.

Dear Alfred Barr:-

Of course you may have the prints which I lent for the Surrealist Show, during its travels. I understood that when I lent them to you. The list follows:

7 Baldung, Bewitched Groom
9 " Witches' Sabbath
18 Durer, The Beast with Seven Heads
19 " The Whore of Babylon
42 Schongauer, Temptation of St. Anthony
80 Piranesi, Prison Interior
81 " " "
96 Blake, "With dreams upon my bed" etc.
97 " "Behold now Behemoth" etc.
108a Daumier, M.Chose, Premier Saltimbanque d'Europe

I was very sorry that you did not get a chance to see our watercolor show. It seemed to me that both the show itself and the catalogue were intelligent, but, alas, I fear neither made much of a hit, and Boston continues to prefer Laura Hills, John Whorf etc. It makes me shudder to think of what will be thought of the Surrealist Show here. However, I do think Boston should have the opportunity to see the Show and form its' own conclusions.

With best wishes for a Happy New Year, I am

Sincerely yours,

W.G. Russell Allen

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Allen

January first
1937

Dear Mr. Allen:

As you may know, several museums throughout the country have already asked for our Exhibition of Fantastic Art, Dada and Surrealism. The show will go to Philadelphia, Boston, Milwaukee, San Francisco, and probably Pittsburgh. It will be returned to us at the end of the summer.

We are endeavoring to make the finest possible selection of material for the travelling exhibition. You have already been so very generous in lending to this exhibition that I hesitate to impose further. We are particularly anxious, however to have a strong representation from the historical section and would like very much to include the following of your loans:

7 Baldung, Bewitched groom
9 " Witches' sabbath
18 Dürer, The Beast with Seven Heads and the Beast with Lamb's Horns
19 " The Whore of Babylon
42 Schongauer, The Temptation of St. Anthony
80 Piranesi, Prison interior
81 " "
96 Blake, "With dreams upon my bed, thou scarest me and affrightest me with visions"
97 " "Behold now Behemoth which I made thee"
108a Daumier, M. Chose, premier saltimbanque d'Europe

We would of course maintain insurance on your loans against each and every risk throughout the period of the tour.

Won't you please let me know as soon as you can whether or not we may keep these items. 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.

With kindest regards and best wishes for a Happy New Year, I am,

Sincerely,

AHB

W. G. Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

P.S. I wish I could have seen your watercolor show. It must have been really fine.

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December 2, 1936

December 31st
1936

Dear Mr. Allen:

As you may know, several museums throughout the country have already asked for our Exhibition of Surrealism and Fantastic Art. The show will probably go to Philadelphia, Boston, Milwaukee, SanFrancisco and perhaps Pittsburgh. It will be returned to us at the end of the summer.

We are endeavoring to make the finest possible selection of material for the travelling exhibition. Would you be willing to let us include the following loans from your collection: Numbers 7, 9, 18, 19, 42, 80, 81, 96, 97, and 108a?

We shall of course maintain insurance on your loans against each and every risk throughout the period of the tour.

I shall greatly appreciate your early reply.

Sincerely,

Registrar

Mr. W. G. Russell Allen
112 Pinckney Street
Boston, Mass.

Enclosures

Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

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BRIMMER CHAMBERS
BOSTON MASS

Nov. 26th, 1936.

December 2, 1936

Miss Dorothy H. Dudley, Registrar,
The Museum of Modern Art,
New York, N. Y.

Dear Miss Dudley:-

Replying to your letter of Nov. 19th, I am enclosing herewith a list of valuations on the material supplied by me for the Surrealist Show, which has been chosen for exhibition. It is not at all [illegible] which I will ask you to hold for me until I can pick them up.

Dear Mr. Allen:

I am enclosing receipts for the loans you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism.

We shall hold the rest of your loans which are not to be exhibited until you call for them.

W.G. Russell Allen

Very truly yours,

Registrar

Mr. W. G. Russell Allen
112 Pinckney Street
Boston, Mass.

Enclosures

Ret'd part of loan to Mrs. Allen
4/23/37. See receipt —
10.12.

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BRIMMER CHAMBERS
BOSTON MASS.

Nov. 26th, 1936.

Miss Dorothy H. Dudley, Registrar,
The Museum of Modern Art,
New York, N. Y.

Dear Miss Dudley:-

Replying to your letter of Nov. 19th, I am enclosing herewiht a list of valuations on the material supplied by me for the Surrealist Show, which has been chosen for exhibition. It is not at all necessary to insure the items not selected, which I will ask you to hold for me until I can pick them up.

Sincerely yours,

W. G. Russell Allen

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MATERIAL LENT BY W.G. RUSSELL ALLEN
FOR EXHIBITION OF SURREALIST AND FANTASTIC ART

Artist		Subject	Values
		F	
	10	Die Sromme Helene by Wilhem Busch - Pub. Heidelberg. Verlag von sr. Bassermann	
		PILSCH	
	10	PLISTH UND PLUM by Wilhelm Busch - Pub. Umuchen Verlag von sr. Bassermann	
		MUNCHEN	
	10	Die Haarbeutel by Wilhem Busch - Pub. Heidelberg. Verlag von sr. Bassermann	
HANS BALDUNG GRÜN	100	The Lazy Groom - woodcut	
DAUMIER	—	Mr. Chose, premier Saltin banque d' Europe	
DAUMIER	—	Roi de vin, arrestations - litho(?)	
DAUMIER	—	litho	
HENDRIK GOLTZIUS	20	A Magician	
PIRANESI	50	CARCIERI d' INVENZIONE/- Prison Interior etching (?)(one of a set of 15 including both titles)	
PIRANESI	50	" " " " " " " " "	
BRESDIN, RODOLPHE		THE GOOD SAMARITAN - litho	
DAUMIER		Doucement! - litho	
		L'Imagination	
		Le Perroquet	
DAUMIER		Machine Législatière De La Repre Sentatine	
PIRANESI		CARCIERI d' INVENZIONE/- Prison Interior etching(?) (one of a set of 15 including both titles)	
NICOLETTO ROSEX da MODENA		The Fate of the Evil Tongue	
Unknown master of the Florentine fine manner.		The Inferno according to Dante.	
Unknown engraver probably of Milan School -			
DAUMIER		Magot de la Chine	
DAUMIER		La Paix - litho	
BURGKMAIR, H.		Lovers Surprised by Death(etching ?)	
DAUMIER		Galilee très surpris du nouvel aspect qu'offre la Surface de la terre (litho?)	

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Artist	Subject	Values
DAUMIER	La Fantome	
HENDRIK GOLTZIUS	Goddess of Night	
REDON	Part of set Apocalypse de St. Jean. Apres cela, je vis descendre dú diel un ange qui avait la clef de l'ablime, et une grands cha ne en sa main. litho	
REDON	Part of set of Apocalypsede St. Jean ...et il tomba du ciel une grands etoile, ardente comme un flambeau. litho	
REDON	Part of set of Apocalypse de St. Jean. ....et celui qui etait monte dessus se nommaitla Mort.	
PIRANESI	CARCIERI d' INVENZIONE - etching (?) (one of a set of 15 including both titles)	
A. ANDRIAM (?)	Allegory of Death	
DAUMIER	En Espagne - Charite Chrtienne	
DAUMIER	Notre dernier Gateau Des Rois	

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November 19, 1936

Dear Mr. Allen:

I am enclosing a list of the material you brought in the other day. Will you please add the valuations so that we can insure them.

As far as I know Mr. Barr has selected the first ten items for the exhibition. I will insure the entire group, however, until we have returned the ones not shown in the exhibition.

Very truly yours,

Registrar

Mr. W. G. Russell Allen
112 Pinckney Street
Boston, Mass.

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November 18, 1936

Dear Mr. Allen:

I am enclosing a copy of a letter to Mr. Rossiter which Mr. Barr wanted you to see. He is extremely anxious to secure any or all of the items listed for the Fantastic-Surrealist show, and wonders whether you may possibly have some of them in your collection. If you have, and if you would be kind enough to add them to your already very generous loan, Mr. Barr would be most grateful.

As there is now so little time left before the date when all prints and books must be in hand, I know that Mr. Barr will greatly appreciate your communicating with him as soon as you can conveniently do so.

Very sincerely,

AHR

Secretary to Mr. Barr

W.G. Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

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November 13, 1936

Dear Mr. Allen:

I find in going over our list that we have expected a Callot Temptation of Saint Anthony from you. Perhaps we are mistaken. I thought I would mention it to you in case it might be sent down with the things which you mentioned as coming from the Boston Museum.

I can't tell you how much we appreciate your interest in the show - not merely your loans, but the very real help and encouragement you have given us.

Sincerely,

A. B

W.G. Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

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BRIMMER CHAMBERS
BOSTON MASS.

112 PINCKNEY ST.

Oct. 28th

Dear Miss Dudley: —

I return herewith the list of prints lent the Museum of Modern Art for its exhibition of Surrealism and Fantastic Art. I have amplified the titles and added valuations for insurance as requested.

I hope and expect to have some more material for you, as requested by Mr. Barr, when I next come to New York on Nov. 5th or 9th.

Very truly yours
W. G. Russell Allen

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October 24, 1936

Dear Mr. Allen:

I am enclosing a list of the engravings and woodcuts which you have lent to us for our exhibition of Surrealism and Fantastic Art.

Will you please add values to this list and return it to us so that we can send them to our insurance agent. We should appreciate it if you also add correct titles and make any changes that may be necessary.

Very truly yours,

Registrar

Mr. Russell Allen
112 Pinckney Street
Boston, Mass.

AHB/k

Enclosure

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October 1, 1936

Dear Mr. Allen:

I wonder if you have received my long letter of August 8th with a lot of troublesome questions about our coming exhibition of Fantastic-Surrealist art.

I am afraid that the letter, which was mailed from Germany, may never have reached you, so I am taking the liberty of making a copy. I addressed the first letter to the Museum of Fine Arts.

I do hope that you can help me, and feel sure that no one else in New England has more material which might be used in the exhibition. I would be glad to come to Boston to go through your collection, if you think there might be some material, and if you would care to have me.

Very sincerely yours,

Russell Allen, Esq.
112 Pinckney Street
Boston, Massachusetts

AHB/k

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Russell Allen

MFA

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

August 8, 1936

Dear Mr. Allen,

I write from Europe (where, incidentally I have run out of Museum stationary) to tell you something about one of our exhibitions next year in which I hope I may have your help.

As you doubtless know, the Museum last year put on an exhibition of cubism and abstract art, which was intended to show the development of the impulse toward pure design. Next fall we shall do an exhibition illustrating the opposite tendency - the interest in fantastic subject, ~~matter and anti-formal technique; (I mean by this technique which is concerned primarily with spontaneity rather than with calculated form).~~

A good part of the exhibition will be devoted to the foremost masters of the fantastic and marvellous - such men of the present as Chirico, Picasso, Klee and in our own country Dove, O'Keefe and Blume; in the recent past Redon, Ensor, Kubin etc. In the romantic period Füssli, Goya, Blake, Victor Hugo, Delacroix, Bresdin, Granville and earlier still Piranesi, Braccelli, Arcimboldo, Leonardo da Vinci, Bosch etc.

Such an exhibition takes us off the beaten path. Already I have had a great deal of help from Ivins and his staff at the Metropolitan. Ivins himself dug up some marvellous material in ornament plates, especially baroque; in anatomical plates; fantastic architectural prints; emblem plates; etc. But the Metropolitan is missing certain important things including Braccelli's Capricci of 1607 and the Harmessin fantastic costumes symbolizing various métiers.

There are, I am sure, many other things which you know about and which both Ivins and I have missed in mediaeval, baroque or romantic graphic art - or even renaissance material. Only two weeks ago I picked up in Paris a magnificent composition by Marcantonio called The Carcass which I had never heard of before and which fits perfectly into the exhibition.

I hope by now I have given you some general idea of the scope of the show and that you may be sufficiently interested to give me some suggestions and perhaps let me come up to see you and go over some of your prints in the early autumn.

When I left New York in the spring there was some talk of accepting the position of Chairman of our Boston

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Committee. I do hope that you have accepted. I think your chairmanship would be extremely beneficial to the Museum.

With kindest regards,

I am,

Very sincerely yours

P.S. If you should by any chance have the Braccelli Capricci won't you let me know. I am searching for a set in Europe but would much rather find it in America. The Bibliothèque Nationale has a set but they are mounted in a book and don't want to lend them anyway.

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Dear Folk

November 6, 1957.

The American Folk Art Gallery
113 West 13 Street
New York City.

Dear Sirs:

Our Registrar tells me that she has returned to you the Fractur drawing and "Spirit Home" which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind not merely to let us have them 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.

Very sincerely yours,

AHB:lf

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August 19th
1937

Dear Mr. Allen:

Your letter of the twelfth has come to my attention in the Registrar's absence from the Museum on holiday.

I have tried to locate the two prints you mention which were not used in the Exhibition of Fantastic Art, Dada and Surrealism but I am not familiar enough with the new cataloging of material in our new quarters to locate them. I trust it will not inconvenience you if the matter is held in abeyance until Miss Dudley's return after Labor Day.

The exhibition will be returned from San Francisco early next month. We hope to be able to make returns shortly after the fifteenth of September.

Very sincerely yours,

Secretary of Circulating Exhibitions

W. G. Russell Allen, Esq.
Brimmer Chambers
Boston, Massachusetts

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W. G.

Engravings lent by Mr. Russell Allen for Exhibition of Surrealism and Fantastic Art

Museum. No.	Artist	Title, Medium, date etc.	Value
36.1566	Blake	A subject from the Dante Set, engraving (#4)	$30.00
36.1567	Blake	From Job set. Pl.15, engraving	15.—
36.1568	Blake	From Job set. Pl.11, engraving	15.—
36.1569	Schongauer	"Griffin", engraving B. 93	450.—
36.1570	Schongauer	"The Temptation of St. Anthony" B.47 , engraving	800.—
36.1571	Dürer	"The Whore of Babylon", B 73, Woodcut From the Apocalypse Series	150.—
36.1572	Dürer	"The Beast with Seven Heads and The Beast with Lamb's Horns" From the Apocalypse Series, B74, woodcut	200.—
36.1573	Bruegel	"Mascarade D'Ourson et de Valentin" Bastelaer 215, woodcut	75.—
36.1574	Ghisi	"The Dream of Raphael on the Melancholy of Michelangelo" B 67 engraving. or	25.—
36.1601	H.Baldung Grün	signed HB B55 chiaroscuro woodcut "Witches' Sabbath"	$1500.—

Composition taken from and slightly modified from the painting called "Combat of Carnival and Lent" by Bruegel at Vienna. It is possible that it was drawn on the block by Bruegel in view of the existence of a partially cut woodblock, now in the Metropolitan Museum (Bast. 217), drawn on the block by the master from another scene in the same painting, and in view of the signature.

"with dreams upon my bed thou scarest me and affrightest me with visions" (Job. VII. 14)

"Behold now Behemoth which I made thee" (Job. XL. 15)

Agnello and Cianfa merging into a single body. (Hell. Canto XXV.)

"----- lo! a serpent with six feet
Springs forth on me." (Hell. Canto XXV, line 45.)

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

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

February
eleventh
1957

Dear Mr. Blume:

I am preparing a list of items included in the travelling exhibition of Fantastic Art, Dada and Surrealism which are for sale. Would you be good enough to let me know by return mail, if possible, whether the insurance valuation of $250.00 on the pencil drawing Elemosina, No.2, is also the selling price. The list of prices will be sent to the Museums scheduling the exhibition.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Peter Blume, Esq.
Gaylordsville, Connecticut

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

PRINT DEPARTMENT

BRIMMER CHAMBERS
BOSTON MASS.

Aug. 12th

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

Gentlemen:

I hope you have not forgotten that two of the prints brought you, but not used in the Surrealist Show, have not yet been returned to me. The numbers are 36.1912 + 36.1925

I should also like to know when the prints actually in the show will come back.

Sincerely yours
W. G. Russell Allen

H.P.R.

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MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS

November 19, 1936

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

Dear Mr. Barr:-

I have your letters of the 17th and 18th inst. and regret that we have only two items listed in your second letter. These are, Baldung's "Seven Horses Fighting in a Wood" and Durer's "Man in Despair" - both in originals; we also have the latter in reproduction. If you would like these, please let me know and I will forward them along with the Blake. The insurance value of the Baldung and Durer originals is $300.00.

Sincerely yours,

Henry P. Rossiter

HPR:AP

Curator,
Department of Prints.

P.S. Mr. Russell Allen has just told me that he was to lend you Callot's "Temptation of St. Anthony" but now finds he does not own the print. The Museum, however, does own it and would be glad to lend it to you. Will you let me know if you would like it. The insurance value if the Callot is included, would amount to $400.00

H.P.R.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

PRINT DEPARTMENT

Request for a loan

from The Museum of Modern Art, New York

November 25 to

1 drawing

Anonymous after William Blake — Europe — (M 09.211)

value $200.00

7 Prints

Brueghel, Pieter — The Seven Cardinal Virtues

Temperance B 138 (M 31999 7/7) — 50.00

Fortitude B 137 (M 31999 6/7) — 50.00

Pierre van der Heyden after Bruegel — La Cuisine Grasse B 159I (Babcock 2710) — 50.00

La Cuisine Maigre (Babcock 2711) — 50.00

Jean Pillement — A New Book of Chinese Ornament Nos. 2, 5, 6, (M 32180 2/6, 5/6, 6/6) — 150.00

Total value $ 550.00

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November 17, 1936

Dear Mr. Story:

I enclose a copy of a letter to Mr. Rossiter which explains why we do not need the seven prints listed in your letter of November 13th. We appreciate very much your kindness.

We would, however, like to have the School of Blake drawing, called Europe, and valued at $200. We shall insure it at this valuation from November 25th until it is returned to the Museum of Fine Arts.

Sincerely,

AHB

H.L. Story, Esq.
Museum of Fine Arts
Boston, Massachusetts

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	MoMA Exhs.	55.2

October 29, 1936

Dear Mr. Edgell:

Yes, we certainly do want the drawing of Europe, Plate 96 of Figgis, even though you do not consider it to be by William Blake.

Perhaps the simplest way of shipping it would be to have it very well packed and sent to us by regular post. We would need to have it not later than December 1st, and we will place the insurance for $50 on November 25th.

Will you please have a photograph of the drawing sent to us?

Does Mr. Rossiter, by any chance, think that the drawing might have been done by Fussli?

Sincerely yours,

George Harold Edgell, Esq., Director
Museum of Fine Arts
Boston, Massachusetts

AHB/k

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MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON, MASSACHUSETTS

October 28, 1936.

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

Dear Mr. Barr:

Our drawing of Europe, Plate 96 of Figgis, we do not consider to be by William Blake. Of course your exhibition is primarily interested in the treatment of subject and you may want our drawing any way. If so, we should be glad to lend it but not with it labelled as by Blake which would commit the Museum to an attribution which it could not uphold.

Will you let me know whether, under the circumstances, you want the drawing? If so we will then send you a photograph. Mr. Rossiter, Curator of the Print Department, thinks that $50 would be a fair insurance valuation for the drawing.

Sincerely yours,

G H Edgell.

G. H. Edgell, Director

GHE/IT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

March 10, 1957.

Dear Mr. Clifford:

I wish to thank you and Mrs. Clifford, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the de Chirico Disquieting Muses to our exhibition of Fantastic Art, Dada and Surrealism. The picture was a valuable addition to the exhibition and was of particular interest as one of the noteworthy works of the fantastic movement. I hope that Mrs. Clifford does not mind my polite disagreement with her about the excellence of the painting. I wish that we could make you an offer for it.

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.

With kind regards I am

Sincerely,

Henry Clifford, Esq.
Pennsylvania Museum of Art
Fairmount, Philadelphia
Pennsylvania

Mr. Henry Clifford,
Pennsylvania Museum of Art,
Philadelphia, Pa.

AHB:lf

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT PARK

STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE

RODIN MUSEUM
TWENTY-SIXTH STREET AND BENJAMIN FRANKLIN PARKWAY

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, EVERGREEN 1100
OFFICE BUILDING, POPLAR 3000

CABLE ADDRESS
PENNMUSEUM

February 23, 1937
Fairmount, Philadelphia

February 18, 1937.

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

Dear Mr. Clifford:

I wish I could raise the money to make you an offer for the Disquieting Muses but all of our efforts are going into our new building. I am going to sell the "Disquieting Muses" and have set a price of $2250. on it. Do you know anyone who would be interested? I don't think that Arensberg would be offended if you said in your letter to him that you had heard that he was not entirely satisfied with the Souvenir d'Italie. Why don't you suggest a trade? The "Souvenir d'Italie", 1915, which is illustrated in Soby's book. Arensberg bought it last year and I heard that he didn't care for it. Do you know him and do you think he would be offended if I wrote and asked him?

Sincerely,

Very sincerely yours,

Henry Clifford

HENRY CLIFFORD,
Associate Curator of Paintings.

Henry Clifford, Esq.
Pennsylvania Museum of Art
Fairmount, Philadelphia
Pennsylvania

AHB:EH

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	MoMA Exhs.	55.2

DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

February 18, 1937.

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

Dear Mr. Barr:

I am going to sell the "Disquieting Muses" and have set a price of $2250. on it. Do you know anyone who would like it?

The Chirico I have always wanted is the big "Souvenir d'Italie", 1913, which is illustrated in Soby's book. Arensberg bought it last year and I heard that he didn't care for it. Do you know him and do you think he would be offended if I wrote and asked him?

Very sincerely yours,

Henry Clifford

HENRY CLIFFORD,
Associate Curator of Paintings.

HC.GT

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONE
SPRING GARDEN 5-5000
CABLE ADDRESS
PHILMUSART
PHILADELPHIA

Fairmount, Philadelphia

November 17, 1936

November 4, 1936.

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

Dear Mr. Barr:

Dear Miss Toomey:

Mr. Henry Clifford wrote some time ago asking us to [illegible] for [illegible]

I am writing Mr. Marceau, asking whether he will be kind enough to arrange to have the three pictures coming from Philadelphia for the Fantastic-Surrealist show packed and shipped by the Pennsylvania Museum. I judge from your letter of November 4th that Mr. Clifford's Chirico is now at the Museum. Would you therefore kindly see that the picture is made available to Mr. Marceau for shipment with the others, which we hope will arrive not later than the 24th.

Insurance in the amount of $2250 will be in effect beginning November 19th.

We have just been informed that the Chirico will be delivered to the Museum within the next few days and as soon as we receive it, we shall ship it to you immediately. I hope it will arrive in time for your exhibition.

Sincerely,

The picture is to be labelled as follows:

The Disquieting Muses
by
Giorgio di Chirico
Lent by Mr. and Mrs. Henry Clifford

The [illegible] is for [illegible] at $2250.

Miss Gertrude Toomey
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

Sincerely yours,

Gertrude Toomey

Assistant Registrar.

P.S. I assume Mr. Clifford would like you to have the picture insured in the amount of $2250.

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, FAIRMOUNT
STUDY COLLECTIONS
MEMORIAL HALL, PARKSIDE AVENUE
RODIN MUSEUM
THE PARKWAY AND 22ND STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0500
CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

November 4, 1936.

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

Dear Mr. Barr:

Mr. Henry Clifford wrote some time ago asking us to ship his Chirico to you during the week of November 1st for your Surrealist Exhibition.

However, there has been an unavoidable delay in clearing the picture owing to the fact that there was a fire on board the boat on which it was shipped. The picture was not damaged but it was necessary to send various papers to Mr. Clifford to be signed.

We have just been informed that the Chirico will be delivered to the Museum within the next few days and as soon as we receive it,we shall ship it to you immediately. I hope it will arrive in time for your exhibition.

The picture is to be labelled as follows:

The Disquieting Muses
by
Giorgio di Chirico
Lent by Mr. and Mrs. Henry Clifford

The Chirico is for sale at $2250.

Sincerely yours,

Gertrude Toomey

Assistant Registrar.

P.S. I assume Mr. Clifford would like you to have the picture insured in the amount of $2250.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 55.2

602 MADISON AVENUE · NEW YORK CITY

JULIEN LEVY GALLERY

PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Dear Alfred: I don't find any Cornell about
for the moment that would be good enough.
Am dropping him a card tonight.

A GALLERY FOR MODERN ART · TELEPHONE PLAZA 3 - 7653

Salvador Dali

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

THE DOWNTOWN GALLERY

113 WEST 13th STREET
New York

820 FIFTH AVENUE

October 14, 1936.

Dear Alfred:

I will be delighted to lend my Dali picture, which I think is called "Aspect of the Future," or some such name. (I will look it up for you.) I will send it down any time you want.

I do not carry any insurance on it, but would like to have you insure it for $300.00, which I will be glad to pay for if Mr. Mabry will let me know the amount.

Very sincerely yours,

Julien B. Levy

"Le sentiment du devenir"
Salvador Dali

We assume no responsibility for articles consigned to us but shall exercise the best possible care.

Stock ☐ Received by

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	MoMA Exhs.	55.2

THE DOWNTOWN GALLERY

113 WEST 13th STREET
New York

RECEIVED from ☐ Date 12/8/36

RETURNED to ☐ Address Museum Modern Art
11 W 53 St

Commission ..... Phone .....

Medium	Quant.	No.	Description	Fr.	Cost	S. P.
oil		7	Memory of Charles River by D. Maurice Guglielmi			100

Consignment will be mailed

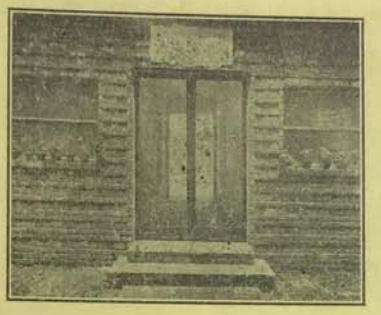
We assume no responsibility for articles consigned to us but shall exercise the best possible care.

Stock ☐ Received by Elizabeth Johnson

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PAINTINGS . SCULPTURE . ETCHINGS . LITHOGRAPHS . ART BOOKS



Telephone WATkins 1535

THE DOWNTOWN GALLERY

113 West 13th Street NEW YORK **E 1879**

Date December 5 *1936*

Mr. ☐
Mrs. ☐
Miss ☐ Museum of Modern Art

Address 11 West 53rd Street
New York, N. Y.

Bill to

Pkg. to *Taken* ☐

Terms

On Approval ☐ *On Memo* ☐ *Exhibition* ☐

Med.	Artist	No.	Title	ins.val	S.P. Price
oil	O.Louis Guglielmi	7	Memory of the Charles River	66.	100.
pencil &crayon dr.	Mary Webster	1148	Spirit Home	75.	100.
pen drew.	Anonymous	579	Angels	NFS	200.
wd.carv.		KX	Phrenologist's Model	500.	500.

Packing charges to be paid by Museum of Modern Art

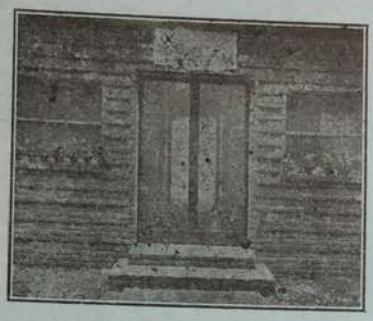
Shipping charges to be paid by Museum of Modern Art

NOTE—THE CONSIGNEE IS RESPONSIBLE FOR THE ABOVE ARTICLES UNTIL CONSIGNMENTS ARE RETURNED TO THE DOWNTOWN GALLERY. THE RESPONSIBILITY INCLUDES FIRE, THEFT AND DAMAGE OF ANY KIND.

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PAINTINGS . SCULPTURE . ETCHINGS . LITHOGRAPHS . ART BOOKS



Telephone WATkins 1535

THE DOWNTOWN GALLERY

113 West 13th Street
NEW YORK

E 1879

Date December 5 *1936*

Mr. ☐
Mrs. ☐
Miss ☐ Museum of Modern Art

Address 11 West 53rd Street
New York, N. Y.

Bill to

Pkg. to

Terms

Taken ☐

On Approval ☐ *On Memo* ☐ *Exhibition* ☐

Med.	Artist	No.	Title	ins.val	Price
~~oil~~	~~O.Louis Guglielmi~~	7	~~Memory of the Charles River~~	~~66.~~	~~100.~~
~~pencil~~ ~~Serayon dr.~~	~~Mary Webster~~	1148	Spirit Home	75.	100.
pen draw.	Anonymous	579	~~Angels~~	NFS	200.
wd.carv.		KX	Phrenologist's Model	500.	500.

CHECKING SLIP

Packing charges to be paid by Museum of Modern Art

Shipping charges to be paid by Museum of Modern Art

NOTE—THE CONSIGNEE IS RESPONSIBLE FOR THE ABOVE ARTICLES UNTIL CONSIGNMENTS ARE RETURNED TO THE DOWNTOWN GALLERY. THE RESPONSIBILITY INCLUDES FIRE, THEFT AND DAMAGE OF ANY KIND.

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	MoMA Exhs.	55.2

DWDay

1030 North Western Avenue, #14,
Los Angeles, California
December 31, 1936

Mr. Thomas Dabney Mabry, Jr.,
Secretary,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Mabry :

Dudley—
We have taken out of circulation &c.

I will greatly appreciate it if, when the present Surrealist exhibition is ended, you will ship my painting, "GENESIS", to its owner, the San Francisco Museum of Art, San Francisco, California, and the Lundeberg painting, "COSMICIDE", to my own address. Please insure each picture for $500.

Mrs Rempfer already has a letter

May I inquire if you have an illustrated catalogue of the Surrealist exhibition? If so I will appreciate your mailing a copy to me. Whatever its cost may be I can pay to the postman.

Thank you very much.

Sincerely yours,

Horace Feitelson

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November 16, 1936

Mr. Frederick B. Robinson
Assistant to the Directors
Harvard University
Fogg Art Museum
Cambridge, Mass.

Dear Mr. Robinson:

We are insuring the two drawings from the Loeser Collection for $250 each starting November 23rd as you request.

We understand that you will forward them to us on that date and bill us later for the express and packing charges.

Very truly yours,

Registrar

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

November 5, 1936

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

Dear Mr. Barr:

Mr. Sachs has shown me your note to him of October 27th and his reply to you of November 4th concerning the lending of the two drawings from the Loeser Collection for your exhibition of fantastic and surrealist art.

The drawings are valued for insurance purposes at $250 each. Therefore, if you would have them covered for that amount starting November 23rd, we shall forward them to you at that time by American Express billing you later for the express and packing charges.

If there are any further details in regard to this matter, please feel free to let me know.

Sincerely yours,

Frederick B. Robinson

Assistant to the Directors

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CONFIDENTIAL

November 5, 1936

Dear Agnes:

I am sorry about the Blake and rather surprised since we have had the most cordial cooperation in the show from every museum approached both in Europe and America. Only the Ashmolean has not consented to lend because its Bosch drawing could not be withdrawn from the exhibition in Rotterdam.

I am really somewhat puzzled about the Fogg's attitude--if I may say so in strict confidence (I mean very strict). This and the curious confusion about the Abstract show makes me wonder. This is not a complaint but rather a speculation.

But, in any case, we are terribly grateful to you for all your kindness and help.

Marga says that she can both feed and perk you both all Saturday and Sunday. Please let her know by wire what meals and nights you can use. We both want to see you both very much.

Sincerely,

Miss Agnes Mongan
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

AMB/k

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Guggenheim

December 31, 1936

Dear Mr. and Mrs. Guggenheim:

I wish to thank you again for the generous loan of two important paintings to our exhibition of Fantastic-Surrealist art, (Chagall's Paris through the window and Kandinsky's Light picture). These have been invaluable additions to the exhibition so that I am most reluctant to let them go before the show is over.

However as I recall, you plan to include them in an exhibition of your collection in Philadelphia sometime in January. Won't you let us know beforehand so that we may arrange to get them to you in good time?

Baroness von Rebay was very helpful to the Museum in arranging the loans. We are grateful to her as well.

With kindest regards to you both and to the Baroness von Rebay and renewed thanks, I am

Sincerely,

AB

Mr. and Mrs. Solomon R. Guggenheim
care Baroness Hilla von Rebay
Carnegie Hall
West 57th Street
New York, New York

P.S. I note in the receipt the mention of a hole in the canvas of the Chagall. This is, I believe, an old damage since it appears in the photograph of the Chagall which the Baroness von Rebay sent us and which is reproduced in the catalog.

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Hemingway

January 7, 1937

October 19, 1936

Dear Mr. Hemingway:

As Mr. Barr is laid up with influenza I am writing for him to thank you for your great kindness in letting us keep your Klee for the tour of the Fantastic-Surrealist show. He will be extremely grateful to you, I know, as it is one of the pictures that he particularly hoped to have.

In accordance with your request, insurance in the amount of $600 will be in effect until the picture is returned to you.

Thank you again for your generous loan and also for your kind reference to the catalog, which will please Mr. Barr very much.

Yours sincerely,

Eleanor Howland
Secretary to the Director

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

October 19, 1936

Dear Mr. Hemingway:

Many thanks for your letter. Our exhibition doesn't come on until the very end of November, so that there really is time to send the Klee, if it is not too much trouble for you to do so. It would be all right if the picture came as late as November 25th. An earlier date would have been better because we might then have photographed it for the catalog.

Have you someone in Key West to pack and ship it? It would not be a very difficult job, especially if you would not mind taking it out of the frame. It could then be packed between celotex boards, be wrapped and mailed by registered post, at our expense of course.

Please let me know your insurance valuation. It is a very fine Klee. I should not value it at less than $400.

I hope this is not going to put you to too much trouble. We would certainly appreciate it.

I hope your next book makes you rich enough to buy the long wanted Matisse. If we had the money, you wouldn't have a chance.

Sincerely,

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

AHB/k

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Valuations for Miss Kneedler.

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

(55)

SYMBOLS

DL = Day Letter
NM = Night Message
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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

1937 JAN 6 PM 6 58

NV22 14 COLLECT XC=KEYWEST FLO 6 616P

ALFRED BARR JR=MUSEUM OF MODERN ARTS=

a 1107+6

Hemingway (U.S. Govt.)

OK TO KEEP KLEE BUT INSURED FOR SIX HUNDRED CONGRATULATIONS

PLENDID CATALOGUE REGARDS=

Ernest HEMINGWAY.

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

be returned in June. So when

Philip Hofer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

Valuations for Miss Kneedler

PHILIP HOFER
SHARON
CONNECTICUT

3 October 1937.

Dear Mr. Courter:-

Yr letter has an ironic effect which I am sure yr. personally, don't know about! Fact is, I lent some Goyas - and other things - to the Surrealist! Traveling show last fall with the express stipulation they should be returned in June. So when

$75- ✓

will be $250-

Philip Hofer.

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Valiations for Miss Kuedler

they weren't returned, I called up and found that "some mistake had been made" (they acknowledged having agreed to this) and would be working a severe hardship on the Museum if I insisted on their return at once. So I relented and asked that they should surely be returned in September. As of today, October 3rd, I haven't heard a word yet about them!

Philip Hofer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

Valiations for Miss Kuedler

2

PHILIP HOFER
SHARON
CONNECTICUT

But now, more seriously, I 5- ✓
can't lend my Goya's to this
sort of show. There's no reason
Mr. Barr, or you, or the Museum,
should know it, but it's the best
private collection in this country
and nearly, if not quite equal to
the Metropolitan, which is the
best public. I'm not meaning to

Philip Hofer.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.2

Valuations for Miss Kuedler

Lear, Edward: 5 separate volumes $20- ✓

boast - I'm explaining Why I ✓
Can't lend out of it except $75- ✓
for a really important Goya
show. I don't feel I can afford
to run risks - and then, you
know there's plenty of wear & tear ld !
in a traveling show.

Sorry! Hope my explanation li
at length will show good will n
- and not perversity. it

P.S. Please have Surrealist show situation cleared up!

Sincerely yours. Philip Hofer.

Philip Hofer.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Valuations for Miss Kuedler.

Lear, Edward: 5 separate volumes $20- ✓
2 volumes in one case $120- ✓
2 original drawings $50-

Carroll, Lewis: Alice's Adventures Underground $5- ✓

Busch, Wilhelm: Krischan mit der Piepe $5- ✓

Burger, Gottfried: Leonora (with a frontispiece by Blake) $75- ✓

Goya: Caprichos: Plates 26, 50, 51, 59, 63 $100 - ✓

Redon, Odilon: À Edgar Poe (6 lithographs) $100 - ✓
Dans la Rêve (12 lithographs) $100 - ✓

Of course if these were lost my whole set would be incomplete - but let's hope they won't be!

* If the Museum borrows my Paciolo 1509 which Miss Holland (?) asked me for yesterday (per telephone) the value on it will be $250-

Philip Hofer.