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	MoMA Exhs.	55.3

R. STURGIS INGERSOLL
 1035 LAND TITLE BUILDING
 PHILADELPHIA, PENNSYLVANIA

*Ingersoll
 (U.S. - Surv. 4th)*

November 5, 1936

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

Jolas

1049 Park Avenue 8
 NYC 0.
 Dec. 10, 40

1472

Dear Mr. Barr:

I thank you very much for your courteous letter which I appreciated profoundly.

Very cordially yours
Eugene Jolas

The Dinard Picasso is but one of a numerous series and I feel that you probably could find as good an example of that series in New York. I do hope that you will let me out on your request - in other words, if you are stumped in obtaining equivalent substitutes I will reconsider, but I would hope you would not be stumped.

RSI/BR

Very truly yours,

R. Sturgis Ingersoll
 R. Sturgis Ingersoll

*Spencer House
 No. 124th*

*San...
 Ingersoll*

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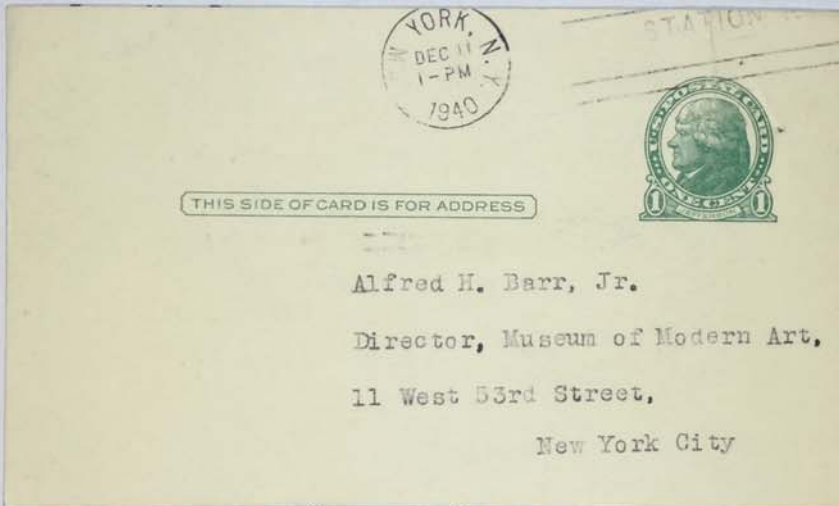
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R. STURGIS INGERSOLL
 1035 LAND TITLE BUILDING
 PHILADELPHIA, PENNSYLVANIA

*Ingersoll
 (U.S. - Surv. - 4th)*

November 5, 1936

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



The Dinard Picasso is but one of a numerous series and I feel that you probably could find as good an example of that series in New York. I do hope that you will let me out on your request - in other words, if you are stumped in obtaining equivalent substitutes I will reconsider, but I would hope you would not be stumped.

RSI/BR

Very truly yours,

R. Sturgis Ingersoll
 R. Sturgis Ingersoll

*Special Bureau
 Mr. Beach*

*Some ...
 ...*

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R. STURGIS INGERSOLL
1035 LAND TITLE BUILDING
PHILADELPHIA, PENNSYLVANIA

Ingersoll (U.S. - Sev. - 1936)

November 5, 1936

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

Dear Mr. Barr,

I have your letter of October 23rd requesting the loan of one of my Miro's and the Dinard Picasso.

Mrs. Ingersoll and I have been lending pictures very actively during the past years, and we rather formed a family compact to suspend that operation for a while. On the other hand, a request of the Museum of Modern Art is a request that I cannot view lightly.

The frame of our Miro gives the painting itself no protection. You may recall that the painting itself is solid blue with the red heart. Any contact is particularly injurious to the blue. I dislike intensely risking it in transportation or in fact in any handling.

The Dinard Picasso is but one of a numerous series and I feel that you probably could find as good an example of that series in New York. I do hope that you will let me out on your request - in other words, if you are stumped in obtaining equivalent substitutes I will reconsider, but I would hope you would not be stumped.

Very truly yours,

R. Sturgis Ingersoll
R. Sturgis Ingersoll

RSI/BR

*Special Invoice
No. 1234*

*San...
...*

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THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 5TH STREET PHILADELPHIA, PENNA.

Ingersoll
Johnson
U.S. - 5th

November 25, 1936.
October 23, 1936

Alfred H. Dear Mr. Ingersoll:
The Museum of Modern Art,
11 West 53rd Street, New York City
Dear Alfred:
The first of December we are planning to open an exhibition to be called Fantastic Art, Dada and Surrealism, for which we should like to borrow your Miro Spanish Dancer and your Dinard Picasso The Beach.

Thank you for your kind note of November 23rd.
I am glad to hear that the exhibition is to be historical in character and will include work of the past three centuries as well as of the present. Both Henry Clifford and Henry McIlhenry have agreed to lend, and I am hoping to borrow from the Johnson Collection the Shipwreck and Miracle of St. Nicholas Bari. Since, then, there will be a number of objects coming from Philadelphia, I am going to arrange through the Pennsylvania Museum to have them packed and shipped.

I do hope that you will allow us to have the Miro and the Picasso.

H. Marceau
HENRI MARCEAU,
Sincerely, etc.

HM:ST

Sturgis Ingersoll, Esq.
Penllyn Post Office
Pennsylvania

AHB/k

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THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

November 25, 1936.

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

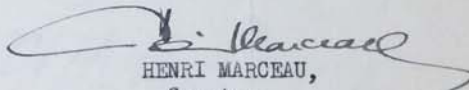
Dear Alfred:

Thank you for your kind note of November 23rd.
I am glad to hear that the Giovanni di Paolo arrived safely.
It is one of my favorite pictures in the collection and one
of the important ones.

I assume your regular receipt will follow.

With kindest regards,

Very sincerely yours,


HENRI MARCEAU,
Curator.

HM.GT

*Johnson
Call*
*Johnson Coll.
(U.S. - Surv.
with.)*

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*Johnson
Coll*

November 23, 1936

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND SIXTH STREET PHILADELPHIA, PENNA.

November 19, 1936.

Dear Henri:

This is an informal letter of receipt and a preliminary letter of thanks for the Giovanni di Paolo, which has arrived in excellent condition.

I am delighted with the picture and feel more than ever that it will serve as an interesting commentary upon the Surrealist movement.

Many thanks to you and Miss Sweeny. Mr. Marceau has acknowledged your letter to him of November 17th with regard to the Giovanni di Paolo from the Johnson Collection.

Sincerely,

The Museum packer is, I believe, taking care of this and Mr. McIlhenny's picture this afternoon and shipment will go forward promptly.

Very sincerely yours,

Henri Marceau, Esq.
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

Barbara Sweeney
Barbara Sweeny,
Assistant.

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*Johnson
P.L.*

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

November 19, 1936.

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

Dear Mr. Barr:

Mr. Marceau has asked me to acknowledge your letter to him of November 17th with regard to the Giovanni di Paolo from the Johnson Collection.

The Museum packer is, I believe, taking care of this and Mr. McIlhenny's picture this afternoon and shipment will go forward promptly.

Very sincerely yours,

Barbara Sweeney
Barbara Sweeney,
Assistant.

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*Johnson
Coll.*

THE JOHN G. JOHNSON ART COLLECTION
November 17, 1936
PARKWAY AND 25TH STREET PHILADELPHIA, PENN.

October 30, 1936.

Dear Henri:

During your absence Miss Sweeny very kindly agreed to cable you about the loan of the Giovanni di Paolo Shipwreck, from the Johnson Collection, which I understand you most generously permitted us to have.

Do you think it would be possible to have the Pennsylvania Museum collect and pack this painting together with a small Picasso which we are borrowing from Henry McIlhenny, and the Chirico Muses from Henry Clifford? The last named is, I believe, already at the Pennsylvania Museum, and I am writing McIlhenny to ask him whether he would consent to bring his Picasso in.

Very sincerely yours,

If the Pennsylvania Museum would consent to handle the packing and shipping, we would need to have the three pictures by the 24th, if this is not inconveniently soon. We of course will pay all expenses involved.

*Barbara Sweeny,
Assistant.*

I hope you had a rewarding trip in Germany. I am most anxious to hear about it. Won't you lunch with me the next time you come to New York?

Sincerely,

AKD

Henri Marceau, Esq.
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

P.S. Insurance in the amount of \$20,000 will be in effect beginning November 19th.

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THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

October 30, 1936.

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

Dear Mr. Barr:

Replying to your letter of October
29th, the picture is lent through the courtesy
of the Trustee of the Johnson Collection.

Very sincerely yours,

Barbara Sweeny
Barbara Sweeny,
Assistant.

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THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

October 24, 1936.

Alfred H. Barr, Jr., Esquire
Museum of Modern Art
11 West 55rd Street
New York City.

October 29, 1936

Dear Mr. Barr: Dear Miss Sweeney:

Thank you for your letter of October 24th, and for the photograph which you sent. We are delighted to know that we may include the Giovanni di Paolo in our exhibition of Fantastic and Surrealist art. While there was a delay in the matter, the picture was really lost as his representative and the Trustee graciously rushed the matter before them in time.

We will write Mr. Marceau, after his return on November 9th, about forwarding the picture together with other loans from Philadelphia. BY OF THE TRUSTEE OF THE JOHNSON COLLECTION. Past carelessness on the part of certain institutions who have borrowed the picture is to be shown in the New York exhibition only, and that it is to be listed as loaned through the COURTESY OF THE TRUSTEE OF THE JOHNSON COLLECTION.

The picture cannot, of course, travel with the show but is loaned as requested. I am extremely grateful to you for the trouble you have taken in this matter. insured for \$20,000. from wall to wall. Mr. Marceau will have returned by November 9th or thereabouts and you can notify him later regarding shipping.

Sincerely yours,

I am sending you a photograph under other cover as requested by you. If there is anything else I can do please let me know.

Miss Barbara Sweeney
The John G. Johnson Art Collection
Parkway and 25th Street
Philadelphia, Pennsylvania

Barbara Sweeney,
Assistant.

AHB/k

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	MoMA Exhs.	55.3

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

October 24, 1936.

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

Dear Mr. Barr:

I have just telephoned to the Art Jury and am glad to be able to report the approval of the loan of the Giovanni di Paolo. While there was a delay in our cable reaching Mr. Marceau no time was really lost as his reply came the day before the Art Jury met and the Trustee graciously rushed the matter before them in time.

May I ask you to be particularly careful that the picture is listed as loaned through the COURTESY OF THE TRUSTEE OF THE JOHNSON COLLECTION. Past carelessness on the part of certain institutions who have borrowed from the Collection has caused no end of complication. We have consequently been asked by the Trustee to exercise the greatest care in the matter of crediting the pictures exhibited elsewhere.

The picture cannot, of course, travel with the show but is loaned as requested in your cable for the New York exhibition through December and January. It should be insured for \$20,000. from wall to wall. Mr. Marceau will have returned by November 9th or thereabouts and you can notify him later regarding shipping instructions.

I am sending you a photograph under other cover as requested by you. If there is anything else I can do please let me know.

Very sincerely yours,

Barbara Sweeney
Barbara Sweeney,
Assistant.

your first name. My apologies.

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	MoMA Exhs.	55.3

224

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

October 12, 1936.

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

Dear Mr. Barr:

I have your letter of October 10th and have sent the cable to Mr. Marceau as requested.

As soon as I have his reply I shall let you know it and shall have a photograph of the picture ready to send you if the loan has his approval. I rather expect there may be a slight delay in hearing from him as he is on the move at this point but I hope the message catches up with him without too much loss of time.

Very sincerely yours,

Barbara Sweeney
Barbara Sweeney,
Assistant.

P. S. I have mislaid your letter so that I do not have at hand your first name. My apologies.

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Barbara Sweeney

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 5TH STREET PHILADELPHIA, PENNA.

October 7, 1936.

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

October 10, 1936

Dear Miss Sweeney:

Dear Mr. Barr:

Thank you very much for your letter. I did, as I recall, talk with Mr. Marceau about borrowing the Giovanni di Paolo, but that was last May, and he may well have forgotten it. As I recall our conversation, he thought there would be no difficulty. In any case, I would very much appreciate your sending the following cablegram, deferred, to him at our expense: the Trustees of the Collection by whom they are then placed before the Art Jury of Philadelphia for final approval. You will recall that I have been suspended and I have instructions from Mr. Marceau, written while I was away on holidays, that no loans from the collection are to be made until after this rule was made.

BARR REQUESTS LOAN JOHNSON GIOVANNI DI PAOLO MIRACLE EXHIBITION FANTASTIC SURREALIST ART NEW YORK DECEMBER JANUARY PLEASE CABLE BARR'S EXPENSE

Would you mind signing this cable so that Mr. Marceau's recommendation may go directly to you?

Please don't forget to bill us for his reply as well as for this cable. Mr. Marceau has gone through the correspondence in the Museum files regarding it and find it should Mr. Marceau recommend the loan, we would very much appreciate having a photograph of the Giovanni di Paolo as soon as possible. Of course, you will bill us for this too. Mr. Marceau will have returned by November 9th and perhaps this would allow enough time to make other than the fact that I know at the last exhibition which, as you know, is to come to Philadelphia after it closes in New York. Mr. Marceau would be most anxious to cooperate with you.

Sincerely yours,

Very sincerely yours,

Barbara Sweeney

Miss Sweeney
Pennsylvania Museum of Art
Parkway and Spring Garden Street
Philadelphia, Pennsylvania

AHB/k

P. S. I have mislaid your letter so that I do not have at hand your first name. My apologies.

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Jolas

THE JOHN G. JOHNSON ART COLLECTION
PARKWAY AND 25TH STREET PHILADELPHIA, PENNA.

October 7, 1936.

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

Dear Mr. Barr:

Mr. McIlhenny has spoken to me about your wish to include the Giovanni di Paolo from the Johnson Collection in your forthcoming Surrealist show.

All such requests must be sent to Mr. Marceau who recommends them to the Trustee of the Collection by whom they are then placed before the Art Jury of Philadelphia for final approval. You will realize from this recitation that in Mr. Marceau's absence there is a great handicap at any time. At the present moment, however, loans from the collection have been temporarily suspended and I have instructions from Mr. Marceau, written while I was away on holidays, that no loans may be referred to the Trustee. The only pictures now able to be shown elsewhere are those promised before this rule was made.

May I ask whether you had any verbal understanding with Mr. Marceau regarding the inclusion of this picture in your show. I have gone through the correspondence in the Museum files regarding it and find no mention of our picture.

I note that your exhibition is to open November 30th. Mr. Marceau will have returned by November 9th and perhaps this would allow enough time to settle the question. If you are preparing a catalogue perhaps it could be omitted from that but added to the show at the last moment if permission can be secured. I have no reason to think that an exception will be made other than the fact that I know Mr. Marceau would be most anxious to cooperate with you.

Very sincerely yours,

Barbara Sweeny
Barbara Sweeny,
Assistant.

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	MoMA Exhs.	55.3

Jolas
55

COPY TO MR. NEWHALL WITH MR. JOLAS' LETTER

December 9, 1940

Dear Mr. Jolas:

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

You are right in saying that Georges Hugnet came late on the scene, but his articles had the full approval of the Surrealist leaders and came nearer than anything we could think of to a comprehensive and comparatively unprejudiced account of the Dada-Surrealist movement.

In the brief chronology we concentrated primarily on the Surrealist activities and publications and only secondarily on the distribution of these throughout the world. In the rather brief bibliography prepared by our Librarian we should have mentioned transition more frequently. I can quite understand how unjust you must have felt our mention of This Quarter on Page 292, but this was done simply because our Librarian was listing special numbers of magazines and did not find that transition had issued such a special number.

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

Sincerely,

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

AHB:vs

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63 Glenham St.
Providence, R.I.

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

Dear Mr. Barr:

Near the end of October, 1936 I sent you photographs of two of my paintings and asked if I might submit the originals for inclusion in your Surrealist Exhibition. In a letter from your secretary, Miss Knedler, dated October 27th, 1936, I was granted this permission, and accordingly sent them off by express within a week of this date. Since then I have not heard a thing from them, and am naturally worried as to their whereabouts.

I would appreciate any information you can give me at once, as I need the canvases for exhibition.

very truly yours

Waldo Kaufer
Waldo Kaufer

February 13, 1937

*glad to see them & very
Mr. Barr turned over to
Sally and to take them in a hour,*

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*Kauffer
(U.S. - Swis.
wh.)*

63 Glenham Street
Providence, R.I.

October 27, 1938

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

Dear Mr. Kauffer:

Your letter with the enclosed photographs of two
of your paintings has been received by Mr. Barr.

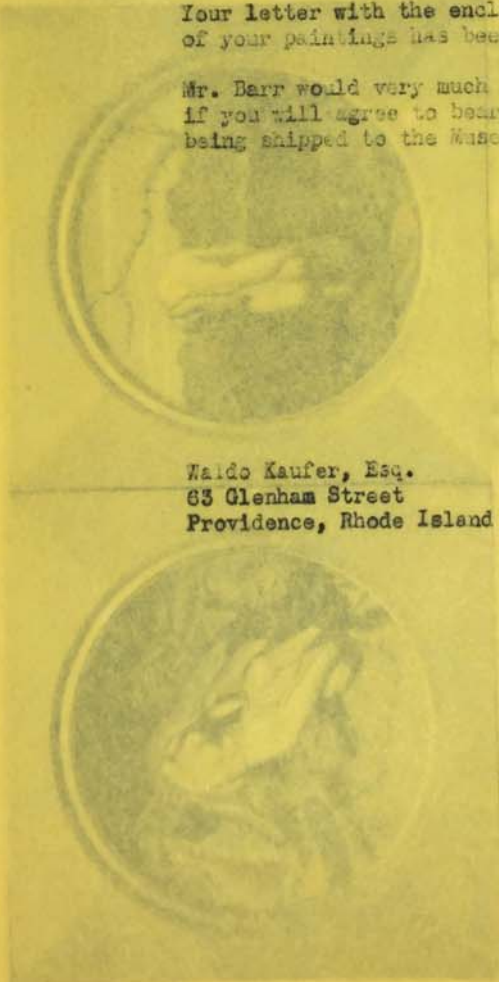
Mr. Barr would very much like to see these paintings
if you will agree to bear the expenses of their
being shipped to the Museum and returned to you.

Very truly yours,

I should be happy
to hear that you
Elizabeth Knebler
Secretary to the Director

Waldo Kauffer
Waldo Kauffer

Waldo Kauffer, Esq.
63 Glenham Street
Providence, Rhode Island



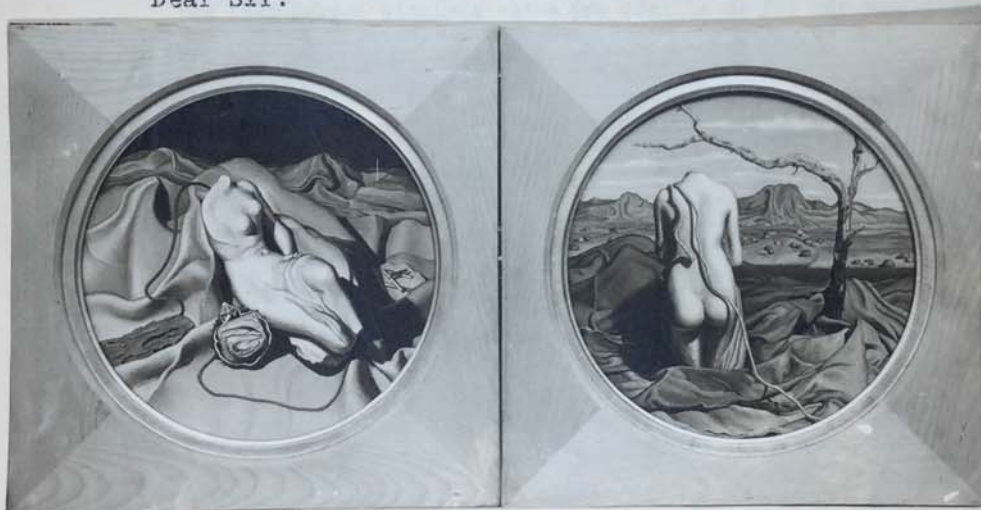
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63 Glenham Street
Providence, R.I.

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

Dear Sir:



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63 Glenham Street
Providence, R.I.

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

Waldo Kaufner
63 Glenham St.
Providence - R.I.

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63 Glenham Street
Providence, R.I.

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

Dear Sir:

I am enclosing a photograph of two of my paintings, that I would like to submit to you for your forthcoming Surrealist exhibition. The outside dimensions of the frames are 15 by 15 inches, and the diameter of the circular opening is 11 inches. They are painted with oil paint on canvas.

If you would permit me, I should be happy to send you down the paintings, so that you may better appraise them.

very truly yours

Waldo Kaufer
Waldo Kaufer

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Knoedler
Rosenthal

November 6, 1957.

M. Knoedler and Co., Inc.
14 E. 57th St.
New York City.

January 10th
1957

Dear Sirs: *Carrington:*

Our Registrar tells me that she is returning to you the four Meryon etchings 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.

May I add how much I appreciated Mr. Carrington's helping in selecting the Meryons? His cooperation was invaluable.

Secretary of Circulating Exhibitions
Very sincerely yours,

AHB:lf

P.S. Enclosed is a formal receipt. Won't you be kind enough to sign it and return it to us?

14 East 57th Street
New York City

Walter Carrington

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*Samuel
Lubliner*

Knoedler

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS 22 RUE DES CAPUCINES
LONDON 15 OLD BOND STREET
MAIL ADDRESS
"KNOEDLER"
NEW YORK, NEW YORK

January fourth
January ninth
1937

January 5, 1937.

Dear Mr. Carrington:

Thank you so much for your letter of the fifth. I am so pleased to know that we may include the four Meryon etchings in our travelling exhibition of Fantastic Art, Dada and Surrealism. We are insuring them at the valuations indicated

Dear Miss Courter:
on our receipt of November 5th, 1936.

We are in receipt of your letter.
Very sincerely yours,

of January the 4th. We shall be happy to have the Museum of Modern Art retain for exhibition purposes the four etchings by Meryon previously lent. We note that while they are in the Museum, in transit, or in other museums, they are covered by insurance.

Fitzroy Carrington, Esq.
M. Knoedler & Co., Inc.
14 East 57th Street
New York City

Secretary of Circulating Exhibitions

M. Knoedler & Co. Inc.
Fitzroy Carrington

PC:RW

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	MoMA Exhs.	55.3

M. KNOEDLER & CO., INC.
14 EAST 57TH STREET
NEW YORK
PARIS, 22 RUE DES CAPUCINES
LONDON, 15 OLD BOND STREET
CABLE ADDRESSES
"KNOEDLER"
NEW YORK PARIS LONDON

January 5, 1937.

Miss Elodie Courter,
Secretary of Circulating Exhibitions,
The Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Miss Courter:

We are in receipt of your letter of January the 4th. We shall be happy to have the Museum of Modern Art retain for exhibition purposes the four etchings by Meryon previously lent. We note that while they are in the Museum, in transit, or in other museums, they are covered by insurance.

Faithfully yours,

M. Knoedler & Co. Inc.
By Fitz Roy Livingston

FC:RW

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	MoMA Exhs.	55.3

December
January fourth
1937

My dear Mr. Carrington:

We have had so many requests from Museums throughout the country for our current Exhibition of Fantastic Art, Dada and Surrealism that we have decided to send it to leading cities until the end of August. It will go to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and probably Pittsburgh.

We are endeavoring to make the finest possible selection of material for the travelling exhibition and I write to ask if you would be willing to let us have the four Meryon etchings for the tour. If you do not feel you can part with all four, could you possibly let us have two that we want particularly, namely, The sickly cryptogam, and Lunar Law?

We would of course maintain insurance on these 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 include the Meryons in our travelling exhibition? I trust you won't think this request for so extended a loan an imposition.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Fitzroy Carrington, Esq.
M. Knoedler & Company, Inc.
14 East 57th Street
New York City

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Established 1846.

December 18, 1936

20 RUE DE LA PAIX
LONDON
15, OLD BOND STREET

M. KNOEDLER & CO., INC.

Cable Addresses
"KNOEDLER"
NEW YORK, PARIS, LONDON.

M. Knoedler & Co., Inc. 14 East 57th Street
New York City

Gentlemen:

NEW YORK, November 5, 1936.

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

Substituted
CONSIGNEE TO:

11 West 53d Street, Very truly yours,

Etchings by Charles Meryon:-

Registrar

361774	"OLD GATE OF THE PALACE OF JUSTICE, PARIS"	H. 10 III B. 33.	\$90.00
	"LE MINISTERE DE LA MARINE"	H. 10 VI	75.00
	"LE PONT AU CHANGE, PARIS"	H. 10 B. 34 VIII	675.00
	"TOURELLE, DITE DE MARAT"	L. 10 B. 31 V-VI	375.00
	" " " "	L. 10 III	30.00
	" " " "	L. 10 III now X.	60.00
361775	"COLLEGE HENRI IV"	L. 10 VI	100.00
361776	"THE SICKLY CRYPTOGRAM"	L. 10 B. 34 IV	25.00
361777	"LUNAR LAW, 3d plate"	H. 10 & L. 10. 22VI	94.00

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Lewy

Established 1846.

PARIS:-
20 RUE DE LA PAIX
LONDON:-
15, OLD BOND STREET.

M. KNOEDLER & CO., INC.

14 East 57th Street

Cable Addresses
"KNOEDLER."
NEW YORK. PARIS. LONDON.

NEW YORK, November 5, 1936.

Sold to
CONSIGNED TO:

Museum of Modern Art,

11 West 53d Street, N. Y. C.

Etchings by Charles Meryon:-

	"OLD GATE OF THE PALACE OF JUSTICE, PARIS"	W.19 ^{III} B.33.	\$90.00
36-1774	"LE MINISTERE DE LA MARINE"	H.W.V-VI	75.00
	"LE PONT AU CHANGE, PARIS"	H.W.&L.D.34 ^{VIII}	675.00
	"TOURELLE, DITE DE MARAT"	L.D. & W.41 ^{V-VI}	375.00
	" " " "	L.D. 41 ^{XII}	30.00
	" " " "	L.D.43 ^{VII now X.}	60.00
36-1775	"COLLEGE HENRI IV"	L.D.43 ^V	190.00
36-1776	"THE SICKLY CRYPTOGRAM"	H.W.&L.D.66 ^{IV}	25.00
36-1777	"LUNAR LAW, 2d plate"	H.W. & L.D. 92 ^{VI}	24.00

Copy to W. J. Byrnes & Co.

P. S. I am enclosing a copy of a letter just sent to W. J. Byrnes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Levy

November 8, 1937.

April 5, 1938

Dear Julien:

Our Registrar tells me that she is returning to you your four Ernst collages and "A smooth-working sheik," photo montage, which you lent to us for our Exhibition of Fantastic Art, Dada and Surrealism. Dear Mr. Levy: were certainly very kind not merely to let us have them for our exhibition in New York but also for the loan. You may be I understand that you wish to return the eleven paintings by Magritte which were imported with other paintings for our exhibition of Fantastic Art, Dada and Surrealism. These paintings were shipped by Gondrand Freres, Brussels, and arrived on S. S. Black Falcon, December 3, 1936 (entry #382557). The entire shipment was entered under the bond (paragraph 1809). When the eleven Magittes were sent to you we asked our customs broker, W. J. Byrnes & Co., 25 Broadway, to arrange to release them from bond and send us a bill for whatever duty might be due on the frames.

I do not believe that this matter has ever been straightened out by Customs and these paintings may still be under bond. However, since none of them have been sold, I do not believe you will have any difficulty in exporting them. If they are still under bond, it will be necessary, of course, to have them all checked by Customs officials before they are exported.

New York City.

Very sincerely yours,

DHD:LF

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

Dorothy H. Dudley
Registrar

Mr. Julien Levy
Julien Levy Gallery
15 East 57 Street
New York City

DHD:EK

Copy to W. J. Byrnes & Co.

P. S. I am enclosing a copy of a letter just sent to W. J. Byrnes.

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	MoMA Exhs.	55.3

Levy

April 7, November 6, 1937.

Dear Julien:

Our Registrar tells me that she is returning to you your four Ernst collages and "A smooth-working sheik," photo montage, 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,

Mr. Julien Levy
15 E. 57 St.
New York City.

Very truly yours,
Registrar

AHB:lf

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

New York City
Enclosure

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	MoMA Exhs.	55.3

Levy

April 7, 1937 ~~5, 1937~~

Dear Mr. Levy:

Will you please sign and return to us the enclosed receipt for the 11 paintings by Magritte which were delivered to you yesterday.

These paintings arrived on S.S. Black Falcon, December 5, 1936 (Entry Number 322557) and were entered under bond. We have asked our Customs Broker to have them released from bond and entered under paragraph 1807. There will be a bill for the duty on frames and as soon as we receive it we shall let you know.

Registrar
Very truly yours,

Mr. Julien Levy
Julien Levy Gallery
602 Madison Ave.
New York City

Registrar

Mr. Julien Levy
Julien Levy Gallery
602 Madison Ave.
New York City

*Receipt received
by Mr. Levy
4/10/37*

Enclosure

*by payment by Mr. Levy
to Mr. H. H. ...*

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	MoMA Exhs.	55.3

Levy

February 5, 1937

Dear Mr. Levy:

On Feb. 3rd we sent you the oil painting by Oelze. Will you please sign and return to us the enclosed receipt so that we may complete our files.

Very truly yours,

Registrar

Mr. Julien Levy
Julien Levy Gallery
602 Madison Ave.
New York City

Enclosure

*"Duchy Torment" by Oelze sent
to you by Madame Visser, Paris -*

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	MoMA Exhs.	55.3

January 28, 1937

December 19, 1936

Dear Mr. Levy:

I hope you will find the enclosed interesting and useful. I have taken the liberty to include a few items which I thought you would like to see.

Dear Mr. Levy:

Will you please sign and return to us the enclosed receipt for the paintings and book which we designated by you on January 17th. Fantastic art, Dada and Surrealism.

Very truly yours,
Very truly yours,
Registrar

Mr. Julien Levy
Julien Levy Gallery
602 Madison Ave.
New York City
Julien Levy Gallery
602 Madison Ave.
New York City

Enclosure

Enclosure

Mr. Charles F. Johnson
117 East 67th St.
New York City

Yours,

Enclosure

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November 9, 1956
December 19, 1956

Dear Mrs. Mahman:

I hope the O'Keefe and Severini are now safely at home. You were certainly very generous to let us have them for so long a time.

Dear Mr. Levy: Rosenfeld's article on the American Legion war exhibition in the New Yorker is very good. I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. The account of your exhibition in New York is very interesting to know you were so pleased with the way the exhibition was received. I am glad to know too that you enjoyed it. Very truly yours,

The small Victoria is driving around the city streets.

With kindest regards to Mr. Mahman Registrar

Mr. Julien Levy
Julien Levy Gallery
602 Madison Ave.
New York City

Enclosure

Mrs. Charles J. Mahman
207 Fifth Avenue
New York City.

AM:lf

P.S. I am enclosing a formal receipt. Won't you be kind enough to sign it and return it to me.

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	MoMA Exhs.	55.3

Liebman

November 6, 1937.

Autograph
November 6, 1937

Dear Mrs. Liebman:

I hope the O'Keeffe and Severini are now safely back home. You were certainly very generous to let us have them for so long a time. our Exhibitions Committee as a part of our collection of "comparative material".

I hope you saw Paul Rosenfeld's article on our tiny American Legion war exhibition in the New Yorker. I thought it is very good. He certainly spoke handsomely of your Severini.

Thank you for sending me the copies of the Art News with the account of your exhibition in San Francisco. I am delighted to know you were so pleased with the way the exhibition was handled. I am glad to know too that you enjoyed your visit to Arensberg.

The small Victoria is thriving beneath her fine blanket.

Mrs. Victor Herbert Lukens
20
South Orange, New Jersey

Sincerely yours,

AHB:lb

P.S. My home address is 2 Beekman Place.

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

AHB:lf

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Lukens.

November 10, 1937.

December 6, 1937

Dear Mrs. Lukens:

You will be interested to know, I think, that the "Object made from a Sears-Roebuck Catalog" has been accepted by our Exhibitions Committee as a part of our collection of "comparative material".

I want to thank you again for your generosity in letting us have this interesting and fantastic object.

Sincerely,

Mrs. Victor Herbert Lukens
20 Grove Road
South Orange, New Jersey

AHB:lb

P.S. My home address is 2 Beekman Place.

that she
would catalog.
whether we
that do you
interest you to
also in the
place before of
you will
be kind

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Lukens

November 10, 1937.

people - I was able
to send her ten pages.

With love to you three

Sincerely

Eric Lukens

Nov. 15 - 37.

I wish I had your
home address.

Lukens

20 GROVE ROAD

SOUTH ORANGE, NEW JERSEY

Dear Alfred -

I am both pleased
and proud to have
the "Object made from
a Sears-Roebuck Catalog"

Mrs.
20
Sou

AHB:

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

Sincerely,
Eric Lukens

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Lukens

November 10, 1957.

November 10, 1957

kept for the Museum's
 collection. Unfortunately
 it had not been un-
 packed - so I am
 expressing it right
 back to you -

A pleasant letter
 from your Mother
 begged for "all the
 news" - As we had
 stayed late at camp -
 ending at Mrs. Wilson's
 firm with all the
 other left over summer

Dear M

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Mrs. V
20 Gro
South

AHB:lf
P.S.
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Sincerely,
Mrs. V. H. / [Signature]

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

November 10, 1937.

Dear Mrs. Lukens:

Our Registrar tells me, to my great regret, that she has returned to you the object made from a Sears Roebuck catalog. I had intended to write you a humble letter asking whether we might keep the object for the Museum's collection. What do you say? Do you think you could spare it?

In any case, you were certainly very generous to let us have it for so long a time. I think it would interest you to know that it was shown not only in our gallery but also 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 hope that Mr. Lukens is well and that you will both come to see our Museum some time this fall.

With kindest regards to you both, I am

Sincerely,

Mrs. Victor Herbert Lukens
20 Grove Road
South Orange, N. J.

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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December 19, 1956

Fantastic Canvas
MRS. VICTOR HERBERT LUKENS
20 GROVE ROAD
SOUTH ORANGE, N. J.
PHONE-S. O. 2-1997

Oct 31-37.

The Museum of Modern Art
14 W. 49th St
New York.

My dear Miss Dudley-

I will be very much
obliged - if you will send
the object made from a
Sears and Roebuck Catalog
to the above address.

Sincerely yours -

Mrs. V. H. / Claire J. Lukens

ou have so
tic Art, Dada

urs,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 19, 1956

Dear Mrs. Lukens:

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. Victor Herbert Lukens
20 Grove Road
South Orange, New Jersey

Enclosure

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November 6, 1937.

October 26, 1937

Dear Mr. Lukens:

Our Registrar tells me that she is returning to you the photograph 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 it 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 Dear Mrs. Lukens; Ingfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art. Our Circulating Exhibition of Fantastic Art, Dada and Surrealism has now been returned to us. Will you kindly and please let us know where you wish to have us send the object made from a Sears-Roebuck catalog which you lent to us. I enclose a formal receipt. Won't you be kind enough to sign it and return it to us?

Very sincerely yours,

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mrs. Victor Herbert Lukens
20 Grove Road
South Orange, New Jersey

DHD:DK

Esmond Marshall tells me you are doing some remarkable color
Will you have an exhibition sometime this year?

*Frank ...
for our p. c.
Dec - 1937*

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Lynes

November 6, 1937.

Dear Mr. Lynes:

Our Registrar tells me that she is returning to you the photograph 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 it 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.

Enclosed is a formal receipt. Won't you be kind enough to sign it and return it to us?

Very sincerely yours,

Registrar

Mr. George Platt Lynes
214 East 58 Street

Mr. George Platt Lynes
214 East 58 Street
New York City.

AHB:lf
P.S. Beaumont Newhall tells me you are doing some remarkable color work. Will you have an exhibition some time this year?

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	MoMA Exhs.	55.3

Lynes

December 19, 1936

Dear Miss MacIver:

Our Registrar tells me that she is returning to you your painting, "My House," 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 it 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 Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art. We are enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism; you on behalf of the President and Trustees that we very much appreciate your generosity to our Museum.

Very truly yours,

Very sincerely yours,

Registrar

Mr. George Platt Lynes
214 East 88th Street
New York City

Miss Loren MacIver
112 Madison Street
New York City. Enclosure

AMB:lf

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	MoMA Exhs.	55.3

MacIver

November 10, 1937.

January 15th
1937

Dear Miss MacIver:

My dear Miss MacIver:

Our Registrar tells me that she is returning to you your painting, "My House," 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 it 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. of course maintain insurance on it until it is returned to you.

I want to assure you on behalf of the President and Trustees that we very much appreciate your generosity to our Museum. *Keep the painting for the tour?* I should be glad to have you telephone me at the Museum. I trust you won't consider this request for so extended. Very sincerely yours,

Very sincerely yours, *Ellie*

Ellie Courter
Secretary of Circulating Exhibitions

Miss Loren MacIver
142 MacDougall Alley
New York City.

AHB:lf

Miss Loren MacIver
142 MacDougall Alley
New York City

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*Sumner
Lender*

MacIver

October 12, 1937

January fifth
1937

My dear Miss MacIver:

Miss Loren MacIver

As you may know, several museums throughout the country have asked for our current Exhibition of Fantastic Art, Dada and Surrealism. We are planning to send the show to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and probably to Pittsburgh. It will be returned to us at the end of the summer.

*OK -
telephoned*

On October 8th we returned to you the painting We are particularly anxious to include your painting entitled My House. We would of course maintain insurance on it until it is returned to you. ~~to us the enclosed receipt.~~

Won't you please let me know as soon as you can whether or not we may keep the painting for the tour? I should be glad to have you telephone me at the Museum. I trust you won't consider this request for so extended a loan an imposition.

Very sincerely yours,
Elodie Courter

Elodie Courter
Secretary of Circulating Exhibitions

Miss Loren MacIver
142 MacDougall Alley
New York City

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M. J. J.

October 12, 1937

October 8, 1937

Miss Loren MacIver
142 MacDougal Alley
New York City

Dear Miss MacIver:

Dear Miss MacIver:

On next Friday we are planning to return the painting
you so kind On October 8th we returned to you the painting
Bada and S which you lent to our exhibition of Fantastic Art,
one at your Wada and Surrealism. Will you please sign and
be returned return to us the enclosed receipt.

Very sincerely yours,
Very truly yours,

Dorothy H. Dudley
Registrar

Enc.
Miss Loren MacIver
142 Mac Dougal Alley
New York City

EDD:DK

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	MoMA Exhs.	55.3

December 19, 1938

October 6, 1937

Dear Miss Mac Iver:

On next Friday we are planning to return the painting you so kindly lent to our Exhibition of Fantastic Art, Dada and Surrealism. Will you please plan to have someone at your address to receive it. It will probably be returned to you in the morning.

Very sincerely yours,
Very truly yours,

Dorothy H. Dudley
Registrar

Miss Loren Mac Iver
Miss Loren Mac Iver
142 Mac Dougall Alley
New York City

Enclosure

DHD:DK

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

November 10, 1937.

December 19, 1936

Dear Pierre:

Miss Dudley tells me that she has returned to you recently a group of Miró which had been loaned previously to our Museum, some of the pictures for which records of this. I want to thank you on behalf of our Museum for your generosity.

For your records you may want to know that the Miró gouaches and pastels were shown in 1936 in two galleries but also in the following museums: The Metropolitan Museum of Art, Philadelphia; Boston Museum of Science and Art; Field Museum of Natural History; New York Museum of Art and History; and the Grand Central Art Gallery.

Dear Miss MacIver:

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

"The Museum's Winner", as you recall, was lent for the Summer Exhibition.

Registrar

I hope that you accept my apologies to the staff of the Grand Central Art Gallery for the delay in returning the pictures.

Miss Loren MacIver
142 MacDougal Alley
New York City

Enclosure

Mr. Pierre Matisse
61 E. 40 Street
New York City

AM:17

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P. Matisse
P. Matisse
November 10, 1937.

Dear Pierre:

Miss Dudley tells me that she has returned to you recently a group of Miro's which you have most generously lent to our Museum, some of the pictures for long periods of time. I want to thank you on behalf of our Trustees for your generosity.

For your records you may want to know that the Miro gouache and pastels were shown not merely in our galleries but also in the following museums: 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.

The sandpaper and the Portrait of Queen Louise were shown in: the San Francisco Museum of Art; Cincinnati Art Museum; Minneapolis Institute of Art; Cleveland Museum of Art; Baltimore Museum of Art; Rhode Island School of Design, Providence; and the Grand Rapids Art Gallery.

"The Farmer's Dinner", as you recall, was lent for the Summer Exhibition.

I hope soon to accept your invitation to see some of the things you brought back this fall. I look forward very much to doing this.

With renewed thanks I am

Rec'd from Matisse
Nov 10, 1937
Sincerely,

Enclosure
Mr. Pierre Matisse
51 E. 57 Street
New York City.

AHB:lf

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Matisse

P. Matisse

December 18, 1936
February 6, 1937

Pierre Matisse Gallery
51 East 57th Street
New York City
Dear Mr. Matisse:

we have received the de Chirico painting in good condition. The two Miró and the drawing by van Gogh have been returned to you. Will you please sign and return to us the enclosed receipts so that we may complete our files.

Very truly yours,

Registrar

Mr. Pierre Matisse
Pierre Matisse Gallery
51 East 57th St.
New York City

Rec'd Mrs. G. G. G. G.
Nov 8, 1937

Enclosures

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	MoMA Exhs.	55.3

November 8, 1937.

December 18, 1936

Dear Nyatt:

I hope your two loans to the Fantastic-Surrealist Exhibition have been safely returned to you.

You are generous to let us have them for so long a time. I am glad in very interesting ways to see the exhibition. My regret is that through an error we did not illustrate the correct advertisement with a large enough cut.
Gentleman;

Let's see each other soon. Do you have lunch out?
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

Mr. A. Nyatt Meyer
1229 Madison Avenue
New York City.

END:1C

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Keay or

November 6, 1937.

~~February 19, 1937~~

~~November 11, 1937~~

Dear Hyatt:

I hope your two loans to the Fantastic-Surrealist Exhibition have been safely returned to you.

You were certainly very generous to let us have them for so long a time. Both of them added in very interesting ways to the exhibition. My one regret is that through an error we did not illustrate the Corset Advertisement with a large enough cut.

I am enclosing the two stereoscopic slides you
Let's see each other soon. Do you have lunch out?

as the enclosed receipt.

Sincerely,

Very truly yours,

Signature

A. Hyatt Mayor, Sec.
1265 Madison Avenue
New York City

Mr. A. Hyatt Mayor
1259 Madison Avenue
New York City.

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Mayor

February 19, 1937

December 31, 1936

Dear Mr. Mayor:

I am enclosing the two stereopticon slides you lent to us. Will you please sign and return to us the enclosed receipt.
painting "The Death of Socrates" and "Death's Head" to \$200.00

Very truly yours,

Will you please make a note of this on the receipt sent to you.

Registrar

Very truly yours,

A. Hyatt Mayor, Esq.
1245 Madison Avenue
New York City

Registrar

A. Hyatt Mayor, Esq.
1245 Madison Avenue
New York City
Enclosures

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	MoMA Exhs.	55.3

December 10, 1956

December 31, 1956

Dear Mr. Mayor: a receipt for the loan you have to
the Division of Fine Arts, State
We have changed the insurance valuation on your
painting Mary, Queen of Scots and Death's Head
to \$200.00

Very truly yours,

Will you please make a note of this on the receipt
sent to you.

Registrar

Very truly yours,

A. Hyatt Mayor, Esq.
1245 Madison Avenue
New York City

Registrar

A. Hyatt Mayor, Esq.
1245 Madison Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 18, 1956

Dear Mr. Mayor:

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. Hyatt Mayor, Esq.
1245 Madison Avenue
New York City

Enclosure

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	MoMA Exhs.	55.3

Mayor

(U.S. - Ent.)

February 4, 1937

(U.S. - Ent.)
Sum. - Sum. Ent.

May 11, 1938

Dear Hyatt:

I thought you might be interested in having the enclosed photograph, which shows your Mary, Queen of Scots as it was hung in our recent exhibition.

Our address in Paris will be 11 Rue de Valenciennes, but I cannot thank you enough for all your help in connection with the exhibition. You know how much it meant to us.

I do not think I will be able to see you, but I have liked you so much and have spoken all kinds of words to you, but my illness and her health have kept us out of circulation.

Sincerely,

Sincerely yours,

A. Hyatt Mayor, Esq.
1245 Madison Avenue
New York, New York

Enc. AHB:EH The Metropolitan
29 St. Enclosure
New York, N.Y.

ahb/x

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	MoMA Exhs.	55.3

Mespoulet
(U.S. - Surv. Evs.)

May 7, 1936

Dear Professor Mespoulet:

May 11, 1936

I had hoped this spring to see something of you after our agreeable meeting at the Abbots' but our latest cold and two attacks of gripe have kept us out of circulation.

Dear Mme. Mespoulet:

your help and advice. I am so weak as an exhibition of Surrealist art and its sources which would, Our address in Paris will be Chase Bank, rue Cambon, but we expect to live at the Hotel Matignon.

I do hope that we shall be able to see you. Mrs. Barr liked you so much and has spoken all spring of seeing you, but my illness and her worry over her mother's health have kept us out of circulation.

Are there any contemporaries of Grandville who might investigate? I hope to include work of Sincerely yours, Goya, Mantzelli, etc.

I hope this will not cause you too much trouble.

With kindest regards, I am

Mme. Marguerite Mespoulet
29 Claremont Avenue
New York, N.Y.

Very sincerely yours,

AHB/k

Professor Marguerite Mespoulet
29 Claremont Avenue
New York, N.Y.

AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

March 10, 1936
May 2, 1936

Dear Professor Mespoulet:

I had hoped this spring to see something of you after our agreeable meeting at the Abbots' but our Abstract show and two attacks of grippe have kept me out of circulation.

I write now to ask for your help and advice. I am at work on an exhibition of Surrealist art and its sources which would, I think, justly include the work of Grandville. I know very little about Grandville but believe that you know more than anybody else. Can you give me some idea of the material that might be available on Grandville? Is it all in book illustrations? Are there any paintings and drawings which might be available and which would fit into the scheme of the show. Have you exhibition material here? If not how should I go about securing some in Paris?

Are there any contemporaries of Grandville who might investigate? I hope to include work of such proto-Surrealists as Redon, Blake, Goya, Estrelli, etc.

I hope this will not cause you too much trouble.

With kindest regards, I am

William K. Ivins, Jr., Esq. Very sincerely yours,
The Metropolitan Museum of Art
New York, New York

AHB:NE

Professor Marguerite Mespoulet
29 Claremont Avenue
New York, N.Y.

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Metropolitan
Post. Isaac
(U.S. Subv. Exh.)
March 10, 1937
January 25, 1937

Dear Mr. Ivins:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Orus Apollo to our exhibition of Fantastic Art, Dada and Surrealism. Your loan was a valuable addition to the exhibition and I deeply appreciate your willingness to assist us.

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.

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,

*Mr. Henry E. Davidson, Registrar
Metropolitan Museum of Art
512 5 Ave. and 82nd St.
New York City*

William M. Ivins, Jr., Esq.
The Metropolitan Museum of Art
New York, New York

AHB:EH

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	MoMA Exhs.	55.3

Met. Mus

January 26, 1957

Dear Mr. Davidson:

Will you please sign and return to us the enclosed receipt for the printings so returned to you on January 27th.

Very truly yours,

Registrar

Mr. Henry F. Davidson, Registrar
Metropolitan Museum of Art
Fifth Ave. and 82nd St.
New York City

Enclosure

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Metropolitan Museum
January 18, 1957 *45*

January 28, 1957 *Surv. Lab*

Dear Mr. Winlock:

I am delighted to know that we may have The Titans Called by Thomas Cole for the tour of the fantastic-Surrealist show. Thank you very much for bringing it before the Executive Committee of your Board of Trustees.

I am just back of Mr. Ivins; day after a long bout with grippe. I hope you escaped it.

will you please sign and return to us the enclosed receipt for the book which we returned to you on January 27th.

Very truly yours,

Registrar

H. E. Winlock, Mr. William M. Ivins, Jr.
The Metropolitan Museum of Art
New York, New York Fifth Ave. and 82nd St.
New York City

Enclosure

P.S. I enclose a copy of a note to Mr. Davidson.

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	MoMA Exhs.	55.3

*Metropolitan
Museum
(U.S.)
Surv. (copy)*

January 19, 1937
January 19, 1937

THE METROPOLITAN MUSEUM OF ART
NEW YORK

Dear Mr. Winlock:

Dear Mr. Davidson:

I am delighted to know that we may have The Titan's Goblet by Thomas Cole for the tour of the Fantastic-Surrealist show. Thank you very much for bringing it before the Executive Committee of your Board of Trustees.

I am just back at my desk today after a long bout with grippe. I hope you escaped it. We are maintaining insurance upon The Titan's Goblet to the amount of \$500 against each and every risk until the painting is returned to you at Sincerely, the summer of this year.

Sincerely,

H.E. Winlock, Esq.
The Metropolitan Museum of Art
New York, New York
The Metropolitan Museum of Art
AHE:EH, New York

AHE:EH

P.S. I enclose a copy of a note to Mr. Davidson.

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	MoMA Exhs.	55.3

January 19, 1937

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

January 18, 1937.

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

Dear Mr. Barr: Dear Mr. Davidson:
Mr. Winlock writes me that the Executive Committee of your Board of Trustees has approved the loan to the Museum of Modern Art of The Titan's Goblet by Thomas Cole for the tour of Fantastic-Surrealist show.

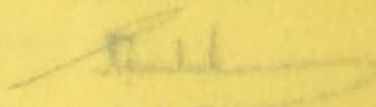
The Executive Committee of the Board of Trustees of this Museum, at its meeting This is to assure you that we maintaining insurance upon The Titan's Goblet to the amount of \$800 against each and every risk until the painting is returned to you at the end of the summer of this year.

of Modern Art of "The Titan's Goblet", by Thomas Cole, Sincerely,
on tour with its Fantastic-Surrealist Show until the end of this next summer.

It is understood that this loan is made on the condition that insurance against all risks at the valuation of \$800. be continued until this picture is returned to us, and that our Registrar, Mr. H. F. Davidson, be notified on receipt of H.F. Davidson, Esq.
The Metropolitan Museum of Art
New York, New York
insurance is continued in effect.

AHB:EH

Yours sincerely,


H. F. Davidson,
Director.

HFB:EH

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	MoMA Exhs.	55.3

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

January 18, 1937.

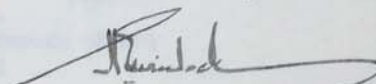
Mr. Alfred H. Barr, Jr.,
Director, Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Barr:

The Executive Committee of the Board of Trustees of this Museum, at its meeting this afternoon, approved the extension of the loan to the Museum of Modern Art of "The Titan's Goblet", by Thomas Cole, for inclusion to go on tour with its Fantastic-Surrealist Show until the end of this next summer.

It is understood that this loan is made on the condition that insurance against all risks at the valuation of \$800. be continued until this picture is returned to us, and that our Registrar, Mr. H. F. Davidson, be notified on receipt of this letter that arrangements have been consummated whereby this insurance is continued in effect.

Yours sincerely,



H. E. Winlock,
Director.

HEW:M

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Metropolitan

THE METROPOLITAN MUSEUM OF ART January 7, 1937
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS *
METMUSART

January 5, 1937.

Dear Mr. Winlock:

Miss Eleanor
Secretary to
The Museum of
11 West 53rd
New York, N.Y.

Thank you for your kind note of January 5th.

Dear Miss Howland
When
of the Board

The Surrealist exhibition will close on the 17th of this month and will be taken down and packed immediately thereafter. For this reason, it would be a great convenience to know as soon as possible after your meeting whether we may include the Thomas Cole on the tour. As a matter of fact, space in the boxes is being planned at the present time, so if there is a chance of your being able to let us know the decision before the meeting, it would help us very much.

You
better tell
travelling around.

Mr. Barr purposely did not ask for the Flemish pictures, much as he would like to have them, as he feels that they would perhaps not travel well, due to the fact that they are on panels. I know that he very much appreciates your willingness to lend them for the New York exhibition.

Sincerely yours,
Yours very sincerely,

Eleanor Howland
Secretary to the Director

H. E. Winlock,
Director.

H.E. Winlock, Esq.
The Metropolitan Museum of Art
New York, New York

HEW:M

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	MoMA Exhs.	55.3

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

January 5, 1937.

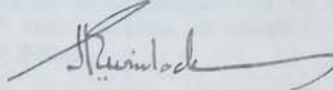
Miss Eleanor Howland,
Secretary to the Director,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Miss Howland:

When do you have to know about "The Titan's Goblet"? Our next meet-
ing of the Board is on the 18th of this month. Will that be time enough?

You make no mention of the two Flemish pictures, but I think I had
better tell you that, since they are on panels, we would not agree to their
travelling around.

Yours very sincerely,



H. E. Winlock,
Director.

HEW:M

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Metropolitan

November 24, 1936
January 4, 1937

Dear Mr. Winlock:

Thank you for your letter of November 27th. I am very sorry indeed that The Metropolitan Museum cannot lend us the group of prints and facsimiles for the exhibition.

There were in fact two misunderstandings between Mr. Ivins and myself regarding our request. The first was entirely my fault. I was under the impression that it was not necessary to make a formal request through the Board of Trustees for the loan of prints. I did not discover my error until three days before your Trustees' meeting of last week.

I wrote immediately to Mr. Ivins, but he did not receive my letter until Saturday noon and felt at that time that it had already been decided. At the request of Mr. Barr, who is at home ill, I am writing to ask whether the Metropolitan Museum would be willing to let us keep for the tour of the Fantastic-Surrealist show the painting by Thomas Cole entitled The Titan's Goblet. Museums throughout the country have asked for the exhibition, which will be shown in Philadelphia, Boston, Milwaukee, San Francisco, and probably Pittsburgh. It will be returned to us at the end of the summer. I recall we even spoke of whether the Print Department would lend the picture. Mr. Barr has consulted with Mr. Wehle, who would be willing to let the picture go on tour, especially since it was in storage before coming to us. He would of course maintain insurance on the picture until its return to you.

Will you kindly let us know as soon as you can whether or not we may include it in the traveling exhibition? Mr. Barr hopes that you won't think this request for so extended a loan an imposition. He is very anxious to assemble the finest possible material for the tour. The Department of Fine Arts is helping us out with several of the more valuable prints. The others, which are actually more difficult to find in a hurry, will be photostated.

Sincerely yours,
Eleanor Howland

I have enjoyed working with Mr. Ivins and his assistant, Mr. Mayer, in preparing material for the exhibition and regret very much this misunderstanding.

Eleanor Howland
Secretary to the Director

Herbert E. Winlock, Esq.
Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York

P.S. I should like to mention to you how very obliging and helpful Mr. Greenway has been in making the photostats at short notice.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Metropolitan

November 24, 1936

Dear Mr. Winlocks:

Thank you for your letter of November 27th. I am very sorry indeed that The Metropolitan Museum cannot lend us the group of prints and facsimiles for the exhibition.

There were in fact two misunderstandings between Mr. Ivins and myself regarding our request. The first was entirely my fault. I was under the impression that it was not necessary to make a formal request through the Board of Trustees for the loan of prints. I did not discover my error until three days before your Trustees' meeting of last Monday. I then wrote immediately to Mr. Ivins, but he did not receive my letter until Saturday noon and felt at that time that it had arrived too late for any action on his part.

Until the receipt of your letter of November 17th, I had been under the impression that the Print Department could lend to the Museum, as it had on one occasion in the past. I also gathered from Mr. Ivins that he would not object to lending prints and facsimiles to the present exhibition but would probably not consent to the loan of books. As I recall, we even spoke of whether the Print Department would lend the prints framed or unframed.

If I had known of Mr. Ivins' unwillingness to lend, I would of course have tried to secure the prints elsewhere.

I mention all this merely to explain why several items in our catalog will appear as lent by The Metropolitan Museum. We of course will make a correction on an addenda slip.

Fortunately, the Museum of Fine Arts is helping us out with several of the more valuable prints. The others, which are actually more difficult to find in a hurry, will be represented by photostats.

I have enjoyed working with Mr. Ivins and his assistant, Mr. Mayor, in preparing material for the exhibition and regret very much this misunderstanding.

Very sincerely yours,

H.E. Winlock, Esq.
The Metropolitan Museum of Art
New York, New York

AB

P.S. I should like to mention to you how very obliging and helpful Mr. Greenway has been in making the photostats at short notice.

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	MoMA Exhs.	55.3

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE REGISTRAR

November 24, 1936.

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

Dear Miss Dudley:

Your truck called today and took away the three
paintings and the book from Mr. Ivins.

When the paintings have been received may I ask you
to kindly sign and return the inclosed receipt to this office,
and oblige,

Very truly yours,

Henry F. Davidson

Registrar.

Sincerely yours,

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

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	MoMA Exhs.	55.3

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

November 17, 1936.

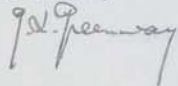
THE METROPOLITAN MUSEUM OF ART
NEW YORK
OFFICE OF THE SECRETARY

November 21, 1936

Dear Mr. Barr:

I have your order for the enlargements, which you wish to use for publicity purposes in connection with your exhibition of Fantastic and Surrealist art. We shall be delighted to make them in rush time, and we won't have the delays attendant on the other order this time!

Sincerely yours,



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

and discussed it yesterday with
Trustees at its meeting in the
standing between you and Ivins
ards the Print Department in
mmendations for loans to the
s to his shows. This point of
mittee, and I regret to inform
to lend you the objects

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

November 17, 1936.

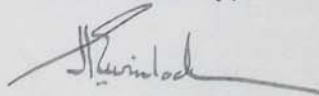
Mr. Alfred H. Barr, Jr.,
Director, Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Mr. Barr:

I received your letter of November 13th, and discussed it yesterday with Mr. Ivins before submitting it to the Board of Trustees at its meeting in the afternoon.

I gathered that there was some misunderstanding between you and Ivins regarding the loan of prints and books. He regards the Print Department in the light of a library and has limited his recommendations for loans to the two libraries in New York which have lent objects to his shows. This point of view met with the approval of the Executive Committee, and I regret to inform you, therefore, that the Museum will not be able to lend you the objects which you request.

Yours sincerely,



H. E. Winlock,
Director.

HEW:M

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	MoMA Exhs.	55.3

November 14, 1936

Dear Mr. Greenway:

I am very sorry indeed that we caused you so much trouble over the photostats for our Fantastic show. When we first talked, I misinterpreted your three days as meaning three days from that Monday morning, in other words, Thursday morning, with the hoped for possibility of Wednesday afternoon late. I simply didn't take into consideration the fact that Tuesday was a holiday.

We are very grateful to you for putting the photostats through as quickly as you did. They were extremely useful, not to say necessary.

As I recall, you very kindly arranged to put the prints in frames before lending them to us. This would help us a great deal since we can scarcely afford to frame the prints ourselves.

You spoke of being willing to lend us your copy of the "Grua Apollo", with Gordon's cuts. I hope that the copy is flexible enough so that it can be opened to show a couple of pages without damage to the original. It would be possible?

Lauder Greenway, Esq.
The Metropolitan Museum of Art
Fifth Avenue at 62nd Street
New York, New York

Your sympathetic interest in the work of the many very valuable suggestions which you made. Your staff was a very great help too, especially Hyatt Mayor, who was being a word of patience and resourcefulness.

With many thanks,

Sincerely,

William W. Irvine, Jr., Esq.
The Metropolitan Museum of Art
Fifth Avenue at 62nd Street
New York, New York

Signed for Mr. Barr in his absence

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	55.3

November 13, 1938

Dear Mr. Winlock:

Dear Mr. Ivins: All, we are preparing an exhibition of Fantastic and Surrealist art, which is to open at the Museum December 8th. I enclose a letter to Mr. Winlock by way of formal request for loans to our exhibition of Fantastic-Surrealist Art. I think that there is a Trustees Meeting on Monday, the 16th, and I hope that our request will meet with favor on the part of the Board.

I have asked for the whole list of things that I picked out, but realize that you may prefer not to lend some of the items, especially the books, in which case we shall have to fall back upon the photostats. I do hope, however, that we may have two or three books if you can possibly spare them. We of course show them in glass cases.

As I recall, you very kindly consented to put the prints in frames before lending them to us. This would help us a great deal since we can scarcely afford to frame the prints ourselves.

You spoke of being willing to lend us your copy of the "Orus after Apollo", with Goujon cuts. I hope that the copy is flexible enough so that it can be opened to show a double page without damage to the book. Do you think this would be possible?

I can't thank you enough for your sympathetic interest in the exhibition and for the many very valuable suggestions which you made. Your staff was a very great help too, especially Hyatt Mayor, who was being a model of patience and resourcefulness.

With many thanks,

Sincerely,

William M. Ivins, Jr., Esq.
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York, New York

Signed for Mr. Barr in his absence

Metropolitan

Handwritten notes in left margin:
Ivins
Winlock

Handwritten notes at bottom of page:
Four engravings from the *Manicule della Casa*, 1704
Two engravings for silver vessels
Gravelle: *Enceinte de la Ville*, wood engraving
Propaganda by the King, wood engraving
La Bastille: *Enceinte de la Ville*
French School, 18th century: *Plan des Salles Ambassadeurs*
etching
18th century: *Plan de la Cour de la Bastille*

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	MoMA Exhs.	55.3

Metropolitan

Mr. Winlock
November 13, 1936

I hope that our request will meet with the approval of yourself and Mr. Ivins and the Trustees. I assure you that we shall very much appreciate these extraordinarily valuable additions to our exhibition.

Dear Mr. Winlock:

Sincerely yours,

As you will recall, we are preparing an exhibition of Fantastic and Surrealist art, which is to open at the Museum December 8th. The Metropolitan Museum has already kindly consented to lend several paintings to the exhibition.

We would like to have in addition a series of prints and books from the Print Department. I have consulted with Mr. Ivins, who has been of the greatest assistance in making suggestions and who, I think, will consent to lend us most of the following items:

*Several woodcuts +
other things
on various subjects*

- beginning* * Baldung: Seven Horses Fighting in a Wood, woodcut, 1534
- * Dürer: Man in Despair, etching, 1516
- * Fine: (Book) Raison d'Architecture Antiqua de Vitruve, et autres Architectures, c. 1530
- * Jamnitzer, Christopher: (Book of etchings) Neue Grottesken Buch
- * Jamnitzer, Wenzel: (Book of etchings) Perspectiva Corporum Regularium
- * Pacioli: (Book) Divine Proportions, with woodcuts after Leonardo
- * Schöner: Devil with Bagpipes, woodcut
- * " Vexierbild mit vier Bildnissen, facsimile of a woodcut
- * Vogtherr: Die Wundertraube von Albersweiler, facsimile of a woodcut
- * de la Barre: Jewelers' Design, engraving
- * von Bozzel: Horse Rampant, engraving
- * van den Eeckhout: (Book) Veelderhande Nieuwe Compartimente
- * Morghen: Four etchings from the Raccolta delle Cose, 1764
- * van Vianen: Two engravings for silver vessels
- * Grandville: Crime and Expiation, wood engraving
- * " Promenade in the Sky, wood engraving
- * Le Poitevin: Diableries, lithograph
- * French School, 18th century: Bon Mot d'Une Ambassadrice, etching
- * French School, 19th century: Pomme de Terre Merveilleuse, lithograph

*copy
facsimile*

see

*See
also
book
facsimile
etc.*

*Book
Schöner*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Mr. Winlock METROPOLITAN MUSEUM OF ART November 15, 1936

NEW YORK

I hope that our request will meet with the approval of yourself and Mr. Ivins and the Trustees. I assure you that we shall very much appreciate these extraordinarily valuable additions to our exhibition.

CABLE ADDRESS
METMUSART

10 November 1957

Sincerely yours,

Mr. Alfred H. Barr Jr., Director
The Museum of Modern Art
14 West 49th Street
New York.

Herbert E. Winlock, Esq.

Dear Mr. The Metropolitan Museum of Art
Fifth Avenue at 82 Street
New York, New York

for your kind letter of November 6th

which has come to us. Mr. Davidson tells me that he has received

the picture. I am glad that we were able to co-operate in your so

interesting exhibition.

Faithfully yours,

Copy Sent to Mr. Dennis

W. S. Ivins Jr.
Acting Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Met.

THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

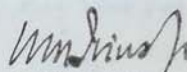
10 November 1937

Mr. Alfred H. Barr Jr., Director
The Museum of Modern Art
14 West 49th Street
New York.

Dear Mr. Barr:

So many thanks for your kind letter of November 6th which has come to me. Mr. Davidson tells me that he has received the picture. I am glad that we were able to co-operate in your so interesting exhibition.

Faithfully yours,



W. M. Ivins jr.
Acting Director

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Met.

*Fantastic
Surrealist
Exhibition*

THE METROPOLITAN MUSEUM OF ART
NEW YORK

November 6, 1937.

OFFICE OF THE REGISTRAR

October 25, 1937.

Dear Mr. Winlock:

Miss Dor
Regist
May I thank you and the Metropolitan Museum of Art on behalf of our Trustees for the loan of Cole's "The Titan's Goblet" to our exhibition of Fantastic-Surrealist art. It was a much appreciated item in the exhibition especially as there are so few 19th century American paintings available.

Dear Miss Dudley: We feel that the Metropolitan Museum of Art is very considerate in letting us keep the painting for so long a period. It was shown not merely in our galleries but also 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.

throughout the summer of 1937, is now due to be returned.

I hope Mr. Wehle will find the picture in good condition.

Will you kindly advise me as to when you plan to return the

lost, as I was distressed to learn that you have been ill this summer and hope that this letter will find you at your desk fully recovered.

Very truly yours,
With kindest regards,

Very sincerely yours,

Registrar.

Handwritten note: Paid out on Friday

Mr. Herbert E. Winlock
Director
Metropolitan Museum of Art
5th Avenue at 82nd Street
New York City.

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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THE METROPOLITAN MUSEUM OF ART
NEW YORK

*Fast as tri
Ex/m
Returned*

OFFICE OF THE REGISTRAR

October 25, 1937.

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

Dear Miss Dudley:

The painting, Titian's Goblet, by Cole, which we lent to your Museum on November 30, 1936 and which loan was continued throughout the summer of 1937, is now due to be returned.

Will you kindly advise me as to when you plan to return the loan, and oblige,

Very truly yours,

Nancy G. Davidson

Registrar.

*Tel'd
we sit on Fri day*

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THE METROPOLITAN MUSEUM OF ART
NEW YORK

OFFICE OF THE DIRECTOR

CABLE ADDRESS
METMUSART

October 20, 1936.

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

Dear Mr. Barr:

The Executive Committee of the Board of Trustees of this Museum, at its meeting yesterday afternoon, approved the loan of the following paintings requested by you in your letters to Mr. Wehle and to me, dated October 17th:

"Temptation of St. Anthony", by Pieter Huys,
Accession No. 15.133 - Value for Insurance..... \$7,000.
"Christ's Descent into Hell", by Jerome Bosch,
Acc. No. 26.244 - Value for Insurance..... 12,000.
"The Titan's Goblet", by Thomas Cole,
Acc. No. 04.29.2 - Value for Insurance..... 800.

The above for your "Fantastic and Surrealist Exhibition" extending from November 30th, 1936 through January 17th, 1937.

If you will be so good as to have insurance against all risks, "wall to wall" placed on these pictures at their respective valuations, from the time they leave this Museum until their return, and will notify our Registrar, Mr. H. F. Davidson, when this insurance is in effect, he will arrange the details of delivery with you.

We considered the question of the Goya, but there was an obvious reluctance to include that picture in the loan. We have had so many calls for the important Spanish pictures, and that gallery has been so often partially

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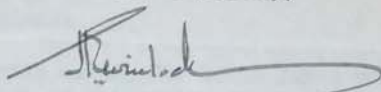
Mr. Alfred H. Barr, Jr.

October 20, 1936.

-2-

denuded in late years that it was felt that that part of your request could not properly be complied with.

Yours very sincerely,



H. E. Winlock,
Director.

HEW:M

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

October 17, 1936

October 17, 1936

Dear Harry:

Do you think we could possibly borrow for our Surrealist-
Dear Mr. Winlock: your Huys and your Sancel of Bosch paintings?
We would also like to have that American (I think Hudson
Here I am again asking for loans for a show. This time for
our exhibition of Fantastic and Surrealist art, which opens
November 30th and closes January 17th. We would like to have:
As I said in Paris, our show is to include a good many things
Peter Huys: Temptation of St. Anthony We are borrowing from
Jerome Boschi: Descent into Hell (whether it will be kept?)
Francesco Goya: City on a Rock I hope to get the marvellous
Thomas Cole: The Titan's Goblet

I realize that this is a considerable request, but I hope that
you and your Trustees will look upon it favorably. I may add
that we have been promised loans from the Royal Museum of Antwerp,
the Louvre and several American museums. I hope to lead, that Mr.
Winlock will follow your wishes. I tried to 'phone you today,
I hope that it may be possible to present this request before the
Trustees' meeting, which, I understand, is to be held on Monday, the
19th of October. For the Goya Fantastic landscape with the
flying man, but I would like terribly to have it, if you can
With kindest regards, I am

Very sincerely yours,

Herbert E. Winlock, Esq., Director
Metropolitan Museum of Art
New York, N.Y., Esq.

Director of Paintings
Metropolitan Museum of Art
New York, N.Y.

Enclosure 1: Copy of a letter to Mr. Wehle
Enclosure 2: Copy of a letter to Mr. Remington congratulating him
on a really magnificent exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 17, 1936

Dear Harry:

Do you think we could possibly borrow for our Surrealist-Fantastic show your Huys and your School of Bosch paintings? We would also like to have that American (I think Hudson River) landscape on top of a goblet or chalice which you showed in your landscape show two years ago.

As I said in Paris, our show is to include a good many things of the past as well as of the present. We are borrowing from the Louvre (a promise - who knows whether it will be kept?) and from the Antwerp Museum, and I hope to get the marvellous Bosch drawing from Oxford.

I just heard that you were about to have a Trustees' meeting on Monday, so I am taking the liberty of writing a letter to Mr. Winlock, by way of a formal request, believing that should you, for some reason, be unwilling or unable to lend, that Mr. Winlock will follow your wishes. I tried to 'phone you today, but could not reach you.

I don't dare ask for the Goya fantastic landscape with the flying men, but I would like terribly to have it, if you can spare it. Please!

Sincerely,

Harry B. Wehle, Esq.
Curator of Paintings
Metropolitan Museum of Art
New York, N.Y.

AHB/k

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*Dear Mrs.
H. S. ...
Ivins
Met.*

March 10, 1937.

Dear Henry:

October 1, 1936

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Picasso Ball Flight to our exhibition of Fantastic Art, Dada and Surrealism. I was delighted to have it, as you know, as it was a valuable addition to the collection.

Dear Mr. Ivins:

I have just had a letter from Geoffrey Grigson, the young English critic and essayist, asking about information on the drawings and paintings of Samuel Palmer in America. Do you know of any?

I am soon going to descend on you and your department to bother with some more material for our Fantastic-Surrealist show. You were certainly a great help to me last spring. Now that I am back from Europe, I hope to do some more work in your treasure houses if your staff can put up with my prying ways.

I am not having thanked you before. My prolonged battle with the "grippe" set me back in much of my work at the Museum.

Sincerely,

Sincerely,

William M. Ivins, Jr., Esq.
Metropolitan Museum of Art
New York, N.Y.

Henry P. AHB/k
Pennsylvania Museum of Art,
Philadelphia, Pa.

AHB:lf

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*Received
Lambert*

*Penn. Mus
McIlhenny
(U.S. - Surv. Exh.)
Photo*

March 10, 1937.

February 3, 1937

Dear Henry:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Picasso Bull Fight to our exhibition of Fantastic Art, Dada and Surrealism. I was delighted to have it, as you know, as it was a valuable addition to the exhibition.

I am enclosing receipts for the paintings belonging to our collection. One of the interesting things about the show was the number of works borrowed from American museum officials. I think this speaks well for the alertness of a profession which is supposed to be well sprinkled with the dust of conservatism.

The exhibition was certainly 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.

Forgive me for not having thanked you before. My prolonged battle with the "grippe" set me back in much of my work at the Museum.

Sincerely,

Very truly yours,
Miss Jane Holtz, Registrar
The Pennsylvania Museum of Art
Philadelphia, Pa.

Henry P. McIlhenny, Esq.,
Pennsylvania Museum of Art,
Philadelphia, Pa.

AHB:lf

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P. M. ...
Phila
November 22, 1936
February 8, 1937

Dear Miss Wolfe:

I am enclosing receipts for the paintings, belonging to Mr. Clifford, Mr. McIlhenny, and The Johnson Collection, which were sent to you. Will you please see that they are signed and returned to us so that we may complete our files. The loans made to our exhibition of Fantastic art, Dada and Surrealism. As soon as we hear that they have been received we shall cancel our insurance.

I understand that you are to insure the Picasso "Harlequin" belonging to Mr. Pulitzer until it has been returned. Will you please notify me when this painting is forwarded.

Very truly yours,

Miss Jane Wolfe, Registrar
The Pennsylvania Museum of Art
Philadelphia, Pa.
Miss Jane Wolfe, Registrar
The Pennsylvania Museum of Art
Philadelphia, Pa.

Enclosures

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PENNSYLVANIA MUSEUM OF ART

November 17, 1956

November 30, 1956

Dear Henry:

I am asking Marcoseu whether he would be kind enough to pack the three pictures which we are borrowing from Philadelphia and send them to us, to arrive about the 24th. They are the Giovanni di Paolo, from the Schmidt Collection, Henry Clifford's Christus, and your Picasso. **Dear Miss Wolfe:** Would it be too much trouble for you to bring your Picasso to the museum for packing? As I recall, it is quite small. I am enclosing receipts for the loans made to our exhibition of Fantastic art, Dada and Surrealism by Mrs. Henry P. Mellhenny, Mr. and Mrs. Henry Clifford and The Johnson Collection, since several lenders have come through at the last minute, causing a certain duplication and superfluity. We are delighted, however, to have the Picasso. Will you let us have the picture so that the picture can be covered from the time it leaves your home until its return?

Sincerely,
Registrar

Miss Jane Wolfe, Registrar
The Pennsylvania Museum of Art
Philadelphia, Pa.

Enclosures
Henry P. Mellhenny
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

Signed for Mr. Marx in his absence

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, EASTWING
STUDY COLLECTIONS
MEMORIAL HALL, PARKERS AVENUE
MUSEUM MUSEUM
THE PARKWAY AND 13TH STREET

PENNSYLVANIA MUSEUM OF ART

TELEPHONE
MEMORIAL HALL, CORNER OF 13TH AND
OFFICE BUILDING, PARKER AVENUE
CABLE ADDRESS
PHILADELPHIA

November 17, 1936

October 21, 1936.

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

Dear Henry:

I am asking Marceau whether he would be kind enough to pack the three pictures which we are borrowing from Philadelphia and send them to us, to arrive about the 24th. They are the Giovanni di Paolo, from the John Collection, Henry Clifford's Chirico, and your Picasso Bull-fight. Would it be too much trouble for you to bring your Picasso to the Museum for packing? As I recall, it is quite small. If you don't want it, please be absolutely frank.

About the Dali which you so generously offered to lend, I find that we have already rather more than we can use, since several lenders have come through at the last minute, causing a certain duplication and superfluity. We are delighted, however, to have the Picasso. Will you let us have the insurance valuation so that the picture can be covered from the time it leaves your home until its return?

HENRY P. McILHENNY,
Assistant, of Decorative Arts.

Enc.

P.S. I find that the Picasso will be insured for \$1200 beginning November 19th.

Henry P. McIlhenny, Esq.
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

Signed for Mr. Barr in his absence

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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 21, 1936.

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

Dear Alfred:

Here is the photograph of the Dali.

If you don't want it, please be absolutely
frank.

With best regards,

Very sincerely yours,

Henry P. McIlhenny

HENRY P. McILHENNY,
Assistant Curator of Decorative Arts.

Enc.
HPMcI.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

TELEPHONES
MEMORIAL HALL, GREENWOOD 1135
OTHER BUILDINGS, POPLAR 0300

CABLE ADDRESS
PENNMUSE

Fairmount, Philadelphia

October 16, 1936.

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

Dear Alfred:

Unfortunately the name of the painting on panel by Salvador Dali cannot be found and very stupidly I didn't write down the title when Dali told me about it last summer in London. However, to the best of my memory, it is as follows:

"Gala et l'Angelus de Millet précédent
immédiatement l'évènement des anamorphes
coniques."

I purchased the picture from Pierre Colle the summer of 1933 and it was listed in a little catalogue of the exhibition. The insurance value is \$250. As soon as possible I shall send you a photograph. If you don't want it, please do not hesitate to tell me.

I shall give Miss Sweeny a fight talk about the Johnson picture and hope very much the matter can be arranged.

Very sincerely yours,

Henry P. McIlhenny

HENRY P. McILHENNY,
Assistant Curator of Decorative Arts.

HPMcI.GT

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PENNSYLVANIA MUSEUM OF ART

Mr. McIlhenny
Miss Sweeney

October 5, 1936
October 18, 1936

Dear Alfred:

Dear Henry:

Just to remind you that we are counting on your Picasso Touromachy. We are delighted to have the confirmation of your willingness to lend the Picasso Touromachy. I note the insurance valuation of \$1200. We already have a photograph of it for the catalog. We would like to have the Dali and would appreciate having the name and date for the catalog. Perhaps the name is written on the back of the painting or you have it on some bill. quite a shipment from Philadelphia.

I am urging Miss Sweeney to cable Mr. Marceau about the Johnson Giovanni di Paolo. I hope we have some luck with it. If you can put in a word, we would much appreciate it. Also, to you or to Mr. Sweeney? I heard said he thought there would be no trouble about it, but I want I am sure your Degas show and the catalog are going to be very fine. My sympathy.

It may interest you to know that the Surrealist battle is now over, and they are now back in the Sincerely, but our having to make any succession. James Leach says I think you saw in Paris is safely established with nerves.

I hear great things about your coming Degas show -- I am sure it will be a masterpiece.

Henry P. McIlhenny, Esq. Sincerely,
Assistant Curator of Decorative Arts
Pennsylvania Museum of Art
Philadelphia, Pennsylvania

AHB/k

Henry P. McIlhenny, Esq.
Pennsylvania Museum of Art
Parkway and Spring Garden Street
Philadelphia, Pennsylvania

AHB/x

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DISPLAY COLLECTIONS
PHILADELPHIA MUSEUM OF ART, PHILADELPHIA

STUDY COLLECTIONS
MUSEUM GALLERY, PARKWAY AVENUE

KOENIG MUSEUM
THE PARKWAY AND THIRD STREETS

PENNSYLVANIA MUSEUM OF ART

TELEPHONE
MUSEUM GALLERY, PHILADELPHIA

CABLE ADDRESS
MUSEUM

McIlhenny
Philadelphia

October 6, 1938

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

October 5, 1938

Dear Alfred:

Dear Henry:

I shall be delighted to let you have the Picasso Tauromachy
Just to remind you that we are counting on your Picasso Tauromachy
for our Surrealist show. Please let me know where the picture is,
being shipped for our Surrealist show. Please let me know where the picture is,
and the insurance valuation.

The insurance value is \$1200.

Henry Clifford is lending his fine Chirico and I hope to borrow the
Giovanni di Paolo Miracle of St. Nicholas of Bari (Shipwreck) from the
Johnson collection, so that there will be quite a shipment from
Philadelphia pictures, but I had thought of telling you

and that I have a little Dali, which is quite amusing. It represents
Madame Dal I understand that Henri Marceau is in Europe. Whom shall I write
lobster on to in order to borrow the Giovanni di Paolo, to you or to Mr. Kimball?
meaningless Henri said he thought there would be no trouble about it, but I want
to ask officially.

I will take up the matter of the Johnson picture
with Miss It may interest you to know that the Surrealist battle is now over,
with you and they are now back in the fold without our having to make any
concession. Janice Loeb whom I think you saw in Paris is safely
established with Zervos.

up all faith in cataloguers.
I hear great things about your coming Degas show -- I am sure it
will be a masterpiece. you said Mrs. Barr, and hoping
to see you soon, I am.

Sincerely,

Sincerely yours,

Henry P. McIlhenny

HENRY P. McILHENNY
Henry P. McIlhenny, Esq., Assistant Curator of Decorative Arts
Pennsylvania Museum of Art
Parkway and Spring Garden Street
Philadelphia, Pennsylvania

AHB/k

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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 6, 1936.

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

Dear Alfred:

I shall be delighted to let you have the Picasso Tauromachy for your Surrealist show. The picture has been at the Fogg, but is being shipped to me in Philadelphia today. Therefore, the picture can easily be sent to New York with the other things from Philadelphia. The insurance value is \$1200.

I am glad to hear that the Surrealist battle is over, and that you have put them into order again. Now, of course, you probably have too many pictures, but I had thought of telling you that I did have a little Dali, which is quite amusing. It represents Madame Dali in the far distance in an interior, and a man with a lobster on his head is peering around the door. There is some long meaningless title. I never can remember what it is.

I will take up the matter of the Johnson picture with Miss Sweeney, Mr. Marceau's secretary, and she will get in touch with you about the matter.

The Degas show is driving me crazy, and I have given up all faith in cataloguers.

With best regards to you and Mrs. Barr, and hoping to see you soon, I am,

Sincerely yours,

Henry P. McI.

HENRY P. McILHENNY
Assistant Curator of Decorative Arts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alfred H. Barr, Jr.
Director
The Museum of Modern Art
New York.

200 d

Merrild
(U.S. - Sun. (E.M.))

Nov. 12 - 1936.

Dear Mr. Barr:

this to acknowledge that Teitelman has informed me that you have chosen my watercolor, "Hermaprodite" to be included in the Surrealist etc. Exhibition at the Museum in Dec. - Already entrusted to you by Weyhe Galleries.

I am very pleased about it and thank you very much for your interest in my work.

As Teitelman no longer runs a Gallery here he is not my representative any more so I ask you, please direct any further communication to me personally.

Sincerely yours

Knud Merrild

KNUD MERRILD
936 LUCILE AVE
LOS ANGELES CALIF.

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September 17, 1936

Dear Mr. Merrild:

Mr. Barr is not in town at the present time. When he returns, about the first of October, I will bring his attention to your letter of September 10th and the material which you enclosed.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Mr. Knud Merrild
926 Laeile Avenue
Los Angeles, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Albert H. Barr, Jr.
Director
Museum of Modern Art
New York City.

936 LUCILE AVE
Los Angeles Calif

Sept. 10-36.

Dear Mr. Barr:

Permit me to call to your attention the accompanying photos, Press clippings and other material on my work and also letters from Mr. Poland of San Diego and Mrs. Maclean of Toledo.

OUR ART FOR PARIS
After three years' negotiations between the Louvre and the Museum of Modern Art, New York, the latter accepted the French government's invitation to arrange a retrospective exhibition of American art in the Jeu de Paume Museum from June to September, 1937. The exhibit will be one-third historic, two-thirds contemporary.

I should I would like to participate in one of your exhibitions, or one man show, this winter or early spring. I would also like to be included in the exhibition in Paris, referred to in clipping ←

The last 15 years I have (almost alone) pioneered for abstract art on the Pacific Coast. In this time I have participated in some 30 to 40 juried exhibitions - from San Francisco to San Diego. And held half dozen one man shows. The last couple of years I have been awarded 5 prizes (for the last award Archipenko was on the jury) my work is in the best collections here.

Marcel Duchamp has just been to my studio, he praised my work and suggested that I show in Paris.

Any other information you should want I will gladly furnish.

You may keep material on file for reference as long as desired.

If not interested please return in enclosed stamped envelope.

Hoping you will favor me with an answer I am
yours sincerely

Knud Merrill
KNUD MERRILL

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR MRS. GEORGE W. STEVENS, ASST. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

November 21, 1935

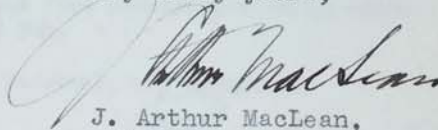
Mr. Knud Merrild,
2610 South Robertson Blvd.,
Los Angeles,
Calif.

Dear Sir:

I have your letter of November 7, together with the copy of the letter from Mr. Poland and photographs of your paintings, and I regret that I cannot give you any immediate assistance. However, if I were you, I would write to Mr. Albert H. Barr, Jr., Director of the Museum of Modern Art, New York City. He is in a much better position to advise you than I.

I am returning the photographs, etc.

Very truly yours,



J. Arthur MacLean,
Curator

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REGINALD POLAND
DIRECTOR

FINE ARTS GALLERY
CITY OF SAN DIEGO

BALBOA PARK
SAN DIEGO, CALIFORNIA

TELEPHONE MAIN 3440

November 2nd, 1935

Mr. Knud Merrild,
2610 South Robertson,
Los Angeles, California.

My dear Mr. Merrild:

The thought has just occurred that it would be a wise idea for you to write Mr. J. Arthur MacLean of the Toledo Museum of Art, Toledo, Ohio, relative to a possible exhibition of your work. He is Secretary of the Association of Art Museum Directors and would know whom to contact relative to exhibitions of this nature. I shall be glad to have you refer to the Fine Arts Gallery and to me, if you care to, in your letter to Mr. MacLean and trust that something mutually satisfactory may be worked out.

Sincerely and cordially,

Reginald Poland
Director

RP
D

P. S. Mr. MacLean may give you a list of people to write to.

R. P.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Moholy-Nagy

November 9, 1937.

Dear Mr. Moholy-Nagy:

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 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.

It gives me great satisfaction to return this loan to you in this country after having borrowed it from you in London.

Very sincerely yours,

Mr. L. Moholy-Nagy
The New Bauhaus
1903 Prairie Avenue
Chicago, Ill.

AHB:lf

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	MoMA Exhs.	55.3

Moholy Nagy

the new bauhaus

American School of Design

founded by the
ASSOCIATION of ARTS and INDUSTRIES

1905 Prairie Avenue
Chicago, Illinois

Telephone VICTory 2500

October
13,
1937.

Miss Dorothy H. Dudley,
The Museum of Modern Art,
Rockefeller Center,
New York, N.Y.

Dear Miss Dudley:

I thank you very much for your letter of October 6th concerning my loans for the Fantastic Art Exhibition.

As I am now living permanently in this country I shall be pleased if you will kindly return them to the above address.

Very sincerely yours,

L. Moholy-Nagy
L. Moholy-Nagy.

man on art 21

LMN/CEB.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January 18, 1937

October 6, 1937

Dear Mr. Moholy-Nagy:

The Circulating Exhibition of Fantastic Art, Dada and Surrealism has now been returned to us. We hope to return your loans soon. Shall we send your Photogram and two Collages to you in Chicago or shall we return them to your London address.

Very sincerely yours,

Dorothy H. Dudley
Registrar

Mr. Ladislaus Moholy-Nagy
700 N. Michigan Ave.
Chicago, Illinois

DHD:DK

*In answer to letter written to
Miss Faith*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January 18, 1937

Dear Mr. Moholy-Nagy:

I have changed the insurance valuations on your loan as follows:

38.1733 Portrait 10 pounds
38.1734 The World Foundation 20 pounds
38.1735 Once a chicken always a chicken 25 pounds

They will be insured until they are returned to you.

Very truly yours,

Lucy H. Sully
Registrar

Mr. Ladislaus Moholy-Nagy
7. Farn Walk, Hampstead Garden Suburb
London, N.W. 11
England

*In answer to letter written to
Miss Faith*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 14, 1936

October 3, 1936

Dear George:

Here I am pestering you again for a loan. Do you
think you could possibly let us have your Henri Picasse
again for our "Fantastic Surrealist show"? It is as fine
as any of the recent series as I know, and shall prove a
very fine addition to our exhibition of Fantastic Art, Dada
and Surrealism.

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

The shipment is coming from Europe on the Norddeutscher arriving
about the 15th or 16th of October unless something goes
wrong. We will probably have to get it at the Art, or
enter it under bond.

Very truly yours,

What would you say to our showing these new acquisitions
in a third floor front room? That is, the wing the Hall
in front (if only it comes), the Art and the Ferns.
Sincerely,
Registrar

Mr. Ladislaus Moholy-Nagy
7. Farm Walk
Hampstead Garden Suburb
London, N.W.11, England

George L. K. Harris, Reg.
30 E. 57th Street
New York, N.Y.

Enclosure

Worris
Dear Mr. Moholy-Nagy:
Dear Alfred
glad the
to have
it with
of the Man
and the top
on top? I think perhaps the
edge may be taken off the
overwhelming effect we hope to
produce.
to be small

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*George L. K. Morris
 Building Series Picasso
 also Mrs. J. S. Jones*

October 3, 1936

Lenox, Mass.

Dear George:

Here I am pestering you again for a loan. Do you think you could possibly let us have your Dinard again for our Fantastic-Surrealist show? It is as fine a one of the Dinard series as I know, and would prove a real addition to the show.

The shipment is coming from Europe on the Normandie arriving about the 19th or 25th of October unless something goes wrong. We will probably have to pay duty on the Arp, or enter it under bond.

What would you say to our showing these new acquisitions in a third floor front room? That is, the Miro, the Helion, the Mondrian (if only it comes), the Arps and the Ferren.

Sincerely,

George L. K. Morris, Esq.
 30 East 90th Street
 New York, N.Y.

AHB/k

*Dear Alfred
 Thanks
 glad the European items will
 be here so soon. Do you think
 it worth while to expose them
 if the Miro and Helion are here
 and the Arp sculpture still
 on tour? I think perhaps the
 edge may be taken off the
 overwhelming effect we hope to
 produce.
 to Mrs. Russell may have told*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Lenox, Mass.

Oct. 10

Dear Alfred,

Thanks for your letter; I'm glad the European items will be here so soon. Do you think it worth while to expose them if the Mondrian is not here and the Arp sculpture still on tour? I think perhaps the edge may be taken off the overwhelming effect we hope to produce.

As Mrs. Russell may have ~~told~~ told

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

you, I have resigned from the Advisory Committee, and have turned the remnants of the Fund over to Charley Shaw. I found that it all took up more time than I could give, - though it certainly was fun while it lasted, - particularly the picture buying. I shall always be glad to cooperate ~~with~~ by lending items that might help ~~the~~ ^{the} exhibitions, such as the Diner Picasso, ^{you write of} My ~~other~~ summer's

acquisitions were modest, but I think they might interest you if you need any more of that ~~class~~ of Surrealism; they are ① The Klee that was at Pierre's (Ein Verständnis), ② the oval Arp that I remember you liked particularly in Arp's houses and ③ a marvelous Miro (supernographic) from the recent series, ~~which~~ which Pierre presented to my wife, entitled "Personage". You are doubtless supplied with these artists but if you need any more

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

just let me know. I also have
a Marin, if you ~~submit~~ should
run short,

sincerely yours

George L. K. Morris
~~LC~~

P.S. I can't think of any
suggestions for Sabo's exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 19, 1966

January Fourth
1957

My dear Mr. Morris:

We have had so many requests from Museums throughout the country for our current Exhibition of Fantastic Art, Dada and Surrealism that we have decided to send it to leading cities until the end of August. It will go to Philadelphia, Boston, Springfield, Milwaukee, and probably Pittsburgh.

Dear Mr. Morris:

I am enclosing a receipt for the loan you and Mrs. Morris have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. Also Figures of the Sea Kings. We would of course maintain insurance on your picture until it is returned to you.

Very truly yours,

Won't you please let us know as soon as you can whether or not we may include it in the tour? I trust you won't think this request for so extended a loan an imposition.

Registrar

Very sincerely yours,

Mr. George L. K. Morris
14 East 90th Street
New York City

Elodie Courter
Secretary of Circulating Exhibitions

Enclosure

George L. K. Morris, Esq.
14 East 90th Street
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Morris

January fourth
1937

My dear Mr. Morris:

We have had so many requests from Museum throughout the country for our current Exhibition of Fantastic Art, Dada and Surrealism that we have decided to send it to leading cities until the end of August. It will go to Philadelphia, Boston, Springfield, Milwaukee, San Francisco and probably Pittsburgh.

We are endeavoring to make the finest possible selection of material for the travelling exhibition and I write to ask if you would be willing to let us have your Picasso Figures on the Seashore. We would of course maintain insurance on your picture until it is returned to you.

Won't you please let me know as soon as you can whether or not we may include it in the tour? I trust you won't think this request for so extended a loan an imposition.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

George L.K. Morris, Esq.
14 East 90th Street
New York City

George L. K. Morris, Esq.
14 East 90th Street
New York, N.Y.

AEK/v

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	55.3

March 10, 1937
W. L. Brice
U.S. - 2000

Dear George:

Many thanks for your last letter. I am really very much distressed that you are leaving our Committee. You added real life and conviction to its discussions and contributed, perhaps more than anyone else, to its active contribution to the Museum. I realize how much time you gave to the Committee, but wish that you could reconsider.

I think you are right about postponing the exhibition of acquisitions until the Mondrian and Arp can be added. I spoke now because our schedule is so full. Let's try to figure out a way of having Mondrian sent with some other pictures, so that we don't have to take the full cost of shipping out of the Advisory Committee account -- it might amount to \$45 or so.

I was delighted to see Ferren's exhibition. I think it was an excellent show and that he has great talent. I find that he has developed his plaster carvings beyond the stage at which the Museum bought its example. Nevertheless, I think our Ferren is about as good as any of the plasters. I hope you agree.

I am very glad that we may have the Dinard Picasso back again -- is it for the fourth time? I'd like to have the Miro gouache too, but not the Klee and not the Arp, for we have, perhaps, too many of these of these latter two masters.

Will you let us have the insurance valuations on the Miro and the Picasso, unless you prefer to maintain it itself. It is very nice of you to let us have these things.

Sincerely,

George L. K. Morris, Esq.
 14 East 90th Street
 New York, N.Y.

AHE/k

Dear Miss Carter
I'm
must have
in the sketch
of the show
promised it
and later
to be shown somewhere in the
the picture will then be necessary
you,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Alanna
A.S. - Seiss 2/10*

March 10, 1937

February 6, 1937

*Sumner
Linden*

Morris

Jan. 8

14 EAST 90TH STREET

Dear Miss Carter,

I'm sorry to say that I must have the Picasso "Figures on the Seashore" back at the end of the show, as I have promised it to an exhibition then; and later on my collection is to be shown somewhere entire, and the picture will then be necessary again,

very sincerely yours
George L. K. Morris

omewhat belatedly,
on the Seashore
tastic Art, Dada
ely approve of
aving had the ex-
preciative of

to the painting
ost controversial
served its purpose
the most original

e lines sooner. I
support.

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	MoMA Exhs.	55.3

March 10, 1937

February 6, 1937

Dear George:

I wish to thank you and Mrs. Morris, I fear somewhat belatedly, for your generous loan of the Picasso Figures on the Seashore and the Miro gouache to the exhibition of Fantastic Art, Dada and Surrealism. I know that you do not entirely approve of Surrealism as a movement or of the Museum's having had the exhibition. This makes me feel all the more appreciative of your generosity and that of Mrs. Morris.

As you know, the exhibition was one of the most controversial ever held by the Museum, and I 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 written these lines sooner. I am constantly grateful for your interest and support.

Sincerely,
A.H.B.

Mrs. George L. K. Morris
14 East 90th St.
New York City

George L.K. Morris, Esq.
14 East 90th Street
New York, New York

AHB:EH

*Ullman
A.S. - Seers
S.H.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

February 6, 1937

Dear Mr. Gardner:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the French panel, St. Anthony, to our exhibition of Fantastic Art, Dada and Surrealism. Your loan was a valuable addition to the exhibition and was of particular interest as one of the twentieth century works of art of the 19th century.

Dear Mrs. Morris:

The exhibition was one of the most controversial ever held by the Museum. On February 1st we returned to you the paintings a report in which you and Mr. Morris lent to our exhibition of epicures of Fantastic Art, Dada and Surrealism. Will you please sign and return the enclosed receipt so that we may I must speak completely our files. I thank you before. I cannot case of grips set us back in work of my work at the Museum.

Very truly yours,

With kindest regards, I am

Max Registrar

Mrs. George L. K. Morris
14 East 90th St.
New York City

Paul G. H. Enclosure
William S. Hoar Gallery of Art
New York City, New York

ALP:NE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Kansas City
Museum
Feb. 5 - Sun
in Wash.
Kansas City*

March 10, 1937

February 8, 1937

Dear Mr. Gardner:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Bosch panel, Temptation of St. Anthony, to our exhibition of Fantastic Art, Dada and Surrealism. Your loan was a valuable addition to the exhibition and was of particular interest as one of the fantastic works of art of the 15th century.

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. A stubborn case of grippe set me back in much of my work at the Museum.

With kindest regards, I am

Sincerely,

*Mr. Otto STUBBS, Jr., Registrar
William Rockhill Nelson Gallery of Art
25th and Oak Sts.
Kansas City, Missouri*

Enclosure

Paul Gardner, Esq., Director
William Rockhill Nelson Gallery of Art
Kansas City, Missouri

AHB:EH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

R. Nelson Gallery of Art
November 30, 1935
in
Kansas City

February 6, 1937

WILLIAM ROCKHILL NELSON GALLERY OF ART
 45th and Oak Sts.
 Kansas City, Missouri

Mr. Otto Wittmann, Jr., Registrar
 William Rockhill Nelson Gallery of Art
 45th and Oak Sts.
 Kansas City, Missouri

Dear Mr. Wittmann:

Dear Mr. Wittmann:

I am enclosing receipts for the painting by Bosch
 which we have forwarded to you the painting lent for
 our exhibition of Fantastic art, dada and sur-
 realism. Will you please sign and return to us
 the enclosed receipt so that we may complete our
 files.

Very truly yours,
 Very truly yours,

Registrar

Mr. Otto Wittmann, Jr., Registrar
 William Rockhill Nelson Gallery of Art
 45th and Oak Sts.
 Kansas City, Missouri

Enclosure

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	MoMA Exhs.	55.3

November 30, 1936

WILLIAM ROCKHILL NELSON GALLERY of ART

45th and Oak Sts.

KANSAS CITY, MISSOURI

Mr. Otto Wittmann, Jr., Registrar
William Rockhill Nelson Gallery of Art
45th and Oak Sts.
Kansas City, Missouri

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

Dear Mr. Willmann:

The following objects have been sent

I am enclosing receipts for the painting by Bosch which you have so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism.

by express collect

No.

Object

1 Painting attributed to Hieronymus Bosch, (ca.1460-1516)

Very truly yours,

"The Temptation of St. Anthony"

Registrar

Enclosures

Please sign and return the enclosed receipt.

Otto Wittmann Jr.
Registrar

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	MoMA Exhs.	55.3

WILLIAM ROCKHILL NELSON GALLERY of ART

45th and Oak Sts.

KANSAS CITY, MISSOURI

November 24, 1936

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

The following objects have been sent you,

by express collect :

No.

Object

- | | |
|---|--|
| 1 | Painting attributed to Hieronymus Bosch, (ca.1460-1516)
"The Temptation of St. Anthony" |
|---|--|

Please sign and return the enclosed receipt.

Otto Wittmann jr
Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City, Missouri

NOTICE TO SHIPPERS

All objects in the permanent collection of the William Rockhill Nelson Gallery of Art are covered by a blanket insurance which protects them anywhere in the United States, including in transit.

When shipping any object from the permanent collection to or from the Gallery, it is requested that the minimum amount of \$50.00 only be stated as insurance value. If a higher valuation is stated, not only is a greater expense incurred by the Gallery, but also the object would be insured twice and difficulties might arise in settling any claim for any eventual damages.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)

Office of
PAUL HARRISON
DIRECTOR

KANSAS CITY, MISSOURI
CABLE ADDRESS: NBLTRUST

UNIVERSITY TRUSTEES
J. C. HICKS
NEUBERT V. JONES

October 27, 1936

1228 A

Charge to the account of THE MUSEUM OF MODERN ART

\$ _____

CLASS OF SERVICE DESIRED	
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TELEGRAM <input checked="" type="checkbox"/>	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

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WESTERN UNION

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TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

OCTOBER 29, 1936

LAURENCE SICKMAN
CURATOR OF ORIENTAL ART
WILLIAM ROCKHILL NELSON GALLERY OF ART
KANSAS CITY, MISSOURI

PLEASE SEND PHOTOGRAPH OF BOSCH PAINTING IMMEDIATELY

BARR MUSEUM OF MODERN ART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Kansas City, Missouri

Curator of
Oriental Art

LS:J

AHE/k

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	MoMA Exhs.	55.3

WILLIAM ROCKHILL NELSON GALLERY OF ART
THE WILLIAM ROCKHILL NELSON TRUST

KANSAS CITY, MISSOURI
CABLE ADDRESS: NESTLEST

UNIVERSITY TRUSTEES
J. C. NICHOLS
HERBERT V. JONES

October 27, 1936

Alfred H. Barr, Esquire, Director
Museum of Modern Art
11 West 53rd Street
New York City
October 29, 1936

Dear Mr. Sickman:

We are delighted to know that we may include the Bosch painting in our exhibition of Fantastic and Surrealist art. We understand that, at the present time, you are giving permission only for its inclusion in the New York showing, and we will write Mr. Gardner later to see if he will allow it to travel in the circulating exhibition. We agree to the insurance arrangement that you suggest, that is, that you will place the insurance and bill us when the painting is returned to you.

I am telegraphing you today as follows:
PLEASE SEND PHOTOGRAPH OF BOSCH PAINTING IMMEDIATELY
We need this photograph at once because our catalog is going to press very shortly. We shall not, however, need the picture until December 1st, but we should like to have it arrive promptly on that date.
We appreciate the assistance you have given us in Mr. Gardner's absence.

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

Laurence Sickman, Esq.
Curator of Oriental Art
William Rockhill Nelson Gallery of Art
Kansas City, Missouri

Sincerely yours,

Curator of
Oriental Art

LS:J

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Office of
PAUL GARDNER
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)

KANSAS CITY, MISSOURI
CABLE ADDRESS: NELTRUST

UNIVERSITY TRUSTEES:
J. C. NICHOLS
HERBERT V. JONES

October 27, 1936

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

Dear Mr. Barr:

I am sorry there has been this delay in making a decision about the Bosch painting, but we had hoped to hear from Mr. Gardner concerning it before this time.

However, we believe it will be quite all right to plan to include this painting for the exhibition at your museum in New York but if the show is to be circulated after that time, we would prefer to await Mr. Gardner's return before giving permission for it to remain away for so long a time.

In making such loans, it has been our policy to request that we be allowed to place the insurance and to bill the borrower at the close of the show. We have a most favorable rate and believe that you will find it no more expensive handled in this manner. We trust that this arrangement will be satisfactory to you.

We should be glad to send a photograph and any available information about the painting and will be happy to see that it reaches you at any specified time.

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

Sincerely yours,

Lawrence Dickman
Curator of
Oriental Art

LS:J

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)

KANSAS CITY, MISSOURI
CABLE ADDRESS: NELTRUST

October 7, 1936

Kansas City

Alfred H. Barr, Jr., Esquire
Director, The Museum of Modern Art
11 West 53rd Street
New York City
October 10, 1936

Dear Mr. Barr:

Dear Mr. Sickman:

In the absence of Mr. Gardner in Europe, your request has been handled. Thank you for your kind letter of October 7th. We will need to have the painting by Bosch not later than the 25th of November, but so that we may include it in the catalog with course an illustration, we would like to know as soon as possible whether or not we can borrow it. at what time you would like to borrow our Jerome Bosch and for how long it would be. Since Mr. Gardner's decision is necessary, we would be glad to pay for a cablegram to him in Europe, so that we may have this in his decision in the near future. Please mention in the cablegram that we have secured the loan of the Bosch drawing from the Louvre.

With many thanks for your assistance, I am very sincerely yours,

Very sincerely yours,

Curator of
Oriental Art

LS:J Laurence Sickman, Esq.,
Curator of Oriental Art
William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City, Missouri

AHB/k

P. S. The exhibition closes in New York before the middle of January

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

WILLIAM ROCKHILL NELSON GALLERY OF ART
(THE WILLIAM ROCKHILL NELSON TRUST)

KANSAS CITY, MISSOURI
CABLE ADDRESS: NELTRUST

October 7, 1936

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

Dear Mr. Barr:

In the absence of Mr. Gardner in Europe, your request has been referred to me.

Before making a decision in this case it would, of course, be necessary to refer the request to Mr. Gardner. Would you please let me know, then, at what time you would like to borrow our Jerome Bosch and for how long it would be on loan in your exhibition. If I may have this information, then I shall forward your request to Mr. Gardner and let you know the Gallery's decision as soon as possible.

Sincerely yours,

Lawrence Sickman

Curator of
Oriental Art

LS:J

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Gardner
February 16, 1937

October 3, 1936

Dear Mr. Gardner:

Here is another request for a loan. I hope it won't cause you too much difficulty. Our Museum is planning a comprehensive exhibition of Surrealist and Fantastic art from the historical point of view. In such an exhibition Jerome Bosch is, of course, an essential and dominating figure. Would it be possible to lend us your Bosch panel which you purchased from Durlacher Brothers?

We have secured the loan of the fine Bosch drawing from the Louvre, and expect another from Oxford. I do hope that we may have yours which, so far as I know, is the only original Bosch panel in the country (if there are others, I would like to know of them).

Of course, we should pay all expenses, and would insure the painting against each and every risk.

With kindest regards, I am

Very truly yours,

Registrar

Mr. Paul Gardner
33 Glasgow Street
Paul Gardner, Esq., Director
William Rockhill Nelson Gallery of Art
Kansas City
Missouri

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Kauffer

February 16, 1937

November 15, 1937

Dear Sir:

Dear Mr. Kauffer: I am sorry to hear that she has returned to you the Dealer's receipt which you lent us for our exhibition. We are forwarding to you today the two oil paintings which you sent to the Museum last October. Sometime ago Mr. Parr asked me to return these paintings and to extend to you his thanks for sending them. He was sorry not to be able to include them in the exhibition. I am extremely sorry that there has been such a delay in sending them to you. I find that by mistake you were not notified when we received them.

Will you please sign and return to us the enclosed receipt when you have received them.

Sincerely,
Very truly yours,

Registrar

Mr. Waldo Kauffer
63 Glenham Street
Providence, R. I.

Enclosure enclosing a formal receipt. Will you be kind enough to sign it and return it to us?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 4, 1937.

Dear J. B.:

November 15, 1937

Our Registrar tells me that she is returning you the Kopman painting and the three prints 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 we are showing them in the following museums:

Dear Elsa:

Our Registrar tells me that she has returned to you the Daumier lithograph which you lent us for our Exhibition of Fantastic Art, Dada and Surrealism. You were certainly very kind to let us have it not merely for our exhibition in New York but also for the tour. You may be interested in knowing, for your records, that the exhibition was shown in the following museums, in addition to our own: 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.

Trustees
Museum.

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

Mr. J. B. Neumann
509 Madison Avenue
New York City

Sincerely,

AMS:lf

P.S. Enclosed is a formal receipt. Won't you be kind enough to sign it and return it to us?

Miss Elsa Schmid
c/o J. B. Neumann
509 Madison Avenue
New York, N.Y.

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 6, 1937.

Dear J. B.:

Our Registrar tells me that she is returning to you the Kopman painting and the three prints 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 am enclosing a receipt. 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,

Miss Elva Scheld
Mr. J. B. Neumann
509 Madison Avenue
New York City

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Neuman
11/17/36

November 17, 1936

December 18, 1936

Dear Mr. Neumann:

Mr. Barr has asked me to write to you with regard to a Eise watercolor which we have here called Botanisches Laboratorium. He is very much puzzled about where it came from and thinks that it really belongs to you. Won't you please look over your records again and see if this is not the case?

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

Secretary to Mr. Barr
Very truly yours,

Registrar

Miss Eise Scheld
J.B. Neume/c/o J.P. Neumann
508 Madison 508 Madison Avenue
New York, New York City

Enclosure

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	MoMA Exhs.	55.3

NEW ART CIRCLE

J. B. Neumann, Director
NEW YORK
509 Madison Avenue

*Neumann
Mrs. - Sur. (v.l.)
55 -*

November 17, 1936

December 15, 1936

Dear Alfred:

I just returned from my trip to Chicago where I sold the Bosch to the Art Institute. They are eager to put it into their collection and therefore have refused to lend it for your exhibition as planned. Mr. Barr has asked me to write to you with regard to a Klee watercolor which we have here called Botanisches Laboratorium. He is very much puzzled about where it came from and thinks that it really must belong to you. Won't you please look over your records again and see if this is not the case?

Sincerely yours,
J. B. Neumann
Secretary to Mr. Barr

When you relax and feel a little easier, please give me a ring or come over to see me. I have some old pictures by lesser known painters which I know you will like to see.
J. B. Neumann, Esq.
509 Madison Avenue
New York, New York

Truly yours
J. B. Neumann

P.S. I liked the Klee wall next in the exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

NEW ART CIRCLE

J. B. Neumann, Director
NEW YORK
509 Madison Avenue

Neumann
55-

December 15, 1936

Dear Alfred:

I just returned from my trip to Chicago where I sold the Bosch to the Art Institute. They are eager to put it into their gallery at once and therefore have refused to lend it for your exhibition as I planned.

And now I want to congratulate you on your new exhibition and its catalogue. I counted some more than thirty catalogues that you have published in the short existence of the museum and each new one is a greater thrill than all previous ones. Therefore, I most heartily wish that you keep up this same pace in your future work and, especially, in the building of the new museum, which surely will be the biggest task you ever undertook.

When you relax and feel a little easier, please give me a ring or come over to see me. I have some old pictures by lesser known painters which I know you will like to see.

As ever

Truly yours

J. B. Neumann

P.S. I liked the Klee wall most in the exhibition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January 17, 1936

October 3, 1936

Dear J. B. :

As you may have heard, we are having a show of Fantastic and Surrealist art of the past and present. Won't you think over in your mind what you have in your collection that might be put into such an exhibition? I can remember, several years ago, seeing some prints in your collection of fantastic figures made up of brooms, buckets, etc. I think they were 18th century.

This is the kind of thing I want, as well as prints by Kubin, Ensor, Klee, etc. and of the Romantic period work by Grandville.

Won't you let me know when you return?

Sincerely,

J. B. Neumann, Esq.
509 Madison Avenue
New York, N.Y.

AHB/k

Mr. J. B. Neumann
509 Madison Avenue
New York City

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Jan 17 1936
The Museum of Modern Art, New York
J. B. Neumann*

Neumann

January 17, 1936

November 22, 1935

Dear Mr. Neumann:

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 **Dear J. B.:** the exhibition.

I am enclosing also a request for the Gleizes "Brooklyn Bridge" of 1915 for the exhibition? Have you any photographs of it? If not may we bring the picture to the Museum in order to have one taken? For how much shall we insure it?

Sincerely,

With kindest regards,

Very sincerely yours,
AB

Director of Circulating Exhibitions

J. B. Neumann, Esq. Mr. J. B. Neumann
 845 Madison Avenue 509 Madison Avenue
 New York, N.Y. New York City

cc/10 The William Flaxer, Esq.
 encls. 100 Broadway, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Leider &
Fantastic Art, Dada
& Surrealism*

55

Neumann

November 22, 1938

Dear Mr. Neumann:

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?

I hope you received the note I sent you this Summer. Having had no word from you I am afraid it went astray. I have heard recently that you have opened a new gallery with lots of exciting new plans and I hope all goes well.

With kindest regards,

Very sincerely yours,

Director of Circulating Exhibitions

J. B. Neumann, Esq.
543 Madison Avenue
New York, N.Y.

Sincerely yours,

ec/ds
encls. Dan Helleb Platt, Esq.
Englewood, New Jersey

22/3

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	MoMA Exhs.	55.3

*Platt
(U.S. - Sum. v.l.)*

April 2, 1937

October 15, 1936

Dear Mr. Platt:

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. Late in November we shall open an exhibition illustrating the opposite tendency -- the interest in fantastic subject matter. This will be entitled Fantastic-Surrealist art. *It will you please sign and return to us the enclosed receipt.*

We will include work of the present by such men as Chirico, Picasso, Klee, and in our own country Dove, O'Keeffe, Blume; of the recent past by Ensor, Redon, Kubin, etc.; of the romantic period by Fuseli, Goya, Blake, Victor Hugo, Delacroix, Grandville; and of a still earlier period by Piranesi, Braccioli, Bosch, Arcimboldo, 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; in fantastic architectural prints; emblem plates, etc. There are, however, I am sure many other things which you know about in mediaeval, baroque or romantic graphic art or in renaissance material.

I would like very much to come to see your collection to go through some material hoping that you might be willing to lend some of it for the exhibition. Will you please let me know if and when this will be convenient?

Sincerely yours,

Dan Fellows Platt, Esq.
Englewood, New Jersey

Ahb/k

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	55.3

Pulitzer
(U.S. Surv. Exh.)

February 24, 1957

ST LOUIS POST-DISPATCH

April 1, 1957

Dear Mr. Pulitzer:

Following your suggestion, we are sending your Picasso *Harlot* to Boston and at the close of the exhibition there will have it packed and shipped back to your Clayton address. It is over so good to get it back. Keep the picture for this additional period.

Dear Mr. Pulitzer:

The painting by Picasso which you so kindly lent for our exhibition is now being returned to you. When you have received it will you please sign and return to us the enclosed receipt. On Dec. 20, 1956, a check for \$100.00 was sent to New York. The expenses of mailing and insurance were \$10.00. The check has been put through for payment and returned to us so that the Noonan-Lorian Company should have informed you that the bill had been paid. I am

Very truly yours,

With kind regards, I am

Henry H. Hendley
 Registrar

Mr. Joseph Pulitzer, Jr.
 Barnes Road, Clayton
 St. Louis County, Mo.

Joseph Pulitzer, Jr., Esq.
 Barnes
 Clayton
 St. Louis County, Missouri

AJB:EH

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Pulitzer
(U.S. Surv. Exh.)*

February 24, 1937

ST. LOUIS POST-DISPATCH

Mr Alfred Sarr, Jr.
Museum of Modern Art
11 West 53 Street,
New York City

Feb. 17, 1937

2388

Dear Mr. Pulitzer:

Dear Mr. Sarr:

Following your suggestion, we are sending your Picasso Harlequin to Boston and at the close of the exhibition there will have it packed and shipped back to your Clayton address. It is ever so good of you to let us keep the picture for this additional period.

St. Louis
you my Pic
during the
picture for

On December 15 we sent to the Noonan-Kocian Company, packers and shippers, of St. Louis a check for \$14.10 to cover the expenses of boxing and shipping your picture to New York. The check has been put through for payment and returned to us so that the Noonan-Kocian Company should have informed you that the bill had been paid. I am sorry for this misunderstanding.

Mr Henry
Mr Philadel
let me know
exhibition
of the show
at Barnes

With kind regards, I am

May I call to your attention
that I have not as yet received a check
for expenses attendant to boxing and shipping
the picture to the Museum of Modern Art.

Sincerely yours,

Very truly yours,

Joseph Pulitzer, Jr., Esq.
Barnes Road
Clayton
St. Louis County, Missouri

Joseph Pulitzer, Jr.
Joseph Pulitzer, Jr.

AHB:EH

*Check # 562
sent to Museum*

sent to Sarr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ST. LOUIS POST-DISPATCH

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

Feb. 17, 1937

1936

Dear Mr. Barr:

I am going to be absent from St. Louis during March and would like to offer you my Picasso "Harlequin" to be shown in Boston during that month if you desire to keep the picture for exhibition there. I understand from Mr Henry McIlhenny that the Surrealist show closes in Philadelphia on March first. Will you kindly let me know if you will keep the picture in the exhibition until it leaves Boston? At the close of the show there I should like it returned to me at Barnes Road, Clayton, St. Louis County, Mo.

May I call to your attention that I have not as yet received a check for \$14.10 for expenses attendant to boxing and shipping the picture to the Museum of Modern Art.

Very truly yours,

Joseph Pulitzer, Jr.

Joseph Pulitzer, Jr.

*check # 5624
sent to Noonan - Noonan Co -
forwarded at 10 St
St. Louis -
\$14.10
sent 12/15/36*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Pulitzer

ST. LOUIS POST-DISPATCH

December 19, 1936

Mr. Alfred Barr, Jr.
The Museum of Modern Art
11 W. 53 St.,
New York, N.Y.

Dec. 4, 1936

Dear Mr. Barr:

I am enclosing an invoice from Noonan-Kocian representing
charges for boxing and shipping my Picasso "Barlequin".

Will you kindly write me kindly made to our exhibition of Fantastic Art, Dada
and Surrealism.
I am enclosing a receipt for the loan you have so
shall indorse it to this company.

Trusting that the picture arrived safely
and that the delay did not inconvenience you too much,
Very truly yours,

Very sincerely yours,

Registrar

Joseph Pulitzer, Esq.
Barnes Road, Clayton
St. Louis County
Mo.
Joseph Pulitzer, Jr.

P.S. Will you send me a copy of the catalogue for the Fantastic-
Surrealist show.
Enclosure

J.P. Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Pulitzer

936

ST. LOUIS POST-DISPATCH

Mr. Alfred Barr, Jr.
The Museum of Modern Art
11 W. 53 St.,
New York, N.Y.

Dec. 4, 1936

Dear Mr. Barr:

I am enclosing an invoice from Noonan-Kocian representing charges for boxing and shipping my Picasso 'Harlequin'.

Will you kindly write me a cheque for this amount and I shall indorse it to this company.

Trusting that the picture arrived safely and that the delay did not inconvenience you too much,

Very sincerely yours,

Joseph Pulitzer Jr.
Joseph Pulitzer, Jr.

P.S. Will you send me a copy of the catalogue for the Fantastic-Surrealist show.

J.P.Jr.

*check
Jan 1937
1/19/37*

Picasso
to us
about

picture
ves
that
pping.

less to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 18, 1936

My dear Mr. Bar
I stopped in to
tell you how sorry
I am
have been able
to answer
letter re
the loan of my
Harlequin and
Woman of 1932 to
Picasso's apartment
the other

Dear Mr. Pulitzer:

Would it be convenient for you to let us have your Picasso Harlequin by November 25th? It would be a great help to us as I should like to begin arranging the exhibition at about that time.

If you will let me know the insurance valuation, the picture will be covered against all risks from the time it leaves your home. Of course the Museum will pay any expenses that may be incurred in connection with the packing and shipping.

May I say again how greatly I appreciate your willingness to let us have this picture.

Sincerely yours,

AB

Joseph Pulitzer, Esq.
Barnes Road
Clayton
St. Louis County, Missouri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

My dear Mr. Bar
I stopped in to
tell you how sorry
I am not to
have been able
to answer your
letter regarding
the loan of my
Harlequin and
Woman of 1932 by
Picasso. Apparently
the letter chased

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

me from coast to
coast and I just
got it the other
day in Philadelphia.
I cannot give
you an answer
until I hear from
Valentine Dudensing
whom I have
promised to
lend these
pictures for a
Picasso show

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

he is giving (I believe) in December
 But until I hear from him, I am unable to promise a thing. I would not however be willing for these pictures to go to more than New York and Phila.

Hoping to be in New York again soon so that I may have the pleasure of meeting you.

Until December my address will be
 Carlton Hotel,
 Washington, D.C.

Hoping you understand the delay in answering you.

I am
 very sincerely
 Joseph Pulitzer Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Pulitzer

JULY 27, 1936

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

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

WESTERN UNION (59) =

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 25 PM 5 02

=NAZ225 35 DL=PD STLOUIS MO 25 322P =
ALFRED BARR JR., THE MUSEUM OF MODERN ART=
11 WEST 53 ST =

YOUR LETTER ADDRESSED TO MY FATHER REACHED ME TODAY STOP =
SENDING PICTURE EXPRESS COLLECT FRIDAY STOP SHOULD REACH =
YOU MONDAY NOVEMBER THIRTIETH STOP THE PICTURE IS COVERED =
BY INSURANCE WHILE IN TRANSIT AND ON EXHIBITION =
JOSEPH PULITZER JR.

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

813

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	MoMA Exhs.	55.3

Pulitzer

July 27, 1936

Joseph Pulitzer Esq.
c/o Fogg Art Museum
Cambridge Mass.

October 26, 1936

My dear Mr. Pulitzer,

Dear Mr. Pulitzer:

but?

We understand from Valentine Dudensing that he is not going to use your Picasso Harlequin of 1932. In this case, we hope very much that you will permit us to include it in our exhibition of Fantastic-Surrealist Art which will open early in December.

If you are willing to lend this picture, please inform us of the insurance valuation, and the address from which it is to be collected.

Sincerely yours,

Joseph Pulitzer, Esq.
Carlton Hotel
Washington, D. C.

AHE/k

P. S. We should like to have a photograph of the Harlequin for reproduction in the catalog.

Very sincerely yours

843

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Pulitzer

July 27, 1936

Joseph Pulitzer Esq.
c/o Fogg Art Museum
Cambridge Mass.

My dear Mr. Pulitzer,

I do not think I have the pleasure of your acquaintance though I have heard of you very often from Agnes Mongan.

I learned with great interest of your purchase of the cubist Harlequin of 1918 (Reber) and of the Figure of a Woman of 1932, both by Picasso.

Considering that you have acquired them so recently, I feel that I must apologize to you for asking whether it might not be possible to borrow them 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. The Museums of Boston, Philadelphia and S. Francisco have already requested that the show be forwarded to them.

I would be very happy if you were to consent to loan your two pictures for the New York exhibition and even more delighted if you could see your way to letting us have them 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

DB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Noguchi
Noguchi*

November 10, 1937.

October 15, 1937

Dear Mr. Noguchi:

Our Registrar tells me that she is returning to you "Miss Expanding Universe" 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 it 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 truly yours,

I wish I could find the money to acquire "Miss Expanding Universe" for the Museum. Won't you let me know what you would charge for it?

*Dorothy H. Dudley
Registrar*

Sincerely yours,

Reynolds

Mr. Isamu Noguchi
211 East 49th St.
New York City.

AHB:lf

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	MoMA Exhs.	55.3

Noguchi

December 19, 1956

October 12, 1957

Mr. Isamu Noguchi
211 East 49 Street
New York City

Dear Mr. Noguchi:

On October 8th we returned to you the aluminum figure which you so kindly lent to our exhibition. Will you please sign and return to us the enclosed receipt. We are grateful to you for your contribution to our exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

Dorothy H. Dudley
Registrar

Enc.
Mr. Isamu Noguchi
211 East 49th Street
New York City

Enclosure

Receipt filed

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	MoMA Exhs.	55.3

Porter

November 6, 1937.

December 19, 1936

Dear Allen:

Our Registrar tells me that she is returning to you the photo montage by Bayer 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 it 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.

Enclosed is a formal receipt. Won't you be kind enough to sign it and return it to us?

Very sincerely yours,
ly yours,

Registrar

Mr. Allen Porter
Allen Levy Gallery
Mr. Allen Porter
Museum of Modern Art Film Library
485 Madison Avenue
New York City.

AHB:lf
P.S. Bayer expects shortly to return to America to make his home here in New York. I thought you would be interested in knowing this.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Porter
Pittman
A.S.
Jan 24*

March 24, 1937

December 19, 1936

Dear Mr. Porter:

Dear Mr. Porter: I am writing you, as usual, as
Thank you for your very kind letter. I am glad to know
that you were pleased by the way your work was shown
in the Surrealist exhibition.

You are, I am sure, aware that it is hard for me to find
time to do such work as my Museum work. However, 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

Mr. Allen Porter
Julien Levy Gallery
602 Madison Avenue
New York City

Enclosure

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	MoMA Exhs.	55.3

Putnam
(A.S. -
Surr. Exhib.)
March 24, 1937

Dear Mr. Putnam:

Dear Mr. Putnam: I fear somewhat belatedly, on behalf of our trustees for your generous contribution to the exhibition and and Thank you for your very kind letter. I am glad to know that you were pleased by the way your works were shown in the Surrealist exhibition. These works were shown in the exhibition and produced a great deal of interest and comment among our visitors.

You are right in thinking that it is hard for me to find time to do much more than my Museum work. However, I very much hope that I shall have an opportunity to visit your studio and see more of your things. Thank you for asking me.

Sincerely,

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

Sincerely yours,

Wallace B. Putnam, Esq.
18 West 8th Street
New York, New York
AHB:EH

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Putnam

March 10, 1937

January 28, 1937

Dear Mr. Putnam:

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

This 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. A stubborn case of grippe set me back in much of my work at the Museum.

Sincerely yours,

Mr. Wallace Putnam
18 West 8th Street
New York City

Wallace Putnam, Esq.
18 West 8th Street
New York, New York

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January 28th 1957

Dear Mr. Putnam:

Will you please sign and return to us the enclosed receipt for the Bag and Mark which we returned to you on January 27th.

Very truly yours,

Registrar

Registrar

Mr. Wallace Putnam
19 West 8th Street
New York City

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 19, 1956

Mr. Wallace Putnam
25 West 8th Street
New York City
Dear Mr. Putnam:

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

Let us know if you have any questions about the loan. We will be glad to answer them as soon as possible. We will also be glad to have you call on us if you have any suggestions for the exhibition. We will be glad to have you call on us if you have any suggestions for the exhibition. We will be glad to have you call on us if you have any suggestions for the exhibition.

Very truly yours,
Registrar

Mr. Wallace Putnam
18 West 8th Street
New York City

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

3.16.37

Alfred Barr

rather I am grateful to you and the Museum for being allowed to show AGOG and the mask it was interesting to see them on exhibition and that you should pick them up from photographs and display them so well was gratifying

November 20, 1936

I had not much of an idea of Surrealism and was surprised and pleased that so many over the world were working along lines similar to those along which I had been working

Mr. Wallace Putnam
18 West 8th Street
New York City

it was strengthening to realize this I had been driven gradually over a period of ^{years} ~~eighteen~~ ^{years} to become satisfied that I completely ~~was~~ ^{am} ~~not~~ ^{able} to express along lines that must seem outlandish and absurd to reasonable thinking at first I was eager and made effort to show what I had done but later I was glad of the difficulty of showing art because I soon grew to dislike what I had done as immature but some things have been with me quite a time now and still seem alive and significant I am aware that all artists in U.S. must be at you to look at their work but if you feel inclined I would be glad to show you paintings and drawings and other masks which might interest you thank you for what you have done for me

Dear Mr. Putnam:

We are planning to collect material lent for our Fantastic Art Exhibition on next Tuesday. Will you please telephone me as soon as you receive this letter and let me know whether or not our truck can pick up your things on Tuesday at 18 West 8th St?

Very truly yours,

Registrar

Wallace Putnam

18 W. 8th St N.Y.C.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

3.16.37

Alfred Barr

rather I am grateful to you and the Museum for being allowed to show AGOG and the mask. It was interesting to see them on exhibition and that you should pick them up from photographs and display them so well was gratifying. I had not much of an idea of Surrealism and was surprised and pleased that so many over the world were working along lines similar to those along which I had been working. It was strengthening to realize this. I had been driven gradually over a period of eighteen ^{years} trying to become satisfied that I completely expressed what seemed important to express along lines that must seem outlandish and absurd to reasonable thinking. At first I was eager and made effort to show what I had done but later I was glad of the difficulty of showing art because I soon grew to dislike what I had done as immature but some things have been with me quite a time now and still seem alive and significant. I am aware that all artists in U.S. must be at you to look at their work but if you feel inclined I would be glad to show you paintings and drawings and other masks which might interest you. Thank you for what you have done for me.

Wallace B. Patman

18 W. 8th St N.Y. City

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	MoMA Exhs.	55.3

*Raymond
Hovey - Sec'y. (vtd.)*

Dear Mrs. Hovey:

With customary regret **October 3, 1936** are returning to you two of your loans, the Ball "Cardinal, Cardinal" and "Hogan Actors" by Hyndham Lewis. You were certainly very kind to let us have them for so long a time. I wish we could keep them longer but feel that over **Dear Mrs. Raymond:** imposed sufficiently on your generosity. I hope you will find both pictures in good condition.

*for
tour*

We do want your **Wemyss Cat Face** for the show. I hope that you may be able to glue the remaining eye back in place. **both** The second eye isn't essential. Please let us know what is the we should insure it for. We may need to call for it before the end of the month in order to have it photographed. It is very nice of you to let us have it. It really fits in of Art. very well.

This morning I left with Mrs. Hovey a copy of your new catalog with a few corrections in it. I hope that you and Mrs. Raymond won't think it impertinent, but I should like sometime to talk with you about reclassifying the material in the new edition. I am so interested in making this marvelously complete material as academically useful as possible.

Sincerely,

Mrs. Bernard Raymond
40 East 49th Street
New York, N.Y.
1 Beckman Place
New York
AHB/k

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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	MoMA Exhs.	55.3

Resor

November 6, 1957.

January 28, 1957

Dear Mrs. Resor:

With customary regret I learn that we are returning to you two of your loans, the Dali "Cardinal, Cardinal" and "Roman Actors" by Wyndham Lewis. You were certainly very kind to let us have them for so long a time. I wish we could keep them longer but feel that over a year's loan has imposed sufficiently on your generosity. I hope you will find both pictures in good condition.

You may be interested in knowing for your records that both paintings were shown not merely in our galleries but also 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.

Very truly yours,
With kindest regards I am

Very sincerely yours,

Mrs. Stanley Resor
1 Beekman Place
New York City

Enclosure

Mrs. Stanley Resor
1 Beekman Place
New York City.

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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	MoMA Exhs.	55.3

December 22, 1956

January 28, 1957

Dear Mrs. Resor:

Dear Mrs. Resor:

Will you please sign and return to us the enclosed receipt for the two paintings returned to you today, which you have so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism.

Very truly yours,

I find that the former receipt for this was sent to A. Looney.

Registrar

Mrs. Stanley Resor
1 Beekman Place
New York City

Very truly yours,

Enclosure

Registrar

Mrs. Stanley Resor
1 Beekman Place
New York City

Enclosure

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	MoMA Exhs.	55.3

December 22, 1936

December 10, 1936

December 15, 1936

Dear Mrs. Resor:

Dear Mrs. Resor:

I am enclosing a receipt for "Roman Actors" by
Fyndham Lewis which you have so kindly lent to
our exhibition of Fantastic Art, Dada and Surre-
alism.

I find that the former receipt for this was sent
to A. Zwerner.

Very truly yours,

Registrar

Mrs. Stanley Resor
1 Beekman Place
New York City

Enclosure

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	MoMA Exhs.	55.3

December 19, 1956

Dear Mrs. Assor:

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. Stanley Assor
1 Beckman Place
New York City

Enclosure

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	MoMA Exhs.	55.3

*Mrs. Resor
ending -*

October 15, 1936

Dear Mrs. Resor:

Pierre Colle accepts your offer of five thousand francs for the portrait of Derain by Balthus, and the Gallery Pierre (Pierre Loeb) accepts your offer of five thousand francs for the Brancusi Embrace. The latter offer was made on the condition that Brancusi sign a photograph of the sculpture. Pierre Loeb has agreed to have him do this.

When these two ^{paintings} have arrived we will let you know.

Many thanks for the two Chiricos. Will you let us know how we may collect these? Are they both in New York, or is one in Cambridge in your son's room?

We are going to have some magnificent Chiricos in the exhibition. I am delighted to have these two.

Sincerely,

Mrs. Stanley R. Resor
One Beekman Place
New York, N.Y.

AHB/k

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	MoMA Exhs.	55.3

Read
Resor
Resor (U.S. Savings Bank)

October 5, 1936

Dear Mrs. Resor:

The blow is about to fall. We would like to borrow your Chirico Mystery and Melancholy of the Street -- the one Mr. Resor gave you for Christmas -- and the Chirico Still Life of the Hand, which your son has, for our exhibition of Surrealist and Fantastic Art.

I hope this won't deprive you seriously, for I can imagine how handsome your Chirico looks in your country house. We won't need to have the pictures before the middle of November. I do hope that you will feel able to let us have them.

Sincerely,

Mr Alfred Barr
The Museum of Mo
11 West 53 Street
New York

Mrs. Stanley Resor
J. Walter Thompson Company
420 Lexington Avenue
New York, N.Y.

AHB/k

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	MoMA Exhs.	55.3

*Several
Museum*

Subs

SAN FRANCISCO MUSEUM

Jr

420 LEXINGTON AVENUE
NEW YORK

*Resor
(U.S. Surv. Exh.)
will*

January first
1937

October 13 1936

Dear Mr Barr

Mrs Resor asked me to let you know
that she would be very glad to have
you borrow the two Chiricos.

Very truly yours

Blaua Tarves
Secretary

Mr Alfred Barr
The Museum of Modern Art
11 West 53 Street
New York

throughout the country
Art, Dada and Sur-
Philadelphia, Boston,
(e there), Milwaukee,

ible selection of
are particularly
historical material
to let us include
on.

these loans against
of the touw. The
of the summer.

Sincerely,

JHB

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Several
letters*

Sachs

SAN FRANCISCO MUSEUM

January first
1937

Dear Mr. Sachs:

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

us

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

We would of course maintain insurance and these 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.

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

Enclosure

Sincerely,

JHB

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

AHB:ec

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

frisco to Mrs

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 7940 • SAN FRANCISCO • CALIFORNIA

January 28, 1937

February 5, 1937

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

Dear Mr. Barr:

Gentlemen: be delighted to include
the Feitelson and also the Lundeborg Cosmicide
in our showing. **We have forwarded to you the painting by
Lorser Feitelson. When you have received
it will you please sign and return to us
the enclosed receipt.** interest us
because of their influence on work in California.
If the two are not to go on tour **Very truly yours,**
for us to take the Cosmicide later and of course
we shall have the Feitelson here. We also happen
to own a Lundeborg and may use **Registrar** matter
of arranging for us to show examples of these
Post-Surrealist painters need not trouble you.

Enclosure

Sincerely yours,

G. L. McCann Marley

G. L. McCann Marley
Director

GLM:CM:H

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

TRUSTEES: WILLIAM W. CROCKER, President TIMOTHY L. PFLUEGER, Vice-President LAURANCE J. SCOTT, Secretary WILLIAM L. GERSTLE, Treasurer
WALLACE M. ALEXANDER ALBERT M. BENDER ARTHUR BROWN, Jr. GEORGE T. CAMERON MORTIMER FLEISHHACKER CHARLES KENDRICK KENNETH R. KINGSBURY
WALTER S. MARTIN ROBERT WATT MILLER JOHN FRANCIS NEYLAN ROBERT GORDON SPROUL EDGAR WALTER . . . GRACE L. McCANN MORLEY, Curator

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

January 23, 1937

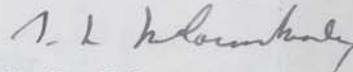
Mr. Alfred H. Barr, Jr., Director
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Mr. Barr:

We should be delighted to include the Feitelson and also the Lundeberg Cosmicide in our showing of the Surrealist exhibition if we are able to arrange that as we hope.

These two painters interest us because of their influence on work in California. If the two are not to go on tour it will be easy for us to take the Cosmicide later and of course we shall have the Feitelson here. We also happen to own a Lundeberg and may use that so the matter of arranging for us to show examples of these Post-Surrealist painters need not trouble you.

Sincerely yours,



G. L. McCann Morley
Director

GLMcCM:H

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	55.3

January 13, 1937

*San Francisco
Museum
(U.S. - Surv. Exh.)*

461 Webster
WINTER PARK, FLORIDA

Dear Dr. Morley:

May 13, 1937

Thank you for your kind words about our catalog.

Dear Dr.

I am sorry that we did not know before that Mr. Feitelson's Genesis, First Version is owned by the San Francisco Museum of Art. The picture came to us directly from Mr. Feitelson and we were not so informed until just a few days ago.

Mr. Lundeberg

Because of the size of the exhibition, many items will not be sent on tour. Among these are the Feitelson and the Lundeberg Cosmicide. We had intended to return these but think that you might wish to include both of them in the San Francisco showing of the exhibition. Will you not let us know?

Andre Barr

Sincerely,

Parce and he is also in Florida in the winter on account of the not too robust health.

Dr. Grace L. McCann Morley
San Francisco Museum of Art,
Civic Center
San Francisco, California

do not

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

May you write a card of introduction?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Simpson
(U.S. Secs.
Exh.)*

March 10, 1937

January 25, 1937

461 Webster Ave.

WINTER PARK, FLORIDA

May 13, 1936.

Dear Mr. Barr,

We have met the painter, J. André Smith, here in Winter Park and he is also in Florida in the winter on account of his not too robust health. If you do not know him or his work, may I send him to you with a card of introduction?

latedly, on behalf of the Miro object to and Surrealism. Although ing to many of our art I feel sure that in a conception of beauty with a Parrot will be t.

roversial ever held ed its purpose in making most original and con-

you before. A stubborn y work at the Museum.

ely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Simpson
(U.S. Secy.
Exh.)

March 10, 1937

We are copying your admiring letters,
M.H.

He will be in New York within
the next ten days. I have
admiration for his talent,
which is expressed in many
ways and very broadly. In
particular his essays in Realism,
to me, are uncommonly
interesting. I should think
you would find them good ma-
terial for the Museum of Modern
Art. With kind regards
Yours truly, William H. Fox

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Simpson
(U.S. Secy.
Exh.)*

March 10, 1937

January 28, 1937

Dear Mrs. Simpson:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Miro object to our exhibition of Fantastic Art, Dada and Surrealism. Although your loan was one of the most exasperating to many of our art loving friends, I hope you don't mind. I feel sure that in a few years from now, when the Surrealist conception of beauty is more generally accepted, the Object with a Parrot will be seen as a seriously humorous work of art.

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. A stubborn case of grippe set me back in much of my work at the Museum.

With kind regards, I am,

Sincerely,

Mrs. Kenneth F. Simpson
109 East 91st Street
New York, New York

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January 28, 1957
December 29, 1956

Dear Mrs. Simpson:

Will you please sign and return to us the enclosed
receipt for the Miro which we returned to you on
January 27th.

Very truly yours,

Very truly yours,

Registrar

Mrs. Kenneth Simpson
109 East 91st Street
New York City

Mrs. Kenneth Simpson
109 East 91st Street
New York City
Enclosure

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Simpson

100 EAST 91ST STREET

December 19, 1956

27 October 1936

My dear Mr. Barr,

I will be pleased

Dear Mrs. Simpson:

to loan the Museum my M.R.O. object from the exhibition.

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

You are quite right, I

Very truly yours,

have received

Mrs. Kenneth Simpson
100 West 91st Street
New York City

Registrar

*letter from Suzanne
you would have heard
from me before. I paid*

Enclosure

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	MoMA Exhs.	55.3

Simpson

Kaiser
ATWATER 9-0990

109 EAST 91ST STREET

27 October 1936

My dear Mr. Barr,

I will be delighted
to loan the Modern Art
Museum my Miro 'object'
for the exhibition.
You are quite right, I
have received your
letter from Germany and
you would have heard
from me before. I paid

you
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sorely
is summer.
the letters
ons, it may
Art
unisco
borrow your
of Fantastic-
and
or Museum.
Interest in
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a country
edon, Rubin,
Victor Hugo,
Simbolde, etc.
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tion.

AHB/z

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Simpson

Twenty five dollars ⁽⁷⁵⁾ for
the memo - but any
valuation you may care
to put on it for
insurance purposes is
all right by me.

Sincerely
Helen P. Simpson

amer.
letters
It may
w your
ntastic-
est in
sent
try
Kubin,
or Hugo;
ldo, etc.
row the
have it,

AMB/x

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Simpson

November 9, 1937.

Dear Mr. Smith:

October 26, 1936

Our Registrar tells me that she is returning to you the watercolors which you lent us for our exhibition of Fantastic Art. Dear Mrs. Simpson: You were certainly very kind not merely to let us have them for our exhibition but also to write me. I am afraid you may not have received my letter of this summer. I wrote from Germany early in August but, as some of the letters written at that time have not reached their destinations, it may be that this also was lost in the mail.

I had written to say that we would very much like to borrow your Miro object with a permit of 1936 for our exhibition of Fantastic-Surrealist Art which will open late in November.

The exhibition is to be an historical survey of the interest in fantastic subject matter and will include works of the present by such men as Chirico, Picasso, Klee, and in our own country Dove O'Keeffe, Elms; of the recent past by Ensor, Redon, Kubin, etc.; of the romantic period by Fuseli, Goya, Blake, Victor Hugo; and of a still earlier period by Piranesi, Bosch, Arcimboldo, etc.

Please let us know as soon as possible whether we may borrow the Miro so that we may include it in the catalog. If we may have it, we will, of course, need to have the insurance valuation.

Sincerely yours,

Mr. André Smith
Stony Creek, Conn.

Mrs. Kenneth Simpson
103 East 91st Street
New York, N.Y.

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Smith

November 9, 1937.

September 16, 1937

Dear Mr. Smith:

Our Registrar tells me that she is returning to you the Watercolors which you lent 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.

If you have received and checked them, will you please sign and return the enclosed in the return package.
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,

Dorothy H. Dudley
Registrar

Mr. Andre Smith
Stony Creek
Connecticut

DE:DE
Mr. Andre Smith
Stony Creek, Conn.

AHB:lf

*Rec'd ret
Oct 16, 1937
Re mailed in pkg*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Smith

ANDRE SMITH
STONY CREEK
CONNECTICUT

September 12th,
1937

THE MUSEUM OF MODERN ART,
New York City.

I am writing to you **September 16, 1937** the re-
turn of the drawings that I loaned you
a year ago. I understand that of the six
drawings that you are holding, two were
recently on exhibition in San Francisco.

Inasmuch as these six are included
in a book of drawings to be published with-
in the next two months, I am particularly anx-
ious to have them returned to us as soon as

Dear Mr. Smith:

On September 14th we returned by parcel post the four
water colors not included in the circulating exhibition.
When you have received and checked them, will you please
sign and return to us the enclosed receipt.

help us if you could send us at once the
four that you are holding in the Museum, and
send the remaining two later.

Very sincerely yours,

Very truly yours,
Dorothy H. Dudley
Registrar

Mr. Andre Smith
Stony Creek
Connecticut

DHD:DK

Rec'd rec.

Oct 16, 1937

Rec. mailed in pkg.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

September 12th,
1937

THE MUSEUM OF MODERN ART,
New York City.

I am writing to you in regard to the return of the drawings that I loaned you a year ago. I understand that of the six drawings that you are holding, two were recently on exhibition in San Francisco.

Inasmuch as these six are to be included in a book of drawings to be published within the next two months, I am particularly anxious to have them returned to me as soon as you can conveniently do so.

If it is impossible to include the two that are on your traveling exhibition, it would help me if you could send me at once the four that you are holding in the Museum, and send the remaining two later.

Very truly yours,

Andre Smith

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

July 27th,
1937

THE MUSEUM OF MODERN ART,
New York City.

My inquiry July 30, 1937 whether longer you
will want to keep the six watercolors that I
loaned last fall for the exhibition of Surrealism?

Dear Mr. Smith: stand that out of these six drawings two

The exhibition of Fantastic Art, Dada, Surrealism, and will
is being shown in August in San Francisco. It will be returned
here in September when we will arrange to return to you the as much
water colors you so generously loaned for the tour.

as these six along with other drawings of mine are
We hope this will be satisfactory to you.

being considered for publication in book form, I

Very truly yours,
would appreciate it if you tell me when I might

expect their release?

Assistant to Executive Director.
Very truly yours,

Mr. Andre Smith
Stony Creek
Connecticut

IU:fhl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

July 27th,
1937

THE MUSEUM OF MODERN ART,
New York City.

My I inquire how much longer you will want to keep the six watercolors that I loaned last fall for the exhibition of Surrealism? I understand that out of these six drawings two were included in your traveling exhibition and will be returned to me sometime in August. But inasmuch as these six along with other drawings of mine are being considered for publication in book form, I would appreciate it if you tell me when I might expect their release?

Very truly yours,

Andre Smith

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	MoMA Exhs.	55.3

Sumner THE COMPANY WILL ACCEPT 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 (17)	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

NY24 12 COLLECT=WINTERPARK FLO 11 845A

THE MUSEUM OF MODERN ART=

77+4

=SHALL BE GLAD TO LET YOU KEEP WATERCOLORS FOR FURTHER EXHIBITIONS=

ANDRE SMITH.

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

Andre Smith, Esq.
Maitland, Florida
EC/bs

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January 9, 1937

A I R M A I L

Dear Mr. Smith:

yes

In Mr. Barr's absence from the Museum I want to ask if you would be willing to let us keep two of your watercolors until August of this year. They are: "Even a Long Rope Has Two Ends" and "Things You Never use are Never out of Reach," nos. 578 and 579 in our catalog of the exhibition of Fantastic Art, Dada and Surrealism. We have had so many requests from museums throughout the country for the exhibition that we have decided to send it on tour for several months.

We shall of course maintain insurance on the two watercolors against each and every risk during the period of the tour and until they are returned to you.

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

Mr. André Smith
Maitland
Florida

Very sincerely yours,

Enclosure

Secretary of Circulating Exhibitions

André Smith, Esq.
Maitland, Florida

EC/bs

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	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

October 24th,
1936

Dear Mr. Barr:-

I am in receipt of ~~October 21st,~~ **December 19, 1936** and I am very pleased to know that you are including some of my watercolors in your forthcoming exhibition of Sur-realist Art. Regarding their valuation for purposes of insurance, I have priced them at \$150 each. You have not asked me for titles but in case you should want them they are as follows:

- 36.1991 (House in trees)
36.1992 (Ruined column)
36.1991 (Tree with hanged man)
36.1938 (Street with telegraph poles)
36.1940 (Tree in shape of arm)
36.1939 (Shanties on pole)
- You cant stop things from happening.
Dear Mr. Smith: you never want are never out of reach
I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic art, Dada and Surrealism.
Street that runs around the world?
You can always take your time with Destiny.
Very truly yours,
Life is as simple as they let you make it.

Registrar
Sincerely yours,

Mr. André Smith
Maitland
Mr. Alfred H. Barr, Jr.
Florida
Museum of Modern Art,
New York City

Enclosure

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	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

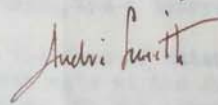
October 24th,
1936

Dear Mr. Barr:-

I am in receipt of your letter of October 21st, and I am very pleased to know that you are including some of my watercolors in your forthcoming exhibition of Sur-realist Art. Regarding their valuation for purposes of insurance, I have priced them at \$150 each. You have not asked me for titles but in case you should want them they are as follows:

- 36.1941 (House in trees)
36.1942 (ruined column)
36.1943 (Tree with hanged man)
36.1938 (Street with telegraph pole)
36.1940 (Tree in shape of arm)
36.1939 (Shanties on pole)
- You cant stop things from happening.
The things you never want are never out of reach.
Even a long rope has two ends.
Is this the street that runs around the world?
You can always take your time with Destiny.
Life is as simple as they let you make it.

Sincerely yours,



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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

*Smith
(U.S. Surv.
Exh.)*

October 18th,
1936

Dear Mr. Barr:

Mr. William Fox has just written me to say that you have selected several of my watercolors for the forthcoming exhibition of Fantastic Art which ^{October 21, 1936} is to take place early in December. Mr. Fox also asked me to send you a biographical statement in regard to my art activities as well as an explanation of my interest in the type of art that these paintings indicate.

Dear Mr. Smith:

I am accordingly enclosing this information and hope that it will answer your requirements. Thank you for your letter of October 13, and for the extremely interesting account of the way in which you paint pictures.

In the meantime I would appreciate it you would be able to call for the balance of the pictures within a few days. I would like to keep six of the paintings for the exhibition. It is unlikely that we will be able to hang all of them, but I would like to keep these six to choose from as I have not had time to study them carefully. Of course, in the event that you have some immediate use for them, we would return them. These are the six:

1. House in the trees with Death playing a typewriter.
2. Ruined column projecting from a shanty surmounted by man with butterfly net.
3. Tree with a hanged man beneath which are a scarecrow and farmer's wife with a cross.
4. Street with a telegraph pole at the foot of which sits Christ.
5. Tree in the shape of an arm. Death sits at the foot.
6. Cluster of shanties on top of pole. On the lowest platform a man sits fishing.

Will you please let me know the insurance valuations of these? The others will be ready whenever your associate calls for them.

Sincerely yours,

Andre Smith, Esq.
Stony Creek
Connecticut

AHE/k

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	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

October 18th,
1936

Dear Mr. Barr:-

Mr. William Fox has just written me to say that you have selected several of my watercolors for the forthcoming exhibition of Fantastic Art which I understand is to take place early in December. Mr. Fox also asked me to send you a biographical statement in regard to my art activities as well as an explanation of my interest in the type of art that these paintings indicate. I am accordingly enclosing this information and hope that it will answer your requirements.

I shall ask my associate, Mr. Banca, to call for the balance of the pictures within a few days. In the meantime I would appreciate it you would be good enough to let me how many you have selected and whether or not you will want titles for them.

Very truly yours,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

ANDRE SMITH, born in Hong Kong, China, a few minutes before 1880 is, as an artist, self taught. In his youth he spent so much time drawing that his parents, fearing that he might become an artist, persuaded him to accept an architectural career instead. This led to Cornell University where he graduated in 1902 and where he seemed to vindicate his parents' faith in his architectural future by winning a traveling fellowship which allowed him his first detailed view of European centers.

But it also marked the start of his architectural deflection in that the sketches he made at that time awoke in him an art-longing which was not satisfied until five years later when, after two years as a draftsman in an architectural office and three more years as a practicing architect, he gave up architecture in favor of art.

In the meantime the small experimental etchings which he made after office hours had grown into prints of sufficient quality to give him the courage to offer them for sale. And soon the profitable contact with New York print dealers convinced him that it was far pleasanter to etch and to go abroad for material for new etchings than to try and build up an architectural practice on a reluctant foundation. And shortly afterwards a gold-medal award at the San Francisco Exposition encouraged him in this conviction.

There followed trips to Italy, France and Spain that resulted in many drawings and etchings to record these pleasant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Andre Smith--2

wanderings. And with the War he went to Plattsburgh, was commissioned in the Camouflage section of the Army, and later was chosen as one of eight American artists to record the activities of the A. E. F. This he did in some two hundred sketches of scenes ranging from the ports of debarkation to the Rhine. (A book of a hundred of these drawings in a special limited edition was published by Harlow and Co.)

After the war came a long period of serious sickness from which he recovered or, as he expresses it, "rose from the dead" with fresh determination and especially with a clear revaluation of time and freedom. This new start showed itself by a marked departure in his technique as well as the subject matter of his etchings. Things he always wanted to do and never dared do he now did.

He has always been a lone worker, and never allied himself with either architects or artists; nor did he make in effort through clubs and societies to establish the usual comforting contacts that are customary among men of these professions. He has never submitted any paintings to the Academy or other national shows with the exception of two oils which years ago were sent to the Independent. His etchings, however, have been generally exhibited throughout the country and are to be found among many private and public collections.

And while his etchings changed from the traditional method of presentation to modernistic experiments and searchings, he began to paint in oil and watercolor along the same experimental lines. But with the exception of a few minor exhibitions in the lesser art centers his paintings have never been shown publicly.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Andre Smith--3

Innumerable paintings, watercolors, etchings and drawings mark the gradual progress of his work from the straight visual conception of his earlier work, through the various turns of modernism and up to his present group of watercolors which represent his latest searchings for expression.

II

These paintings are the result of an experiment in automatic transcription. They are the records of mental visions, or mind-pictures, that are purely inspirational in that they are in no way preconceived or consciously composed. They bear no willful connection with factual forms or situations, but are the combination of ideas and visions that have taken shape in the picturing mind and which in the process of recording or transcription have undergone a transformation and development from the original concept.

The word recording is used rather than drawing inasmuch as these pictures are conceived through a relaxation of the mind rather than by means of the usual method of mental concentration in which there is a deliberate intention to bring into harmony related forms, lines and spaces. Here, however, there is neither a preconceived arrangement nor a studied effort to compose or balance the elements of a design. But on the contrary, they take shape out of an initial impulse and only by working in and maintaining a ~~tensionless~~ mood of tensionless expectancy and assurance, or a faith in their realization.

It must be noted that so necessary is this attitude of unresistance and inward expectancy, that the smooth, almost

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Andre Smith--4

effortless flow of recording these visions is at once halted if the conscious mind intrudes with ideas or suggestions that are irrelevant or out of harmony with the original impulse. The artist must therefore hold his mind in a subjective state, and constantly guard against the intrusion of willfully conceived elements or details that are consciously whimsical or startling.

This method of mental recording through a pictorial medium has resulted in a series of comments on life and behavior in terms of symbols. These paintings are therefore purely personal and can probably be shared in fuller understanding by those only whose mental deposits are on the whole similar to those of the recording artist.

AS

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	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

Smith

August 26th,
1936

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

Dear Mr. Barr:- August 28, 1936

On the strength of a note
from Mr. William Fox which came to me to-
day, I am having delivered to you, through
the courtesy of my friend Mr. Attilio Banca,
Your set of watercolors has been delivered to the Museum
by Mr. Banca. As Mr. Barr is out of town at the present
time we will hold them for his inspection upon his
return about October 1st. Mr. Barr will write you about
them at that time. ~~either have you return them to~~
~~me at your convenience at some later day, or~~
~~have Mr. Banca call on you later dur-~~
~~ing the day, on his way back to Connecticut.~~
Very truly yours,

Mr. Fox was kind enough to give me a
card of introduction. I hope a
little later, when I am able to come to New
York, to avail myself of the pleasure of
meeting you. I am,
Elisabeth Knedler
Secretary to the Director

Sincerely yours,

Andre Smith

Mr. Andre Smith
Stony Creek
Connecticut

Handwritten notes in red ink:
Given to Barr
in New York

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	MoMA Exhs.	55.3

ANDRE SMITH
STONY CREEK
CONNECTICUT

Smith

August 26th,
1936

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

Dear Mr. Barr:-

On the strength of a note from Mr. William Fox which came to me to-day I am having delivered to you, through the courtesy of my friend Mr. Attilio Banca, the set of watercolors that Mr. Fox was particularly interested in having me show you.

I have asked Mr. Banca to leave them with you and either have you return them to me at your convenience at some later day, or have Mr. Banca call again a little later during the day, on his way back to Connecticut.

Mr. Fox was kind enough to give me a card of introduction to you and I hope a little later, when I am able to come to New York, to avail myself of the pleasure of meeting you. I am,

Sincerely yours,

André Smith

*These water colors
are down stairs*

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	MoMA Exhs.	55.3

16x24 in.
See previous correspondence
with the org. he should send in
photos, meanwhile.

Letter 9 26 B
Recorded almost
instantly. See
that and answer
S.K.

ANDRE SMITH
STONY CREEK
CONNECTICUT

July 25th
1936

Mr. Thomas Dabney Mabry, Jr.
The Museum of Modern Art.
New York City.

Dear Mr. Mabry:-
Mr. William Fox, as I believe you
know, has suggested that I call on Mr. Barr
in order to show him a group of my recent
watercolors. I understand that Mr. Barr has
been in Europe, and for that reason I am
writing you to inquire if you would be good
enough to let me know when he returns
and when it would be most convenient
for him to have me call on him.

Sincerely yours,

Andre Smith

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	MoMA Exhs.	55.3

*How nice
brought up*

June 16, 1936

August 19, 1936

Dear Mr. Fox: I believe has turned over to me your letter to

I have just returned to find your letter of May 15 written only three days after I sailed for Europe. I should like to see Mr. André Smith's work, or have some photographs of it. I expect to have an exhibition of fantastic art in the fall.

With kindest regards to Mrs. Fox. Thank you for having written

Sincerely yours,

Executive Director

Mr. William H. Fox
461 Webster Avenue
Winter Park, Florida

AHB/k

Mr. William H. Fox,
461 Webster Ave.,
Winter Park, Florida.

Thank

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	MoMA Exhs.	55.3

THE MARSH-HOUSE

STONY CREEK
CONNECTICUT

Telephone: 461-1111

*Archives
Office
Stony Creek*

My Dear Mr. Fox:-

June 18, 1936.

I have been terribly slow in acknowledging your letter from the Modern Museum. It was good of you to send it on to me; and needless to say I was sorry that my chance to see and talk with Mr. Barr will now have to carry over until the fall of the year. I have been wondering if in the meantime I should try and get in touch with the Modern Museum, or some other means of letting Nelson Rockefeller has turned over to me your letter to him in regard to Andre Smith. My long absence from the close contact of Mr. Barr is in Europe and whereas I should be glad to see Mr. Smith at any time I suggest that he send in to the Museum photographs of his work which will be examined by Mr. Barr upon his return. It was for that reason that your letter to Mr. Barr is again as thanks for your very kind letter and to say that we shall be interested to do anything we can.

Hoping that you and Mrs. Fox will have a pleasant summer,
Very truly yours,

Sincerely,
Executive Director

June 5th,
1936

Mr. William H. Fox,
461 Webster Ave.,
Winter Park, Florida.

TDM:lf

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	MoMA Exhs.	55.3

*469 Webster Ave
 Winter Park, Florida*
 Dear Mr. Rockefeller *for me? I should like to take care of this* June 12, 1936
you would you be good

Having learned that Mr. Barr is in Europe, may I ask you, or I asked him by letter, to give Mr. André Dunith an opportunity to submit something of his painting, and if possible to see him. André Dunith is an artist whom I feel I "discovered" in Florida. His work made a deep impression on me and particularly I found a series of his essays in pure realism uncommonly interesting. It seems to me his work, both on account of its special character and its merit, is distinctly in harmony with the exhibitions in the Museum of Modern Art. I hope some way will be open to us to see

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

him to show the work in that foregoing
institution. He would come down to New York
from Connecticut, I am sure, if and when it
is convenient to you. I enclose a letter
from him.

Very truly,
Yours,

William H. Fox
Director Emeritus of the
Brooklyn Museum.

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	MoMA Exhs.	55.3

May 15, 1936

February 18, 1937

Dear Mr. Fox:

Unfortunately Mr. Barr is abroad so that he will not be able to see Mr. Smith now. Perhaps Mr. Smith will be in New York again in the autumn when Mr. Barr will have returned. Or I could send Mr. Barr photographs of Mr. Smith's work if you have any.

Very sincerely yours,

Very truly yours,

Secretary to the Director

Registrar

James Howell Coby, Esq.
Mountain Spring Road
Parsippany, N.J.
William H. Fox, Esq.
461 Webster Avenue
Winter Park, Florida

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	MoMA Exhs.	55.3

Soby

February 16, 1957

Dear Mr. Soby:

We are forwarding to you today four paintings which you lent to us for our exhibition. The "Grand Metaphysical Interior" is being sent to David Rosen in Baltimore and the others to the Wadsworth Atheneum as you requested. *forwarding "Grand Metaphysical Interior" by please*

We understand that you will arrange to collect them from the Wadsworth Atheneum and send us a bill. *Sent to Baltimore*

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

Mr. David Rosen
Walters Art Gallery
Baltimore, Maryland

Very truly yours,

Enclosure

James Thrall Soby
Registrar

James Thrall Soby, Esq.
Mountain Spring Road
Farmington, Conn.

Enclosure

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	MoMA Exhs.	55.3

February 16, 1957

Dear Mr. Rosen:

At the request of Mr. James Thrall Soby we are forwarding to you his oil painting "Grand Metaphysical Interior" by de Chirico. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Wanda Halpern

Registrar

Mr. David Rosen
Walters Art Gallery
Baltimore, Maryland

Enclosure

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	MoMA Exhs.	55.3

*Soby
(U.S. - Surv.
Exh.)*

February 3, 1937

August 20, 1937

Dear Jim:

I thought you might like to have the enclosed photographs, which show the Chirico section of our recent exhibition.

It is nice to know you are back again from your trip and I hope that I'll see you soon to hear all about it.

Sincerely,

We'd like to have them by November 20th. Of course, we'll insure them if you'll let us have your valuations.

What's the best way to collect them?

And James Thrall Soby, Esq.
Mountain Spring Road
Farmington, Connecticut

Enclosures to have a photograph of the "Chicago" and "New York" should you run across it. Our show won't begin until the end of November.

A thousand thanks for your generosity.

Sincerely,

Mr. James Thrall Soby
10 Eastwood Road
Farmington, Connecticut

JTS/4

Dictated by Mr. Soby and signed in his absence.

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	MoMA Exhs.	55.3

James Thrall Soby - Capitol Center - Connecticut

*Summer address
now at
(Farmington, Conn.)*

August 24, 1936

August 24, 1936

Dear Alfred:

It's perfectly alright about the pictures you want for the Surrealist exhibition. I'll plan to have the thirteenth, the Picasso and the Dali sent down to you by November 20th as you've requested. This

Dear Jim:

I'm writing in a panic for I'd forgotten you were leaving for Paris about this time. I hope that I am not too late to list the pictures which you so very generously said you might lend us for our fantastic show. Here they are:

Picasso	Seated Woman
Chirico	Le Duo
"	Square with Statue (large)
"	Grand Intérieur-Métaphysique
Dali	Ghost of Vermeer

We'd like to have them by November 20th. Of course, we'll insure them if you'll let us have your valuations.

What's the best way to collect them?

And are you sure you can spare them? I feel we're stripping your house. Just possibly I may relinquish one of the Chiricos if an unexpected loan from Italy comes through.

It would be fine to have a photograph of the Delacroix "Tiger Claws and Human Hands" should you run across it. Our show won't begin until the end of November.

A thousand thanks for your generosity.

Sincerely,

Mr. James Thrall Soby
18 Westwood Road
Hartford, Connecticut

AHB/k

Dictated by Mr. Barr and signed in his absence.

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	MoMA Exhs.	55.3

James Thrall Soby - Canton Center - Connecticut

Summer address
(now at Farmington, Conn.)

August 26, 1936

Dear Alfred:

It's perfectly alright about the pictures you want for the Surrealist exhibition. I'll plan to have the three Chiricos, the Picasso and the Dali sent down to you by November 20th as you've requested. It's just as convenient for me to lend you all the Chiricos at once, since they all hang on the same wall in our house. And I'm glad that Picasso's by now somewhat wrinkled Seated Woman will make her last appearance in your galleries where I first saw her; I do think she should be retired for many years to come after the Surrealist show.

Probably the best way to transport the pictures will be by truck, particularly if you're planning to borrow some of Chick's pictures. It's always very difficult to have pictures packed for express in Hartford. And I'll try to get you a photograph of the Delacroix drawing.

We've postponed our trip abroad until next spring. For one thing, I shouldn't like to miss your Surrealist show which I'm sure will create endless excitement.

With very best regards,

Sincerely,

Jim

✓ P.S. Will send you the insurance valuations and descriptions of the pictures soon.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

May 2, 1936

November 13, 1937

Dear Jim:

Our rendezvous in New York seems to have been ill-fated and I am quite sorry because I wanted very much to ask your advice about our Surrealist show which we plan to open in November. I am not sure at the present moment whether we shall really call it Surrealist, perhaps some such title as Marvelous or Fantastic would be more appropriate for I do not intend to confine it to the orthodox Surrealist group, but intend to include certain analogous masters such as Chagall, Klee, Blume, Quirt and certain earlier men such as Redon, Blake, Grandville, Goya, Bredin, Rastrelli, Bosch --- as well as popular and perhaps ethnological material subject to Surrealist esthetic. I know that you are interested in much of this material. Perhaps you can give me some suggestions, especially about Grandville. Is Professor Mespoulet a good person to consult?

I shall have to sail in about a week's time. Will you, by any chance, be in New York next week? I wish that I could see you.

I am afraid, too, I shall have to ask you for the loan of several of your pictures, only half expecting to have them for I know how carefully your house is thought out as a background for them. I would like to have the big Picasso and the big Chirico and there are also perhaps other important surrealists which I do not know of and which you might more easily spare.

Since it's improbable that I shall see you before I sail, could you let me know how you feel about these loans and when you expect to return from the Delacroix expedition.

Sincerely,

Mr. James Thrall Soby
Wadsworth Atheneum
Hartford, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 10, 1957.

January Fourth
1957

Dear Mrs. Sterner:

My dear Mrs. Sterner:

Our Registrar tells me that she is returning to you the two oil paintings which you lent 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.

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

Very sincerely yours,

Would you please let us know as soon as you can whether or not we may keep both or either of these pictures for the tour? I trust you won't think this request for an extended loan an imposition. You have been very generous in lending to our show.

Mrs. Marie Sterner
9 East 57th St.
New York City.

Very sincerely yours,

AHB:lf

Elodie Courter
Secretary of Circulating Exhibitions

Mrs. Marie Sterner
9 East 57th Street
New York City

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	MoMA Exhs.	55.3

*Annual
Lenders*

Mrs. Sterner

October 12, 1937
January fourth
1937

My dear Mrs. Sterner:

As I believe you may know, several Museums throughout the country have 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.

*9/12
telephoned*

We are endeavoring to make the finest possible selection of material for the travelling exhibition. We are particularly anxious to have a strong representation from the historical section and would like very much to include your two eighteenth century French School paintings: Memento Homo and Memento Mori.

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 both or either of these pictures for the tour? I trust you won't think this request for some extended a loan an imposition. You have been very generous in lending to our show.

Very sincerely yours,

Elodie Courter
Elodie Courter
Secretary of Circulating Exhibitions

Mrs. Marie Sterner
9 East 57th Street
New York City

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	MoMA Exhs.	55.3

Alexander Gallery

October 12, 1957

The Marie Sterner Gallery
9 East 57 Street
New York City

Gentlemen: Marie Sterner Gallery
9 East 57th Street

On October 8th we returned to you the two paintings 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.

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,

Very truly yours,
Dorothy H. Dudley
Registrar

Registrar

Enc.

Enclosure

Receipt filed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 18, 1936

January 1937

Dear Mr. Seligson:

In Mr. Jaffe's absence from the Museum I want to ask if you would be willing to let us keep several of your loans to the Exhibitors of Fantastic Art, Dada and Surrealism until the end of this year. Leading museums throughout the country have asked for the same and we are anxious to send them to Philadelphia, Boston, Chicago, Cincinnati and probably Pittsburgh.

**Marie Sterner Gallery
9 East 57th Street
New York City**

We are anxious to have the finest possible selection of items for the travelling exhibition. You have already been so generous to us with this exhibition and I hesitate to impose further on you. The items to be included include:

- 141 - Dada - Duchamp
- 142 - " - Grandmother
- 170 - O'Keeffe, Blank Abstract

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

I rather feel that the loan is small and it is difficult to ship safely for travelling.

We would of course insure the pictures against loss and every time they are returned to you.

Enclosure

Won't you please advise us soon as you can whether or not we may keep these pictures for the year? I do hope you won't consider this request for an extended loan as imposition.

Very sincerely yours,

Secretary of Circulating Exhibitions

Alfred Stieglitz, Esq.
49 Avenue Place
201 Madison Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

S

Stieglitz
(H.S. 200)

January sixth
1937

Dear Mr. Stieglitz:

In Mr. Barr's absence from the Museum I want to ask if you would be willing to let us keep several of your loans to the Exhibition of Fantastic Art, Dada and Surrealism until August of this year. Leading Museums throughout the country have asked for the show and we are planning to send it to Philadelphia, Boston, Milwaukee, San Francisco and probably Pittsburgh.

We are endeavoring to make the finest possible selection of items for the travelling exhibition. You have already been so generous in helping us with this exhibition that I hesitate to impose further. We are particularly anxious, however, to include the following in the tour:

- 541 - Dove, Portrait of Ralph Dusenberry
- 542 - " Grandmother
- 570 - O'Keeffe, Black Abstraction

Very truly yours,

I rather feel that the Cow's Skull would be difficult to pack safely for travelling.

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

Won't you please let me know as soon as you can whether or not we may keep these three pictures for the tour? I do hope you won't consider this request for so extended a loan an imposition.

Very sincerely yours,

Secretary of Circulating Exhibitions

Alfred Stieglitz, Esq.
An American Place
509 Madison Avenue
New York City

no -
telephoned

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*Stieglitz
(N.S. Archer)
per.*

November 25, 1936

January 20, 1937

Dear Mr. Stieglitz:

Beginning Monday, November 20th, the four pictures which you are generously lending to the exhibition of Fantastic-Surrealist Art will be insured against all risks until their return to An American Place. We understand that the valuations are as follows:

Dear Mr. Stieglitz:

Value

Yesterday we returned to you the four paintings which you lent to us for our exhibition of Fantastic Art, Dada and Surrealism. As soon as you have checked them will you please sign and return to us the enclosed receipt.

Very truly yours,

I hope that we can surely count on your pictures on Monday.

Registrar

With kind regards, I am

Mr. Alfred Stieglitz
An American Place
509 Madison Avenue
New York City

Sincerely yours,

Alfred Stieglitz, Reg.
An American Place
509 Madison Avenue
New York, New York

AM:2

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	MoMA Exhs.	55.3

*Stieglitz
U.S. - Sur
with*

November 25, 1936

June 18, 1936

Dear Mr. Stieglitz:

Beginning Monday, November 30th, the four pictures which you are generously lending to the exhibition of Fantastic-Surrealist Art will be insured against all risks until their return to An American Place. We understand that the valuations are as follows:

<u>Artist</u>	<u>Title</u>	<u>Value</u>
Georgia O'Keeffe	Cow's Skull	\$6000
" "	Black Abstraction	6000
Arthur Dove	Grandmother	800
" "	Portrait of Ralph Dusenberry	800

I hope that we can surely count on having the pictures on Monday.

*Dorothy H. Dudley
Registrar*

With kind regards, I am

Enclosure

Sincerely yours,

Alfred Stieglitz, Esq.
An American Place
509 Madison Avenue
New York, New York

AHB:H

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	MoMA Exhs.	55.3

February 11, 1957
December 9, 1956
June 15, 1958

Mr. James Johnson Sweeney
220 East End Avenue
New York City

Dear Mr. Sweeney:

Today we returned your Miro "Composition" to 20
Montgomery Place, Brooklyn.

Will you please sign and return to us the enclosed
receipt so that we may complete our files.

Very truly yours,

Dorothy H. Dudley
Registrar

Mr. William S. ...
Enclosure
200 Madison Avenue
New York City
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 3, 1956

Dear Mr. Einstein:

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

Very truly yours,

Registrar

Mr. William Einstein
An American Place
509 Madison Avenue
New York City

enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

February 16, 1957

Dear Mr. Sweeney:

Will you please sign and return to us the enclosed receipt for the Giacometti "Disagreeable Object" which we returned to you February 3rd.

We are holding the "Composition" by Miro until we hear from you when you wish to have it returned.

Very truly yours,

Registrar

James Johnson Sweeney, Esq.
120 East End Avenue
New York City

Enclosure

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	MoMA Exhs.	55.3

Sweeney

Charge to the account of THE MUSEUM OF MODERN ART

1228 A

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER <input checked="" type="checkbox"/>
NIGHT LETTER	SHIP RADIOGRAM

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

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

OCTOBER 27, 1936

SWEENEY
CITIBANK
PARIS

NEED YOUR GIACOMETTI OBJECT AND BIG MIRO SURREALIST EXHIBITION
END NOVEMBER PLEASE CABLE COLLECT BARR MODERNART SO WE MAY CATALOG

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

VIA
APH
IN
TES

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

November 9, 1957.

FORM CCC 24-NY

Commercial Cables

THE INTERNATIONAL SYSTEM

FAST, ACCURATE CABLE
SERVICE TO ALL
PARTS OF THE WORLD
"VIA COMMERCIAL"
ADDRESS, 67 BROAD ST.

Postal
Telegraph



All America
Cables

Mackay

Radio

TELEGRAMS VIA
POSTAL TELEGRAPH
TO ANYWHERE IN
THE UNITED STATES
AND CANADA . . .

THE FOLLOWING TELEGRAM WAS RECEIVED

"VIA COMMERCIAL"

LF70 PARIS 24 29

NLT BARR MODERNART NEW YORK -

2015 OCT 29 '36

KINDLY LIST MIRO GIACOMETTI ANONYMOUSLY COMMUNICATE
VACK SWEENEY PLAZA SAW BRETON BEEN ILL ASKS LATEST DATE
PREFACE CABLE

- SWEENEY -

TO SEND A MESSAGE OR CALL A MESSENGER, TELEPHONE WHITEHALL 4-3250 OR ANY POSTAL TELEGRAPH OFFICE.
FOR REPETITION SERVICE AND ALL OTHER PURPOSES, TELEPHONE BOWLING GREEN 9-3800.

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Sweeney

October 26, 1936

Dear Jim:

Do you think that we could borrow for our Fantastic-Dada-Surrealist show your Giacometti Disagreeable Object and your grand Miro of 1933? I am inclined to think that your Miro is about the most exciting of the series -- certainly from a surrealist point of view. I do hope we can have them both.

If you are willing to lend won't you let me have the insurance valuations? We wouldn't need to collect the pictures until after the middle of November.

I hope this letter reaches you. Your whereabouts are rather vague. Are you in Cincinnati or Chicago or Ireland? Anyway I hope we can get your reply as soon as possible for I would like to illustrate the Miro and possibly the Giacometti in the catalog. I put off writing hoping that you would return to town so that I could talk with you about the exhibition.

My very best to Laura.

Sincerely,

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N.Y.

AHE/k

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	MoMA Exhs.	55.3

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
NEW YORK

Guidance Laboratory
118 West 74th

Szelesi

November 6, 1937.

January 6, 1938

Dear Mr. Szelesi:

Miss Elodie Courter
Secretary of the
The Museum of Modern Art
11 West 53rd St.
New York
Dear Mr. Szelesi:
Rorschach
as possible

Our Registrar tells me that she is returning to you the eleven Psychopathic 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 am sorry that we cannot grant this request. We are planning to use the pictures here and would appreciate your permission to do so. I want to thank you again for your generosity in presenting the Museum with the Psychopathic drawings. Let me say again that I fully appreciate your preferring to keep the magnificent German drawing illustrated in Prinzhorn.

Will you come to America this year? I hope to see you.

Ethel
Very sincerely yours,
Director, Guidance Laboratory

rb
hd

Mr. Ladislaus Szelesi
c/o Julien Levy Gallery
15 E. 57 St.
New York City.

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Surreal
Audin?*

Meiss

TEACHERS COLLEGE
COLUMBIA UNIVERSITY
NEW YORK

Guidance Laboratory
119 Macy Hall

January 8, 1987

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

Dear Miss Courter:

W
Mrs. Meiss has told me you would like to keep the Rorschach pictures a little longer. I am sorry that we cannot grant this request. We are planning to use the pictures here and would appreciate it if you would return them to us as soon as possible.

Sincerely yours,

Esther Lloyd Jones

Esther Lloyd-Jones
Director, Guidance Laboratory

rb
hd

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 4, 1937.

January fifth
1937

Dear Mr. Thurber:

Our Registrar tells me that she is returning to you
my dear Mrs. Meiss:

In Mr. Barr's absence from the Museum I want to ask if you
would be willing to let us keep the plates from the Rorschach Test
until August of this year. Leading Museums throughout
the country have asked for the show and we are planning to
send it to Philadelphia, Boston, Springfield, Milwaukee, San
Francisco and probably Pittsburgh.

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

Very sincerely yours,

Won't you please let me know as soon as you can whether or not
we may keep these items for the tour. I should be glad to
have you telephone me.

Very sincerely yours,

Mr. James Thurber
Litchfield, Conn.

Elodie Courter
Secretary of Circulating Exhibitions

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

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

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	MoMA Exhs.	55.3

Thurber

November 6, 1937.

December 19, 1936

Dear Mr. Thurber:

Our Registrar tells me that she is returning to you your ink drawing, "Look out, Here they come again!" 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 it 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,

Registrar

James Thurber, Esq.
Litchfield, Conn.

Mr. James Thurber
Litchfield, Conn.

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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	MoMA Exhs.	55.3

Thurber

December 19, 1956

Dear Mr. Thurber:

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

James Thurber, Esq.
Litchfield, Conn.

Enclosure

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	MoMA Exhs.	55.3

*Wadsworth
Atheneum
(U.S.
Surv. Div.)*

February 3, 1937

October 3, 1936

Dear Chick:

I hear the most enthusiastic reports about your show. I wish I could have come up to your opening, not merely to see the portraits but also the Abstract room. I hope you are pleased with the Arp.

I want to thank you again for lending us the Pierre Roy and the extraordinary Italian panel. I enclose photographs showing these two paintings in the exhibition. I thought they might be interesting for your files.

With best regards, I am

Sincerely,

AB

Sincerely,

A. Everett Austin, Jr., Esq.
Wadsworth Atheneum
Hartford, Connecticut

*A. Everett Austin, Jr., Esq.
Wadsworth Atheneum
Hartford, Connecticut*

20/6

*Receipt Received
Wadsworth Atheneum*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Wadsworth
 55
 Austin
 will send
 but for photographs

October 3, 1956

Dear Chick: *Lawrence Paul Berger*
Wadsworth Atheneum

Would you be willing to lend us Pierre Roy's *Electricification of the Country* and your marvelous *Quintessence* panel, with the apparently Surrealist subject matter. Our show opens toward the end of November, so that we wouldn't need the paintings until the middle of November. We should, however, need photographs for reproduction in the catalog, and beseech you to send them as soon as you can as we will begin on the plates in the near future.

Julien told me something of your summer. I am glad to hear that you all had such a nice time. My best to Helen.

Sincerely,

A. Everett Austin, Jr., Esq.
 Wadsworth Atheneum
 Hartford, Connecticut

Ahb/k

*Receipt received
 Date cancelled*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

April 15, 1937

Miss Florence Paul Berger
Wadsworth Atheneum
Hartford, Connecticut

Dear Miss Berger:

Will you please sign and return to us the enclosed receipt for the Fernandez painting which was sent to you on April 6th. We have not yet cancelled our insurance on this painting as we do not know whether or not you are going to keep it. Will you please write me if you prefer to insure it so that I can cancel it on our policy.

I believe Miss Howland wrote you that there will be a bill for duty on the frame. We are waiting to hear from Customs what this will be.

Very truly yours,

Registrar

Enclosure

Receipt Received
Ins. cancelled

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	MoMA Exhs.	55.3

Ex'n 55,
Wadsworth Hartford

#15

TEMPORARY RECEIPT

WADSWORTH ATHENEUM
HARTFORD, CONN.

April 7th 1937

Received from *Museum of Modern Art*
Address *11 W 53rd St. New York*

*Still Life on wood by Louis Fernandez #125.
(from the Collection of
Christian Zervos) Charges 20.
#145.
for consideration*

*Keep insured until we
know if they purchase so
10 LL*

SIGNED *Thomas Paul Berger*
GENERAL CURATOR

3888

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Ex'm 55, 1
Wadsworth Hartford

Ex'm 55 Fontaine
The Museum of Modern Art
Hartford
Cable Address: Modernart

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7471

To **WADSWORTH ATHENEUM, HARTFORD, CONNECTICUT**

Date **APRIL 5, 1937**

Terms

Via Order No.

Per

STILL LIFE by Louis Fernandez
Oil on wood

\$125

Handling charge for expenses incurred in bringing
the painting to this country - insurance,
transportation, etc.

20

\$145

Note: There will probably be a small additional
bill for the duty on the shadow box. As
soon as definite word has been received
from Customs, a supplementary bill will be
sent.

Paid

APR 11 1937
12.00
15.00
27.00

Modern Art
Date Paid, N.Y. 1937
Terms
Per

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	MoMA Exhs.	55.3

The Museum of Modern Art

11 West 53rd Street, New York, N. Y.

Telephone: Circle 7-7471

Cable Address: Modernart

To
Wadsworth Atheneum
Hartford, Conn.

Date
Feb. 11, 1937

Via

Order No.

Terms

Per

For: Arp wood relief "Objects placed on three planes like writing"	\$37.50
Duty paid to Customs	18.50
Cost of handling	15.00
Total	\$96.00

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February 5, 1937

January 20, 1937

Wadsworth Atheneum
Hartford
Conn.

Gentlemen:

We have forwarded to you the two paintings lent 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.

the enclosed relief which you have purchased. As soon as you have received them will you please sign the enclosed receipts.

Registrar

Very truly yours,

Enclosure

Registrar

Enclosures

*Copy sent to my gal Bona -
Hartford*

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	MoMA Exhs.	55.3

January 20, 1937

The Wadsworth Athenaeum
Box 1409
Hartford, Conn.

Gentlemen:

Today we sent to you by way of Budworth the Charles V which you are borrowing for your exhibition and the Arp wood relief which you have purchased. As soon as you have received them will you please sign and return to us the enclosed receipts.

Registrar

Very truly yours,

Registrar

Enclosures

*Arp sent to us by gal Bona -
Pete*

*The shipping receipts that I wish
for the piece by a dated Nov 13 and
having my name on it. Please
return receipt for the piece to the
Museum of Modern Art*

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Wadsworth Atheneum
Avery and Morgan Memorials

Box 1499, Hartford, Connecticut

Telephone 7-6421

November 30, 1936

November 30, 1936

Miss Eleanor Howland
The Museum of Modern Art
11 West 53rd Street
New York City
The Wadsworth Atheneum
Hartford
Conn.

Dear Miss Howland:
Gentlemen:

I am enclosing a few of the stickers
I am enclosing a receipt for the loan you have so
you asked kindly made to our exhibition of Fantastic Art, Dada
and Surrealism.
variety. If not, let me know and I'll try again.

Very truly yours,

The insurance valuation on the

Pierre Roy Electrification is \$8,100; on the
Registrar

North Italian Fall of Phaeton, the insurance value

is \$500.00. Enclosure

Please do pardon the haste of this
note, but things are sort of whirling -- it is tea
time -- and I've just very carefully closed my thumb
in the desk drawer.

Faithfully,

Florence N. Dementhal

P.S. The clipping requisite that I made
for the Pierre Roy is dated Nov. 13 and
Harry says it was sent then. If you
haven't received it by the time this letter
reaches you, please let me know and
we'll have it through the express.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut

Telephone 7-6421

November 20, 1936

Miss Eleanor Howland
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Howland:

I am enclosing a few of the stickers you asked for today. I hope I picked out the right variety. If not, let me know and I'll try again.

The insurance valuation on the Pierre Roy Electrification is \$2,100; on the North Italian Fall of Phaeton, the insurance value is \$500.00.

Please do pardon the haste of this note, but things are sort of whirling -- it is tea time -- and I've just very carefully closed my thumb in the desk drawer.

Faithfully,

Florence N. Dementhal

P.S. The shipping requisite that I made for the Pierre Roy is dated Nov. 13, and Harry says it was sent then. If you haven't received it by the time this letter reaches you, please let me know and we'll have it through the express.

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Waldes Koh-i-noor

November 13, 1937

November 15, 1937

Gentlemen:

Waldes Koh-i-noor, Inc.

I take pleasure in thanking you on behalf of our President and Trustees for your generosity in allowing us to show the advertisement "Notion lady" in our Exhibition of Fantastic Art, Dada and Surrealism. The Exhibition has now come to the end of its tour throughout the country's museums, and we are returning your loan to you.

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

Very sincerely yours,

Executive Director

Waldes Koh-i-noor, Inc.
Long Island City
New York, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 18, 1936

Waldes Koch-i-noor, Inc.
47-52 Twenty-seventh St.
Queens, N. Y.

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,

Executive Director

Enclosure

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*Wasserman
U.S. - Serv. Reg.*

March 10, 1937

January 25, 1937

al 4-5252

FAIRCHILD PUBLICATIONS
8 East 13th Street, New York City

WOMEN'S WEAR DAILY MEN'S WEAR RETAILING—Executive
DAILY NEWS RECORD RETAILING—Home Furnishings

You recently requested back copies of.....
..... Women's Wear - Jan. 21st ...

Unfortunately we are unable to fulfill your request
as our reserve supply is completely exhausted.

Yours very truly,

Circulation Department
FAIRCHILD PUBLICATIONS

*Walden Koh-i-Noor
4752 27th St.
Long Island City
426-6540
(U.S. - Serv. Reg.)*

New York City

Enclosure

Edward Wasserman, Esq.
Hotel Lombardy
111 East 56th Street
New York, New York

AHB:EH

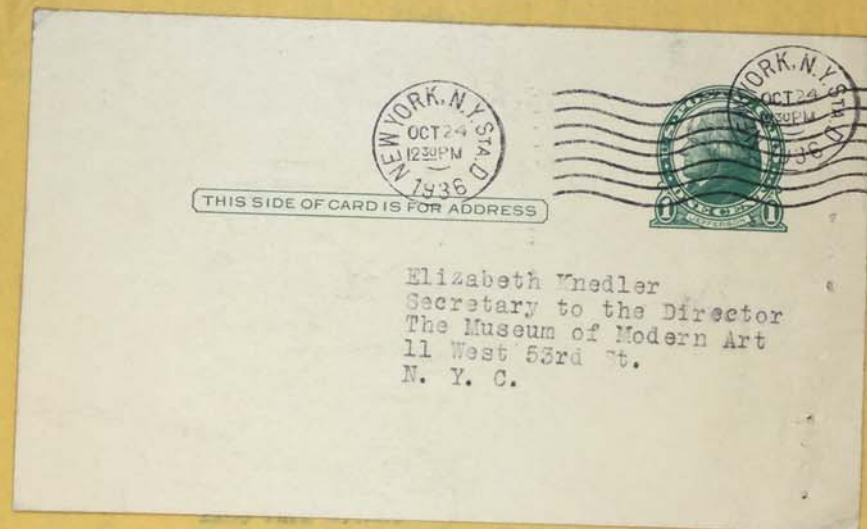
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Wasserman
Chas. Sears Esq.*

March 10, 1937

January 28, 1937



New York City

Enclosure

Edward Wasserman, Esq.
Hotel Lombardy
111 East 56th Street
New York, New York

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Wasserman
Chas. S. Sura. Esq.*

March 10, 1937

January 25, 1937

Dear Mr. Wasserman:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of The Pont by Salvador Dali to the exhibition of Fantastic Art, Dada and Surrealism. This painting filled a very important place in Dali's development which would not otherwise have been represented.

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. A stubborn case of gripe set me back in much of my work at the Museum.

With kind regards, I am

Register
Sincerely yours,

Mrs. J. J. O'Donoghue,
1100 Park Avenue
New York City

Enclosure

Edward Wasserman, Esq.
Hotel Lombardy
111 East 56th Street
New York, New York

AHB:EH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

W. Wasserman

December 23, 1956

January 23, 1957

W. Wasserman

Dear Mrs. O'Donohue:

Will you please sign and return to us the enclosed receipt for Mr. Wasserman's painting by Dali which we sent to you on January 23th. We asked us to return the painting to you when the exhibition has closed and I needed it for Very truly yours,

Very truly Registrar

Mrs. J. J. O'Donohue, 3rd
1100 Park Avenue
New York City

Registrar

Mrs. J. J. O'Donohue, III
1100 Park Avenue
New York City

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 22, 1956

Dear Mrs. O'Donoghue:

The enclosed receipt for the painting to us by Mr. Wasserman was sent to the Hotel Lomberdy and returned to us. Mr. Wasserman has asked us to return the painting to you when the exhibition has closed and I wonder if you wish to hold the receipt or to forward it to him.

Very truly yours,

Registrar

Mrs. J. J. O'Donoghue, III
1100 Park Avenue
New York City

Enclosure

Edward Wasserman, Esq.
Hotel Lomberdy
117 West 83rd Street
New York City

RETURN TO SENIOR



Handwritten notes in the left margin:
He was...
collected...
I will...
I'll have a look...
to return to you...
to...
to...

Handwritten signature:
Mrs. Wasserman

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Way 1956

November 22, 1956
December 18, 1956

Dear Mr. Zigras:

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



? Where did you get this address?

He was there when we collected his Ptg. Shall I send it to Mrs. O'Klanahue to return his Ptg.?

J.H. Dudley

Edward Wasserman, Esq.
~~Hotel Lombardy~~
111 East 56th Street
New York City

RETURN TO SENDER

Enclosure

Carl Zigras, Esq.
The Wayne Gallery
784 Lexington Avenue
New York, N.Y.

cc/bc
encs.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 22, 1936

December 18, 1936

Dear Mr. Zigrasoff:

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?

Dear Mr. Wasserman:

Very sincerely yours,

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

Director of Circulating Exhibitions

Very truly yours,

Executive Director

Edward Wasserman, Esq.
Hotel Lombardy
111 East 56th Street
New York City

Enclosure

Carl Zigrasoff, Esq.
The Wayne Gallery
784 Lexington Avenue
New York, N.Y.

cc/bc
encls.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*London
Fauvism
Art, Dada +
Bism*

Weyhe Gal.

November 22, 1938

Dear Mr. Zigrosser:

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,
 Philadelphia; Boston Museum of Art; Philadelphia Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

I want to say that we very much appreciate your generosity to our Museum.

Very sincerely yours,

Carl Zigrosser, Esq.
 The Weyhe Gallery
 794 Lexington Avenue
 New York, N.Y.

ec/bs
 encls.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Weyhe

November 6, 1937.

November 6, 1937.

The Weyhe Gallery
794 Lexington Avenue
New York City.

Dear Mr. Zigrosser:

We have returned your little sketch by Elise along with the paintings and prints 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,

Mr. Carl Zigrosser
The Weyhe Gallery

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

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Weyhe

794 LEXINGTON AVENUE
E. WEYHE
NEW YORK CITY, U.S.A.
November 6, 1937.

March 30th, 1937

Dear Mr. Zigrosser:

We have returned your little etching by Klee along with the things borrowed from the gallery.

We very much appreciate your personal generosity in letting us keep this print for so long a time. I want to thank you again for your help in assembling the material for the exhibition. Should you want to know for your records the print was shown in the following galleries in addition to our own: 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.

one print value involved is sufficient to warrant putting in a claim. We should consider the incident closed.

Sincerely yours,

Carl Zigrosser

Mr. Carl Zigrosser
c/o The Weyhe Gallery
794 Lexington Avenue
New York City.

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

BOOKS ON THE FINE AND APPLIED ARTS.
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

794 LEXINGTON AVENUE

E. WEYHE

NEW YORK CITY, U. S. A.

BETWEEN 61st AND 62nd STREETS - CABLE,
"BOOKWEYHE" N. Y. TELEPHONE, BOOKS,
REgent 4-0757; GALLERY, REgent 4-1916

March 30th, 1937

Miss Dorothy H. Dudley
The Museum of Modern Art
11 West 53rd Street
New York City

My dear Miss Dudley:

We return herewith the receipt
for the three prints which you returned.
We have examined the damage done to the
one print but do not believe that the
value involved is sufficient to warrant
putting in a claim. We shall therefore
consider the incident closed.

Sincerely yours,

Carl Zigrosser

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FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

February 19, 1957

March 19, 1957

The Weyhe Gallery
794 Lexington Ave.
New York City

Gentlemen:

We are returning to you today the three woodcuts of The World Topsy-turvy which you so kindly lent for our exhibition of Fantastic Art, Dada and Surrealism.

I regret to report that, through a most unfortunate error during the process of photographing, a section of the Spanish woodcut was damaged. It has been repaired so that it does not show seriously.

Will you please let us know what damage is claimed so that we may reimburse you immediately. Will you also please sign and return to us the enclosed receipt.

Very truly yours,

Doty Weyhe
Registrar

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

February 19, 1937

January 9, 1937

Dear Mr. Sigrosser:

I want to confirm Mr. Barr's telephone conversation regarding loans for the travelling exhibition of Fantastic Art, Dada and Surrealism. Mr. Barr tells me that you are perfectly willing to let us keep all your loans and those from the Weyhe Gallery for the **The Weyhe Gallery** and in August of next year. I understand the **724 Lexington Ave.** the Castellon painting #532 in our collection **New York City**

Of course we will maintain insurance on all the loans against each and every risk during the period of the loan and when they are returned.

Gentlemen:

Confirming our conversation today we sent the Castellon drawing "La maison de la Volupté" to Mr. O. B. Jennings at 25 Sutton Place South.

38.1847

Very truly yours,

Secretary of Art

Registrar

Carl Sigrosser, Esq.
Weyhe Gallery
724 Lexington Avenue
New York, New York

EC/hs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Original
Loans*

Weyhe

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

NEW YORK, October 31st, 1936

MEMORANDUM
from

The WEYHE GALLERY

794 LEXINGTON AVENUE
BET. 51st AND 52nd STREETS

January 9, 1937

Federico Castellon, Four Figures 50.00 dry brush work
 The Artist 36.1936 25.00 pencil work
 La Maison de Volupte 35.00 pencil work
 Les Vantures of a Sign 25.00 color work

Dear Mr. Zigrosser:

I want to confirm Mr. Barr's telephone conversation regarding loans for the travelling exhibition of Fantastic Art, Dada and Surrealism. Mr. Barr tells me that you are perfectly willing to let us keep all your loans and those from the Weyhe Gallery for the tour, which will end in August of this year. I understand the one exception is the Castellon pencil drawing, #532 in our catalog, La Maison de la Volupte.

Of course we shall maintain insurance on all the loans against each and every risk during the period of the tour and until they are returned to you.

Very sincerely yours,

The WEYHE GALLERY
794 LEXINGTON AVENUE
BET. 51st AND 52nd STREETS

Secretary of Circulating Exhibitions

George Marinke, Inevitable Recollection 150.00

Carl Zigrosser, Esq.
Weyhe Gallery
794 Lexington Avenue
New York, New York

EC/bs

Receipt of The Weyhe Gallery the above property. It is hereby agreed that title to above property is to remain in The Weyhe Gallery. If sold, the proceeds of said sale up to the amount set opposite the name in the property of The Weyhe Gallery and to be paid to them by demand. If should the item is to be returned to The Weyhe Gallery on demand. It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause including fire, theft, and any other cause while such property is under the ownership, control and custody, care and maintenance of The Weyhe Gallery.

NEVERLY RECEIPT AND RETURN

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

TELEPHONE, REGENT 4-1916

NEW YORK , October 31st, 1936

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

MEMORANDUM

from

The WEYHE GALLERY

794 LEXINGTON AVENUE
BET. 61ST AND 62ND STREETS

Federico Castellon,	✓36.1842	Four Figures	30.00	dry brush draw.
"	"	The Artist 36.1900	35.00	pencil draw.
"	✓36.1847	La Maison de Volupté	35.00	pencil draw.
"	"	The Ventures of a Night	35.00	color draw.
Waldo Kaufer,	✓36.1844	Paranoia	20.00	etching
Julian Alberts,	✓36.1843	Voices of Spring	10.00	lithograph
			75.00	drawing

TELEPHONE, REGENT 4-1916

DUPLICATE NEW YORK , November 12th, 1936

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

MEMORANDUM

from

The WEYHE GALLERY

794 LEXINGTON AVENUE
BET. 61ST AND 62ND STREETS

George Marinko, Inevitable Recollection 150.00

Received of The Weyhe Gallery the above property. It is hereby agreed that title to above property is to remain in The Weyhe Gallery. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Weyhe Gallery and is to be paid to them on demand. If unsold the item is to be returned to The Weyhe Gallery on demand. It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while such property is under the consignee's control and/or custody, and/or until such property is received and receipted for by The Weyhe Gallery.

Signed

KINDLY RECEIPT AND RETURN

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

TELEPHONE, REGENT 4-1916

NEW YORK , October 31st, 1936

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

MEMORANDUM
from

The WEYHE GALLERY

794 LEXINGTON AVENUE
BET. 61ST AND 62ND STREETS

Federico Castellon,	36.1842	Four Figures	30.00	dry brush draw.
"	"	The Artist 36.1900	35.00	pencil draw.
"	36.1849	La Maison de Volupté	35.00	pencil draw.
"	"	The Ventures of a Night	35.00	color draw.
Waldo Kaufer,	36.1844	Paranoia	20.00	etching
Julien Alberts,	36.1843	Voices of Spring	10.00	lithograph
George Grosz,	"	Jazz 36.1901	75.00	drawing
Paul Klee,	36.1842	Drawing	75.00	
Marc Chagall,	36.1849	Lovers	10.00	etching
"	"	Man and Automobile	10.00	etching
Charles Meryon,	36.1841	Rebus	10.00	etching
Knud Merrill,	36.1852	Hermaphrodite	100.00	watercolor
Kandinsky,	36.1845	Watercolor	75.00	
"	"	Drawing 36.1846	75.00	
V. Adam,	36.1839	Y	5.00	litho in color
Gilray,	36.1835	Parasols for 1795	5.00	etching in color
----	36.1838	El Mundo Al Reves	5.00	woodcut
----	36.1834	Le monde Renversé	5.00	woodcut
----	36.1837	Verkehrte Welt	5.00	engraving
----	36.1833	Cow	10.00	engraving
----	36.1836	Voici Messieurs,	5.00	lithograph
----	36.1840	La Metamorphose 1891	5.00	etching
Sternberg	36.1851	Principle 9	45.00	aquatint

anon. loan
lent by
Zigross personally
Buegel 36.1831 Tiale 45.
" 36.1832 Avarice, engraved by Buegel 10.
Klee 36.1903 25. Etching
3 at printer's

Received of The Weyhe Gallery the above property. It is hereby agreed that title to above property is to remain in The Weyhe Gallery. If sold, the proceeds of said sale up to the amount set opposite the item is the property of The Weyhe Gallery and is to be paid to them on demand. If unsold the item is to be returned to The Weyhe Gallery on demand. It is understood and agreed that the undersigned assumes full liability for any loss and/or damage from any cause whatsoever to the property described herein while such property is under the consignee's control and/or custody, and/or until such property is received and receipted for by The Weyhe Gallery.

Signed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*James
Anderson*

Harrison of Paris
A DIVISION OF
HARWEAL, INC.

PUBLISHERS
362 FIFTH AVENUE
NEW YORK CITY

Wheeler

HARWEAL, INC.
MONROE WHEELER, President
BARBARA WHEELER, Vice President
LLOYD WHEELER, Secretary

TELEPHONE: MUZZANNO 7-4425
TWICE: HARRISAL 456-7000

January ninth
1937

January 6th, 1937

Dear Mr. Wheeler:

Thank you so much for your letter. I am so glad we may include the Redon lithographs in the travelling exhibition of Museum of Modern Art Fantastic Art, Dada and Surrealism.
New York City

I am terribly sorry about the Toulouse-Lautrec. I thought I Dear Miss Courter: took the one you described to me. Was there another? Certainly I think it would be quite all right to include the in the travelling portion of the Fantastic Art Show. I shall write for it today. Shall I let you know when it is returned, or do you wish it returned immediately to Mr. Hofer?

Very sincerely yours,

Monroe Wheeler

MR:TT

Monroe Wheeler
Secretary of Circulating Exhibitions

P.S. To my great distress, I have just learned that we sent along with the travelling exhibition a very valuable, bound book which should not have been allowed to go. It is Jules Renard's "Histories Naturelles," with Toulouse-Lautrec lithographs. This is a book which Mr. Hofer greatly cherishes and the slightest finger print in it would cause distress; it was very careless of me not to stipulate that it should not be possible for you to recall this one. I am sorry to put you to any trouble, but I hope it is possible to withdraw it.

Monroe Wheeler, Esq.
362 Fifth Avenue
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Harrison of Paris
A DIVISION OF
HARWEAL, INC.
PUBLISHERS
362 FIFTH AVENUE
NEW YORK CITY

HARWEAL, INC.
MONROE WHEELER, PRESIDENT
BARBARA WESCOTT, VICE PRESIDENT
LLOYD BRUCE WESCOTT, SECY & TREAS.

TELEPHONE WISCONSIN 7-4445
CABLES: HARWEAL, NEW YORK

January 6th, 1937

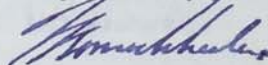
Miss Elodie Courter
Museum of Modern Art
11 West 53 Street
New York City

Dear Miss Courter:

I think it would be quite all right to include the Redon lithographs from "La Tentation de Saint-Antoine" in the travelling portion of the Fantastic Art Show.

Thank you for your New Year greetings, which I reciprocate most heartily.

Very sincerely yours,



MW:FT

Monroe Wheeler

P.S. To my great distress, I have just learned that we sent along with the travelling exhibition a very valuable, bound book which should not have been allowed to go. It is Jules Renard's "Histoires Naturelles," with Toulouse-Lautrec lithographs. This is a book which Mr. Hofer greatly cherishes and the slightest finger print in it would cause distress; it was very careless of me not to stipulate that it should not travel. Would it be possible for you to recall this one volume? I am sorry to put you to any trouble, but I hope it will be possible to withdraw it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

January fifth
1937

Dear Mr. Wheeler:

Do you suppose we could include in the travelling exhibition of Fantastic Art, Dada and Surrealism Redon's lithographs from Flaubert's La Tentation de Saint-Antoine which were included in the Illustrators Exhibition? I understand these were loaned by Vollard. The Fantastic Show will be on tour only through August of this year. Do you think you could spare it for the period of the tour?

Will you be good enough to let me know?

With best wishes for your Happy New Year, I am,
Very sincerely,

Secretary of Circulating Exhibitions

Mrs. Juliana P. Force, Director
The Whitney Museum of American Art
Monroe Wheeler, Esq.
362 Fifth Avenue
New York City

ERR:cc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

*Sumner
Lamberton*

*Whitney
Museum*

October 12 1937
January first
1937

Dear Mrs. Force:

As I wrote you previously, we have had many demands from other Museums for our current Exhibition of Fantastic Art, Dada and Surrealism. The show will go to the Pennsylvania Museum, the Springfield Museum, Milwaukee Art Institute, San Francisco Museum, to Boston under the auspices of our Chapter of the Museum of Modern Art in Boston, and very probably to the Carnegie Institute in Pittsburgh. The material will be returned to us at the end of the summer.

*OK
telephoned*

We are endeavoring to make the finest possible selection of material for the travelling exhibition and I should like very much to include the Whitney Museum's Beale "Mr. Shurtz and Miss Robe are Married." Do you think you could spare it for the period of the tour?

We would of course maintain insurance on the picture until it is returned to you. I hope you won't think this request for so extended a loan an imposition. "Mr. Shurtz" has won many admirers, among them Mr. Austin of Hartford.

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

Very sincerely yours,

RRB
RRB

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

RRB:ec

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

October 12, 1937

Whitney Museum of American Art
10 West 8th Street
New York City

Gentlemen: Whitney Museum of American Art
10 West 8th Street

On October 8th we returned to you the gouache by Beale 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. Confirming our conversation of the other day the drawing "Mr. Sparta and Miss Bebe are Married" by Beale is included in our Very truly yours,

This Circulating exhibition will probably be returned to us in September.

Dorothy H. Dudley
Registrar

Enc.

Dorothy H. Dudley
Registrar

Receipt filed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

June 24, 1957

November 27, 1956

Whitney Museum of American Art
10 West 8th Street
New York City

Gentlemen: Attention Mr. Montforts
Confirming our conversation of the other day the
drawing "Mr. Shurtz and Miss Robe are Married" by
Beale is included in our Circulating Exhibition.

This Circulating Exhibition will probably be re-
turned to us in September.

Very truly yours,

Dorothy H. Dudley
Registrar

Enclosures

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	MoMA Exhs.	55.3

WHITNEY MUSEUM OF AMERICAN ART

TEN WEST EIGHTH



STREET - NEW YORK

JULIANA FORCE - Director

HERMON MORE - Curator

November
27, 1936
1936

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

Dear Mr. Montforte:
Enclosed are receipts for the Beale drawing
which you have so kindly lent to our exhibition
of Fantastic Art, Dada and Surrealism.

It is a great pleasure to loan you the
Boggs Beale for your exhibition, and you may ex-
tend the time of the loan as you wish. Very truly yours,
The in-
surance valuation on the drawing is \$100.00.

After discussing with several members
of the American Society of Painters, Sculptors and
Graphic Artists, the rental matter, I feel that the decision
made by the Society was wise and will bear
good results.

Mr. N. Montforte
Whitney Museum of American Art,
10 West 8th Street
New York City

Enclosure

Sincerely yours,

Juliana Force

DIRECTOR

JE/AF

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	MoMA Exhs.	55.3

WHITNEY MUSEUM OF AMERICAN ART

G E T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH  STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

November
twenty-first
1936

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

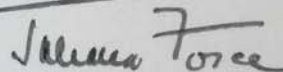
Dear Mr. Barr:

It is a great pleasure to loan you the Boggs Beale for your exhibition, and you may extend the time of the loan as you wish. The insurance valuation on the drawing is \$100.00.

After discussing with several members of the American Society of Painters, Sculptors and Gravers the rental matter, I feel that the decision made at our last meeting was wise and will bear good fruit.

With kindest regards, I am

Sincerely yours,



DIRECTOR

JF/AF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

Whitney
Museum
(U.S. Surv. Exp.)
January 6, 1937

December 31st
1936

Dear Mrs. Force:

As Mr. Barr is laid up with influenza I am writing to thank you most heartily for your kindness in allowing the Beale to go on the tour of the Fantastic-Surrealist show. He will be extremely grateful, I know, as it is one of the pictures that he particularly hoped to have.

Very sincerely yours,

Eleanor Howland
Secretary to the Director

Mrs. Juliana R. Force
Whitney Museum of American Art
10 West 8th Street
New York, New York

Mrs. Juliana R. Force
The Whitney Museum of American Art
10 West 8th Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 16, 1936

December 31st
1936

Dear Mrs. Force:

Dear Mrs. Force:

As I wrote you previously, we have had many demands from other museums for our current Exhibition of Surrealism and Fantastic Art. The show will go to the Pennsylvania Museum, the Springfield Museum, the Milwaukee Art Institute, San Francisco Museum, to Boston under the sponsorship of our Committee there, and very probably to Pittsburgh. The material will be returned at the end of the summer.

We are endeavoring to make the finest possible selection of material for the travelling exhibition and I should like very much to include your Beale "Mr. Shurtz and Miss Robe are Married." Do you think you could spare it for the period of the tour?

We shall of course maintain insurance on the picture during the period of the tour. I am only afraid that he may weaken it in revising. I thought you handled the situation.

Very sincerely yours,

Sincerely,

AU

Mrs. Juliana R. Force
The Whitney Museum of American Art
10 West 8th Street
New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

November 16, 1936

January 28, 1937

Dear Mrs. Force:

May I ask you officially for the loan of "Mr. Shurts and Miss Robe are Married," by Joseph Boggs Beale, for our exhibition of Fantastic-Surrealist Art? It will be a very interesting addition to the show and one which I am delighted to have.

We have already had a good many demands for the exhibition from other museums, including the Pennsylvania Museum, the Springfield Museum, the Milwaukee Art Institute, Grand Rapids Art Gallery, the San Francisco Museum, and the Cincinnati Museum. Do you think it would be possible to extend the loan so that we may include the picture on the tour?

Please let us know the insurance valuation of the picture. Mr. Moore has given me other details.

I feel most encouraged by our meeting with Mr. Harshe and the others. I was really surprised at the definiteness of the resolution prepared by Mr. Harshe. I am only afraid that he may weaken it in revising. I thought you handled the situation admirably.

Dr. Gregory Hibbard
122 West 75th Street
New York City

Sincerely,

AB

Enclosure

Mrs. Juliana R. Force
The Whitney Museum of American Art
10 West 8th Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 14, 1956
January 28, 1957

Dear Dr. Zilboorg:
Dear Dr. Zilboorg:

I am enclosing a receipt for the loan you have so kindly made. Will you please sign and return to us the enclosed receipt for the painting which we returned to you on January 27th.

Very Very truly yours,

Registrar
Registrar

Dr. Gregory Zilboorg
1414 East 75th Street
New York City

Enclosure

*Back here
given to our
Per call in*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.3

December 18, 1966

Dear Dr. Zilboorg:

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

Dr. Gregory Zilboorg
14 East 75th Street
New York City

Enclosure