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	MoMA Exhs.	55.4

Le 8 octobre 1936

101 Bis rue de la Tombe - Issoire
Paris

Chère amie,

nous venons de rentrer de Florence où nous avons passé les derniers quinze jours de nos vacances. Là et avant dans les montagnes italiennes Dolomites, Dali a beaucoup travaillé car il compte faire l'exposition chez Julien Levy cet hiver -

Nous avons vivement regretté de ne pas vous avoir vu ainsi que monsieur Barr à Paris - L'exposition à Londre et autre travaux que Dali a eu a faire là bas nous ont retenu bien plus que nous pensions Au retour le malentendu à propos de notre hôtel que Breton nous a donné par erreur au lieu Montfleuron une autre etc etc.

Enfin trouvant ici votre lettre, chère amie, Dali (qui est déjà agrippé au chevalet) me prie de vous dire qu'il est tout à fait

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d'accord, (ce que je dis de causer à Levandelle) de prêter ses récents tableaux et dessins. Et j'ai télégraphié à Londre pour demander le collectionneur de prêter deux tableaux et un dessin ce que vous avez demandé. Nous attendons la réponse du collectionneur plustot nous attendons l'arrivé des tableaux. Malheureusement nous ne sommes pas sûrs que ce collectionneur soit de retour de son voyage déjà à Londre Nous craignons que nos demarches soient plus longs que nous ne le désirons de toute manière aussitôt ces tableaux et dessin reçu, je les porterai tout chez Levandelle emballer pour qu'il vous les expedie —

Les titres sont les suivants

1. Solitude paranoïaque critique (celui de l'automobile)
2. Le visage paranoïaque
3. La belle aux tiroires (dessin)

nous espérons tout ceci s'arrangera parfaitement, car Dali aurait tant voulu collaborer a votre éxposition surréaliste.

Nous n'avons pas encore vu personne de nos amis = Breton ou Eluard et n'avons pas un detail sur ce projet-

Tres amicalement votre Gala Dali

Dali vous fait toutes ses amitiés amicales à Monsieur Barr

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Heath Robinson
in Tatler
Punch
Bystander
Sketch

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21 RUE DES CHATAIGNIERS MEUDON-VAL-FLEURY S-O

September 2nd 36

Arp

Dear Mr. Barr

Thank you for your Cettre.
My husband has prepared
his lists for you so that
you can choose that you need.
He will send you the works
you mention (the two collages
of May Ernst included) except
la forêt, instead of which he
will send you his first relief
which has reproduced in 391
and in Cahiers d'art. It is more
important and a very typical
one for the Dada period.
Did you choose his Bruxelles
la planche à oeufs"? It belongs
"as much as I know to Tzaret
or to his brother and is certainly
one of the best Dada objects.
At the same time as this letter

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I send you the photograph of the relief purchased by the museum of modern art. and 4 pp. of a small publication which we just got from Italy. My husband will add another ink drawing to the two you ask for the exposition and he asked you and Mrs. Barr to choose one of them for yourself, as a signe of his gratitude, for the work you are doing for the modern art.

With best regards for you and Mrs. Barr

Yours Sincerely

H Taeuber Arp

He will add two more collages arranged according to the law of chance, I think you saw them when you were here. These might be sold.

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21 RUE DES CHATAIGNIERS MEUDON-VAL-FLEURY S-O

26.8.36

Dear Mr. Barr.
As the list of Arp is not quite ready, I just want to tell that Arp will with pleasure collaborate in your exposition and is ready to lend you the works you mention, with one exeption. He will write you about the details himself.
I just got the answer of my brother-in-law, who is travelling. He tells me that he is ready to lend you Tanlo and Francesca if you can not get the one which is in Bruxelles. He shall also send you the Arp archive if you can not get them from

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Schwitters. I shall join to the
List of Arp the list of the books
he wrote and the books he
illustrated and of the chief
reproductions of his work
It might be useful if the
museum will have these titles
if anybody writing about
his work wishes these informations.
The wooden Dada head, whose back
was broken, is ready. We can
easily bring all these things to
Hendaye.
We have been very glad
about your visits to Meudon.
With kindest regards to you
and Mrs. Barr
yours

S. H. Gaeddert Arp

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October 22, 1937

Dear Monsieur Arp:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. François Arp
21 rue des Chataigniers
Meudon-val-Fleury
S. et O., France

P.S. I am enclosing a formal receipt. Will you please sign it after you have received your loans and return it to us?

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cc Miss Dudley

December 10, 1937

Dear Monsieur Arp:

I had hoped to be able to purchase the automatic drawing but could not do so, so that we are now returning it to you. We have been able, however, to buy the collage and will send you a check for it in the next few days.

I want to thank you and Madame Arp for all your trouble assisting us with our exhibition. I hope shortly to send you photographs of all the Arps in our collection so that we may get information about them from you and also ask you which ones are not in a state of adequate repair.

The other day I say at Valentine Dudensing's an Arp very similar to the one which our Advisory Committee purchased from you last year. It was, however, finished in natural wood, washed thinly with a white color. I was so much taken with this beautiful finish that I wonder if, in repairing the relief which we returned to you, you could finish it in this way rather than with a thick white paint. It is extremely difficult to keep the pure white paint clean, especially in New York where the air is full of greasy dust.

With kindest regards to you and Madame Arp, I am

Very sincerely yours,

M. Hans Arp
21 rue des Chataigniers
Meudon-val-Fleury
Seine et Oise

AHB:lb

P.S. I am enclosing a formal receipt. Will you be good enough to sign and return it to us, after you have received the drawing? We are asking Lérondelle to telephone you to see whether Madame Arp could possibly stop by for the drawing. This would save the Museum a good deal of money in sending a truck out to Meudon. If, however, this is inconvenient, we have instructed Lérondelle to send it out.

Wrote Lérondelle Dec 10

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COPY

January 20, 1938

Dear Monsieur Arp:

We are arranging for a shipment of paintings to be sent to us by R. Lerondelle, 76 Rue Blanche, Paris shortly after the middle of March. We should like to include in this shipment the "Relief" which you so generously offered to repair for us. Would it be convenient for you to send it to R. Lerondelle with instructions to hold it until we write him regarding the shipments.

With kindest regards to you and Madame Arp, I am,

Very sincerely yours,

M. Hans Arp
21 rue des Chataigniers
Meudon-val-Fleury
Seine et Oise, France

AHB:dk

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Abstraction Creation
Fontenay
France

December 18, 1936

Abstraction-Création
Vontongerloo 7
Impasse de Rouet
Paris 14, France

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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Fantastic Art Dada Surrealism

December 2, 1936

Dear Monsieur Arp:

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

Very truly yours,

Registrar

Monsieur Hans Arp
21 rue des Châtaigniers à Meudon
Paris, France

Enclosures

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	MoMA Exhs.	55.4

October 22, 1937

Messieurs:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Abstraction-Creation
7 Impasse de Rouet
Paris 14, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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has consented

7 August 1936
Museum of Modern Art
11 West 53rd St.
New York.

Dear M. Arp,

On an accompanying sheet is a list, subject to your approval, of things that we should like to borrow from you for our exhibition. In making the list I have been somewhat handicapped by the lack of the photographs which you said you would send me. I have written in tentatively the names and dates of the items. Will you please correct the names and dates and add the valuations for insurance and the selling price as indicated.

Item 1 - the small vertical collage circa 1915 done by moving the squares by chance. Mme. Arp showed me this at Meudon.

Item 2 - ink drawings done quasi-automatically at Zurich during the Dada period

Item 5 - Two of the non-geometrical collages of circa 1916 to 1924.

Item 6 - I wrote Schwitters for the Arpaden Merzmappe but have had no reply. It is possible that either you or I may receive an extra copy for the Museum. If not may we borrow yours?

Item 9 - I recall one or two collages of Ernst among your documents but do not remember the exact name.

I have been able to secure a good many other works especially of your later period. In addition to the two recent works just p rchased by the Museum (Morris) I have from Tzara five ink drawings circa 1924? and the early Relief: Trousse de Naufragé 1921; Montagne, table ancre et nombril 1925 from Rott, two large and very good reliefs circa 1929 from Rott and smaller objects; coupage relief from Chrysler (Dudensing); Danseuse c. 1929 from Janlet, etc.

I have as yet had no word from van Heck so that I fear we must try to borrow the Paolo and Francesca from your brother.

The exhibition will open in New York in November and after its closing at the end of January it will be sent to the museums of Philadelphia, S. Francisco etc. The loans would be returned during the summer of 1937. The Museum will pay all expenses of packing shipping and insurance. Our expéditeur Lerondelle (76 r. Blanche, Trinité 22-03) will assemble the loans around Octpber 1. It would of course be a great help if you could bring the objects to Lerondelle. I do not think any of them is heavy.

Mme. Arp has doubtless spoken to you of our conversation about the attitude of the surrealist poets. I now have word from M. Breton saying that he disapproves of the exhibition and will not collaborate. I have explained to him that we cannot arrange an official surrealist manifestation at the Museum. It is my impression that none of the more important dada and surrealist artists will be deterred by the poets' disapproval.

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Believe me I am very much distressed at this disagreement with Eluard and Breton but I am also surprised at their assumption of the right to dictate either to artists or to the Museum.

I may say that I have the complete sympathy of Max Ernst and hope you will also collaborate.

May I say again how much I enjoyed my two visits to Meudon and how delighted I am that the Museum has acquired through its Advisory Committee the Relief and the Concretion.

With kindest regards,

I am,

Very sincerely yours

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14 Juillet 1936
Hotel Matignon
Elys. 84-76

Dear M. Arp,

I was very sorry to miss you when you and Domela called at the Hotel Matignon. We were still in London. I am now at work on the list of loans for our exhibition in America. It would greatly facilitate my work if I could have the group of photographs of your work which you spoke of preparing for me when I last visited Meudon; a series of photographs, I hope, from the early days of before the War. If you have these ready won't you please send them to me as soon as possible?

I was delighted to hear from Morris that our Museum has now acquired both a relief and a sculpture by you. Have you a photograph of the relief or can you make me a sketch of it?

I have heard from our Librarian who is very pleased to secure the Merz periodical together with the other Dada items which I saw at my last visit. I enclose 100 francs in payment. Could you possibly send them or leave them at the hotel?

With kindest regards to you and Mrs. Arp,

I am,

Very sincerely

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Tauber-Arp

7 August 1936
Museum of Modern Art
11 West 53rd St.
New York.

Dear Mme. Arp,

I write to confirm my request for the loan of two of the heads of your Dada period. I hope that it has not been too much trouble to prepare these heads for exhibition. Believe me we should very much appreciate having them.

May I trouble you to fill out the accompanying blank so that we may have exact information both about the objects and about yourself.

The Museum will of course insure the loans against each and every risk and pay all expenses of packing shippping and insurance. The exhibition will open in New York in ~~XXXXXXXXXXXX~~ September and after its closing at the end of January it will be sent to Philadelphia, S. Francisco etc. The loans would be returned during the summer of 1937. Our expéditeur Lerondelle (76 r. Blamche, Trinité 22-03) will assemble the loans around October 1. It would of course be a great help if you could bring the objects to Lerondelle.

Although I have not heard from you I hope that you have talked over the question of the exhibition with M. Arp and that you and he will not object to collaborating in the exhibition in spite of the disapproval of the surrealist poets.

With kindest regards from Mrs. Barr and myself,

I am,

Very sincerely yours

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September 8, 1936

Dear Madame Arp:

Many thanks for your letter and for the information which we have not yet received.

I'm glad that you have been able to repair your Dada Head.

Schwitters has sent the Arpadon folio so we need not trouble you.

We are insuring all your and your husband's and M. Frank Arp's loans at your valuations. They will be covered against each and every risk from wall to wall.

With many thanks to you both, I am

Sincerely yours,

Madame Taeuber-Arp
21 rue des Chataigniers
Meudon-val-Fleury
Seine et Oise, France

AHB/k

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Fontainebleau
France

CC: Miss Dudley

October 22, 1937

Dear Monsieur Arp:

We are eager to have for our permanent collection an example of your early automatic drawing, and of your collages of 1916. I do not know the commercial value of works of this kind. Would you accept an offer of ten dollars for the automatic drawing illustrated in the catalogue, Fantastic Art, Dada, Surrealism, Plate 265 (catalogue no. 265); and fifteen dollars for the "Collage with squares arranged according to the law of chance" (catalogue no. 268)? If these offers are sufficient, will you not let us know immediately? Meanwhile we are keeping these two works here in the Museum.

Mr. Morris has told me of your very generous offer to repair the relief. Will you not hold the relief until we assemble another shipment in Paris, when we will let you know.

With kindest regards to you and Madame Arp, I am

Very sincerely yours,

M. Hans Arp
21 rue des Chataigniers
Meudon-val-Fleury
Seine et Oise, France

AHB:lb

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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nom	arp
prenoms	hans
date et lieu de naissance	16 septembre 1887 strasbourg
nationalite	français
formation	kunstschule weimar 1908-09
débuts artistiques	- moderner bund-luzern 1911 - moderner bund-kunsthaus zurich-zurich 1912 - der blauer reiter-münchen 1912
milieu artistiques er litteraires frequante	- dada zurich 1916 - surrealisme paris 1925
principale étapes de l'évolution artistique	- dada - zurich 1916 - surrealisme - paris 1926
liste des expositions particulieres	- galerie surrealiste - paris 1927 preface andre breton - galerie l'epoque - bruxelles 1928 - galerie le centaure - bruxelles 1928 - galerie goemans - paris 1929 - kunsthaus basel - basel 1932

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Arp (France + Switz. Exh.)

ARTICLES DE REVUES

- dada 2 - tristan tzara - mouvement dada - zürich 1917

- dada 3 - richard huelsenbeck - mouvement dada - zürich 1918

- litterature 19 - tristan tzara max ernst - au sans pareil - paris 1921

- merz - tristan tzara - merzverlag - hannover 1923

- les feuilles libres - tristan tzara - librairie de l'étoile - paris 1927-1928

- cahiers d'art 5-6 - hubert croxley - éditions cahiers d'art - paris 1928

- cahiers de belgique - jaques baron bruxelles 1928

- le centaure - hubert croxley bruxelles 1928

- documents - m. leiris paris 1929

- das kunstblatt - walter kern - verlag hermann reckendorf berlin 1930

- das kunstblatt - c. giedion welcker - verlag hermann reckendorf berlin 1930

- documents - carl einstein paris 1930

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NOM	taeuber-arp sophie henriette
LIEU DE NAISSANCE	davos, suisse
EDUCATION ARTISTIQUE	st. gall suisse 1908-1910
	munich 1911-1913
	hambourg 1912
BIOGRAPHIE	1916-1928 professeur à l'école des arts appliqués de zurich
	1916-1920 participation au mouvement dada zurich
	1925 paris membre du juey à l'exposition des arts décoratif
	1927 peintures murales et décoration d'interieures stasbourg, 1930 paris
	1935 berlin
	1928-1936 meudon val fleury s. et o. france

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OEUVRES DANS LES MUSEES

zürich

wiesbaden

lodz

ARTICLES

o. flake - die dame - 1919

w. fraenger - deutsche kunst und dekoration - 1924

xeron - chicago daily tribune - paris 1929

j. brzekowski - cahiers d'art - 1934

a. jakowski - cinq peintres suisse - paris 1934

g. picabia - gaceta de arte - tenerife 1935

REPRODUCTIONS

- zeltweg - zürich 1919
- das werk - zürich 1918-1926
- wendingen - amsterdam 1921
- die frau als künstlerin - stuttgart 1922 hildebrandt
- buch neuer künstler - wien 1922
- merz - hannover 1923
- die kunstismen - zürich 1925
- de stijl - paris 1928
- l'art contemporain - paris 1930
- cahiers d'art - paris 1932-1934
- abstraction creation - paris 1932-1933-1934
- kilometrage de la peinture contemporaine - paris 1931 j. brzekowski
- a . c . - barcelona 1932
- pri l'moderne arto - budapest 1933 j. brzekowski

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- art now - 1933 h. read
- gravures - 1935 a. jakowski
- typographische gestaltung - basel 1935 tschichold
- industrial arts - london 1936

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PARTICIPATION AUX EXPOSITIONS

- cercle et carré - paris 1930
- surindépendants - paris 1929-1930
- galerie wolfensberg - zurich 1930
- galerie de la renaissance - paris 1931
- galerie berger - paris 1932
- kunsthalle bern - 1932

musée de la ville tokio 1933

- abstraction création - paris 1933

musée de la ville stockholm 1924-1930-1932

- kunsthalle luzern - 1935
- galerie des cahiers d'art - paris 1934
- galerie pierre - paris 1936
- kunsthaus zürich - zurich 1936

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ARTICLES DE LIVRES

- dada siegt - richard huelsenbeck - der malik-verlag - berlin 1920

- dada almanach - alexander partens - erich reiss verlag berlin 1920

- die flucht aus der zeit - hugo ball verlag von dunker und humblot münchen und leipzig - 1927

- le surréalisme et la peinture - andré breton - nouvelle revue française - paris 1928

- art - ozenfant - jean budry et cie - paris 1929

- la peinture au défit - aragon - galerie goemans - paris 1930

- die kunst des zwanzigsten jahrhunderts - carl einstein - der propylaenverlag - berlin 1931

- handbuch der kunstwissenschaft - hans hildebrandt - akademische verlagsgesellschaft athenaion m b h - potsdam

- kilometrage de la peinture contemporaine 1908-1930 - jan brzekowski - librairie fischbacher - paris 1931

- abstraction creation - hans schiess paris 1932

- arp calder hélion miro pevsner seligmann - anatole jakowski - jaques povolozky - paris 1932

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- die krisis der heutigen kunst - oscar lüthy - rascher verlag - zürich

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- art now - herbert read - faber and faber ltd - london 1933

- pri l'moderna arto - jan brzekowski - literatura mondo - budapest 1933

- plastic redirections in 20th century painting - james johnson sweeney - the university of chicago press - chicago 1934

- zaratustra jr speak of art - louis danz - kistler comp - los angeles 1934

- a short survey of surrealisme - david gascoyne - cobden and sanderson ltd - 1935

- after picasso - james thrall soby - dodd mead an co new york - 1935

- richtingen in de hedendaagesche schilderkunst - bendien - amsterdam 1935

- cubisme and abstract art - alfred h. barr - the museum of modern art new york - 1936

- hans arp - jan brzekowski - coll a r lodz - 1936

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S. H. TAEUBER-ARP

titre	date	pris d'assurance	pris de ve
tête 1918 (bois tourne)	1918	800frs	1000frs
tête dada 1920 (bois tourne)	1920	1000frs	——

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Bonaparte

October 23, 1937

Messieurs:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Galerie Bonaparte
12 rue Bonaparte
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Bonaparte

August 26, 1936

Dear Mr. van Leer:

Here is a list of the works of art which we are asking our shipper Lerondelle to collect from you. I arrange the list in two sections, the first to be made up of works purchased from you by the Museum, and the second, loans made by the Galerie Bonaparte to the Museum.

These items will be collected By Lerondelle about October 1st.

The loans, such as may be unsold, would be returned to you in the autumn of 1937.

I hope you will give Messrs. Lerondelle assistance in filling out any necessary certificate, etc.

With kind regards, I am

Very sincerely yours,

Mr. van Leer
Galerie Bonaparte
12 Rue Bonaparte
Paris 6e
France

AHB/k

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Lists for Mr. van Leer, Galerie Bonaparte

List 1

Hans Arp	Two Heads, relief
" "	Mountain Table, painting
" "	Two Heads, relief
" "	Five Eggs, sculpture
" "	Head, sculpture
" "	Leaves and Navels
~~Leaves, relief~~	
Joan Miro	Statue, drawing
Max Ernst	Seascape, painting
Magritte	The World, painting
de Chirico	The Tower, painting

List 2

Tanguy	Janvier, 1930 (no.51)
"	Yellow Sky, 1930
Arp	Moustache and Woman, wood relief. (The surface of this relief is in poor condition and has apparently been retouched.)
"	Torso and Head of a Bird, wood relief
"	Chemise and Cravat, wood relief
"	Leaf, string relief
"	Three Forms Arranged Like Writing, wood relief
"	Leaves, oval wood relief
Dali	Early Composition (The smaller of the two seen at the house of Monsieur R.)
Miro	Statue, oil painting

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Bonaparte

Galerie Bonaparte
12 rue Bonaparte
Paris, France

Gentlemen:

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

Very truly yours,

Registrar

Enclosure

Arp. wood relief -
"Objects placed on 3 planes ..."
sent to Wadsworth Atheneum,
Hartford. Receipt received from
them -

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Braque

refuses - already promised elsewhere

September 1, 1936

Dear Mr. Braque:

Our Museum is planning to open in November an exhibition of Fantastic Art of the past and present. It will include works by Chirico, Picasso, Klee, Roy as well as Blake, Goya, Bosch, Bracelli, etc.

I should like to borrow for this important exhibition one of your magnificent large panels of Greek subjects done in white line on black of about 1934-35.

After the exhibition closes in New York, it will be shown in the museums of Philadelphia, Pittsburgh, San Francisco and probably Boston and Chicago, so that your panel, if you are willing to lend one, will be returned to you in the summer of 1937. The Museum would, of course, pay the expenses of transportation and insurance, provided you inform us of the correct insurance valuation, and our agent Lerondelle, would call for the panel about the first of October.

I hope very much that we may have the privilege of including one of your panels in our exhibition.

Sincerely yours,

Mr. Georges Braque
6 rue des Douaniers
Paris 14
France

AHB/k

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Brassai

December 14, 1936

Dear Monsieur Brassai:

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

Monsieur Brassai
81 rue du Faub'rg St. Jacques
Paris, France

Enclosure

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October 23, 1937

Dear Monsieur Brassai:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Brassai
81 rue du Faubourg St. Jacques
Paris 14, France

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Paris, le 29 septembre 1937.

Copies

Chère Madame,

je vous remercie vivement de m'avoir transmis la demande du Musée de San Francisco au sujet du tableau de Picabia intitulé "Catch as Catch can". Je ne pourrais me défaire de ce tableau à moins de 280 dollars. J'espère que cette estimation ne vous paraîtra pas excessive, étant donné que j'ai acquis cette œuvre moi-même à la vente publique du 8 mars 1926 des tableaux de Picabia (organisée par Marcel Duchamp) pour la somme de 3100 f plus les frais, soit plus de 3700 francs et que la valeur d'assurance fixée par moi il y a un an à Monsieur Barr correspondait à 333 dollars, au cours d'alors.

ask $ 300

Je vous serais très reconnaissant, chère Madame, de vouloir bien transmettre à Monsieur Barr mes remerciements pour l'envoi qu'il a bien voulu me faire récemment, ainsi que mon très amical souvenir.

Veuillez agréer, chère Madame, mes hommages

André Breton

André Breton 42 rue Fontaine PARIS (IXe)

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1228 A

Charge to the account of THE MUSEUM OF MODERN ART $

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

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

WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. 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 30, 1936

BRETON
42 RUE FONTAINE
PARIS

REGRET PREFACE TOO LATE WILL TRY USE FOR BULLETIN

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Monsieur Andre Breton
42 rue Fontaine
Paris, France

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Breton

September 15th, 1937

My dear Monsieur Breton:

The San Francisco Museum of Art is very anxious to know the price of Picabia's Catch as Catch Can which you so kindly lent us for our Exhibition of Fantastic Art, Dada and Surrealism. As you know, the picture was included in our travelling show and recently shown in San Francisco.

I shall appreciate your reply as soon as possible. We are holding the picture here for your answer. If the price is not greatly in excess of 5,000 francs (the insurance value placed on the painting when the franc quotation was approximately 6.8) I am reasonably certain that the San Francisco Museum will buy it.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Monsieur Andre Breton
42 rue Fontaine
Paris, France

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October 22, 1937

Dear Monsieur Breton:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. André Breton
42 rue Fontaine
Paris IX, France

P.S. Although I have not had a letter from you, our cancelled check informs me that you have accepted our offer of $155 for the Miro and Arp. We are very glad to have these two things as additions to our permanent collection.

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Breton
(Exhib. Surr.)

M. André Breton
42 r. Fontaine
Paris

20 Novembre 1936

Cher Monsieur,

Je vous écris pour vous dire mon regret de m'être vu obligé à vous câbler à propos de votre texte. J'ai attendu jusqu'à la dernière limite du possible espérant, après le câble de Sweeney, que cela arriverait sur le Queen Mary.

Je comprends parfaitement, même sans la confirmation de Mme. Barr, que vous en aviez peut-être assez d'écrire des textes critiques, que cela n'est pas facile, que cela ne va pas vite, et que c'est ennuyeux de devoir écrire si souvent sur le même sujet. Aussi je sais combien d'ennuis vous traversez à ce moment.

Je ne peux que regretter très vivement le manque de votre texte, soit parceque j'ai toujours admiré le contenu et la lucidité de vos écrits, soit à cause de votre rôle décisif et essentiel dans le surréalisme.

Je désire prendre cet occasion pour vous remercier de vos généreux prêts. Je souhaite vivement que les nouvelles de l'exposition que vous recevrez de vos amis d'ici ne seront pas pour vous déplaire.

Agréez, cher Monsieur, mes remerciments, et croyez à l'expression de mes sentiments les plus cordiaux

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November 9, 1936

Dear Monsieur Breton:

We wish to confirm the cablegram which Mr. Barr sent to you on November 6 as follows:

REGRET DELAY FORCES CANCELLATION ARTICLE

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Monsieur Andre Breton
42 rue Fontaine
Paris
France

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Breton

Fort Fromes

March 15, 1937

Dear M. Breton:

We have returned to you part of the loan you so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

M. André Breton
14 rue du Dragon
Paris, France

Enclosure

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December 14, 1936

Dear Monsieur Breton:

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

Monsieur André Breton
14 rue du Dragon
Paris, France

Enclosure

Part ret'd Rec. Sent 3-13. in Return file

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18 Juillet 1936
c/o Chase Bank
41 r. Cambon
Paris

M. André Breton
42 r. Fontaine
Paris

Cher Monsieur,

Je regrette beaucoup de ne pas vous avoir revu avant votre départ pour la campagne. Je vous ai écrit dès mon retour de Londres mais évidemment vous aviez déjà quitté Paris. Je regrette d'autant plus vivement de ne pas avoir pu vous reparler de l'exposition à la suite d'une conversation avec M. Eluard le 12 juillet. Comme M. Eluard m'a recommandé à plusieur reprises pendant cette conversation de vous écrire je le fais maintenant en me basant sur une lettre de M. Eluard datée du 13 juillet dont je vous envois ci-joint une copie. Cette lettre vous mettra au courant sur les points de vue de M. Eluard. Je les reprends dans le même ordre pour vous clarifier autant que possible ma position. Puisque Eluard me demande de m'engager formellement sur ces propositions je désirerais d'avoir aussi quelque indication de vos idées sur ces divers sujets.

1) L'exposition telle qu'elle a été conçue serait la deuxième dans une série d'expositions résumant les divers courrants artistiques du XX siècle avec des examples parallèles dans l'art du passé. La première dans cette série d'expositions fut celle du cubisme et de l'art abstrait qui eu lieu dans l'automne de 1935. Le titre de l'exposition dont il s'agit maintenant n'est pas encore arrêté mais il me semble que l'appeler "Exposition Surréaliste" tout court serait un titre pas précis pour une exposition qui inclurait: images et représentations fantastiques et extrationelles du moyen âge au présent avec particulière attention pour le dada et le surréalisme.

2) Bien que je comprenne et que j'aie le plus grand respect pour le désir de M. Eluard de favoriser autant que possible tous les artistes qui participent au mouvement surréaliste et particulièrement ceux qui ont récemment adhéré au mouvement je me sens forcé de réaffirmer la position du Musée qui est de se cocerner premièrement des aspects artistiques des oeuvres exposées plutôt que du nombre des exposants. Je ne peux pas supposer que dans une anthologie de poésie surréaliste dont l'espace serait limité on désirerait d'inclure les écrits de 70 poètes même s'ils avaient signé des manifestes , car cela aurait pour conséquence de sacrifier l'espace dédié aux 15 poètes importants et baisserait automatiquement le degré d'excellence de l'anthologie. Je dois affirmer en tous cas qu'il était dans mes pleines intentions d'inclure certains des artistes spécifiquement mentionnés par M. Eluard. Il m'a toujours semblé

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qu'un des aspects les plus importants et précieux de votre "Surréalisme et la Peinture" était que ce livre représentait d'une façon proportionnée à leur valeur un nombre restreint d'artistes.

3) J'admire beaucoup Marcel Duchamp et j'ai même l'impression de lui avoir déjà demandé à Paris avant son départ pour New York son opinion sur les artistes américains qu'on pourrait inclure dans l'exposition. Quand aux mots de M. Kluraf "le plus possible" j' i déjà expliqué mon point de vue dans le par. 2)

P.S. 4) Si l'exposition au Musée était une manifestation officielle du surréalisme les restrictions de M. Eluard seraient naturellement acceptables mais le Musée ne peut pas mettre ses galleries à la disposition d'une exposition telle que celle de Londres soit pour le choix soit pour l'installation. En tant que directeur de l'exposition je suis enchanté de recevoir vos conseils et ceux d'Eluard particulièrement pour ce qui concerne les artistes surréalistes mais je n'ai pas le pouvoir de mettre le Musée exclusivement au service du surréalisme.

J'ai déjà dit à M. Eluard que divers musées en Amérique ont demandé au Museum of Modern Art de leur envoyer l'exposition après sa présentation à New York. Ces musées sont le Pennsylavania Museum à Philadelphie, le Museum of Fine Arts à Boston et le Musée de S. Francisco. D'autres musées encore peuvent la demander. Il me semble que la circulation de l'exposition dans les villes les plus importantes de l'Amérique ne peut être qu'avantageuse aux surréalistes.

Pour éviter toutes méprises je désire répéter que je souhaite que vous écrivez pour le catalogue de l'exposition sur la position présente de la peinture surréaliste. J'ai demandé à M. Hugnet une histoire succincte et objective de la peinture surréaliste et une autre du même caratère sur la peinture dada. Dans le catalogue il y aura peut-être aussi des écrits sur l'art fantastique autour de l'année 1800, sur Léonardo, sur Bosch et Brugel etc.

Je crois que beaucoup de méprises pourraient être évitées s'il vous était possible de m'envoyer les trois listes suivantes:

1) Peintres et sculpteurs faisant officiellement part du mouvement aujourd'hui
2) Peintres et sculpteurs ayant dans le passé participé au mouvement mais n'en faisant pas part aujourd'hui
3) Peintres et sculptuers n'ayant jamais partcipé au mouvement mais dont vous conderez l'oeuvre comme surréaliste.

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P.S. A ces trois demandes j'en voudrais ajouter une quatrième:

4) Artistes du passé dont vous considérez l'oeuvre en partie ou complètement surréaliste.

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Museums

14 Juillet 1936
Chase Bank
r. Cambon
is.

Oct. 20

Miss Courtney

I have asked Ekstrom to send by Express Collect on Oct. 25 the Catch as Catch Can by Picabia. Do you want me to send the bill with these receipts? If you send bill will you please enclose these receipts and ask Mr. Arensberg to sign and return to us.

D.D.

Did sent bill
Bill of 300
$ 20 to be for us
to cover expenses

oi de faire votre
d'avoir parlé
que vous avez dit
itte surtout
our notre exposi-
ment douteux que
épart pour, l'Amé-
vous ou pous Magrit-
es oeuvres aux-
es. De ces photos
'exposition.

té mes listes
s maintenant
is deux de vos
Mask to be used

Amérique une expo-
clura beaucoup
compliqué et
prix d'admission
ons nous défrayer
trois ou quatre
adelphie, Boston,
'ouvrirait à
it partir de
e. Comme j'espère
il y aura un

Ce tour qui servira a faire mieux connaitre ces mouvements en Amérique durarait à peu près six mois après la clôture de l'exposition à New York et les prêts seraient renvoyés en Europe pendant l'été de 1937. Le Musée assurerat tous les prêts contre tous risques de mur à mur et ne prendra aucune commission sur les ventes eventuelles ne déduisant que les frais de transport et d'assurance.

Si vous pouvez m'envoyer ces photos des tableaux de Magritte auriez vous la complaisance de me faire savoir en même temps leur prix d'assurance et leur prix de vente. Si vous êtes disposé à prêter vos collages voulez vous me donner les mêmes informations à leur propos.

Je vous prie d'agréer, cher Monsieur, mes salutations sincères

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Museums

14 Juillet 1936
c/o Chase Bank
41 r. Cambon
Paris.

Cher Monsieur,

Ce fut un plaisir pour moi de faire votre connaissance à londres. Je me rappelle d'avoir parlé avec vous de Magritte et je me rappelle que vous avez dit qu'il y avaient beaucoup de beaux Magritte surtout recents que vous pourriez recommander pour notre exposition en Amérique. Puisqu'il est extrèmement douteux que je puisse venir à Bruxelles avant mon départ pour, l'Amérique serait-il peut-être possible pour vous ou pous Magritte de m'envoyer ici des photographies des oeuvres auxquelles vous avez fait allusion à Londres. De ces photos je pourrais choisir les tableaux pour l'exposition.

Bien que je n'ai pas encore complété mes listes d'emprunts je voudrais vous demander dès maintenant s'il serait possible d'emprunter de vous deux de vos collages: "Compulsory instruction" et "Mask to be used for insulting aesthetes".

Notre idée est d'organiser pour l'Amérique une exposition du Dada et du Surréalisme qui inclura beaucoup d'oeuvres importantes. C'est un travail compliqué et couteux puisqu'on ne fait pas payer de prix d'admission dans les musées en Amérique. Nous espérons nous défrayer en partie en divisant les frais entre trois ou quatre autres musées c'est à dire ceux de Philadelphie, Boston, S. Francisco et Chicago. L'exposition s'ouvrirait à New York en Novembre mais l'envoi devrait partir de l'Europe pas plus tard du quinze octobre. Comme j'espère emprunter plusieurs choses en Belgique il y aura un envoi spécial rassemblé à Bruxelles.

Ce tour qui servira a faire mieux connaitre ces mouvements en Amérique durarait à peu près six mois après la clôture de l'exposition à New York et les prêts seraient renvoyés en Europe pendant l'été de 1937. Le Musée assurerat tous les prêts contre tous risques de mur à mur et ne prendra aucune commission sur les ventes eventuelles ne déduisant que les frais de transport et d'assurance.

Si vous pouvez m'envoyer ces photos des tableaux de Magritte auriez vous la complaisance de me faire savoir en même temps leur prix d'assurance et leur prix de vente. Si vous êtes disposé à prêter vos collages voulez vous me donner les mêmes informations à leur propos.

Je vous prie d'agréer, cher Monsieur, mes salutations sincères

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Bucher
Bucher
Jeanne
Exhs

October 22, 1937

Dear Madame Bucher:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Mme. Jeanne Bucher
Galerie Jeanne Bucher
9ter Boulevard Montparnasse
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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Bucher (France - Surr. Exh.

Galerie Jeanne Bucher - Myrbor
9 ter Bd du Montparnasse
PARIS 6e

February 8, 1937

20.1.1937 1738

Cher monsieur Barr

Je vous remercie de l'envoi du magnifique catalogue. Il toujours sur ma table, tant le son succès la commande de 3 ex. Il faut être un travailleur réaliser pareils. pour une manifestation en Europe et une manifestation j'écrirai vous vous voudrez afin que Je vous envoie ci-inclus ce petit mot Jeanne Bucher

Dear Madame Bucher:

Thank you for your kind note with regard to the catalog of our recent exhibition of Fantastic Art, Dada and Surrealism. I am very much pleased to know that you think well of it.

With this letter I am sending a photograph of one of the walls of the exhibition which I thought you might like to have.

The exhibition aroused a great deal of interest in New York and is now being shown in the Philadelphia Museum. Later it is scheduled to go to the museums in Chicago, San Francisco, Boston and Springfield.

May I say again how much I appreciate the sympathy and help which you have given us.

With kind regards, I am

Sincerely yours,

Madame Jeanne Bucher
9-ter Bd. du Montparnasse
Paris 6, France

AHB:EH
Enclosure

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Galerie Jeanne Bucher - Myrbor
9 ter Bd du Montparnasse
PARIS 6e

20. 1. 1937 1738

Cher monsieur Barr

Je vous remercie de l'envoi du magnifique catalogue. Il reste toujours sur ma table, tout le monde l'admire, et la preuve de son succès, je la donne ici en faisant la commande de 3 ex. - Il faut être un travailleur extraordinaire et passionné pour réaliser un livre et une manifestation pareils.

J'écris par ailleurs une lettre que vous voudrez peut-être passer à Mrs Howland afin qu'elle me réponde au plus tôt.

Je vous envoie ainsi qu'à votre chère femme mes bien affectueux souvenirs

Jeanne Bucher

Seg. 64-32 — R. C. Seine 439.310

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December 5, 1936

Galerie Jeanne Bucher
9ter Boulevard Montparnasse
Paris, France

Dear Madam:

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

Very truly yours,

Registrar

Enclosure

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December 4, 1936

Dear Madame Bucher:

At Mr. Barr's request I am sending you a clipping from one of our important New York papers. He thought you would be interested in seeing the illustrations from the Ernst book "Une Semaine de Bonte".

The exhibition of Fantastic-Surrealist Art will open next Tuesday evening and Mr. Barr is just now extremely busy attending to the last details of installation.

He sends you his very kind regards.

Sincerely yours,

Eleanor Howland
Secretary to the Director

Mme. Jeanne Bucher
3 Rue du Cherche Midi
Paris, France

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GALERIE JEANNE BUCHER
TABLEAUX·EDITIONS·GRAVURES
3·RUE·DU·CHERCHE·MIDI·PARIS
6e ARR·TELEPHONE·LITTRÉ 12-34

August 26, 1936

Dear Mme. Bucher:

Our Museum is arranging an exhibition of Fantastic Art to be shown in New York in November of this year and thereafter in the museums of Pittsburgh, Philadelphia, San Francisco, and probably Boston and Chicago.

Do you think you could possibly lend to us your Masson "Battle of Fishes" and a Hayter Apocalypse folio of etchings and a Seligmann--- I do not recall the exact name of the Seligmann folio but it includes etchings of personages such as Le Boucanier, Le Charmeur d'Oiseaux etc.

Should you be willing to lend our Museum would pay all expenses of packing and shipping, and will insure against each and every risk if you will advise us of the insurance valuations. Lérondelle would collect the works about October 1st and they would be returned to you at the end of the summer of 1937.

I do hope that we may have the privilege of including these important loans in the exhibition.

With kindest regards to you from Mrs. Barr and myself, I am

Very sincerely yours,

Mme. Jeanne Bucher
3 Rue du Cherche Midi
Paris, France

AHB/k

P.S. I have written to Max Ernst about three or four of his paintings which I saw originally in his studio, and later in the exhibition in your gallery. He is willing to lend the paintings with your consent. I have asked him to arrange with you about crediting the loans in the catalog.

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Europe

GALERIE JEANNE BUCHER
TABLEAUX·EDITIONS·GRAVURES
3·RUE·DU·CHERCHE-MIDI·PARIS 6e ARRt·TELEPHONE·LITTRÉ·12-34
Gder B. Montparnasse

2.1.1936

Chère madame et cher monsieur

Le déménagement, malgré le changement magnifique en une maison charmante avec un jardin, m'a presque tuée. Je me souviens que Renoir a dû mourir parcequ'on l'a fait déménager à 80 ans. C'est parceque je suis moins âgée que je puis encore revivre. Vous verrez comme je suis bien logée. Car vous viendrez à Paris, n'est-ce pas? — Uhde m'a présenté Mme Gregory, une charmante dame qui a une belle collection de primitifs modernes, dans une galerie où elle permet de

R. C. Seine 439.310

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GALERIE
JEANNE
BUCHER

vider une fois par mois, mais elle n'est pas marchande) Elle pourrait beaucoup aider pour l'exposition, en prêtant des toiles. Mais justement j'aimerais avoir de vous l'affirmation que vous voudrez la faire, et à quelle époque ? - En somme, je n'ai jamais eu d'affirmation précise. - Ici, nous avons l'intention de nous réunir pour faire un effort dans ce sens, puisque j'ai plus de place. mais il faut que je me prime de tout à présent pour travailler ; vous savez que c'est dans un sens une joie.

Je vous envoie mes plus affectueux souvenirs

à tous deux Jeanne Bucher

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Dali

602 MADISON AVENUE · NEW YORK CITY

JULIEN LEVY GALLERY

PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Dali

(France - Surr. Exh)

Mon cher ami

Tres grand sentiment
de culpabilité pour ne
pas vous avoir ecrit avant
pour vous feliciter le
plus sincerement pour
l'exposition Surrealiste fantastique
que je trouve MAGNIFIQUE
j'espere bientôt vous
voir bien tôt et regarder
le tout ensemble

Bon jour

SALVADOR Dalí

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Dali

not yet

6 Aout 1936
Museum of Modern Art

Le 8 octobre 1936
101 Bis rue de la Tombe - Issoire
Paris

Chère amie,
nous venons de rentrer de Florence où nous avons passé les derniers quinze jours de nos vacances. Là et avant dans les montagnes italiennes Dolomites, Dali a beaucoup travaillé car il compte faire l'exposition chez Julien Levy cet hiver -
Nous avons vivement regretté de ne pas vous avoir vu ainsi que monsieur Barr à Paris - L'exposition à Londre et autre travaux que Dali a eu a faire là bas nous ont retenu bien plus longtemps que nous pensions. Au retour le malentendu à propos de notre hôtel que Breton nous a donné par erreur au lieu Mont tignon vue autre etc etc.
Enfin trouvant ici votre lettre, chère amie, Dali (qui est déjà agrippé au chevalet) me prie de vous dire qu'il est tout à fait

rassemblera les prêts aux environs du 1 octobre. (R. Leron-delle, 76 r. Blanche, Trinité 22-03). Le Musée se charge

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Domela

not yet

6 Aout 1936
Museum of Modern Art
11 West 53rd St.

(ce que je dis de cabler à Leroudelle)

d'accord, [illegible], de prêter ses récents tableaux et dessins. Et j'ai telegraphié à Londre pour demander le collectionneur de prêter deux tableaux et un dessin ce que vous avez demandé. Nous attendons la réponse du collectionneur plustot nous attendons l'arrivé de tableaux. Malheureusement nous ne sommes pas sûrs que ce collectionneur soit de retour de son voyage déjà à Londre Nous craignons que nos demarches soient plus longs que nous ne le desirons De toute manière aussitôt ces tableaux et dessin reçu, je les porterai tout chez Leroudelle emballés pour qu'il vous les etpedie —

Les titres sont les suivants

1. Solitude paranoïaque critique (celui de l'automobile)
2. Le visage paranoïaque
3. La belle aux tiroires (dessin)

nous éspérons tout ceci s'arrangera parfaitement, car Dali aurait tout

voulu collaborer surréaliste.
Nous n'avons pas de nos amis = Bre
n'avons pas vu

Tres amical

Dali vous fait
amitié à v

delle, 76 r. Blanche, Trinité 22-03). Le Musée se charge

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Dorothy

bler à Lerondelle)
, de prêter ses re-
im - Et j'ai telegraphié
uder le collectionneur
aux et un dessin
andé - Nous attendons
collectionneur plutôt
ivré de tableaux.
ous ne sommes pas
ionneur soit de
afe déjà à Londre
nos demarches
que nous ne le
manière aussitôt
essin reçu, je fais
Lerondelle emballer
etfedie -
suivants
'aque critique (celui

ranoïaque
tiroires (dessins)
t ceci s'arrangera
Dali aurait tout

voulu collaborer a notre éxposition surréaliste.
Nous n'avons pas encore vu personne de nos amis = Breton ou Eluard et n'avons pas un detail sur ce projet -

Tres amicalement votre pale Dali

Dali vous fait toutes ses amitiés amoureuses à Monsieur Barr

Dans le cas où vous seriez disposé à faire ces prêts au Musée je vous dirai que notre expéditeur Lerondelle rassemblera les prêts aux environs du 1 octobre. (R. Lerondelle, 76 r. Blanche, Trinité 22-03). Le Musée se charge

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Domela

not yet

6 Aout 1936
Museum of Modern Art
11 West 53rd St.
New York

Heath Robinson
in Tatler
Punch
Bystander
Sketch

xxxx importants vont collaborer. L'exposition étudiera l'art fantastique, merveilleux, anti-rationel du passé ainsi que du présent.

Dans le cas où vous seriez disposé a` faire ces prêts au Musée je vous dirai que notre expéditeur Lerondelle rassemblera les prêts aux environs du 1 octobre. (R. Lerondelle, 76 r. Blanche, Trinité 22-03). Le Musée se charge

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6 Aout 1936
Museum of Modern Art
11 West 53rd St.
New York

Cher Dali,

J'ai essayé 5 ou 6 fois de vous téléphoner pendant mon second séjour à Paris après mon retour de l'Angleterre, on vous attendait de jour en jour mais évidemment vous n'êtes pas rentré de Londres ayant mon départ de Paris.

J'aurais désiré vous reparler de l'exposition de New York en vous demandant ce que vous pourriez prêter. Comme ils existent déjà plusieur de vos tableaux dans les collections d'Amérique j'essayerai de ne vous demander que des oeuvres d'un type qui ne serait pas trouvable en Amérique.

Enfin je voudrais vous emprunter:
> L'homme invisible, 1929-33, oeuvre extrèmement importante
> The skull with lyric appendages appelécomme cela dans le catalogue de Londres (je ne sais pas traduire, peut-être"Crâne avec liaisons lyriques?" - enfin vous comprendrez)
> Le dessin de Gala avec la tour (ou églises ou baptistère) (pour les images analogiques)

Comme je vous ai dit par téléphone à Londres je demanderai à Edward James la Tête paranoiaque de 1935 (avec le village africain) et le dessin City of drawers (ville de tiroirs?) de 1936.

L'exposition ne seras pas une manifestation officielle du surréalisme et pour cette raison je dois vous informer que Breton et Eluard ne l'approuvent pas. Néanmoins j'ai l'impression que plusieur des artistes surréalistes ~~xxx~~ ~~pxxx~~ importants vont collaborer. L'exposition étudiera l'art fantastique, merveilleux, anti-rationel du passé ainsi que du présent.

Dans le cas où vous seriez disposé a` faire ces prêts au Musée je vous dirai que notre expéditeur Lerondelle rassemblera les prêts aux environs du 1 octobre. (R. Lerondelle, 76 r. Blanche, Trinité 22-03). Le Musée se charge de tous les frais de transport et assurance. L'exposition s'ouvrira à New York à la fin de novembre et durera jusqu'à la fin de janvierElle sera envoyée après aux Musées de Philadelphia, S. Francisco, Boston etc. Les prêts seraient rendus dans l'été de 1937. Quand vous me répondez et dans le cas de votre consentement, voulez vous me donner les prix d'assurance? et me dire si vous prêterez seulement pour l'exposition de New York ou pour tout le tour de l'exposition.

Mes meilleures amitiés à vous et à Mme. Dali

cordialement

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Domela

October 25, 1937

Dear Monsieur Domela-Nieuwenhuis:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the Preident and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Cesar Domela-Nieuwenhuis
65 Boulevard Arago
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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December 10, 1936

Dear Monsieur Domela-Nieuwenhuis:

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

M. César Domela-Nieuwenhuis
65 Boulevard Arago
Paris, France

Enclosure

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Villeville 15 Sept. 1936.

Lieber Herr Barr.

Unsere Briefe haben sich gekreuzt, Sie werden jetzt wohl meinen letzten Brief bekommen haben.

Ich übergebe Ihnen Expediteur also die Hausmann Montage und ein Fotomontage von mir. Ich bin morgen wieder in Paris und mache alles für Sie in Ordnung.

Herzliche Grüsse

Ihr

César Domela

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September 1, 1936

Dear Mr. Domela:

On August 21st I wrote you and requested the loan of your photomontage "Head" of the Dada period by Raoul Hausmann for our exhibition of Fantastic Art. Now I write to ask if we may also borrow one of your photomontages of a fantastic nature for the same exhibition.

The same conditions of collection, shipping and insurance would apply, and also its inclusion in the exhibition to be circulated to other American cities.

Please write me about the possibility of these loans as soon as you can.

Yours sincerely,

Mr. Cesar Domela-Nieuwenhuis
65 Boulevard Arago
Paris, France
AHB/k

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August 21, 1936

Dear Mr. Domela:

May I confirm our request for the loan of your photo-montage "Head" of the Dada period by Raoul Hausman for our exhibition of Fantastic Art. We are to have an important Dada section, but so far have had great difficulty in finding works by Hausman. I have written him in Majorca, but the civil war may well have prevented his replying.

Our packer, Lérondelle, would collect the Hausman photo-montage about the first of October. It would be shown in New York and thereafter in Philadelphia, Pittsburgh, San Francisco, and probably Boston and Chicago, so that we would want to keep it about a year. Should you be willing to spare it for this amount of time? Of course, we will pay the insurance and shipping charges, providing you let us know the valuation.

You will be interested to know that the Abstract show has been a great success in San Francisco, and that your Construction is still in good condition.

I hope your magazine is going well. I heard again from Gabo and wonder if you have got in touch with him yet.

I hope to hear from you soon about the Hausman.

With kindest regards to Mme. Domela as well as yourself.

Yours sincerely,

M. César Domela Nieuwenhuis
65 Boulevard Arago
Paris, France

AHB/k

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7 August 1936

Dear M. Duchamp,

I have now nearly completed the European section of the exhibition of fantastic and anti-rational art. I wish that you had been in Paris so that I might have asked your advice from time to time. I recall at our brief meeting before you sailed asking you whether you had any suggestions to make as to American artists who might be included. I hope you will have some suggestions to make. M. Paul Eluard also suggested that your advice would be valuable. I hope we may have your opinion on this subject.

I am sorry to say that the surrealist poets Breton and Eluard do not approve of the exhibition. They had expected to have an official surrealist manifestion at the Museum but this is not possible, especially as it would involve showing artists merely because they had signed a manifesto.

The exhibition is planned to bring together works of art of a marvellous or fantastic or anti-rational character both of the present and of the past. It is my impression that most of the important surrealist artists will not be greatly influenced by the disapproval of the surrealist poets. However at the present moment I am not quite sure about Man Ray from whom I had wanted to borrow not only many of his own works but also your Pharmacie and the study for the King and Queen.

In addition to these two works owned by Man Ray I should like to borrow from you the Coffee Mill painted, I think, in 1913 which, I think, marks the very beginning of the interest in mechanical devices which was to characterize so much of Dada art of four and five years later. We expect to include also Julien Levy's picture , Roché's Why not sneeze and as many as possible of Katherine Dreyer's Duchamps. Is there any chace at all of showing the big glass?

The Museum would of course insure the CoffeeMill against each and every risk. We would have Lerondelle ship the picture from Paris about October 1. If you prefer you could have the picture packed by Foinet, though we have found Lerondelle entirely satisfactory. Lerondelle would in any case attend to the shipping.

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The exhibition will close in New York in January but a large part of it will be shown thereafter in Philadelphia, S. Francisco, Boston and possibly Chicago. I hope very much that you can spare the Coffee Mill for the tour.

In any case please let me know your American suggestions. I have in mind about 15 names.

With kindest regards,

Very sincerely yours,

I am,

P.S. I saw Kupka and had a pleasant chat with him. If you happen to see him till you please remind him that he promised to send me a photograph of one of his early pictures which forms an important link in the series of Plans compositions which he did in 1911-13. I have written him but had no reply.

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Duchamp

May 8, 1936

Dear M. Duchamp:

I am sailing on the Normandie and should be in Paris about the 19th or 20th. I hope to catch you there before you sail for America as we are hoping to have a show of Dada and Surrealism next fall.

I had the pleasure of seeing your brother. Unfortunately, Mrs. Barr had to sail for Europe three weeks ago so we were not able to entertain him as I should have liked for my French, as you know, is abominably bad.

I hope when you come you will be able to find out from Miss Dreier about your great glass. I am not even sure the Museum's ceilings in our present building are tall enough or that Miss Dreier would care to lend the piece or that you yourself would want to have it in such an exhibition. Failing this, I should like to have the small glass.

Sometime I hope that we may be able to arrange a one man exhibition of your work. I have always been so much impressed by it and in our recent Abstract show, The Bride belonging to Julien Levy stood out as one of the great pictures of the entire exhibition -- finer to my mind by far than the famous Nude.

In any event I hope to find you in Paris.

Sincerely,

M. Marcel Duchamp
11 rue Larrey
Paris, France

AHB/k

P.S. The other day I suggested to James Sweeney that he ask you for an article for Transition sometime. I hope that you will write some kind of autobiographical book illustrated by reproductions of your work. Have you this in mind?

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Duchamp
(France-
Surr. Exh.

February 1, 1937

Dear Monsieur Duchamp:

I thought you might be interested in the enclosed photographs which show some of your works in our recent exhibition. You will see that we have tried to show the Rotating Apparatus as well as possible. It faced the entrance of the Museum and made a very fine effect. At the right are your Stoppages-étalon, underneath which revolved three of your Roto-reliefs.

The exhibition aroused a great deal of interest in New York and is now shown in the Philadelphia Museum. Later it is scheduled to be shown in the museums in Chicago, San Francisco, Boston and Springfield.

You will be entertained to know that Katherine Dreier has withdrawn her loans from the tour of the exhibition because we had included works by children and the insane in a special section devoted to comparative material. I regret this very much as it involves your drawing, The Bachelors.

We are much indebted to you for your collaboration and I wish to thank you again for your valuable assistance to Mrs. Barr in September.

With kindest regards, I am

Sincerely yours,

M. Marcel Duchamp
11 rue Larrey
Paris, France

AHB:EH
Enclosures

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Paris 11 rue Larrey 28th Sept 36

Dear Mr. Barr

I am sorry not have answered you sooner — But I saw Mrs. Barr here and thought it would be simpler to give her a list of my things with titles, dates and insurance valuations — —

— Coffee Mill is lent by my sister in law Mme Ligniéres, was painted in Nov. 1911 and will love to go on tour.

— Why not sneeze" — is too fragile to go on tour — After the Show in N.Y. would you mind giving it back to Man Ray if he is in N.Y. or shipping it back to Roché — Please see that it is packed in two sections.

— When in Redding I found and repaired the "Optique de precision" at Miss Dreier's — The "apparatus"

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is rather a "nuisance" and work with a motor.

If you want it:
Could you have the bolts revised and screwed tight as the motor has to turn quite fast. — Also to avoid vibration, the back iron horse and the motor should be fastened to the wall (or the floor)

— The big glass, unfortunately can't be transported.

I wish I could be in N.Y. this winter and hope you will have a grand time (when the show is open!)

Sincerely yours
Marcel Duchamp

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Duchamp

January 3, 1936

Dear Mr. Duchamp:

I have asked Mr. Arensberg to lend us several of your paintings for our exhibition of Cubism and Abstract Art. He writes me a most cordial letter stating his willingness to lend but saying that he had promised you some years ago not to lend without your permission. He is writing you to ask your permission. I hope that you will be willing to reassure him. He is lending us work by Delaunay and Brancusi.

I hope that you have by now received my letters about the sculpture of Duchamp-Villon. I expect to get in touch with Mrs. Steegmuller to see her Villon very shortly. Katherine Dreier also has fine Villons as does the Columbus Museum (Howald Collection).

Very sincerely yours,

AHB

M. Marcel Duchamp
11 rue Larrey
Paris, France

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Duchamp

December 24, 1935

Dear Monsieur Duchamp:

These are the 3 works by Duchamp-Villon which we should like to borrow for our exhibition, Cubism and Abstract Art which will open on February 24th and run through the middle of April:

(1) Les Amants, 1913, first sketch, bronze
(2) Les Amants, final version, bronze, 1913
(3) Le Cheval, 1914, bronze

I am having some difficulty in securing works by you for the exhibition. The large glass composition in the possession of Miss Dreier seems to be hard to find. I doubt if we could reassemble it for the exhibition in any case. Miss Dreier does not want to lend the small relief which we borrowed last year because it is so fragile. We can, I think, borrow from her the large drawing of the "Bachelors" and the Bride from Julien Levy. This does not, however, represent you very well.

I hope to secure some works from Walter Arensberg but he does not like sending things all the way from California. He will arrive shortly in New York and I hope to persuade him to lend the King and Queen, the Coffee Mill, and the Nude.

I find that I can secure several works by your brother, Jacques Villon, here in America so that we shall not bring over anything of his from France.

I wish to borrow several things from François Kupka who lives next door to your brother, Jacques Villon. Unfortunately I cannot find his address and have asked our shipper, Lérondelle, to write or telephone you for his address.

I hope that Lérondelle will be able to pick up the three bronzes from your brother's studio at the same time that he collects the works from Kupka. Could I trouble you to telephone Lérondelle to make sure that all is arranged satisfactorily?

We will insure the 3 works by Duchamp-Villon against each and every risk from wall to wall, and will pay expenses of packing and shipping.

Please send me the insurance valuations of each item as soon as possible.

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Our shippers, MM. R. Lérondelle, 76 rue Blanche, Paris, will collect the works so that they may be shipped on the SS LAFAYETTE sailing Januar 29th.

With kindest regards, I am

Very sincerely yours,

M. Marcel Duchamp
11 rue Larrey
Paris, France

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Paris 11 rue Larrey 12 January 1936

Duchamp

Dear Mr. Barr

Fantastic - Paris

Here are the insurance valuations of the 3 sculptures by Duchamp-Villon and the 3 paintings by Francis Kupka.

✓1 - Les Amants, 1913, first sketch, bronze ——— francs 5000 —
✓2 - Les Amants, final version, 1913 ——— " 5000 —
✓3 - Le cheval, 1914, Bronze ——— " 25000 —
#852.50

By Francis Kupka:

✓1. - Plans Verticaux, painting ——— frcs. 40000 —
✓2. - Disques Newton " ——— " 20 000 —
✓3. - Jeux élémentaires " ——— " 20 000 —

Léonelle is collecting the six items around the 15th of January and there seems to be no difficulty.

I had also written Mr. Arensberg about your exhibition and he will send you the Nude (or King and Queen) and the chocolate grinder for which you asked.

Wishing you great success

Mes bonnes amitiés à Mme Barr et pour vous même

Marcel Duchamp

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11 rue Larrey Mercredi

Chère Madame

J'ai donné rendez vous à Breton pour demain Jeudi déjeuner —

Pourrais je vous voir, après, vers 2h 1/2 au Lutetia?

Si vous ne pouvez pas, envoyez moi un autre rendez vous par poste le matin.

mes amitiés à Mlle Loeb

très cordialement

M Duchamp

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Dimanche soir 11 rue Larrey Paris V

Chère Madame — je suppose que vous êtes très occupée — Pouvez vous me retrouver au Café Lutetia qui est dans le même immeuble que l'hotel Lutetia (Carrefour Raspail — rue de Sèvres) ? Je vous y attendrai entre midi et 1 heure demain Lundi — Si vous ne pouvez pas, veuillez avoir la gentillesse de m'envoyer un pneu dès le matin me donnant un autre rendez vous après midi. Mes amitiés à Mlle Loeb et demandez lui de venir s'elle est libre

Croyez à mes sentiments les meilleurs Marcel Duchamp

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RENSEIGNEMENTS GÉNÉRAUX
CONCERNANT LES CORRESPONDANCES PNEUMATIQUES :

RÉPUBLIQUE FRANÇAISE

CARTE PNEUMATIQUE
(La remise est gratuite.)

Madame Alfred Barr
Chez Mademoiselle Loeb
14 rue de Grenelle
Paris

Voir au verso.

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Ducrot

December 28, 1937

Dear M. Ducrot:

The engravings by Larmessin which you so kindly lent to our exhibition were returned to you on the s.s. Champlain October 23, 1937. They were included in a large shipment which was consigned to R. Lerondelle with instructions to return all items to the various owners in France.

We are writing R. Lerondelle to return your engravings as soon as possible.

Very sincerely yours,

Dorothy H. Dudley
Registrar

M. André Ducrot
31 Rue de Tournon
Paris, France

DHD:DK

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ESTAMPES ANCIENNES
ET MODERNES — DESSINS — LIVRES
LA COLLECTION D'ESTAMPES

ANDRÉ DUCROT, ANCIEN ÉLÈVE DE L'ÉCOLE POLYTECHNIQUE
31, RUE DE TOURNON, PARIS VI^e^ (PRÈS PALAIS DU LUXEMBOURG)
TÉLÉPHONE : DANTON 45-90
ACHAT DE COLLECTIONS
ET DE PIÈCES SÉPARÉES

REGISTRE DU COMMERCE SEINE 328-786
COMPTE CHÈQUES POSTAUX PARIS 843-52
ACHAT DE LIVRES ET GRAVURES

Paris le 16/12/37

The Museum of Modern Art
14 West 49 th Street
New-York N.Y. (U.S.A.)

Monsieur,

Je reponds à votre lettre du 25 Octobre, et vous informe que je n'ai pas encore reçu les 8 gravures de Larmessin que vous m'annonciez.

Veuillez agréer, Monsieur, l'expression de mes sentiments les plus distingués.

Ducrot

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

ESTAMPES ANCIENNES
ET MODERNES — DESSINS — LIVRES
— LA COLLECTION D'ESTAMPES —

ANDRÉ LUCROT, ANCIEN ÉLÈVE DE L'ÉCOLE POLYTECHNIQUE
31, RUE DE TOURNON, PARIS VI^e (PRES PALAIS DU LUXEMBOURG)
TÉLÉPHONE : DANTON 40-90
ACHAT DE COLLECTIONS
ET DE PIÈCES SÉPARÉES

REGISTRE DU COMMERCE SEINE 232-754
COMPTE CHÈQUES POSTAUX PARIS 843-62
ACHAT DE LIVRES ET GRAVURES

Paris le 14/2/36

The Museum of Modern Art
11 West 53rd Street
New-York N.Y.
(U.S.A.)

December 5, 1936

Monsieur,

J'ai bien reçu votre lettre du 3 et vous demandant de vous confier des costumes de Lurçat-Lermessin pour une exposition.

Je vous les réclame dès qu'elle sera ouverte et je remettrai à votre expéditeur la valeur de l'assurance.

Very truly yours,

Registrar

Planches reservées:
Habit de Vannier
Habit de Peintre
Habit deTapissier
Habit de Tonnelier
Habit de Brossier
Habit de Chaudronnier
Habit de Ceinturier
Habit de Marchand [illegible] Tamettier

Monsieur André Lucrot
31 rue de Tournon
Paris, France

Si ces gravures était vendues rapidement je pourrai les remplacer par des planches similaires.

Veuillez agréer, Monsieur, l'expression de mes sentiments les plus distingués

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

December 5, 1956

Dear Monsieur Lucrot:

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

Monsieur André Lucrot
31 rue de Tournon
Paris, France

Enclosure

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	MoMA Exhs.	55.4

ESTAMPES ANCIENNES
ET MODERNES — DESSINS — LIVRES
LA COLLECTION D'ESTAMPES

ANDRÉ DUCROT, ANCIEN ÉLÈVE DE L'ÉCOLE POLYTECHNIQUE
31, RUE DE TOURNON, PARIS VI^e^ (PRÈS PALAIS DU LUXEMBOURG)
TÉLÉPHONE: DANTON 45 90
ACHAT DE COLLECTIONS
ET DE PIÈCES SÉPARÉES

REGISTRE DU COMMERCE SEINE 228-786
COMPTE CHÈQUES POSTAUX PARIS 843-52
ACHAT DE LIVRES ET GRAVURES

Paris le I4/9/36

Ducrot (Gravures - Surr. Exhib.)

The Museum of Modern Art
II West Street
New-York N.Y.
(U.S.A.)

Monsieur,

J'ai bien recu votrellettre du 3Ict;nous demandant de vous confier des costumes de métiers de Larmessin pour une exposition.

Je vous ai reservé les planches suivantes que je remettrai à votre expéditeur.J'y joindrai les prix en dollars et la valeur de l'assurance.

Planches reservées:
Habit de Vannier
Habit de Peintre
Habit deTapissier
Habit de Tonnelier
Habit de Brossier
Habit de Chaudronnier
Habit de Ceinturier
Habit de Marchand Miroitier Lunettier

Si ces gravures était vendues rapidement je pourrai les remplacer par des planches similaires.

Veuillez agréer,Monsieur,l'expression de mes sentiments les plus distingués

J. Ducrot

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August 31, 1936

Dear Mr. Ducrot:

I write to confirm the request of our Museum for the loan of a group of engravings of "Costumes Grotesques" published by Nicolas de Larmessin. I should like especially to have the following:

Habit de Potier de Terre
Habit de Vinaigrié
Habit de Vannier
Habit de Tonnelier
Habit de Tapissier
Habit de Peintre
Habit de la Lingere

The above seven plates are most desirable, but if you do not have them, please let us have seven or eight others.

Lerondelle, our expéditeur, would collect these engravings about October 1st. They would be exhibited in New York and then in Pittsburgh, Philadelphia, San Francisco and Boston under your name. In my opinion they would probably be sold, but if not they would be returned to you in October 1937.

Please let us have both selling price and the insurance valuation. The Museum does not ask any commission in case of sale, so that your price would be met.

Sincerely yours,

Mr. Ducrot
31 rue de Tournon
Paris, France

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

October 25, 1937

Dear Monsieur Ducrot:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. André Ducrot
31 rue de Tournon
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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NM	NIGHT MESSAGE
LCO	DEFERRED CABLE
NLT	NIGHT CABLE LETTER
	RADIOGRAM

Form 160M

29AB CD 27 CABLE FRENCH

PARIS NFT SEP 19 1936

NLT BARR

GREENSBORO VT.

RECONCILIATION DINNER ELVARD TWENTYFIRST WILL PUSH PICASSO DALIGAFFE

CABLE CHASE WHAT BORROWS FROM BRETELVARD AND FURTHER MINOR LOAN

INTENTION WISHES PREFACES WHAT ABOUT KAHN

611P

CONFIRMATION OF TELEGRAM TELEPHONED

No. TIME 623P

TO A. H. Barr BY

Telephone Your Telegrams to Postal Telegraph

To reduce the risk of errors or delays, please file any answer to this message at the above address or any Postal Telegraph office, either on our blanks or other forms by adding without cost the special mention "VIA FRENCH". Messengers may be summoned by Telephone or POSTAL CALL BOX free of charge.

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BREST: DEOLEN
ANTWERP: SPECIAL AGENCY

SEP 25 1936

TJ NQ035 PARIS 25 25

NLT BARR MODERNART NEWYORK

KAHNWEILER REFUSES THREE PICASSOS SHALL I APPROACH ROSENBERG SHOULD I CABLE DETAILED INSURANCES NEW LOANS OR TOTAL ADDRESS BARR GRENELLE FOURTEEN

BARR

CARE THE MUSEUM OF MODERN ART 11 WEST 53RD ST

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DE 446 SEP 29 '36

LF9 PARIS 25 29
NLT BARR MODERNART NY -

GAFFERATION LENDING PICASSO REREFUSES ZERVOLUARD CONTINUING PRESSURE ON HIM KAHNWEILER OFFERS HOPE HIS PICASSO LOANS SUGGEST CABLING ROSENBERG FOR ALTERNATES THURSDAY .

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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BREST: DEOLEN
ANTWERP: SPECIAL AGENCY

R 10CCN MHO 25 CABLE VIA FRENCH

N PARIS 27

1936 SEP 27 PM 9 47

NLT BARR (CARE) MODERNART

(BARR CARE MUSEUM OF MODERN ART 11 WEST 53 ST) NEWYORKNY

BRETELPIC TANGUYMAAR HUGOPENROSE HUGNETKOCHNI LENDING DALIGAFFE JAMES

PROBABLE ROSENBERG BRAQUEKAHN ABSENT BRETUGNET WRITING BRACCELLI

PHOTOGRAPHED TITLE SURREALISM RELATED MOVEMENTS MUCH LIKED.

To reduce the risk of errors or delays, please file any answer to this message at the above address or any Postal Telegraph office, either on our blanks or other forms by adding without cost the special mention "VIA FRENCH". Messengers may be summoned by Telephone or POSTAL CALL BOX free of charge.

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February 3, 1937

Charge to the account of THE MUSEUM OF MODERN ART $

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THE ST. JOHNSBURY & LAKE CHAMPLAIN RAILROAD COMPANY

Barn (Grace Sun. 5th

Barnstow to 9/15 Cattle

Roma 24-14

Nat. Barn

Barnstow

Paris eighteenth & twenty third Normandie later if necessary will require Arpenat Rahn trouble dale Coutbut Rosenberg Lind alternates writing Berenson Broglis.

9/15 a

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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February 3, 1937

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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

SEPTEMBER 25, 1936

MARGARET BARR
CHASEBANK
PARIS

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

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE.

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WESTERN UNION

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

CHECK
ACCT'G INFMN.
TIME FILED

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

SEPTEMBER 28, 1936

BARR
GRENELLE FOURTEEN
PARIS

APPROACH ROSENBERG IF PICASSO IMPOSSIBLE STOP ALL INSURANCE COVERED PENDING RECEIPT WRITTEN VALUATIONS BUT NEED LENDERS NAMES STOP IS BRAQUE LENDING LARGE LINEAR PANEL STOP HAS JANICE BRACCELLI LETTER

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

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February 3, 1937

Charge to the account of THE MUSEUM OF MODERN ART $

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CHECK

ACCT'G INFMN.

TIME FILED

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

SEPTEMBER 28, 1936

BARR
GRENELLE FOURTEEN
PARIS

CONGRATULATIONS MAGNIFICENT WORK STOP AWAIT CONFIRMATION DALIGAFFE JAMES STOP GIVE LERONDELLE LIST NEW LOANS STOP BUY PICASSO ETCHING CABLING ONE HUNDRED DOLLARS CHASEBANK

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

February 3, 1937

Dear Monsieur Eluard:

I thought you might be interested in the enclosed photograph of our recent exhibition. The exhibition aroused a great deal of interest in New York and is now shown in the Philadelphia Museum. Later it is scheduled to be shown in the museums in Chicago, San Francisco, Boston and Springfield.

We are much indebted to you for your collaboration and I wish to thank you again for your interest and help.

With kindest regards, I am

Sincerely yours,

M. Paul Eluard
54 rue Légendre
Paris, France

AHB:EH
Enclosure

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October 25, 1937

Dear Monsieur Eluard:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Paul Eluard
54 rue Legendre
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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MINOTAURE

REVUE ARTISTIQUE ET LITTÉRAIRE PARAISSANT QUATRE FOIS PAR AN

17, RUE DE SÈVRES, PARIS - LITTRÉ 96-18

DIRECTEUR : ALBERT SKIRA

Comité de Rédaction :
ANDRÉ BRETON
MARCEL DUCHAMP
PAUL ELUARD
MAURICE HEINE
PIERRE MABILLE

12 Novembre 1937

Cher monsieur Barr,

je n'ai pas encore reçu les 3 Nos que vous m'annoncez par votre lettre du 25 octobre 1937. Je voudrais bien que vous me renvoyiez aussi le Max Ernst : l'Elephant de Célèbes, le plus tôt possible, car il est probable qu'une grande exposition surréaliste (rétrospective) aura lieu très prochainement à Paris.

J'espère que Madame Barr et vous-même êtes en bonne santé.

Ici, rien de bien neuf, sauf que Minotaure reparaît. ~~J'espère qu'~~Il sera en progrès.

Nusch se joint à moi pour vous envoyer, ainsi qu'à votre femme, notre plus amical souvenir,

Paul Eluard

54, rue Legendre.

Ci-joint un reçu vous disant que j'avais oublié de vous rembourser. Je vous remercie de m'avoir adressé la Dépêche de Skira de votre chez vous.

PUBLIÉ PAR ALBERT SKIRA
ÉDITEUR —— S. A. R. L.
AU CAPITAL DE 25.000 FRS
REG. DU C. : SEINE 23.796

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V

26-8-36

Charge to the account of MUSEUM OF MODERN ART

1228 A

$

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NIGHT LETTER		SHIP RADIOGRAM	

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WESTERN UNION

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

CHECK

ACCT'G INFMN.

TIME FILED

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

3-12-36

ELUARD
54 LEGENDRE
PARIS

CABLEZ DATES EXPOSITION SURREALISTE LONDRES QUELLE CHANCE NOUS AURIONS DE L'OBTENIR POUR NEWYORK NOVEMBRE DECEMBRE

MODERNART

///// WESTERN UNION: ARRANGE PREPAID REPLY 12 WORDS AT EXPENSE OF MUSEUM OF MODERN ART

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V

26-8-36

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SIGNS	
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LCO	Deferred Cablegram
NLT	Night Letter
WLT	Week-End Letter

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

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NBA17 CABLE=PARIS 10 13/1135

LC MODERNART (MUSEUM OF MODERN ART)=
NEWYORK (11 WEST 53 ST)=

LONDRES JUIN STOP NEWYORK POSSIBLE NOVEMBER=
ELUARD.

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

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V

26-8-36

Cher monsieur Barr,

je suis navré que vous ayiez cru devoir passer outre à ma demande de ne m'exposer les œuvres surréalistes que sous le titre: Exposition surréaliste. Il y avait pour moi, à exiger cela, un intérêt majeur, celui de ne pas laisser escamoter, sous une autre étiquette, ce que j'ai défendu toute ma vie et je pense que vous ne m'en voudrez pas de ne pas me prêter à cela.

Nous sommes ici dans un pays charmant avec Picasso et

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

Penrose. Nous rentrons à Paris aux environs du 1er Septembre. Et si vous y êtes encore, j'espère vous y voir.

Nusch se joint à moi pour vous envoyer, à Madame Barr et à vous, nos très amicales pensées,

Paul Eluard

Eluard. Grindel
chez Sauvard-Wilms
à Mougins
(alpes-Maritimes)

Celebes
It was
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Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 22, 1937

Dear Monsieur Eluard:

I had hoped to be able to purchase the Elephant Celebes but could not do so, so that we are now returning it to you. It was very kind of you to lend the painting to us and certainly we must have tried your patience by keeping it so long.

You will be interested to know that it was shown as part of the exhibition of Fantastic Art, Dada and Surrealism, at 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.

With kind regards, I am

Very sincerely yours,

M. Paul Eluard
54 rue Legendre
Paris, France

P.S. I am enclosing a formal receipt. Will you be good enough to sign and return it to us, after you have received your painting?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

December 15, 1936

Dear Monsieur Eluard:

I am enclosing a receipt for the painting by Max Ernst which you so kindly lent for our exhibition of Fantastic Art, Dada and Surrealism. I find that it was not included on the receipt sent to you the other day.

Very truly yours,

Registrar

M. Paul Eluard
54 rue Legendre
Paris, France

Part ret'd - see letter in Return file 3-13

Enclosure

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December 10, 1936

Dear Monsieur Eluard:

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

M. Paul Eluard
54 rue Legendre
Paris, France

Enclosure

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To Eluard

18 Juillet 1926
c/o Chase Bank
Paris

Cher Monsieur,

Je vous remercie de votre lettre du 1[illegible] qui est arrivée avant que nous ayons eu le temps d'écrire à M. Breton comme vous avez recommandé.

Je lui écris aujourd'hui pour l'informer de ce que votre lettre contient et en résumant mon point de vue sur les divers points établis par vous. Je lui fais ce résumé parceque il n'a pas assisté à notre conversation le jour de votre départ et non pas pareque je doute aucunement de votre solidarité mutuelle. Je désire seulement avoir son opinion directe quelle qu'elle soit avant de répondre à des questions si importantes.

Dès mon retour à l'hôtel le dimanche 1[illegible] juillet j'ai constaté d'avoir omis de vous montrer une autre liste qui contient encore d'autres noms que j'étais en train de considérer provisoirement pour l'exposition. Puisque vous avez vu les autres listes je vous informe du contenu de celle-ci: Jacqueline Breton, André Breton, Brauner, Fini, Hayter, Valentine Hugo, Marcel Jean, Dora Maar, Oelze, Oppenheim, Paalen, Roy, Tauber Arp. Je désire vous assurer de nouveau que la officiellement liste des artistes ne faisant pas part du mouvement n'était que provisoire. Je suiscomplètement d'accord avec vous que certains d'entre eux devraient être omis de l'exposition.

Bien que je ne puisse m'empêcher de trouver dictatoire le ton de votre lettre, je comprends et j'apprécie votre désir d'établir clairement votre position. Je désire sincèrement de maintenir dans le cours de cette discussion l'amitié que j'ai toujours ressentie pour vous et pour Mme. Eluard.

Je me permets de vous rappeler que je voudrais beaucoup lire votre conférence de Londres et que je regrette vivement l'avoir manquée.

Avec nos meilleurs souhaits pour vos vacances,
très sincèrement vôtre

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Avignon, 13 Juillet 1936

Cher monsieur et ami,

À la suite de notre conversation d'hier, j'ai réfléchi à tout ce que nous avions agité et il m'apparaît que, aussi bien dans l'intérêt de mes amis surréalistes que dans le mien, il serait indispensable que vous vous engagiez formellement, pour l'exposition du Museum of Modern Art, sur les points suivants:

1. L'Exposition serait annoncée sous le titre: "Exposition surréaliste" sans rien d'autre.

2. Il ne peut être question, d'aucune façon, d'exclure quelque surréaliste que ce soit, proposé par nous. Nous défendons une tendance et il ne nous appartient pas de faire un choix parmi les artistes qui ont adhéré à nos idées et qui soutiennet notre action. J'insiste sur la collaboration indispensable, entre autres, de Paul Nash, Toyen, Styrsky, Makovsky, Bjerke-Petersen, ~~XXXXXXX~~ Morner, Valentine Hugo, Eileen Agar.

3. Vous devriez vous entendre avec Marcel Duchamp, actuellement à New York, pour choisir quels artistes Américains, le plus possible, vous pouvez inviter à exposer.

4. Si je ne vois aucun inconvénient à ce que figurent dans l'exposition des toiles anciennes de Chagall et des toiles, à préoccupation formelle de Kandinsky (1911-1914), j'en vois un très grand à la participation d'artistes européens qui ont suivi et imité la peinture surréaliste en se refusant à s'engager avec nous sur d'autres terrains. Je vous demande de nous soumettre leurs noms et en cas où nous ne ferions pas d'objection, à les placer avec les autres tableaux surréalistes. Il est absolument impossible qu'aucun exposant ait le profit, dans cette exposition, d'une place à part.

Je suis certain, en vous demandant tout ceci, d'être d'accord avec André Breton et avec tous mes amis. Je crois d'ailleurs que vous n'y verrez que la ferme volonté de concourir, par le succès de l'exposition, au succès du surréalisme véritable en Amérique.

..... salutations.....

signé

PAUL ELUARD

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Eluard (France - Surr. Exh.)

April 20, 1937

March 15, 1937

Dear M. Eluard:

Heme sending you a recent copy of Ballyhoo which I thought might amuse you and Mme. Eluard and perhaps Max Ernst and Georges Hugnet. The cover and pages 15-17 may be under the influence of Surrealism but they are just as likely a spontaneous product of American humor.

With kindest regards to you both, I am

Sincerely,

Very truly yours,

Registrar

M. Paul Eluard
54 rue Légendre
Paris, France

AHB:EH

Paul Eluard
rue Legendre
Paris, France

Enclosure

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March 13, 1937

Dear M. Eluard:

We have returned to you part of the loan which you so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

M. Paul Eluard
54 rue Legendre
Paris, France

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M. Paul Eluard
54 r. Legendre
Paris

29 Novembre 1936

Cher monsieur et ami,

Je regrette de vous écrire plus d'un mois après le retour de Mme. Barr qui m'a raconté en grand détail tout ce que vous avez bien voulu faire pour aider l'exposition et toutes les gentillesses que vous avez eu pour elle. Je vous remercie pour elle et pour l'exposition.

Il y a quelques jours nous avons reçu le charmant volume "Les yeux fertiles" que vous avez bien voulu nous envoyer. Mme. Barr avait lu vos poèmes sur le bateau et est enchantée d'en avoir d'autres. Elle dit qu'on peut les relire à l'infini et toujours avec un plaisir différent.

Mme. Barr en parlant avec Georges Hugnet avait à mon grand plaisir arrangé de façon qu'il donnerait à Lerondelle pour l'exposition quelque chose de vous, de Breton et de lui, fait de vos propres mains. Quand les envois ont été déballés il s'est trouvé qu'il n'y avait rien de vous. J'ai prié à Mme. Hugo d'avoir la bonté de m'envoyer par poste le très beau collage de vous que j'avais admiré chez elle. Ce n'est pas encore arrivé mais j'espère qu'elle aura eu la bonté de consentir. Enfin c'est catalogué et ainsi j'ai pu insérer une note biographique sur vous dans le catalogue.

Nous avons vu Man Ray bien que pas aussi souvent qu'on désirerait parceque le travail est assez fiévreux jusqu'au vernissage. Léonor Fini est ici et on est allé à son vernissage. Il y avait beaucoup de monde. L'exposition d'elle et de Max Ernst sont dans deux chambres séparés de la galerie de Julien Levy. Elle était tout à fait charmante à voir et habillé d'une façon tout à fait amusante.

Agréez avec Nusch toutes nos amitiés,

toujours vôtre

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Ernst

March 15, 1937

Dear M. Ernst:

We have returned to you part of the loan you so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

M. Max Ernst
26 rue des Plantes
Paris
France

Enclosure

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February 1, 1937

Dear Monsieur Ernst:

I enclose several photographs of our recent exhibition showing some of your work. I am sorry that we do not have photographs of all of it.

The exhibition aroused a great deal of interest in New York and is now shown in the Philadelphia Museum. Later it is scheduled to be shown in the museums in Chicago, San Francisco, Boston and Springfield.

We are much indebted to you for your collaboration and wish to thank you again for your interest and help.

With kindest regards to you and Madame Ernst, I am

Very sincerely yours,

M. Max Ernst
26 rue des Plantes
Paris 14, France

AHB:EH
Enclosures

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December 14, 1936

Dear Monsieur Ernst:

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

Very truly yours,

Registrar

M. Max Ernst
26 rue des Plantes
Paris, France

Pan'td. 2 letters in Return file 3-13

Enclosure

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December 4, 1936

Dear Monsieur Ernst:

Here are two clippings from one of the most important New York newspapers.

I hope that they may interest you and encourage you somewhat, for they may bring about a greater interest in your collage novels.

You have doubtless received the invitation to the opening of the exhibition, with your Dada collage upon the cover.

I spoke once of having a new design for the cover but became so enamored of this that we decided to use it. I hope you are pleased with the reproduction, which has won much favorable comment.

I hope to write you soon again to thank you at length for your generous loans and cooperation in the exhibition. You will receive a formal receipt for the loans in a few days.

With kindest regards to you and Madame Ernst, I am

Sincerely,

M. Max Ernst
26 rue des Plantes
Paris 14, France

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7 August 1936

Dear M. Ernst,

On an accompanying sheet is a list of paintings, drawings and constructions which our Museum wishes to borrow from you for the exhibition of fantastic and anti-rational art which will open in New York in November of this year. This list represents only a small fraction of the total number of your works for the exhibition which will be drawn from private collections and the Museum's own collection.

Some of the works I last saw at Jeanne Bucher's gallery so that I shall send her a duplicate of the list. You should decide with her just how you wish the objects catalogued - that is as lent by "the artist" or "Gallerie Jeanne Bucher". I may say, however, that all of these works I saw for the first time either in your studio or in the gallery of Charles Ratton.

or four original collages of not illustrated books such as "Femme 100 Têtes" or the "Lion de Belfort".

May I ask again whether the collage of the dancing figure 1920 called " Au dessus des nuages --" belongs to the fata gaga series. So far as I know I have been able to find only one fata gaga, the collage with the little boat which I borrowed from Tzara. As I understand it Arp gave the title but you did the collage.

I have not yet heard from van Heck although I wrote him over two weeks ago.

I have had a letter from Breton saying that he disapproves of the exhibition and would not collaborate in any way nor would Eluard. This means that we shall not be able to borrow several good Ernsts, especially the "Eléphant Célébès". However, we still have your "Femme Penchée" and I hope, Gaffé's "Vive la France", both of the period 1923-24.

Would you be kind enough to write me a complete list of the books which you have illustrated, if possible with the publishers and dates.

Please let me know the date of the original drawings for "Fiat Modes" and the date of publication; also the date of the original drawings for Histoires Naturelles and the date of publication.

I wish to confirm the fact that the Museum will pay

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all costs of transportation, packing and shipping and of insurance at your valuations.

The Museum takes no commission for works sold out of the exhibition but will deduct expenses of shipping and insurance on the works sold.

The Paris shipment will be collected about October 1st by Leroudelle (76 r. Blanche, Trinité 22-03). The exhibition closes in New York in January and will thereafter be shown in Philadelphia, S. Francisco etc. The loans would therefore be returned in the summer of 1950.

I want to say what great pleasure it was to meet you and Mme. Ernst. Mrs. Barr and I send our kindest regards to you both.

Very sincerely,

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Fernandez

Louis Fernandez
126 Rue Vaugirard (Travail-
~~Espa~~ Spanish; Sans Th.)
Apprt 1900 at Oviedo, Asturias
entered ecole des Beaux-Arts
at Barcelona 1912
Left in 1922
Came to Paris ~~in~~ 1924

exhibitions:

Kunstmuseum, Lucerne, Switz.
March 1933

Exposition de l'oeuvre Récente
de Picasso, Gris, Miro,
Fernandez, "Cahiers d'art",
Paris, June 1936

~~Nature morte~~
Still life, 1935, Oil on wood
1 m. 44 x 0 m. 12
coll Lacoy-Valton, Paris

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Gondrand Freres

Charge to the account of MUSEUM OF MODERN ART, 11 West 53rd Street $_____

1228 K

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

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

WESTERN UNION

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

December 2, 1936

DEFERRED CABLE

Gondrand-Brussels

Cable immediately name, date steamer

Modernart

(Gondrand or Swaysdist. Srls. Belgium)

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/k

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Charge to the account of THE MUSEUM OF MODERN ART

1228 A

$

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

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

WESTERN UNION

R. B. WHITE, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. 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 28, 1936

GONDRAND
BRUSSELS

MAILING ENSOR INSURANCE CERTIFICATE STOP FORWARD ENTIRE SHIPMENT QUICKLY CANNOT UNDERSTAND DELAY

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/k

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

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

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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

SEPTEMBER 29, 1936

GONDRAND
BRUSSELS
BELGIUM

GOLDSCHMIDT VANHECKE REFUSE GAFFE MESENS PROBABLY LENDING INQUIRE ENSOR SQUELETTES FROM ANTWERP MUSEUM OCTOBER SIXTH INQUIRE JANLET FOR ARP EGGS

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/k

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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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	
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

SEPTEMBER 26, 1936

GONDRAND
BRUSSELS
BELGIUM

COLLECT MAXERNST PAINTING VIEILLARD FEMME ET FLEUR FROM
VICTOR SERVRANCKX 55 RUE DAUTZENBERG BRUSSELS

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/m

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1228 A

Charge to the account of THE MUSEUM OF MODERN ART $

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

SEPTEMBER 25, 1936

GONDRAND
BRUSSELS

DELAY SHIPMENT UNTIL DECISION VAN PUYVELDE

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/k

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September 29, 1936

Gondrand Freres
Quay du Commerce # 9
Brussels, Belgium

Gentlemen:

We cabled you today as follows:
GOLDSCHMIDT VANHECKE REFUSE GAFFE MESENS PROBABLY
LENDING INQUIRE ENSOR SQUELETTES FROM ANTWERP MUSEUM
OCTOBER SIXTH INQUIRE JANLET FOR ARP EGGS

I should explain that through a mistake I supposed the Ensor "Squelettes se disputent un pendu" to be in the Brussels Museum whereas Director van Puyvelde informs me it is in the Antwerp Museum. I have written Conservateur Huls of the Antwerp Museum requesting the picture. He states that a meeting of his Board of Trustees occurs on the fifth of October at which he will try to secure the loan of the picture for the Museum. You should therefore telephone Dr. Huls on the morning of the sixth of October to make arrangements to collect the painting, providing, of course, consent has been given.

Please cable us immediately if the picture is lent and send the valuation. We shall insure the picture against each and every risk.

M. Gaffe and M. Mesens were at first unwilling to lend to our exhibition, but I believe that they have now changed their minds. You should, in any case, inquire of them and collect their paintings, cabling us confirmation.

I have cabled also today M. Pierre Janlet asking for the loan of the wood relief by Hans Arp called "Les Oeufs".

Very truly yours,

AHB/k

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September 29, 1936

Gondrand Freres
Quai du Commerce # 9
Brussels, Belgium

Gentlemen:

We wish to confirm wires sent to you by Mr. Barr in connection with the shipment of works of art for our exhibition of Fantastic Art.

On September 25th he wired you as follows:

DELAY SHIPMENT UNTIL DECISION VAN PUYVELDE

This was in answer to your note of September 15th.

On September 26th he wired again as follows:

COLLECT MAXERNST PAINTING VIEILLARD FEMME ET FLEUR
FROM VICTOR SERVRANCKX 53 RUE DAUTZENBERG BRUSSELS

This painting is a new loan, not on our former list.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

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September 22, 1936

Condrand Freres
Quay du Commerce 9
Brussels, Belgium

Gentlemen:

We wish to advise you that M. Goldschmidt, 132 Avenue de l'Armée, Brussels, has refused to lend his drawing by Ensor, La Guerre des Escargots, for our exhibition of Fantastic Art. In view of this, you will, of course, make no attempt to collect this item.

Very truly yours,

Elisabeth Kneedler
Secretary to the Director

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September 18, 1936

Gondrand Freres
Quay du Commerce #9
Brussels, Belgium

Gentlemen:

We wish to inform you that M. René Gaffé has refused to lend the four items listed under his name in our letter of September 4th. This means, of course, that you are to make no attempt to collect these items.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

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September 4, 1936

Gondrand Freres
Quay du Commerce #9
Brussels, Belgium

Gentlemen:

Our shipping agents, W. J. Byrnes and Company, 25 Broadway, New York, have told us that you are their Brussels representatives. We are enclosing a tentative list of works that we want collected and shipped to W. J. Byrnes as soon as possible after October 1st. Please write us immediately upon receipt of this letter to assure us that you will undertake this business.

On an accompanying sheet marked Instructions for Foreign Shipping Agents you will find shipping instructions. Note especially instruction no. 3. The Museum's policy covers the merchandise and you are not to insure it.

On our list we have noted names and addresses of lenders, whether or not the owners have agreed to lend and the works for which we have asked. We will notify you from time to time as we receive final confirmations or refusals on these loans. Works are to be collected only when you are notified of final agreement to lend, as in the case of M. Pierre Janlet on the enclosed list. You may, however, telephone possible lenders in order to make tentative collection arrangements.

Very truly yours,

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van den Bosche, E.
63 rue Solvyns, Antwerp

Has not yet consented to lend

1. Ensor, Les Cuisiniers Dangereux

Gaffé, René
Société Belge de Parfumerie, 116 rue de Terre Neuve, Brussels

Has not yet consented to lend

1. Chirico, Nature Morte "Torino 1828"
2. Miro, Carnaval de Harlequin, 1924-25
3. " , Personage jetant un caillou à un oiseau
4. Ernst, Vive la France

Goldschmidt, B.
132 Avenue de l'Armée, Brussels

Has not yet consented to lend

refusé

1. Ensor, La Guerre des Escargots, drawing

van Hecke
care of Maison de Couture Norine, 67 Avenue Louise, Brussels

Has not yet consented to lend

refusé

1. Ernst, Femme, Vieillard et fleur

Janlet, Pierre
Palais des Beaux-Arts, 10 rue Royale, Brussels

Has consented to lend

1. Miro, a.e.i.o.u., watercolor
2. Arp, Ficelle, string relief
3. Ernst, Marine, oil
4. Magritte, L'Ombre céleste

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Mesens, Edouard L. T.
Secretaire de la Auxilaire des Expositions du Palaus des Beaux-Arts, 10 rue Royale, Brussels

Has not yet consented to lend

1. Mesens, Compulsory instruction, 1929, collage
2. " , Mask to be used for insulting aesthetes, 1929, collage

Musées Royaux des Beaux-Arts de Belgique
2 rue du Musée, Brussels

Has not yet consented to lend

1. Ensor, Squelettes se disputant un pendu

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Guimard

October 25, 1937

Dear Monsieur Guimard:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Hector Guimard
122 Avenue Mozart
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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Only Dalis from Dali James
excellent but need like
Buttons and chin Cafe aquarium
Chinese childs train Ray woodcut
Picasso catalog Ernst

December 14, 1936

Dear Monsieur Guimard:

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

M. Hector Guimard
122 Avenue Mozart
Paris, France

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Only Dalis from Dali James
essential but would like
Bretons Ernst chien Crb aquarium
Ch
P
Er
D

Bruxelles, le I5.9.I936

The Museum of Modern Art
II, West 53 rd street
NEW YORK

N/avons bien reçu votre estimée du 4 ct et avons pris bonne note de vos instructions auxquelles nous aurons soin de nous conformer.-

Veuillez nous dire si nous devons prendre nos dispositions pour mettre en route lesm marchandises provenant de la maison JANLET pour le cas où entretemps vous ne nous donneriez pas communication de l'accord des autres envoyeurs.

A vous lire nous vous présentons, Messieurs, nos salutations empressées.

Société Française de Transports
CONCORDIA Frères
Succursale de Bruxelles
Le Directeur

providing ~~the~~ arrive
French October Twentieth English
~~November first~~ October thirtieth stop get insurance
salutations Breton and wife
Leonora

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	MoMA Exhs.	55.4

Only Dalis from Dali James
essential but would like
Bretons Ernst chien And aquarium
Chirico childs brain. Roy woodcut
semicolon

Société Française de Transports GONDRAND Frères
9, Quai du Commerce BRUXELLES
Téléph. 12.17.18 (six lignes) Chèq. post. 580.66

BRUXELLES 2C-21 VS 1938 BRUSSEL

TRAQUEZ LE DORYPHORE

this

Jadeland
Brussels-

Brussels.

The Museum of Modern Art

II, West, 53rd street

NEW YORK

French ~~Nov 28th~~ stop get insurance
~~Novembre~~ Dixon ~~joint~~.
salutations Breteland notify
Leroudelle

Documents existant. Ce titre manque

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	MoMA Exhs.	55.4

Only Dalis from Dali James
essential but would like
Bretons Ernst chien Arp aquarium
Chirico childs brain Roy woodcut
Picabia catch semicolon Eluards
Ernst elephant Kathar ondulata
Piano crayon and psychopathic
drawings

also decalcomanias,
~~dolls~~ oval wheel and psychopathic vitrine
~~picture~~ ~~also~~ also Offenheim, Hugnet,
Jeffi loans also ~~glad to have~~
want
1 Bretons ~~poem~~ art & pound position Surrealist
~~Hugnets~~ ~~fifty dollars~~, Hugnets
Bring historic ~~isolation~~ surrealist art.
~~a hundred dollars~~
providing ~~the~~ arrive New York
French October Twentieth English
~~November~~ October ~~thirtieth~~ first stop get insurance
salutations Breton and notify
Leonard

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Dear Mr Ray

Many thanks for your letter of Aug. 28. I'm glad to know we may include your loans in our exhibition.

We are insuring your loans as ..... to wall at the following valuations (half the selling price (list in letter of Aug 28. cut each valuation in half

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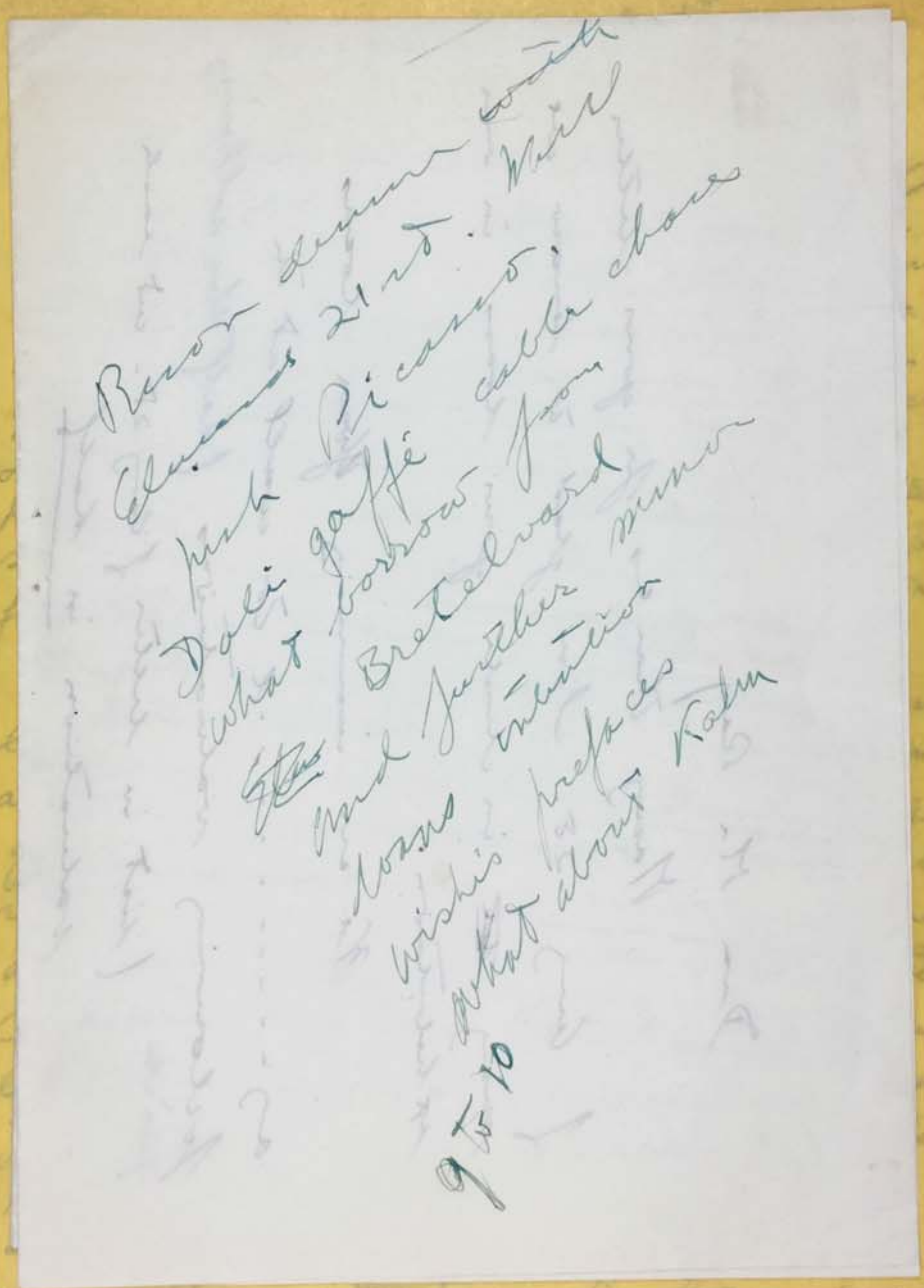

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Guinard (France Sur)

41 RUE CAMBON
PARIS

Monsieur Guinard
18 Rue Henri Heine
prie Monsieur Bath de
bien vouloir lui faire
savoir où il pourra-t-il
lui remettre les documents.
Il lui envoie son meilleur
souvenir.

Télph. Auteuil
8800

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October 25, 1937

Dear Monsieur Brunius:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. J. B. Brunius
39 Quai de l'Horloge Odeon
Paris, France

P. S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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Bonnieres

21 Juin 1937 Fantastique Paris Bonnieres

Cher Monsieur,

Retour de voyage, je vous j'apprends avec plaisir que votre exposition de la photo a eu lieu. J'ai vu chez des amis le livre édité par vous et j'ai été très touché que vous songiez à citer l'aide modeste que je vous ai apporté. J'aurais eu grand plaisir à posséder moi même ce livre. Je vous serais très reconnaissant si vous pouviez m'en faire envoyer un exemplaire.

J'ai vu également le livre concernant l'exposition d'art fantastique. C'est moi qui ai fourni à Mlle Janice Loeb les photographies de Denise Bellon, ainsi que les renseignements biographiques qui ont permis de faire la notice sur le facteur Ferdinand Cheval - Je n'ai pas reçu non plus ce livre que Mlle Loeb m'avait promis. Je suis l'auteur de tout ce qui a été publié sur Cheval depuis quelques années et je détiens chez moi tous les documents existant. Ce livre manque

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Brunius

à ma documentation. Aussi vous serais-je obligé de faire ce qu'il vous est possible pour m'en faire envoyer un exemplaire

A ce propos je tiens à vous signaler l'erreur qui s'est glissé dans votre publication au sujet de Cheval.

La photographie n° 646 que vous reproduisez ne représente pas le Palais Idéal mais le Tombeau de F. Cheval qui se trouve au cimetière d'Hauterives à environ un Kilomètre du Palais. Il a été construit, non entre 1879-1912 (dates du Palais Idéal) mais plus tard entre 1912 et 1924 (date de la mort de Cheval)

J'espère que vous pourrez me procurer les deux livres et je vous prie de croire à mes plus sympathiques sentiments

JB Brunius

PS Si vous venez à Paris, ne manquez pas de venir me voir.

J. BRUNIUS 39 quai de l'Horloge 1er Paris
Odéon 61.35

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Brunius

December 18, 1936

Dear Madame Bellon:

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

Very truly yours,

Executive Director

Mme. Denise Bellon
c/o Jacques Brunius
39 quai de l'Horloge
Paris 1, France

Enclosure

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Mot yet

Dominiques (France - Sur Eu).

7 Août 1936

Cher Monsieur,

Notre Musée est en train d'organiser pour novembre prochain une exposition qui sera un compte-rendu du merveilleux et du fantastique dans l'art du passé et du présent. Cette exposition ne sera pas une manifestation officielle du surréalisme mais beaucoup d'importants artistes surréalistes y seront représentés.

Je serais très heureux si vous vouliez consentir au prêt des oeuvres suivantes:

> Tableau - Le Chasseur
> Photographie - Phénomène surprenant sur fond blanc

Je voudrais emprunter Les Pérégrinations de Georges Hugnet que j trouve charmant et heureusement pas trop fragile. Mais en manque de cela auriez-vous quelque autre objet ou construction de ce type, qui ne soit pas trop fragile? Je montrerai aussi des photographies d'autres conbuctionordinaires constructions qui ne sont pas transportables.

Dans le cas de votre consentiment je vous envois ci-joint une petite feuille que je vous prierais de remplir. Les notices biographiques sont pour le catalogue. Notez je vous prie les prix de vente et d'assurance. Dans les cas de vente le Musée ne prend aucune commission mais déduit seulement les frais de transport et d'assurance. Notre expéditeur Lerondelle (76, r. Blanche Trinité 22-03) rassemblera les prêts vers le 1 octobre. l'exposition, après New York sera envoyée aux musées de Philadelphia, S. Francisco etc. de façon que les prêts ne seraient rendus qu'en été 1937.

Je souhaite beaucoup que vous voudrez collaborer à l'exposition.

Veuillez agréer mes salutations très distinguées

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October 21, 1937

Dear Mr. Ferstadt:

I have gone ofer the Community Center project models very carefully with Miss Courter and our packer, and I am afraid I must confirm our decision of early last summer that we do not think the models sufficiently durable and sufficiently easy to install to send on tour. When I spoke with you and Mr. Gellert, the other day, I had forgotten this aspect of the problem, so that I am afraid I was more encouraging than I should have been.

We shall let you know when we shall close the Exhibition.

I am keeping very much in mind our talk about the possibility of having a sculpture and (or) painter to work from time to time in the Museum so that the public may come in more direct and sympathetic contact with the actual process of making a work of art.

Sincerely,

Mr. Louis Ferstadt
Architects, Painters and Sculptors Collaborative
66 Second Avenue
New York, N.Y.

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Fini

October 23, 1937

Dear Mademoiselle Fini:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent your painting, "Apotheosis", has now come to the end of its tour throughout the country's museums. We are returning the painting to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loan over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Mlle. Leonor Fini
11 rue Payenne
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loan, and return it to us?

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jeudi matin

Chère Madeline

j'ai essayé de téléphoner à Mademoiselle Locke - je n'ai pas pu la trouver. Mais je n'ai pas encore de téléphone et je regrette de vous obliger à m'écrire. - Puis-je vous rendre à 3 h - ou lundi à 3 h - ou si cela vous gêne même dimanche à 3 h ?

J'ai rendez vous hôt de 10 ans et je serai très heureuse de vous voir

Leonor Fini

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le 31 août

Chère Madame Barr -

Pour ce à faire bien vite
et ce sera vraiment bien. J'attends
votre mot ou photo Telephone ou
ou mot de vous pour vous
envoyer ma [illegible] Vous serez heureux?
Avez trouvé la photographie ? Nous dites
si la voulons plus vite - nous ne savons
l'autre jour.
J'ai reçu une
lettre de Lucie Mantz pour
nous dire si quelque chose
pourrait (elle dit chimère - l'entr'acte
de la photographie") et un projet de
[illegible]

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Chère (pardon à lui). Je pense que
quand la mienne sera de retour
ici je pourrai prendre
date pour que nous puissions nous
voir et pour faire enfin
cette visite à l'Amérique pour laquelle
je mendie la photographie depuis
si longtemps déjà.
Je t'embrasse entre deux deux
avions à l'aéroport de Shannon.

Mon dernier chèque pour faire face aux
frais du voyage [redacted] est encaissé.
Affectueuses à M. de Mandiargues.
Mille baisers à ton mari et à
moi un peu de ton cœur

Sue

Encore fin.

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Fini
(France
Surr. (Art.)

February 3, 1937

Dear Miss Fini:

I thought you might be interested in the enclosed photograph of our recent exhibition. As you know, the exhibition aroused a great deal of interest in New York and is now being shown in the Philadelphia Museum. Later it will be seen in the Museums in Chicago, San Francisco, Boston and Springfield.

We are much indebted to you for your collaboration and I want to say again how greatly I appreciate your interest and help.

With best regards, I am

Sincerely yours,

Registrar

Miss Leonor Fini
7 East 62nd Street
New York, New York

AHB:EH

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January 19, 1937

Dear Miss Fini:

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

Miss Léonor Fini
11 rue Payenne
Paris, France

Enclosure

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September 22, 1936

Dear Mlle. Fini:

Mrs. Barr writes that you have completed a new picture which is very fine (a girl with wigs and three old women), and that you might consent to lend it instead of one of the other two -- Jeu de Jarbes and Sirena,

I would be very glad to have it and am writing our agents and cabling Mrs. Barr.

We must have at least one for the tour to other museums.

And may we have your little Celze painting? If we may, what is its name and date and insurance valuation?

With kindest regards, I am

Sincerely yours,

Mlle. Léonor Fini
11 rue Payenne
Paris 3e
France

AHB/k

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has consented of Tibbi

7 agosto 1936

Cara Signorina,

Eccomi a chiederLe i prestiti per l'esposizione:

Argonautes 1936
Jeu de jambes 1935
La sirena che Lei stava dipingendo quella domenica.
Da Ernst prendiamo in prestito un suo disegno e probabilmente anche da Levy.

Vuol essere cosi' gentile di farmi avere i prezzi di assicurazione. Come le dissi Lerondelle passerà da Lei verso i primi di ottobre.

Le do qui sotto l'indirizzo del Museo a New York. Non ho piu' carta intestata. Mi scusi.

Spero molto di avere il piacere di vederLa a New York quest'inverno.

Molti buoni saluti e auguri di una piacevole estate.

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October 23, 1937

Dear Monsieur Giacometti:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent , has now come to the end of its tour throughout the country's museums. We are returning your loan to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loan over such a long perios. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Alberto Giacometti
46 rue Eugène Poubelle
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loan, and return it to us?

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Guimard

HECTOR GUIMARD

122, AVENUE MOZART

Téléphone Auteuil 38-00

PARIS, LE 10 Mars 1936.

A Monsieur Alfred Barr Directeur du Musée d'Art Moderne à New-York.

J'ai remis à la Chase Bank sur la demande de Mme Janice Loeb des Dossiers contenant des Dessins relatifs aux Œuvres de chacune des Epoques de ma Production Artistique.

1° Celle du Début — 1900.
2° " 1910.
3° " 1920.
4° " 1930. qui représente ma Période.

Cette Classification représente l'évolution qui s'imposait par les Evénements à l'Architecture.

1° 1900 — Recherche d'un Style Nouveau. (Castel Béranger, Métro)
2° 1910 — Réalisation du Style Cherché (Hôtels particuliers et Sculptures et Peintures monumentales)
3° 1920 — Evolution du Style par la Suppression du travail nécessitant des artistes.
4° 1930 — Projet de Musées, dont la Structure en Ciment armé avec les Coffrages mêmes, restés apparents et qui constitueraient une Conception Architecturale.

Vous pourrez prendre les Dessins qui vont concerner et laisser à la "Chase Bank", ceux que vous me laisserez.

Pour faciliter votre travail, vous trouverez dans les Dossiers deux listes des Dessins que j'ai déposés et vous n'aurez qu'à rayer ceux que vous emporterez en signant les listes que vous me laisserez et en mettant la Votre Conforme.

J'aurais été bien désireux de vous voir personnellement avant votre Départ, si cela vous est possible téléphonez moi.

Veuillez agréer Monsieur le Directeur l'expression de mes sentiments les meilleurs

Hector Guimard

Si vous désirez des photographies de mes Œuvres, je vous prie d'écrire pour [illegible]

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HECTOR GUIMARD

122, AVENUE MOZART

PARIS, LE 10 Août 1936

Etat des
Dessins présentés à M. Alfred Barr
Directeur du Musée d'Art Moderne —
New-York et Déposés — "la Chase Bank"

— Dossier 1900 —

Castel Berenger 1894-98
— Couverture & Introduction
du G. d'Hortingue.
10 ✓
10 ✓
10 ✓ dessin
Branches — 3 — 4 — 8 — 10 — 5 —
14 — 26 — 34 — 16 — 38
42 — 43 — 48 — 49 —
B6.1256-1258

Métropolitain de Paris 1900
les Tous
5 dessins
50 ✓ tous
50 dessins — Entourage (Type Station Boissière
Dessin sur Calque:
4 Dessins Calque Station Etoile —

Salle de Musique à Hambert de Romans.
Plan de la Salle — Dessin sur Calque
Coupe Fermes fer et Bois — Ensemble de la Salle
intérieurement.
Ensemble Plans de 2 fermes sur Loge —

5 dessins
Tracing paper
1 no dossier 1900
36.1266 A-E

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HECTOR GUIMARD

122, AVENUE MOZART

PARIS, LE 10 Aout 1935

— Dossier 1910 —

36.1269

Bonbeaux. (2 Dessins sur Calques - sans dessin (50 fr.) c1910)

Synagogue - Façade (dessin sur Calque)

Toilette et Meubles - Dessin à la Plume - Cadre Toilette et Meuble Fauteuil avec Bout de Siège Chaise de Musicien. —

Hotel Particulier (dessin sur Calque.)

Villa à Garches (Tirage façade)

Hotel Particulier à Versailles

Villa à Cabourg. (Tirage Facade) (Tirage façade et Plan.)

Hotel Particulier (Originaux à 0.01.)

Hotel Particulier de l'Architecte sur Metro

15 dessins 4 items 36.1268 Façade et plans des Etages (Tirage.) c1910

Maitre Ducret 2 dessins sur Calques : —

Hotel de Ville (Tirage)

Hotel de Voyageurs - Facade (Tirage)

Entrée de Voiture dans un Hotel. 1 dessin sur Calque

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HECTOR GUIMARD

122, AVENUE MOZART

PARIS, LE 10 Août 1936

— Dossier 1920 —

Mairie de Village Français à l'Exposition Int.le des Arts Décoratifs en 1925 —
(Deux Façades et Coupe sur Calque.

Dessin de Porte d'Entrée d'un Immeuble de Rapport Moderne —
(Sculpture)

Façade d'Immeuble (8 Rue Henri Heine
(tirage 3

Dossier 1930 —

Architecture pour Construction en Ciment Armé aux Coffrages Apparents
Deux planches du Dessin Musée dans les Coffrages, employés comme Eléments de Construction constituant les Eléments Architecturaux Apparents —

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December 14, 1936

Dear Monsieur Guimard:

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

M. Hector Guimard
122 Avenue Mozart
Paris, France

Enclosure

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Jin Cao . . .

Guimard
(France (Fils)
41 Rue Cambon
Paris

Monsieur Guimard
18 Rue Henri Heine
prie Monsieur Barr de
bien vouloir lui faire
savoir où il trouvera-t-il
lui remettre les documents.
Il lui envoie son meilleur
souvenir.

Edith. Auteuil
3800

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Gaffé

Contre Belgium

December 16, 1936

Dear Monsieur Gaffé:

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

M. René Gaffé
Société belge de Parfumerie
116 rue de Terre Neuve
Brussels, Belgium

Enclosure

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Paris ce 21-8-36

Gonzalez
(France-
Sans Fil)

Cher Monsieur

Mr Zervos me fait savoir que vous auriez le desir de voir figurer à l'exposition du Museum of Modern Art qui doit avoir lieu prochainement une de mes sculptures "tête" en fer forgé exposée en ce moment aux Cahiers d'Art.

D'accord avec mon ami Zervos, cette sculpture sera a votre disposition à partir du 5 - 9bre.

Je suis heureux, une fois de plus de voir l'interet que vous portez à mes oeuvres, aussi, est-ce

sign it, after you have received your loans, and return it to us?

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avec plaisir que je vous soupie
celle que vous avez choisie
Bien sincèrement
à vous
J. Gonzalez

40, rue Friant Paris 14e

937

and
ow come
seums.

res-
ty,
a long
le pro-
t we

please
s, and

return it to us?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 25, 1937

Dear Mr. Hayter:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Stanley William Hayter, Esq.
17 rue Campagne Iere
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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December 14, 1936

Dear Mr. Hayter:

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

Mr. Stanley William Hayter
17 rue Campagne Ière
Paris, France

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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not get

Hayter

7 August 1936

Dear Mr. Hayter,

As you may have heard our Museum is organizing an exhibition of the fantastic and anti-rational in art. It will include work of the past as well as of the present. Although this will not be an official surrealist manifestation all the important surrealist artists will be represented - and also the dadaists and the precursors of before the War.

I should like to include in the exhibition some of your etchings and plaster objects. I am borrowing from Mme. Bucher a folio of etchings called Apocalypse and would like in addition to have ~~Chiromancie~~ Cheiromancy and the Rape of Lucrece. We should like also to have the plaster Winged Victory or failing this, the plaster called Handshake which I saw in the London surrealist exhibition.

I am enclosing a blank which we should like you very much to fill should you consent to the loans. The biographical data are needed for the exhibition catalogue. The dates, insurance and sale prices of the objects are very important.

Our expéditeur Lerondelle will assemble the loans around October 1. The exhibition will close in New York at the end of January and thereafter be sent to the museums of Philadelphia, S. Francisco , Boston etc. The loans would be returned in the summer of 1937. The Museum will of course pay all expenses of packing, shipping and insurance.

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

Sincerely

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

February 25, 1937

October 23, 1937

Dear Monsieur Hugnet:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Georges Hugnet
13 rue Danzig
Paris, France

P.S. I hope that you received the copies of the new edition of the catalogue, incorporating in it your essays, as originally planned.

1 Square from Juillet
(Return 11-4-37)

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Hugnet (France - Surr. Exh.)

February 25, 1937

December 10, 1936

Dear M. Hugnet:

Thank you for your recent letter, in accordance with which I am returning herewith the manuscripts of your articles on Dada and Surrealism. I hope that they will reach you safely.

I trust that by this time you have received a number of copies of our Bulletin containing these articles. Through an oversight they were not sent to you immediately upon publication, for which I am very sorry.

I am glad to know about the Surrealist postcards and have spoken to our Librarian about ordering a set for the Museum. I shall try too to interest various people in them.

With kindest regards from Mrs. Barr and myself, I am

Sincerely,

Very truly yours,

Registrar

M. Georges Hugnet
1 Sq. Léon Guyot, près du 13 rue Dantzig
Paris, France

M. Georges Hugnet
1' Square Léon Guyot
près du 13 de la rue de Dantzig
Paris, France

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December 10, 1936

Dear Monsieur Hugnet:

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

M. Georges Hugnet
1 Sq. Leon Guyot, Près du 15 rue Danzig
Paris, France

Enclosure

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19 Octobre 1

Bien chère amie,

Pardon de vous envoyer ce texte avec quelques jours de retard. Je pense que ce ne sera pas un grave inconvénient et vous m'excuserez quand vous saurez que j'étais malade (toujours la même chose et toujours sous le bras droit) et que j'ai travaillé quand même.

Voici donc ce texte. Je pense que, proportionnellement à la longueur du texte en dada, il a la longueur désirable. Par ailleurs, j'ose croire qu'il vous plaira. J'ai parlé de tout ce qui constitue l'activité surréaliste dans le domaine plastique; j'ai cité beaucoup de noms, volontairement; je me suis attaché à trouver des citations de peintres. En tout cas, ici, je l'ai montré à Breton et à Eluard qui n'ont pas fait l'ombre d'une objection et qui, même, paraissaient fort contents. Ecrivez moi, si vous le pouvez maintenant, votre opinion et celle de votre mari.

A propos de Breton, il a attendu pour écrire le sien que j'aie presque achevé [redacted] mon [redacted] article afin que ces deux textes ne fassent pas double emploi et, même, qu'ils se complètent. Je me prie donc de l'excuser auprès de vous s'il a un ou deux

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jours de retard. Vous savez qu'il a eu, qu'il a encore pas mal d'ennuis qui l'empêchent de faire tout ce qu'il veut.

J'espère que vous n'aurez pas trop de difficultés avec mon texte. Vous savez combien je tiens à ce qu'il soit traduit tel quel, mais dans la mesure où au cours de la traduction, vous pourrez éviter une répétition ou une faiblesse de terme, n'hésitez pas : je vous fais entièrement confiance. — Chaque fois que vous rencontrerez ce signe : *, cela veut dire qu'il faut laisser un blanc qui fasse une vraie séparation — comme dans la première partie concernant dada. La première (I) partie s'intitule : Dada ; la seconde (II) : Sous le jour surréaliste, et le tout doit porter comme titre général: [redacted] Comment voit le Surréalisme.

Pardon pour cette lettre écrite en toute hâte. Je vous mettrai mon article à la poste à l'instant. J'avais à vous dire ceci de la part de Breton et de la mienne : I°. Paalen a remis une ou deux peintures à Arrondelle (actuellement revenu de Grèce) II°. que je vous enverai personnellement deux collages, l'un de Breton, l'autre de moi (j'en parle dans l'article).

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Je me reste à vous dire ceci : Voulez vous dans la partie concernant Zurich de "dada" [redacted] remplacer la phrase : "Une voix sous un immense chapeau en pain de sucre disait des poèmes d'Arp." par la phrase suivante : « Des marionettes, des masques de Sophie Taeuber-Arp, objets curieux en carton peint, disaient des poèmes d'Arp. »
J'espère que vous trouverez facilement : je vous remercie d'avance pour cette correction qui est juste.

Je ne pense pas avoir encore de recommandations à vous faire. Si j'oubliais quelque chose, je vous écrirai encore ces jours-ci. Voulez-vous, en tout cas, avoir l'obligeance de m'accuser réception de cet envoi ?

Encore une fois pardon pour cette lettre qui est un vrai fouillis. Je voudrais vous écrire une lettre plus personnelle, plus amusante. Ce sera pour la prochaine fois. Dites à votre mari tout mon fraternel amical et croyez à l'affection attentive de

GEORGES HUGNET

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10 copies
Huguet bulletin
Sent to Huguet
2/11/37

November 1936

M. Georges Huguet
1 Square Léon Guyot
Paris du 15 de la r. de Dantzig
Paris.

Cher monsieur et ami,

Cher Monsieur et ami, j'ai tant tardé à vous écrire à cause de la préparation de l'exposition. On a beaucoup travaillé ma femme et moi sur la traduction de votre texte, plus qu'on aurait pu prévoir car l'article sur Dada se prêtait beaucoup plus facilement à être rendu en anglais.

J'ai beaucoup regretté que vous ayez été malade et j'ai admiré l'effort vraiment navrant que vous avez dû faire pour nous faire parvenir le texte le plus tôt possible. Tout de même ces neuf jours ont été décisifs et il n'a pas été possible d'incorporer vos deux articles dans le catalogue. Les catalogues à cause des illustrations et de la reliure doivent être complets dans les mains de l'imprimeur un mois et quelques jours avant l'ouverture de l'exposition? Ainsi vos textes paraîtront séparément dans un des bulletins du musée. Ils seront de cette façons prêts et achetables le jour même du vernissage. On pourra les acheter très bon marché tandis que les catalogues coûtent toujours entre $1.50 et $2.50. Ils atteindront ainsi un public beaucoup plus grand. Dans le catalogue on attire l'attention à vos textes et viceversa. C'est le mieux qu'on puvait faire dans les circonstances.

Pardonnez-moi de ne pas vous écrire plus longuement. Je veux vous remercier très particulièrement pour votre aide pendant tout le cours de la préparation de l'exposition et pour vos généreux prêts. Votre texte rend admirablement l'esprit dans lequel travaillent les surréalistes.

Mme. Barr vous salue bien cordialement et vous envoit ses meilleurs souhaits. Avec bien des amitiés

toujours vôtre

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GAFFE ABSENT = JANLET =

L. G., 324 bis.] (I. 21305-33.

the Paddi Surrealist movements is Les Cuisiniers Dangereux of 1826 (Le Roy opposite p. 140) formerly Thunissen, Brussels but now in the M. van den Bosch Collection, Anvers. Do you happen to know this collector and would it be possible to secure the address. I do not know anyone in Antwerp. I am also interested in the picture Squelettes se disputant un pendu. Of the drawings I was much struck by Le cauchemar, vision devancant le Futurisme of 1826 (Le Roy opposite p. 84), Le Roy gives no collection. Is he still living, perhaps I should write him.

You are quite right that the prices of Klees are very high. We have seen here in Paris some fine gouaches and watercolors Could you, inorder to put our negotiations on a practical basis give me some idea of the value in French francs which you attach to the Arp a) Relief - grey rectangle with three forms, a vertical form at the left in red b) Cord relief - Dans use c) Relief of 1928 - Assiette, fourchette et nom ril .

I agree with you that Pilshimius is an excellent painter.

Remember to remind me about writing to that Committee to recommend your lectures whenever you should wish to come back to America. I shall be very glad to do anything I can.

With kindest regards from myself and Mrs. Barr and many thanks for your Assistance,

I am,

Very sincerely yours

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Paris, July 10, 1936
c/o Chase Bank

Dear M. Janlet,

Many thanks for your cordial letter of July 2nd and for the Cahiers de Belgique with the articles on Miro and Arp. You are quite right that we must return soemtime to see other collections in Brussels' Max Ernst mentions for instance the collection Bertoul.

It is very kind of you to look up paintings by Ensor. I made a similar study in London looking through the book by G. Le Roy: James Ensor, Brussels 1922. Of all the Ensors the one that seemed to me most related to the Dada Surrealist movements is Les Cuisiniers Dangereux of 1896 (Le Roy opposite p. 140) formerly Thunissen, Brussels but now in the E. van den Bosch Collection, Anvers. Do you happen to know this collector and would it be possible to secure the address. I do not know anyone in Antwerp? I am also interested in the picture Squelettes se disputant un pendu. Of the drawings I was much struck by Le cauchemar, vision devancant le Futurisme of 1886 (Le Roy opposite p. 84), Le Roy gives no collection. Is he still living, perhaps I should write him.

You are quite right that the prices of Klees are very high. We have seen here in Paris some fine gouaches and watercolors [illegible] Could you, in order to put our negotiations on a practical basis give me some idea of the value in French francs which you attach to the Arp a) Relief - grey rectangle with three forms, a vertical f rm at the left in red b) Cord relief - Danseuse c) Relief of 1928 - Assiette, founchette et nombril .

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Remember to remind me about writing to that Committee to recommend your lectures whnever you should wish to come back to America. I shall be very glad to do anything I can.

With kindest regards from myself and Mrs. Barr and many thanks for your assistance,

I am,

Very sincerely yours

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Fwd - Jandot

BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

Le 31 juillet 1936

I974 - J/VE - D

Monsieur Barr
Directeur du Musée d'Art Moderne de New-York
C/o Chase Bank, 41, rue Cambon, PARIS.-
-=-=-=-=-=-

Cher Monsieur,

1°) Je suis heureux de savoir que vous comptez repasser par Bruxelles pour voir différentes collections intéressantes d'Art Moderne - ce qui me vaudra le plaisir de vous rencontrer à nouveau.

2°) "Les cuisiniers dangereux" de James Ensor sont, en effet, un excellent tableau. Dimensions : 38 x 46. Monsieur E. van den Bosche, qui le possède, habite 63, rue Solvyns, à Anvers.

Ainsi que je vous l'écrivais dans ma lettre du 2 juillet, "Squelettes se disputant un pendu", appartient au Musée de Bruxelles.

Le dessin "Le cauchemar, vision devançant le futurisme" (1886) est un petit dessin de 22 x 29,5. C'est une chose assez curieuse mais qui n'est pas d'une qualité remarquable. Il appartient encore au Baron Ensor à Ostende. Dans le même genre, je préfère de beaucoup "La bataille des escargots" (collection Goldschmidt) qui est une véritable anticipation, qui annonce étrangement l'oeuvre de Klée.

3°)Pour ce qui concerne la proposition d'échange que vous m'avez faite, je suis très hésitant. Le grand relief auquel vous faites allusion est une oeuvre fort importante dont je n'aimerais pas me séparer. Je vous cèderais volontiers la "danseuse" (ficelle) si celle-ci ne faisait pas une paire avec une autre oeuvre de même caractère et de même format. Quant à "Assiette, fourchette et nombril" c'est une des oeuvres que je possède auxquelles je suis le plus attaché et, pour rien au monde, je ne m'en séparerais.

Dans ces conditions, je crois, hélas, que nous devons renoncer à notre projet. D'autant plus que, ainsi que vous me le confirmez, les oeuvres de Klée sont à un prix tout à fait excessif.

4°) Non, je n'oublie pas que vous voulez bien intervenir auprès de la C.R.B. en vue de l'organisation de conférences sur la peinture belge contemporaine à New-York. Je me propose de vous écrire d'une façon précise et détaillée à ce sujet à New-York au mois de septembre.

.../...

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Le 31 juillet 1936

A Monsieur Barr
Directeur du Musée d'Art Moderne de New-York.

Je vous adresse, cher Monsieur, l'expression de mes sentiments les meilleurs et vous prie de transmettre mes hommages à Madame Barr.

Pierre Janlet

P. Janlet

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August 11, 1936.

Dear Mr. Janlet,

You are most kind to have answered my letter so promptly and so fully. I am going to try to borrow the painting from Mr. van den Bosche.

Thank you for speaking of the "Bataille des Escargots" . I shall write Mr. Goldschmidt, mentioning, if I may, your name.

Could you tell me to whom I should write at the Musée de Bruxelles for "Les Squelettes se disputant un pendu"? May I mention your name? We have never borrowed anything from Belgian Museums, though we have borrowed extensively from museums in France, Germany, Switzerland, Italy, Sweden and Holland.

I cannot blame you in the least for not wishing to part with your two large Arp reliefs. They are certainly among his finest works.

I am afraid it would be a Klée of the same value as the Arp "Danseuse". This leads me to speak of our exhibition.

Do you think that you could lend to the Exhibition four items from your collection:

1) Miro. Aquarelle. "a-e-i-o-u". (1924)

2) Arp. "Danseuse" (Ficelle. 1929)

3) Ernst. "Marine" (1925)

4) Magritte. "L'ombre céleste" (?).

Should you be willing to lend these four interesting works, we should be willing to collect them in Brussels about October 1st. The exhibition in New York opend in November. After it closes in New York, it will be shown in Philadelphia, Boston and San Francisco, so that the loans would not be returned to you until the summer of 1937. I do hope that this will not seem too long a time. Such exhibitions are so expensive that it is difficult for one museum alone to do them.

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Our Museum would, of course, undertake to pay all expenses of pcking, shipping and insurance against each and every risk from wall to wall.

Should you be willing to lend them, would you please send me the valuations for insurance purposes?

I wrote Mr. Mesens several weeks ago asking him to give me some suggestions about Magritte and perhaps to send me a few photographs of things that he particularly admired, but I have not heard from him and so think that I might appeal to you. As you may have heard, there has been some disagreement between the Surrealist poets and the Museum; they feeling themselves to be Chefs d'ecole and wish to make the exhibition an official Surrealist manifestation, which is obviously impossible for the Museum in New York, where Surrealism as a movement is quite well-known and has no longer the freshness which gave it such success recently in London.

In any case, our exhibition is planned along historical lines to include the XXth century movements with special emphasis on Dada and Surrealism and then, in addition, a retrospect through such people as Ensor, Redon, back through the Romantic period with Goya, Blake, Füssli, the XVIIIth century with Piranesi, Larmessin, etc., the fantastic masters of the Baroque, the Renaissance and the late Gothic. In other words, the show will be more or less historical and it may be called "The Fantastic and Anti-Rational in Art".

It is my impression that the Surrealist poets will not cooperate in any way, so that this may be the reason that I have not heard from Mr. Mesens. I would be much obliged to you if you would ask him what his position is.

I should add that Max Ernst is very much out of sympathy with the attempt on the part of the poets to dictate the character of the exhibition. I do not believe that Arp or Miro, for instance, will secede from the exhibition, since they have always been most friendly to the Museum, but I am not sure about Magritte.

Have you, by ahy chance, a packer to recommend for our Belgian shipments?

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I shall expect your letter about the lectures on Belgian painting in September.

With kindest regards from Mrs. Barr and myself and with many thanks, I am,

Very sincerely,

Mr. Pierre Janlet,
Bulletin du Palais des Beaux-Arts,
10, Rue Royale,
Bruxelles.

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BULLETIN DU PALAIS DES BEAUX-ARTS
LES BEAUX-ARTS
10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

Le 10 septembre 1936

68 - J/VE - E

Monsieur Alfred Barr
Directeur du Museum of Modern Art
11 West 53rd Street, NEW-YORK, N.Y.

August 26, 1936

Dear Mr. Janlet:

Here is a copy of a letter I have written to Mr. van Puyvelde. I am sorry to trouble you, but if you could say a word to Mr. van Puyvelde for us, I am sure that it would be a great help.

I have not yet heard from Mr. van den Bosche, from Mr. Goldschmidt, from Mr. van Hecke or from Mr. Mesens.

Sincerely yours,

Mr. Pierre Janlet
Palais des Beaux-Arts
10 Rue Royale
Brussels, Belgium

AHB/k

Cher Monsieur,

J'ai également vu M. Goldschmidt; celui-ci a eu récemment une vilaine mésaventure. Il avait prêté pour une exposition à l'étranger des tableaux auxquels il était particulièrement attaché. L'un de ces tableaux a été volé et il estime que la somme qui lui a été versée par la Société d'assurances, si elle couvre la valeur marchande du tableau, ne compense pas le plaisir que lui procurait ce tableau. Néanmoins il a maintenu la décision qu'il avait prise de ne plus prêter de tableaux pour des expositions.

J'ai vu enfin Monsieur Mesens qui m'assure vous avoir écrit à trois reprises : une fois à Paris, et deux fois à New-York. Je suppose que lorsque vous recevrez ma lettre, celles de Monsieur Mesens vous seront parvenues.

Puis-je faire quelque chose auprès de Monsieur van den Bosche (que je compte voir) et de Monsieur Van Hecke ?

Je reste à votre entière disposition si mon intervention peut vous aider et vous adresse, cher Monsieur, l'expression de mes sentiments les meilleurs.

Pierre Janlet

P. JANLET

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BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

Le 10 septembre 1936

68 - J/VE - E

Monsieur Alfred Barr
Directeur du Museum of Modern Art
11 West 53rd Street, NEW-YORK, N.Y.
-=-=-=-=-=-=-=

Cher Monsieur,

Au reçu de votre lettre du 26 août, je me suis empressé de rendre visite à Monsieur Van Puyvelde, conservateur en chef des Musées des Beaux-Arts de Belgique. Monsieur Van Puyvelde, en principe, semble disposé à donner satisfaction à votre demande. Il désire toutefois, au préalable, demander l'avis du peintre lui-même. Dès qu'il aura reçu réponse d'Ensor, il vous fera connaître sa décision.

J'ai également téléphoné à mon ami Goldschmidt; celui-ci a eu récemment une vilaine mésaventure. Il avait prêté pour une exposition à l'étranger des tableaux auxquels il était particulièrement attaché. L'un de ces tableaux a été volé et il estime que la somme qui lui a été versée par la Société d'assurances, si elle couvre la valeur marchande du tableau perdu, ne lui rend cependant pas le plaisir que lui procurait ce tableau. Malgré mon insistance, il a maintenu la décision qu'il avait prise de ne plus prêter de tableaux pour des expositions à l'étranger.

J'ai vu enfin Monsieur Mésens qui m'assure vous avoir écrit 2 fois : une fois à Paris, et une fois à New-York. Je suppose que lorsque vous recevrez ma lettre, celles de Monsieur Mesens vous seront parvenues.

Dois-je faire quelque chose auprès de Monsieur van den Bosche (que je connais peu) et de Monsieur Van Hecke ?

Je reste à votre entière disposition si mon intervention peut vous aider et vous adresse, cher Monsieur, l'expression de mes sentiments les meilleurs.

Pierre Janlet

P. JANLET

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PALAIS DES BEAUX-ARTS

DE BRUXELLES

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BRUXELLES, LE 26 septembre 36
RUE ROYALE, 10

Monsieur Barr
Directeur du Museum of Modern Art
11, West 53rd Street, New-York N.Y.

I27 - J/VE - E

Cher Monsieur,

Durant la guerre des sommes très importantes ont été recueillies aux Etats-Unis en faveur du ravitaillement de la Belgique. Au lendemain de la guerre, les sommes qui avaient été recueillies et qui étaient restées inemployées ont servi à constituer deux fondations-soeurs : à Bruxelles, la Fondation Universitaire; à New-York, l'Educational Foundation. Ces fondations ont pour but de multiplier les relations et les échanges intellectuels entre les Etats-Unis et la Belgique.

Au moment de la création du Fonds Bibliothèque Albert ler, organisme chargé par le Roi Léopold III d'assurer l'édification d'une nouvelle Bibliothèque Nationale en souvenir du Roi Albert, la C.R.B. (Commission for relief in Belgium) Educational Foundation a manifesté son désir de participer à cette grande entreprise en invitant aux Etats-Unis, afin de visiter les principales bibliothèques américaines, un ou plusieurs délégués du Fonds Bibliothèque Albert ler. Le Comte Lippens, Président du Sénat et Président du Fonds Bibliothèque Albert ler, m'a désigné à cet effet. C'est ainsi que, l'année passée, j'ai séjourné six semaines aux Etats-Unis à visiter et à étudier, au point de vue de l'agencement général des locaux, les bibliothèques de New-York, Philadelphie, Baltimore, Washington, Chicago, Cleveland, Rochester, Boston (Harvard) et New-Haven (Yale).

J'ai ainsi été en contact étroit et amical avec Monsieur Galpin, Administrateur et Secrétaire de la C.R.B. de New-York.

\+

\+ *

Je pense que si la demande lui en était faite par

..../....

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PALAIS DES BEAUX-ARTS
DE BRUXELLES

BRUXELLES, LE 26 septembre 1936
PAGE 2

A Monsieur Barr
Directeur du Museum of Modern Art
-=

Un ou plusieurs conservateurs de Musées, Monsieur Galpin envisagerait avec sympathie la possibilité de m'inviter à donner dans différentes universités et musées américains, une série de conférences sur la peinture belge contemporaine.

Puisque vous avez bien voulu me dire que vous étiez disposé à intervenir dans ce sens, je me permets de vous demander de bien vouloir écrire à la

C.R.B. Educational Foundation
Graybar Building
Lexington Avenue, 420 - New-York (N.Y.)

en exprimant le voeu d'avoir dans votre Musée, une conférence de Monsieur Janlet sur les peintres belges d'aujourd'hui. Vous pourriez utilement, me semble-t-il, dire qu'au cours de votre voyage en Europe vous vous êtes adressé à moi sur le conseil de personnalités de Paris, que nous nous sommes rencontrés, que nous avons échangé nos opinions sur la peinture et que vous avez acquis la conviction que j'étais qualifié pour faire connaître à votre public - qui l'ignore totalement - tout l'intérêt de la peinture du XIXème siècle et XXème siècle en Belgique.

Vous pourriez, en même temps, rappeler à Monsieur Galpin que je suis fondateur de la Revue des Cahiers de Belgique, Secrétaire Général du Palais des Beaux-Arts de Bruxelles et Directeur du journal "Les Beaux-Arts".

Je vous signale que je compte solliciter dans le même sens l'intervention de Monsieur Marceau, Directeur du Pensylvania Museum de Philadelphie et de Monsieur Blake-More Godwin, Directeur du Musée de Toledo - que j'ai eu l'occasion de rencontrer au cours de mon voyage.

Dans ces conférences (qui seraient plutôt des causeries ou des leçons) je ne me bornerais pas à montrer les écoles et les peintres qui se sont succèdés en Belgique depuis le début du 19ème siècle. Mais, en même temps que j'esquisserais cette évolution, je m'attacherais à montrer nos peintres dans le cadre des paysages qui les ont inspirés et qui contribuent à expliquer leurs oeuvres. Ces leçons seraient données en anglais et seraient abondamment illustrées au moyen de projections lumineuses.

Je vous remercie très vivement par avance de ce que vous voudrez bien faire et vous adresse, cher Monsieur, en même temps que mes remerciements, l'expression de mes sentiments bien dévoués.

Pierre Janlet

P. JANLET

P.S. Monsieur Vauthier Borch vient de mourir! J'avais depuis 8 jours l'attention Van Heche qu'est journaliste et toujours en voyage. Je vous écrirai dès que j'aurai pu entrer en contact avec lui.

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

SEPTEMBER 28, 1936

JANLET
PALAIS BEAUXARTS
BRUSSELS
BELGIUM

WANT BORROW ARP EGGS YOUR BROTHER INSURANCE COVERED PLEASE NOTIFY
GONDRAND

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Do not trouble any more about M. van Hecke. Max Ernst has written that the painting is now in the possession of Victor Servranckx who, I believe, is consenting to lend.

With many thanks for your sympathetic collaboration, I am

Very sincerely yours,

M. Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

AHB/k

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Charge to the account of THE MUSEUM OF MODERN ART 1225 A $

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

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

WESTERN UNION

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. 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 28, 1936

JANLET
PALAIS BEAUXARTS

HOW CAN WE HASTEN SHIPMENT GAFFE SEVRANCKX JANLET MESENS ANTWERP
STOP NEED PHOTOGRAPHS ENSOR ERNST

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Do not trouble any more about M. van Hecke. Max Ernst has written that the painting is now in the possession of Victor Servranckx who, I believe, is consenting to lend.

With many thanks for your sympathetic collaboration, I am

Very sincerely yours,

M. Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

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PALAIS DES BEAUX-ARTS

DE BRUXELLES

ADRESSE TÉLÉGR. : PALAISARTS
TÉLÉPHONES : 11.16.53
Direction 42.67.40 (poste direct) | Location 11.12.74 11.12.75
Après fermeture des bureaux : 11.34.66
Compte chèques postaux 10000
BRUXELLES, le 29 September
RUE ROYALE, 10

September 29, 1936

Dear Monsieur Janlet:

I sent you the following cable today:

WANT BORROW ARP EGGS YOUR BROTHER INSURANCE COVERED PLEASE NOTIFY GONDRAND

I just received a letter from Hans Arp saying he wanted very much to include the color relief of eggs in our exhibition, and he believed it to be in the collection of your brother. As I do not know your brother's name or address, I am troubling you again for assistance. If your brother will be willing to lend, we will, of course, cover the relief against each and every risk.

I hope that it will be possible to keep the relief in American until June so that it may be shown in Boston, Pittsburgh, San Francisco and Chicago.

I have not yet heard from M. van den Bosche. I do hope that he will reply favorably.

Do not trouble any more about M. van Hecke. Max Ernst has written that the painting is now in the possession of Victor Servranckx who, I believe, is consenting to lend.

With many thanks for your sympathetic collaboration, I am

Very sincerely yours,

M. Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

AHB/k

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PALAIS DES BEAUX-ARTS

DE BRUXELLES

ASSOCIATION SANS BUT LUCRATIF

ADR. TÉLÉGR. : PALAISARTS
TÉLÉPHONES : 12.15.53
Direction { ~~12.67.40~~ ~~(trois lignes)~~ | Location { 11.13.74 11.13.75
Après fermeture des bureaux : 11.34.66
Compte chèques postaux 106009

BRUXELLES, LE 30 Septembre.
RUE ROYALE, 10

Chère Madame,

J'ai reçu ce matin, de New York, le câble suivant:

" Want borrow Arp eggs your brother. Insurance covered. Please notify Goudraud.
Barr Modernart. "

Monsieur Barr fait erreur. La " Planche à oeufs " de Arp n'appartient pas à mon frère. Elle a été vendue en Belgique lors de la vente publique des oeuvres d'art qui appartenaient à Van Hecke mais je ne sais pas à qui elle a été vendue et ce serait extrêmement difficile à retrouver.

Voulez vous, pour remplacer cette oeuvre, l'un des reliefs de Arp, de grande dimension, que vous avez vus chez moi et que vous aimiez?

Je n'ai évidemment pas le temps de prendre l'avis de M. Barr à New York à ce sujet et vous serais obligée de me faire savoir, par

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PALAIS DES BEAUX-ARTS

Retour du courrier, si je peux remettre ce relief à Boudaud en même temps que les autres œuvres choisies par Monsieur Barr.

En hâte

Votre très dévoué

Pierre Janlet

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PALAIS DES BEAUX-ARTS

DE BRUXELLES

ASSOCIATION SANS BUT LUCRATIF

ADR. TÉLÉGR. : PALAISARTS

TÉLÉPHONES :

ADMINISTRATION : 12,15,53 | LOCATION DES SALLES : 12,10,01

COMPTABILITÉ : 12,10,66 | BUREAU LOCATION : 11,13,74&75

APRÈS FERMETURE DES BUREAUX : 11,34,66

COMPTE CHÈQUES POSTAUX : 106009

BRUXELLES, LE 30 septembre 1936
RUE ROYALE, 10

I63 - J/VE - E

Madame Alfred H. Barr
C/o Chase Bank, 41, rue Cambon,
PARIS.-
-=-=-=-=-=-

Chère Madame,

J'ai reçu, hier matin, votre mot relatif à l'accord intervenu entre les organisateurs de l'Exposition du Fantastique dans l'Art et le Groupement Surréaliste.

Je me suis empressé de téléphoner à Monsieur Gaffé pour lui signaler que l'expéditeur choisi était la Maison Gondrand Frères, 9, quai du Commerce à Bruxelles. Téléphone : 12.17.18.

Je connais fort bien personnellement Monsieur Mésens qui est un des collaborateurs du Palais des Beaux-Arts et je me suis empressé de lui signaler également l'accord intervenu.

Je reste à votre entière disposition pour tout ce qui peut vous être agréable et vous adresse, chère Madame, l'expression de mes sentiments bien dévoués.

Pierre Janlet

P. JANLET

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PALAIS DES BEAUX-ARTS

DE BRUXELLES

ASSOCIATION SANS BUT LUCRATIF

ADR. TÉLÉGR. : PALAISARTS

TÉLÉPHONES :

ADMINISTRATION : 12,15,53 | LOCATION DES SALLES : 12,10,01

COMPTABILITÉ : 12,10,66 | BUREAU LOCATION : 11,13,74 & 75

APRÈS FERMETURE DES BUREAUX : 11,34,66

COMPTE CHÈQUES POSTAUX : 106009

BRUXELLES, LE 6 Octobre 1936
RUE ROYALE, 10

cher Monsieur,

Bien reçu votre télégramme ainsi que votre lettre du 29 Septembre.

1°. ARP. Ainsi que je l'ai écrit à Madame Barr, à Paris, ce n'est pas mon frère qui possède la "Planche à oeufs" de Arp. Cette oeuvre appartenait à Van Hecke et a été vendue en Vente publique il y a quelques années. Il serait extrêmement difficile de retrouver qui a acheté l'oeuvre en question.

Je vous propose, à la place de cette oeuvre, de joindre à l'envoi l'un des grands reliefs que je possède et que vous aimiez.

2°. VANDENBOSCHE vient de mourir!

3°. VAN HECKE (Gust). All right.

Votre bien cordialement dévoué

Paul Fierlet

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October 13, 1936

Dear Monsieur Janlet:

I enclose a copy of a letter which I have written to Mr. Galpin recommending your lectures in America. I have also written a letter of recommendation to Director Fiske Kimball of the Pennsylvania Museum of Art and to Director Blake-More Godwin of the Toledo Museum of Art, both of whom had written me to ask about your lecture.

Mr. Kimball suggested that you should speak on Fantastic art instead of modern Belgian art. Mr. Godwin was also not interested in modern Belgian art. I, myself, would prefer a lecture such as that suggested by Mr. Kimball in which you might discuss the tradition of Fantastic art in Belgium from the time of Bosch and Bruegel and Huys down through Teniers and the Baroque ornamentists (Bos) down through Wiertz, Ensor to Magritte. This would combine a lecture on Belgian artists with a subject which is of special interest to the Museum.

In any case, it is my hope that you may succeed in returning to America under the auspices of the C. R. B. Educational Foundation.

I wish to thank you again for all that you have done in assisting us with our exhibition in Belgium. Now that the Surrealists have recapitulated all along the line, our exhibition is suffering from an embarrassing amount of riches. Thank you for writing us about the Arp. I cabled at Arp's special request, though we have more Arps than we can hang.

I am sorry to hear about van den Bosche's death.

I have had no word at all from Dr. Josef Muls of the Royal Antwerp Gallery, and very much fear that we shall have no adequate work of Ensor in the exhibition. This is indeed a shame. We shall have to fall back on etchings and inferior recent paintings.

As you know Servranckx has an important Ernst painting Vieillard,

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Femme et Fleur, and he is lending it.

With kindest regards to you and Monsieur Mesens, I am

Very sincerely yours,

Monsieur Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

AHB/k

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BULLETIN DU PALAIS DES BEAUX-ARTS
LES BEAUX-ARTS
10, RUE ROYALE / BRUXELLES

459 - J/VE - E

October 19, 1936

Dear Monsieur Janlet:

Mr. Barr has asked me to send you the enclosed copy of a letter, dated October 17th, which he received from Mr. Blake-More Godwin.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Monsieur Pierre Janlet
Palais des Beaux-Arts
10 Rue Royale
Brussels, Belgium

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BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

459 - J/VE - E

Le 30 décembre 1936

Monsieur Barr
Directeur du Museum of Modern Art
11, West 53rd street, NEW-YORK N.Y.

Cher Monsieur,

J'ai bien reçu la circulaire par laquelle vous annoncez l'ouverture de votre exposition du "Fantastique dans l'Art".

Vous m'obligeriez particulièrement s'il vous était possible de me faire parvenir un exemplaire du catalogue.

Je suppose que les tableaux m'appartenant vous sont parvenus en parfait état et je vous adresse, en même temps que mes souhaits de nouvel an, mes voeux pour le succès complet de votre très intéressante exposition.

Pierre Janlet

P. JANLET

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	MoMA Exhs.	55.4

BULLETIN DU PALAIS DES BEAUX-ARTS
LES BEAUX-ARTS
10, RUE ROYALE / BRUXELLES / TÉL.

Janlet (Belgium) Surr. Exhs.

February 3, 1937

J/VE - N 783 Le 22 mars 1937

Monsieur Barr
Directeur du Museum of Modern Art
11, West 53rd Street, NEW-YORK N.Y.

Dear Monsieur Janlet:

I thought you might be interested in the enclosed photographs, which show some of your loans as they appeared in our exhibition. We took only a few photographs of the exhibition so that, unfortunately, we are not able to send you a complete record of your loans.

The exhibition aroused a great deal of interest in New York and is now shown in the Philadelphia Museum. Later it is scheduled to be shown in the museums in Chicago, San Francisco, Boston and Springfield.

We are much indebted to you for your collaboration and wish to thank you again for your interest and help.

With kind regards, I am

Sincerely yours,

M. Pierre Janlet
Palais des Beaux-Arts
10, rue Royale
Brussels, Belgium

AHB:EH

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BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

J/VE - E 788

Le 22 mars 1937

Monsieur Barr
Directeur du Museum of Modern Art
11, West 53rd Street, NEW-YORK N.Y.
-=-=-=-=-=-=-=-

Cher Monsieur,

J'ai bien reçu, il y a une quinzaine de jours déjà les deux photographies de l'exposition, que vous avez eu l'amabilité de m'envoyer. Je vous en remercie bien vivement.

Puis-je vous demander, d'autre part, de bien vouloir me renvoyer les différentes photographies que je vous avais adressées en vue de l'illustration de votre catalogue : photographies d'oeuvres de Ensor, Max Ernst, etc...

Je vous en remercie par avance et vous prie de croire, cher Monsieur, à mes sentiments les meilleurs.

Pierre Janlet

P. JANLET

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Les Beaux-Arts
Janlet
(Belgium
Surr Exh)

November 24, 1937

Dear Monsieur Janlet:

You will be greatly relieved, I am sure, to know that we are finally returning to you the loans which you so generously permitted us to keep for the tour of the Exhibition of Fantastic Art, Dada and Surrealism. The exhibition was shown at the following museums: 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. It aroused great interest.

I wish to thank you on behalf of the President and Trustees of The Museum of Modern Art for your kindness.

With best personal regards to you, I am

Very sincerely yours,

M. Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

P.S. I enclose a receipt. Will you kindly return it to us after you have received your loans?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Les Beaux-Arts
Janlet
(Belgium
Surr. Exh.)

May 4, 1937

Dear M. Janlet:

Under another cover we are returning your photographs of works by Ernst. We shall send the Ensors shortly. Please forgive us for keeping them so long.

With kind regards, I am

Sincerely yours,

M. Pierre Janlet
10 Rue Royale
Bruxelles, Belgium

AHB:EH

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	MoMA Exhs.	55.4

Georges Hugnet

4 Août 1936
~~5~~ Août 1936

Badenweiler, Allemagne

Cher Monsieur, Je n'ai reçu qu'aujourd'hui une réponse à la

Cher Monsieur,

Je reçois aujourd'hui de Breton une réponse à la lettre que je lui ai addressé le 18 Juillet. Comme on avait prévu il ne désire pas collaborer à l'exposition de New York. Il me prie "d'excuser aussi Georges Hugnet... si nous ne pouvons sous aucune forme y collaborer".

Naturellement je serai heureux de vous excuser si vous le désirez, également heureux d'avoir votre contribution au catalogue si vous désirez l'écrire. Je désirerais avoir un mot de vous à ce sujet pas plus tard du 10 août, addressé à mon nom aux soins de la Chase Bank, 41 r. Cambon, Paris.

Je vous remercie de votre temps de votre patience et de vos aimables intentions le soir que nous avons passé ensemble.

Bien des amitiésde moi et de Mme. Barr

cordialement

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I have only today received an answer to ~~xxixex~~ the letter I wrote Breton on thel8th of July. As we had expected he does not wish to collaborate in the NY exhibition and requests me "d'excuser aussi Georges Hugnet...si nous ne pouvons sous aucune forme y collaborer".

I am very glad to excuse you if you wish. If however, you do not wish to follow m. Breton wi l you please let me know immediately by writing me care of Chase

I shall be glad to excuse you if you wish equally glad to have your contribution to the catalogue if you so desire . But I want yr answer by Aug. 10 at latest.

Thank you for time he de ictae to this matter and best regards from Mrs. B.

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	MoMA Exhs.	55.4

March 15, 1937

Dear M. Jean:

We have returned to you the sculpture which you so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

M. Marcel Jean
17 rue Hegesippe-Moreau
Paris, France

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

December 5, 1936

Dear Monsieur Jean:

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

Very truly yours,

Registrar

Monsieur Marcel Jean
17 rue Hegesippe-Moreau
Paris 18e, France

Part ret'd
See letter of 3-13

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Kahn (Simone - Sur Exh

cc: Miss Dudley

January 22, 1938

October 22, 1937

Dear Madame Kahn:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

Mme. Simone Kahn
2 rue Eugène Poubelle
Paris, France

P.S. Please note that one of the drawings by Tanguy has been damaged. We are sending a check for the full insurance valuation. I regret that this occurred but we can, I think, repair the drawing and keep it for our permanent collection.

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Kahn (France - Sur. Exh.)

January 22, 1937

Dear Madame Kahn:

I am enclosing another receipt for the loan you have made to our exhibition of Fantastic Art, Dada and Surrealism and have written the insurance valuations in dollars as you requested.

Very truly yours,

Registrar

Mme. Simone Kahn
2 rue Eugene Poubelle
Paris, France

Enclosure

Simone Kahn

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Paris 19 novembre 1936

TABLEAUX CONFIES AU MUSEUM OF MODERN ART

par Mme Simone Kahn

2 rue Eugène Poubelle, Paris XVI.

ANDRE MASSON, La naissance des Oiseaux (dessin) ...16 $

" La métamorphose des Amants (dessin).... 16 $

Yves Tanguy, 5 dessins 1926
chacun 15 $ ..... 75 $

MAX ERNST, Sambesiland (collage 1921)..... 20 $

" Massacre des Innocents (collage 1921).. 33 $

" La horde (peinture)..... 233 $

"La femme dans le mur (peinture).....100 $

Paul KlEE, Petite fille de Kairouan, 1920..... 66 $

Joan MIRO, Collage à la feuille, 1924..... 40 $

PICABIA, Prenez Garde à la peinture..... 120 $
" Parade amoureuse..... 165 $

Si les deux tableaux en question n'étaient pas vendus cette fois, je vous prie de leur attribuer la valeur suivante:

Miro, Paysage catalan.....233 $

CHIRICO, Nature Morte.....233 $

Simone Kahn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

December 14, 1936

Dear Madame Kahn:

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

Very truly yours,

Registrar

Mme. Simone Kahn
2 rue Eugene Poubelle
Paris, France

Enclosure

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

Dear Madame Kahn:

I am enclosing a copy of my letter to you of August 7th. We would very much appreciate a reply to this letter confirming your willingness to lend, and we are extremely anxious to learn whether there are any corrections for the insurance valuations listed in that letter.

Very sincerely yours,

Madame Simone Kahn
2 rue Eugène Poubelle
Paris 16e
France

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

September 3, 1936

Dear Madame Kahn:

We trust that you have received Mr. Barr's letter of August 7th in which he listed the loans that you are so kindly permitting us to include in our exhibition of Fantastic Art opening in November. In that letter the insurance valuation of each item was also noted. As soon as we hear from you that the valuations are satisfactory we will insure the loans against each and every risk.

Lerondelle, our expéditeur, has been instructed to collect the loans from you about October 1st.

Sincerely yours,

Elisabeth Knedler
Secretary to the Director

Madame Simone Kahn
2 rue Eugène Poubelle
Paris 16e
France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 22, 1937

Dear Monsieur Kochnitzky:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loan to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loan over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. Léon Kochnitzky
116 rue de Vaugirard
Paris, France

P.S. I am enclosing a formal receipt. Will you please sign it after you have received your loan and return it to us?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 21, 1936

Dear Mr. Kochnitzky:

Our Museum is [illegible] exhibition of Fantastic Art to open in [illegible] York in [illegible]ber and thereafter to be shown in the m[illegible]ms of Philadelp[illegible], Pittsburgh, San Francisco and prob[illegible]y Boston and Chic[illegible]. The exhibition will include [illegible] work both of lit[illegible]men such as Picasso, Klee, Ernst, [illegible]ico, etc. and als[illegible] the past, such as Goya, Blake, [illegible]r, Bosch, etc.

We hope [illegible]much that we [illegible]row from your collection your Magr[illegible]Village" [illegible]r Klee "Kleine Experimentier Maschine". [illegible]ngs would add very much to the interest and q[illegible]the exhibition. I realize that to ask you to lend for so long a period, almost a year, may seem to be an impossibility, but I hope you will consent.

Should you be willing to lend, our packer, Lèrondelle, will collect your two paintings around October 1st. Our Museum would, of course, pay all expenses and insurance on the loans, providing you will give us the insurance valuations. I hope very much that we may have the privilege of representing your work in the exhibition.

With kindest regards, I am

Very sincerely yours,

Mr. Leon Kochnitzky
116 Rue de Vangirard
Paris, France

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 14, 1936

Dear Monsieur Kochnitzky:

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

M. Leon Kochnitzky
116 rue de Vaugirard
Paris, France

Enclosure

Acquitté Sent to Reno
Was sent to her
12-22-37

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BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

Le 2 juillet 1936

I876 - J/VE - D

Monsieur Alfred H. BARR
Directeur du Musée d'Art Moderne
de New-York
C/o Chase Bank, 4I, rue Cambon, PARIS

Cher Monsieur,

C'est seulement plusieurs jours après la visite que vous m'avez rendue, que j'ai reçu, à ma nouvelle adresse, la lettre que vous m'avez adressée de Paris, le 9 juin, rue des Deux-Eglises, et par laquelle vous me demandez un rendez-vous.

Croyez-bien que si j'avais reçu cette lettre en temps voulu, je me serais empressé de vous répondre, ce qui vous aurait évité l'obligation de m'adresser au dernier moment un télégramme pour savoir s'il m'était possible de vous recevoir.

J'ai eu un très grand plaisir à vous recevoir dans mon appartement et à montrer à quelqu'un qui les apprécie les peintures que j'ai réunies et auxquelles je suis extrêmement attaché.

J'espère que si, dans le courant de votre voyage en Europe, vous avez encore l'occasion de passer par Bruxelles vous ne manquerez pas de m'en aviser afin que je puisse encore vous consacrer quelques heures. Soyez bien convaincu qu'avec les tableaux de Gaffé et ceux qui m'appartiennent vous n'avez pas vu tout ce que Bruxelles possède d'oeuvres modernes intéressantes.!! Et la visite à Magritte.....

\+

\+ \+

J'ai parcouru plusieurs ouvrages sur Ensor ainsi que des catalogues de son oeuvre. Je me suis informé auprès d'amis qui connaissent particulièrement bien l'oeuvre de ce peintre. Suite à ce petit travail de recherches, je vous adresse ci-dessous la liste des quelques oeuvres importantes de Ensor particulièrement caractèristiques de l'aspect fantastique de son oeuvre.

J'y ajoute (car je pense que cela pourra vous être utile) la date de ces oeuvres, leurs dimensions en centimètres, le nom et éventuellement l'adresse de leur propriétaire.

..../....

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A Monsieur Alfred H. BARR

Le 2 juillet 1936

A.- PEINTURE

Le meuble hanté (1885) 89 x 103 - Musée d'Ostende

Le foudroiement des anges rebelles (1888) 110 x 134 - Musée d'Anvers

Théâtre de masques (1889) 72 x 59 - Musée d'Anvers

L'étonnement du masque Wouse (1889) 109 x 132 - Musée d'Anvers

Squelettes voulant se chauffer (1889) 75 x 60 - appartenant à la Vicomtesse de Landsheere, 216, rue du Trône, Bruxelles.

Squelettes se disputant un pendu (1891) 75 x 60 - Musée de Bruxelles.

Masques singuliers (1892) 100 x 80 - Musée de Bruxelles.

Pierrot et squelette jaune (1893) 38 x 46 - appartient à Ensor à Ostende.

Squelette à l'atelier (1900) 112 x 80 - appartient à M. Max Hallet, 1, avenue des Nations, à Bruxelles.

B.- Dessins

Squelettes jouant au billard (1903) 24 x 30 - appartient à Ensor à Ostende.

La guerre des escargots (1913) 50 X 54 - appartient à M. B. Goldschmidt, 132, avenue de l'armée, Bruxelles.

Dans le cas où les musées ne consentiraient pas à vous prêter les oeuvres que vous leur demanderiez, je pourrais vous indiquer d'autres tableaux d'Ensor caractèristiques appartenant à des particuliers.

x x x

En même temps que la présente lettre, je vous adresse sous pli séparé, deux exemplaires de la revue "Les Cahiers de Belgique" (que j'ai fondée en 1928) contenant l'un un article illustré sur Hans Arp et l'autre plusieurs articles et études sur Joan Miro.

Les illustrations qui accompagnent ces articles vous rappelleront les tableaux que vous avez vus chez Gaffé et chez moi.

+

+ +

..../....

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Le 2 juillet 1936

A Monsieur Alfred H. BARR

N'avez-vous pas oublié, dans le courant de vos courses à travers l'Europe, l'accord que je vous avais marqué au sujet d'un échange entre une oeuvre de Arp et une oeuvre de Klée?

J'ai eu l'occasion d'avoir entre les mains le catalogue de l'exposition surréaliste de Londres et j'y ai vu de nombreuses peintures et aquarelles de ce dernier peintre. Peut-être avez-vous pu vous renseigner sur les prix que l'on demande pour ces oeuvres ?

\+

\+ \+

Vous souvenez-vous que dans le courant de notre conversation, je vous ai parlé d'un peintre américain de race juive, dont les peintures avaient vivement retenu mon attention? J'ai retrouvé le nom de ce peintre, il s'appelle : Elshémius.

Espérant avoir le plaisir de vous revoir, je vous adresse, cher Monsieur, l'expression de mes pensées les meilleures et vous prie de bien vouloir transmettre à Madame Barr l'hommage de mes sentiments dévoués.

Pierre Janlet

P. JANLET

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Fantastic Art

CC: Miss Dudley

October 22, 1937

Dear Monsieur Arp:

We are eager to have for our permanent collection an example of your early automatic drawing, and of your collages of 1916. I do not know the commercial value of works of this kind. Would you accept an offer of ten dollars for the automatic drawing illustrated in the catalogue, Fantastic Art, Dada, Surrealism, Plate 265 (catalogue no. 265); and fifteen dollars for the "Collage with squares arranged according to the law of chance" (catalogue no. 268)? If these offers are sufficient, will you not let us know immediately? Meanwhile we are keeping these two works here in the Museum.

Mr. Morris has told me of your very generous offer to repair the relief. Will you not hold the relief until we assemble another shipment in Paris, when we will let you know.

With kindest regards to you and Madame Arp, I am

Very sincerely yours,

M. Hans Arp
21 rue des Chataigniers
Meudon-val-Fleury
Seine et Oise, France

AHB:lb

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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BULLETIN DU PALAIS DES BEAUX-ARTS
LES BEAUX-ARTS
10, RUE ROYALE / BRUXELLES

January 19, 1937

Dear Monsieur Janlet:

I enclose a formal receipt for your loans to the exhibition. So far as I can make out, the hole in the Magritte is an old damage and is not very serious. Nor are the slight damages noted on the Ernst and Arp of importance.

I want to repeat how very happy we are to have these works for our exhibition and what an important part they play in the tour. I may say that we have repaired the frame of the Ernst which is noted as broken.

I have not heard from you for some time or from anyone else about your project to lecture in America. I do hope that there is still some chance of your coming.

With kindest regards, I am

Very sincerely yours,

Director

M. Pierre Janlet
Palais des Beaux-Arts
10 rue Royale
Brussels, Belgium

Signed in Mr. Barr's absence

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Janlet or Surrealist Exh.

BULLETIN DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE / BRUXELLES / TÉL. 11.12.72

J/VE - E

Le 4 novembre 1936

Monsieur Barr
Directeur du Museum of Modern Art
11, West 53rd Street, NEW-YORK N.Y.
-=-=-=-=-=-=-=-

Cher Monsieur,

Au reçu de votre télégramme ainsi conçu :
"HOW CAN WE HASTEN SHIPMENT GAFFE SERVRANCKX JANLET MESENS ANTWERP STOP NEED PHOTOGRAPHS ENSOR ERNST" BARR,
je me suis empressé de me mettre en relation avec la Maison Gondrand. Celle-ci m'a fait savoir que tous les tableaux appartenant à Messieurs Gaffé, Servranckx, Mésens, ainsi qu'à moi-même, étaient emballés, prêts à être expédiés. Pour faire cette expédition, ils attendent toutefois de pouvoir enlever le tableau appartenant au Musée des Beaux-Arts d'Anvers. Or la Direction de ce Musée exige, pour remettre le tableau, d'être en possession d'un duplicata de la police d'assurance.

Le représentant de la Maison Gondrand, avec lequel j'ai été en conversation, me dit qu'il vous a écrit à New-York à ce sujet et qu'il attend votre décision.

Je ne crois donc pas que je puisse faire quelque chose pour hâter l'expédition des oeuvres destinées à votre Exposition. Je sais, d'autre part, que les exigences du Musée des Beaux-Arts d'Anvers sont conformes aux règles administratives en vigueur dans tous les Musées de Belgique.

\+
\+ \+

Je vous envoie, avec ces lignes, cinq photographies d'oeuvres d'Ensor que j'ai choisies parmi les plus fantastiques. Pour ce qui concerne Max Ernst je ne possède pas d'autres photographies que celles des deux tableaux m'appartenant et que vous connaissez. Je les joins également à la présente lettre.

Ce serait aimable de votre part de bien vouloir me renvoyer ces différents documents (dont je n'ai pas d'autre copie) lorsque vous n'en aurez plus usage.

\+
\+ \+

.../...

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A Monsieur Barr
Directeur du Museum, of Modern Art
-=-

Le 4/11/36

J'ai demandé à la Maison Gondrand d'assurer pour 8.000 Frs. belges le grand relief de Arp que, comme suite à votre télégramme, j'ai cru bien faire en joignant aux autres oeuvres que vous m'aviez demandé de vous prêter.

Pour ce qui concerne les prix nets auxquels je serais disposé à céder les oeuvres m'appartenant, je vous serais obligé de bien vouloir prendre note des modifications suivantes :

Magritte - Ombre célèste.....8.000,00 Frs. belges
Miro..Collage.....
Arp (ficelle).....4.000,00 " "
Max Ernst.....6.000,00 " "
Arp (grand relief).....10.000,00 " "

\+
\+ \+

J'ai bien reçu votre lettre du 13 octobre, ainsi que la copie de votre lettre à Monsieur Galpin qui y était jointe et vous remercie bien vivement de votre intervention.

Depuis lors j'ai reçu également deux lettres des Musées de Tolèdo et de Philadelphie qui ne me paraissent pas très favorables.

En souhaitant une large réussite à votre exposition du "Fantastique dans l'Art", je vous prie d'agréer, cher Monsieur, l'expression de mes sentiments les meilleurs.

Pierre Janlet

P. JANLET

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September 1, 1936

Dear Mr. Janlet:

We are insuring your loans to our exhibition of Fantastic Art against each and every risk from wall to wall as follows:

Miro. "a-e-i-o-u", watercolor	3,000 francs belge
Arp. "Ficelle", string relief	3,000 francs belge
Ernst. "Marine", oil	5,000 francs belge
Magritte. "L'Ombre céleste"	3,500 francs belge

Our Brussels agent, Gondrand Freres, Quay du Commerce #9, will collect these items about the first of October.

I wish to thank you very much for the help that you have given me. I have had a non-committal note from Mesens, but still no word from van Puyvelde, Goldschmidt, van Hecke (could you possibly phone him?) or van der Bosche.

Sincerely yours,

Mr. Pierre Janlet
Palais des Beaux-Arts
10 Rue Royale
Brussels, Belgium

AHB/k

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Bruxelles, 13 Aout 1936

Cher Monsieur,

Les bureaux du Palais des Beaux-Arts sont fermés. Samedi, je pars pour l'Italie où je vais passer mes 3 semaines de vacance.

C'est donc en hâte que je vous adresse ces quelques mots en réponse à votre lettre du 11 Aout

1° "Bataille des Escargots". Vous pouvez certainement citer mon nom en écrivant à Monsieur Goldschmidt – qui est un homme de mon âge et un de mes très bons amis.

2° Pour les "Squelettes se disputant un pendu", il faut écrire à Monsieur Léo Van Puyvelde (LEO VAN PUYVELDE), Conservateur en chef des Musées Royaux des Beaux-Arts de Belgique, 2 rue du Musée, Bruxelles.

Vous pouvez citer mon nom. Je suis en excellents termes avec M. Van Puyvelde.

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3° Je préférai volontiers, pour votre exposition, les 4 œuvres que vous me demandez si cela peut vous être agréable. Comme j'ai beaucoup de tableaux cachés dans un grenier, cela me donnera l'occasion de renouveller l'aspect de mes murs.

Miro : Aquarelle "a.e.i.o.u" . assurance. 3000 Fr. Belges
Arp. "Danseuse" (Ficelle). assurance. 3000 Fr. Belges
Ernst. "Marine". assurance. 5000 Frs. Belges
Magritte. "L'ombre céleste". 3500 Frs. Belges.

Je ne suis disposé à vendre ni l'aquarelle de Miro, ni la "Marine" de Ernst. Mais j'accepterais de céder la ficelle de Arp et la toile de Magritte aux chiffres fixés pour l'assurance (prix NETS pour moi)

Le tableau de Magritte n'est pas daté. Je l'ai acheté en Octobre 1928. A cette époque, il était tout à fait nouveau. Il doit donc être de 1928, ou, au plus tôt, de 1927.

4° Nesens - qui est quelques fois un peu négligent - m'a promis de vous écrire aujourd'hui même.

Je vous conseille vivement de ne pas vous laisser faire par les poètes surréalistes. S'ils refusent de collaborer à votre exposition, vous trouverez certainement chez les peintres et les collectionneurs les œuvres caractéristiques dont vous avez besoin. Je puis, au besoin, vous donner les noms de collectionneurs d'œuvres de Magritte en Belgique.

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5° Pour l'emballage et l'expédition des oeuvres, je vous conseille la Maison MOMMEN, 37 rue de la Charité, à Bruxelles, qui travaille pour le Palais des Beaux-Arts et lui donne toute satisfaction.

Il y a également la "Continentale MENKÈS", 125 Chaussée d'Ixelles, à Bruxelles, qui travaille très également.

Je souhaite un grand succès à votre exposition et vous adresse, cher Monsieur, l'expression de mes sentiments les meilleurs.

Pierre Janlet

P.S. Lorsque l'expéditeur (packer) viendra prendre les tableaux chez les prêteurs belges, il devra remettre, en échange, un reçu et un certificat d'assurance "wall to wall" à la valeur fixée.

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GALERIE BONAPARTE
12, *rue Bonaparte*, 12
PARIS (VI^e^)

Bonaparte (France) Surr-Ex.

23rd February 1937

Dear Mr. Barr,

In your letter of the 14th. of January you made me an offer for a big Hans Arp and a picture by Tanguy which I persuaded the owner to accept.

Since then I have had no further news from you, and Mr. Rott has asked me several times whether I have received your cheque.—

Please forgive me for drawing your attention to this matter, but as you know, I am merely acting as an "entremetteur."

Yours very sincerely
W. P. Van Kleef

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GALERIE BONAPARTE
12, *rue Bonaparte*, 12
PARIS (VI^e^)

27th. January 1937.

Dear Sir,

In answer to yours of the January, I am glad to inform you that the two offers can be accepted. For the rest of the pictures, please increase the prices by 20%.—

Awaiting your good news, I remain,

Dear Mr. Baer,

Yours very sincerely

L. E. Frankel

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GALERIE BONAPARTE
[illegible] Bonaparte, 22
PARIS (VI)

January 14, 1937

Invoice for this called to Barr's

RE ARP SELECTED BY A.E. AUSTIN, jr., WADSWORTH ATHENEUM, HARTFORD, CONN.

Galerie Bonaparte (van Leer)

Price agreed with van Leer was 1000 francs, with the franc at .0675
It is possible that van Leer will increase the price to compensate
for the fall of the franc.

In addition, there will probably be duty of 20%, and a charge of $15
for expenses.

[illegible] of francs

AHB:EH
Signed in Mr. Barr's absence

Price Arranged with
Mrs. Austin

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI^e)

January 14, 1937

Dear Mr. Van Leer:

I am writing to make you an offer on behalf of the Wadsworth Atheneum, Hartford, Connecticut, of 1000 francs for the Arp wood relief Three Forms Arranged Like Writing.

I also wish to make you an offer on behalf of a private individual of 300 francs for the Tanguy painting, Lurid Sky.

If these offers are accepted, it is quite understood that the prices shall be kept a secret by all parties, since we do not wish to damage in any way the market value of works by Arp and Tanguy.

Will you kindly let me know your decision as soon as possible?

With best regards, I am

Very sincerely yours,

Director

Mr. van Leer
Galerie Bonaparte
12 rue Bonaparte
Paris 6, France

AHB:EH
Signed in Mr. Barr's absence

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

Invoice for Mr. alfred. H. Barr Jr.
The museum of modern art
New York.–

1	Hans arp	Relief „ Two Heads"	frs.	1000.–
2	–„–	Painting „ Mountain Table	„	400.–
3	–„–	Relief „ Two Heads"	„	300.–
4	–„–	Sculpture „ Five eggs"	„	400.–
5	–„–	– „ Head"	„	400.–
6	–„–	Relief „ Leaves and navels	„	1000.–
7	–„–	–„– „ Leaves"	„	300.–
8	Joan Miro	Drawing „ Statue"	„	200.–
9	max Ernst	Painting „ Seascape"	„	500.–
10	magritte	–„– „ World"	„	300.–
			frs.	4800.–
		Discount	„	1000.–
			frs.	3800.–

Paris 29th july 1936.–

Three thousand Eight Hundred Francs

L. E. Vail

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

19th. July 1936

Duplicate

Invoice for Mr. alfred H Barr Jr,
The museum of modern art
newyork.

1	Hans arp	Relief Two Heads	Fr.	1000.—
2	—"—	Painting Mountain Table	"	400.—
3	—"—	Relief Two Heads	"	300—
4	—"—	Sculpture Five Eggs	"	400.—
5	—"—	Head Sculpture	"	400.—
6	—"—	Relief Leaves Navels	"	1000.—
7	—"—	—"— Leaves	"	300.—
8	Joan Miro	Drawing Statue	"	200.—
9	max Ernst	Painting Seascape	"	500.—
10	magritte	Painting the World	"	300.—
			Fr.	4800.—
		Discount	"	1000.—
			Fr.	3800.—

Three Thousand Eight Hundred Francs.—

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

15th list Works 5 6 — a.

19th July 1936.—

Triplicate

Invoice for Mr. alfred H. Barr Jr,
the museum of modern art
new york.

283 1 Hans arp Relief „Two Heads' frs. 1000.—
276 2 —"— Painting „Mountain Table" „ 400.—
277 3 —"— Relief „Two Heads' „ 300.—
? 4 —"— Sculpture „Five Eggs" „ 400.—
285 5 —"— Head „Sculpture?" „ 400.—
285 6 —"— Relief „Leaves Travels" „ 1000.—
~~7 —"— „Leaves" „ 300~~
8 Joan Miro Drawing „Statue" „ 200.—
9 max Ernst Painting „Seascape" „ 500.—
10 magritte Painting „The World" „ 300.—

frs. 4800.—
Discount 1000.—
frs. 3800.—

Three Thousand Eight Hundred Francs.

Gabrita paid and took

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

Invoice for Mr alfred H. Barr,
the museum of modern art
new York. –

1 painting by Giorgio de Chirico
« the Tower » frs. 4400.–

Four Thousand Four Hundred Francs –

Paris 29th july 1936. –

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

Van Leer

Duplicate.

Invoice for Mr. Alfred H. Barr jr,
the museum of modern art
new york.

1 Painting by Giorgio de Chirico, "the Tower" fs. 4400.—

Four thousand Four hundred Francs.

Paris 19th July 1936

Mrs. Rs Purchase Fund 1936

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GALERIE BONAPARTE
12, Rue Bonaparte, 12
PARIS (VI·)

1st Rec'd

Triplicate

Invoice for Mr. Alfred H Barr Jr.
The Museum of modern art
New York.

1 Painting by Giorgio de Chirico "the Tower" Fr. 4400.-

Four Thousand Four Hundred Francs.-

Paris 19th July 1936.-

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Breton

Fantastic - France

November 15, 1937

Dear Monsieur Breton:

I am enclosing a check for $280.00 in payment for the Picabia painting "Catch as Catch Can".

Very truly yours,

Dorothy H. Dudley
Registrar

M. Andre Breton
42 Rue Fontaine
Paris, France

DHD:DK

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11-15-37

Miss Dudley

Will you please send this check to

M. Andre Breton - $280.00

u.

you, our cancelled check informs me that you have accepted our offer of $155 for the Miro and Arp. We are very glad to have these two things as additions to our permanent collection.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 22, 1937

Dear Monsieur Breton:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent, has now come to the end of its tour throughout the country's museums. We are returning your loans to you.

I wish to thank you on behalf of the President and Trustees of the Museum for your generosity, especially in letting us keep the loans over such a long period. We believe that the Exhibition was valuable propaganda for the kind of art it represented, so that we hope your generosity has not been in vain.

With kind regards, I am

Gratefully yours,

M. André Breton
42 rue Fontaine
Paris IX, France

P.S. Although I have not had a letter from you, our cancelled check informs me that you have accepted our offer of $155 for the Miro and Arp. We are very glad to have these two things as additions to our permanent collection.

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Surr. Letters

Breton

September 15th, 1937

My dear Monsieur Breton:

The San Francisco Museum of Art is very anxious to know the price of Picabia's Catch as Catch Can which you so kindly lent us for our Exhibition of Fantastic Art, Dada and Surrealism. As you know, the picture was included in our travelling show and recently shown in San Francisco.

I shall appreciate your reply as soon as possible. We are holding the picture here for your answer. If the price is not greatly in excess of 5,000 francs (the insurance value placed on the painting when the franc quotation was approximately 6.8) I am reasonably certain that the San Francisco Museum will buy it.

Very sincerely yours,

Elodie Courter
Secretary of Circulating Exhibitions

Monsieur Andre Breton
42 rue Fontaine
Paris, France

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Galerie Jeanne Bucher - Myrbor
9 ter Bd du Montparnasse
PARIS 6e

1225 A

Charge to the account of MUSEUM OF MODERN ART. 14 W. 49 STREET $

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

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WESTERN UNION

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

CHECK
ACCT'G INFMN.
TIME FILED

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

October 9, 1937

WALTER C. ARENSBERG, ESQ.
7065 HILLSIDE AVE.
HOLLYWOOD, CALIFORNIA

PRICE OF PICABIA THREE HUNDRED DOLLARS

NOT INCLUDING SHIPPING NEWYORK TO

CALIFORNIA PLEASE REPLY

BARR MUSEUM MODERN ART

AHB:lb
CC: Miss Courter
→Miss Dudley

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

Seg. 64-32 — R. C. Seine 439.310

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Galerie Jeanne Bucher - Myrbor

9 ter Bd du Montparnasse

PARIS 6e

Paris, September, IIth, 1936.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1201-S

CLASS OF SERVICE

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

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Received at 40 Broad St., (Central Cable Office), New York, N. Y. ALWAYS OPEN

1937 OCT 11 AM 2 50

SY802 4 NL=LOSANGELES CALIF 10

ALFRED H BARR=

14W49ST MUSEUM MODERN ARTS NYK=

PLEASE PURCHASE PICABIA THANKS=

WALTER C ARENSBERG.

PICABIA.

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

Seg. 64-32 — R. C. Seine 439.310

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Galerie Jeanne Bucher - Myrbor

9 ter Bd du Montparnasse
PARIS 6e

Paris, September, IIth, 1936.

Mr. Alfred Barr
Museum of Modern Art
11 West 53d Street
New-York.

Rel. noted

San Francisco just wrote that it is Arensberg who wants Picabia also — In view of this letter will you be good enough to wire Arensberg price is $300.00 or whatever you think — plus expres, packing etc. I must be in tomorrow — and miss Dudley wants to return it with French shipment if Arensberg doesn't buy it.

E. Coulès

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Jeanne Bucher.

P.S. Of course, I shall arrange everything for Max Ernst paintings, for the very best. After agreement with M.E. the paintings will be kept ready at the gallery for Lerondelle.

mes affectueux souvenirs pour Mme Barr et pour vous. Miss Sullivan is here.

Seg. 64-32 — R. C. Seine 439.310

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Galerie Jeanne Bucher - Myrbor

9 ter Bd du Montparnasse

PARIS 6e

Paris, September, IIth, 1936.

Mr. Alfred Barr
Museum of Modern Art
11 West 53d Street
New-York.

Pol. noted

Oct. 8

Mrs Morley of San Francisco told Krenberg Fuseli might be bought asking him to write us if he were stice interested. No word has come yet - Mrs. Morley's letter arrived last week.

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rs. Barr,

Very sincerely yours,

Jeanne Bucher

Jeanne Bucher.

P.S. Of course, I shall arrange everything for Max Ernst paintings, for the very best. After agreement with M.E. the paintings will be kept ready at the gallery for Lerondelle.

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A/com a vol.

Galerie Jeanne Bucher - Myrbor

9 ter Bd du Montparnasse

PARIS 6e

Paris, September, IIth, 1936.

Mr. Alfred Barr
Museum of Modern Art
11 West 53d Street
New-York.

Vol. noted

Dear Mr. Barr,

I am glad to have an opportunity of beeing of somme help to you. Of course, you can have the different paintings and etchings you asked for, namely, a Hayter Apocalypse folio, a Seligmann, and the Masson "Battle of Fishes". The insurance valuations are as follows: Hayter..400 french francs; Seligmann..250 f. francs; Masson..5000 f. francs.

I do hope that your show will have a beautiful success, and that you will be entirely satiesfied with it.

Things will be kept ready for Lerondelle at the Gallery, but we should like to know the exact day of his visit.

With kind regards to you and to Mrs. Barr,

I remain,

Very sincerely yours,

Jeanne Bucher

Jeanne Bucher.

P.S. Of course, I shall arrange everything for Max Ernst paintings, for the very best. After agreement with M.E. the paintings will be kept ready at the gallery for Lerondelle.

mes affectueux souvenirs pour Mme Barr et pour vous. Mrs Sullivan is here.

Seg. 64-32 — R. C. Seine 439.310

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GALERIE JEANNE BUCHER
TABLEAUX·EDITIONS·GRAVURES
3·RUE·DU·CHERCHE-MIDI·PARIS
6e ARR.·TELEPHONE·LITTRÉ·12-34

19 Juli 1935

Bucher

Cher monsieur et ami

Si vous ne pouvez pas venir demain, recevez ici mes plus chauds adieux; je suis contente toujours de vous voir, et vous pouvez compter sur moi pour tout ce dont vous aurez besoin. — Je pense ne pas me tromper, n'est-ce pas, que c'est sûr que le Musée prendra la collection d'Eluard? je lui fais une avance.

Le prix des Gris est: 1500 frs pour l'ancien, 7.500 pour le Combat, 5.000 pour le Fond de l'eau, et pour le "Gris"

R. C. Seine 439.310

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CALERIE
JEANNE
BUCHER

3.500 pour la Composition et pour "le Coq".

Vous me direz, si ces prix sont encore trop élevés pour vous, j'essaierai d'arranger. J'ai aussi des dessins et aquarelles. —

Si vous avez besoin de monographies ou de livres spéciaux, faites-moi écrire.

Et vous, chère madame, je vous embrasse, je vous aime beaucoup tous deux.

Votre dévouée

Jeanne B

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Domela (Dance - Surr. Exh.)

October 8, 1936

Dear Mr. Domela:

I have your letters of September 10th and September 15th and am very glad to know that you are willing to lend both the Haussmann "Head" of the Dada period and a fantastic photomontage of your own. We have insured the Haussmann for $40, and have put a tentative valuation on the other. Will you please send us the correct valuation as soon as you can?

I am sorry that I just haven't time to write articles because of my work at the Museum. It has taken me four years to finish an article on Cezanne.

With regrets, I am

Sincerely yours,

M. Cesar Domela-Nieuwenhuis
65 Boulevard Arago
Paris, France

AHB/k

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In answer to your letter 0 take pleasure in lending the Haussmann for your exhibition. Write me your packer. Insure for $40. .... The ~~only~~ original which I,possess is the only one because the negative is already lost.

I am delighted to hear from you that the Abstract exhibition in Frisco is having a great success. Our magazine is in process. It goés very slow. I hope to bring out the first number in October. Wouldn't you write a little article for us. I have in mind for example something like the .....
We would be very grateful if you would write something on this theme

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April 8, 1938

Dear Monsieur Dominguez:

I am enclosing a draft for 400 francs in payment of your claim for damages to your painting "Freed by Mistake".

Very sincerely yours,

Dorothy H. Dudley
Registrar

M. Oscar Dominguez
c/o M. Marcel Jean
17 Rue Hegesippe-Moreau
Paris 18, France

DHD:DK
Encl.
Copy to Miss Ulrich

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 55.4

Duchamp —

11 rue Larrey Paris V

Moulin à café — Appartient à Mme Ligneres.	Peinture 1911	—	Assurance 10 000 frs.
Why not sneeze — (Pour l'exposition de N.Y. seulement) Remballer en 2 parties. Appartient à Roché	Cage 1921	—	5000 f.
Le Roi et la Reine traversés par des nus vites. — Appartient à Man Ray	Aquarelle 1912	—	15 000 frs.
Pharmacie — Appartient à Man Ray	Ready made 1914	—	2000 frs.
Mariée — Appartient à J. Levy	Peinture 1912	—	?
Optique de précision — faire vérifier les vis — l'appareil doit tourner assez vite pour que le dessin, vu à 1m de distance dans l'axe, forme une spirale continue. Appartient à Katherine Dreier	appareil rotatif 1920	—	15 000 fr. (Pour l'exposition de N.Y. seulement)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

December 22, 1937

Dear Monsieur Eluard:

I had hoped to be able to purchase the Elephant Celebes but could not do so, so that we are now returning it to you. It was very kind of you to lend the painting to us and certainly we must have tried your patience by keeping it so long.

You will be interested to know that it was shown as part of the exhibition of Fantastic Art, Dada and Surrealism, at 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.

With kind regards, I am

Very sincerely yours,

M. Paul Eluard
54 rue Legendre
Paris, France

P.S. I am enclosing a formal receipt. Will you be good enough to sign and return it to us, after you have received your painting?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

cc: Miss Miller
Miss Dudley

Fantastic Art, Dada & Surr

To general file

ERNST

(second letter

August 28, 1957

Dear Max:

We have looked in our records and find that the Loplop Introduces a Young Girl was shipped to Paris on the S. S. Washington March 10, 1937 consigned to R. Léron-delle for delivery to you. At that time we sent you a receipt asking you to sign and send it back to us when the picture had been delivered. I suppose you did not do so since we never received it. Perhaps, as you say in your letter, you were "over-modest." There is nothing in our records to show that the work was damaged beyond a note on the Registrar's card, "chipped top center" which was noted when the piece was unpacked on its arrival from France. The picture did not go on tour with the rest of the exhibition because we considered it too fragile.

I am very sorry indeed that you did not let us know of the damage so that we might at least have collected some insurance for you. Now, twenty years later, I don't see what can be done about it. However, under the circumstances I'm surprised that you feel that the Museum is the culprit.

I hope you and Dorothea are well. I think you were not in Paris in mid-summer last year when I passed through. I saw a wonderful show of yours at Vallotons. Jim Soby and I have spoken of it often.

My best to you both.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Max Ernst
Huismes
I. et L.
France

AHB:bj (Dictated by Mr. Barr, but typed and signed after his departure for South America.)

P.S. Our Registrar has returned from vacation and has had the storage room searched for the missing parts, without success. In any case, she feels very certain that had the damage occurred while the picture was in our hands we would have notified you and filed an insurance claim at that time.

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	MoMA Exhs.	55.4

C
O
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Huismes, I. et L.
France
July 31, 1957

Mr. Alfred Barr
Musdum of Modern Art
New York, N.Y.

Dear Mr. Barr:

I have just received a request from the Directeur des Beaux Arts et Lettres de Belgique to lend, for an exhibition, one of my earlier paintings entitled "Loplop Introduces a Young Girl."*

This request brings up an old greivance of mine in which the culprit is the Museum of Modern Art in New York. The picture was returned to me after the Museum show "Fantastic Art, Dada and Surrealism." All the attachedoobjects, without which of course the picture cannot exist, had been removed, the white hemisphere in plaster at the right had apparently been chiseled away and nothing of all this was ever returned to me except the mutilated basic picture. (Among the missing objects was a painted stone -- lower right hand side of the picture -- the only object of intrinsic value.)

You may wonder why I didn't protest at the time. I suppose I was over-modest. And I didn't want to make any disagreeableness at a time when everyone seemed so friendly. But I still have the carcass of the damaged work in my possession and I am hopeful that in addressing myself to you the missing objects may be recovered. No doubt they are still waiting in the Museum storeroom. I will appreciate very much your effort to find them.

With best wishes to you and Mrs. Barr I am,

Yours very truly,

/s/ Max Ernst

* Reproduced in "Beyond Painting," Wittenborn, page 116.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

cc: Miss Miller
Miss Dudley

August 12, 1957

Dear Max:

I am much distressed to have your letter of July 31 and have asked that investigation be made to see if we have any records or correspondence concerning the objects missing from your Loplop Introduces a Young Girl. I shall write you again as soon as I can but not only was the picture returned to you twenty years ago, but we are now, early in August, with our Registrar on vacation. Nevertheless, count on our acting just as quickly as we can.

I very much regret that you did not speak about this matter at the time so that if through some oversight the objects were not sent to you we could have corrected our error; or if they were lost we could have collected insurance.

My very best to you and to Mrs. Ernst.

Sincerely,

Alfred H. Barr, Jr.

Mr. Max Ernst
Huismes
I. et L.
France

AHB:bj

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Aug 20 '36

Dear Mr. Barr:

First I shall reply to the questions you put in your letter. The list of prices I have sent ..... to the Museum of M.A. Only the following were not clear to me: Chimere (drawing and collage) (red and grey Adler frame), but meanwhile it occurred to me that this picture is really a faux collage (don't forget that it is all done by hand in oils!) ---- price 2,200 francs French. All "lent by the artist"; nothing "lent by Galerie Jeanne Bucher".

"Au dessus des nuages" belongs not to the Fatagaga series. The other collage (the little boat that you borrowed from Tzara) is a fatagaga. Arp gave the title.

It is too bad about the "Elephant Celèbes". Did you ask about "La Belle Jardinière" at the Kunsthalle Dusseldorf (very important). Did you ask for "Heimsuchung" at the Dalraff-Richartz Museum (Cologne). (also very important) If not, please do so.

The list of my books: Books of M.E.

Books illustrated by M.E.

I shall make another attempt to write to van Hecke, Brussels, about "Weib, Greis und Blume" and also to Gaffé about "Vive la France".

Friendly greetings to you and your dear wife,

Max Ernst

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 55.4

Prêts de Max Ernst ajoutez s'il vous plait les valeurs et les notices biographiques pour le catalogue et renvoyez au Museum of Modern art, 11 West 53rd St. New York, U.S.A.

Prénom et nom: ERNST, Max

Date de naissance: 2 avril 1891 Lieu de naissance: Brühl p. Cologne

Education artistique avec dates: pas d'éducation artistique. Etudes philosophiques à l'Université de Bonn s. Rhin 1909-1914

Biographie: Les rencontres avec August Macke (1910) et Arp 1914 ont joué un rôle assez décisif dans sa jeunesse; après la guerre celles de Baargeld, avec lequel il soutenait Dada en Rhénanie. Amitiés avec Eluard et Breton depuis 1921. Mouvement surréaliste. Par les „collages" et „frottages" a-t-il joué un rôle décisif dans la création de l'optique surréaliste.

Principales expositions (avec endroits et dates): ? Berlin, Easter Deutscher Herbstsalon 1930. Berlin, Sturm 1916. Cologne, Düsseldorf, Berlin à l'époque Dada (1919-21) Paris, 1921. 1926, 1927, 1928, 31, 33, 35, 36. New-York 1931. London 1933. San Francisco 1934. Madrid 1936 (musée de cette moment)

Vos oeuvres sont-elles dans des musées? Dans lesquelles? ?
Düsseldorf, Kunsthalle, Köln Wallraff-Richartz. Museum. Karlsruhe. Kunsthalle Grenoble, Lodz, New-York, Boston, Los Angeles, ...?

Liste des principaux livres et articles sur votre oeuvre: ?
Breton, Le surréalisme et la peinture. Articles dans Cahiers d'art, La Révolution surréaliste, Cahiers du Sud, Sélection, This Quarter etc. Livres de M. Ernst.: Histoire Naturelle 1926, La Femme 100 Têtes. 1929. Rêve d'une petite Fille 1930. Une semaine de Bonté 1935 *

Prêts à cette exposition:

Titre	Date	Dimensions	Prix d'assurance	Prix de vente
Dessin "Von minimax dadamax.."	1920		700 frs.frs.	700 frs.frs.
Figure collage	1920		700 " "	700 " "
Chimère (drawing and collage) (red and grey Adler frame)	1931?	? ?	?	
Portrait oil (red and grey Adler frame)	1935	2 Fig. —	1000 frs.frs.	1200 frs.frs.
Landscape of tactile effects (London exhibition)	1935	40 Fig.	3.000 " "	5.000 " "
Loplop	1930	~~65 x 50 cm~~ 200 x 1.10 m (environ)	7.000	7.000
Tête ronde(plaster, objets incorporés)	1935	—	800 frs.	800 frs.
Les asperges de la lune (plaster)	1936	—	1000 "	1200 "
Catastrophe (frottage)	1936	— —	800	1000
Three or 4 original collages for Femme 100 têtes etc.	1931	—	1000. —	1200
Le facteur Cheval (collage)			800	—
LEONOR FINI drawing (on wall)	1920?	—	800	— —
BAARGELD two drawings ~~x~~				
original relief ~~of~~ for Ernst's "Catastrophe" frottage		—	—	
Cadavre exquis 20 mars 1928? (collage)			500	—
Femme penchée	1923		12.000	— 12.000

* Voir surtout un article (extrait du „Traité de la peinture surréaliste") intitulé: „Inspiration to order", paru dans „This Quarter" 1931 et „Comment on force l'inspiration" dans „Le Surréalisme a. s. d. l. R." N° 5.

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"Les Malheurs des Immortels" (avec collaboration avec P. Eluard) 1922.

Livres illustrés par M. Ernst:

ERNST, Max

Répétitions de Paul Eluard 1921.
Mister Fork, Miss Knife de René Crevel 1932
Weißt du schwarz du de H. Arp 1932
Le château étoilé d'André Breton 1933

Titre | Date | Dimensions | Prix de vente | Prix d'assurance

Titre	Date	Dimensions	Prix de vente	Prix d'assurance
Dessin "Von minimax dadamax.."	1920			
Figure collage	1920			
Chimère (drawing and collage)	1921?	?		
(red and grey Adler frame)				
Portrait oil (red and grey				
Adler frame)	1925			
Landscape of textile effects	1925			
(London exhibition)				
Loplop	1930			
Tête ronde(plaster, objets				
incorporés)	1935			
Les asperges de la lune (plaster)	1936			
Catastrophe (frottage)	1936			
Three or 4 original collages for				
Femme 100 têtes etc.				
Le facteur Cheval (collage)	1931			
LEONOR FINI drawing (on wall)				
RAARGELD two drawings x	1932?			
original relief x for Ernst's				
"Catastrophe" frottage				
Cadavre exquis 20 mars 1928? (collage)				
Femme penchée	1923			

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Ernst

November 24, 1937

Dear Monsieur Gaffé:

I take pleasure in sending you a check for $800 in payment for the Miro "Personnage throwing a stone at a bird", purchased for the permanent collection of The Museum of Modern Art. We are very pleased indeed to have this painting.

I wish to take this opportunity to thank you again for the generous loans which you made to our Exhibition of Fantastic Art, Dada and Surrealism. You were very kind to let us have the loans for so long a time. They were shown both here in New York and in the touring exhibition, which was shown at the following museums: 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. It aroused great interest.

I have as yet made no progress with the Chagall but expect to write you again shortly about this.

With kind personal regards and renewed

Very sincerely yours,

1 Dessin "Von minimax dadamax.." 1920
2 Figure collage 1920
3 Chimère (drawing and collage) 1931?
(red and grey Adler frame)
4 Portrait oil (red and grey Adler frame) 1935
5 Landscape of tactile effects 1935
(London exhibition)
6 Loplop 1930
7 Tête ronde(plaster, objets incorporés) 1935
8 Les asperges de la lune (plaster) 1936
9 Catastrophe (frottage) 1936
10 Three or 4 original collages for Femme 100 têtes etc.
11 Le facteur Cheval (collage)
12 LEONOR FINI drawing (on wall)
13 BAARGELD two drawings 1920?
14 original relief for Ernst's "Catastrophe" frottage
15 Cadavre exquis 20 mars 1928? (collage)
16 femme bouche 1923

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Gaffe

November 24, 1937

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I have as yet made no progress with the Chagall but expect to write you again shortly about this.

With kind personal regards and renewed thanks, I am

Very sincerely yours,

M. René Gaffé
20 Avenue Louise
Brussels, Belgium

P.S. I enclose a receipt. Will you kindly return it to us after you have received your loans?

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October 20, 1936

Gondrand Freres
Quay du Commerce # 9
Brussels, Belgium

Gentlemen:

On October 14th Mr. Barr received the following cablegram from you:

CONFIRMEZ ENSOR SQUELETTES ASSURE 50000 FRANCS

to which he replied:

REFUSE MAGRITTE PAINTINGS FROM MESENS CHEZ MOMMEN STOP
CONFIRM ENSOR SQUELETTES FIFTY THOUSAND FRANCS

Very truly yours,

Elisabeth Knedler
Secretary to the Director

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Kindly return to Museum of Modern Art, 11 West 53rd St,
New York, U.S.A.

Prénom et nom: Stanley William Hayter

Date de naissance: 1901 Lieu de naissance: London

1228 A

Charge to the account of THE MUSEUM OF MODERN ART $

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

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WESTERN UNION

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

CHECK
ACCT'G INFMN.
TIME FILED

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

OCTOBER 16,1946

GONDRAND
BRUSSELS

REFUSE MAGRITTE PAINTINGS FROM MESENS CHEZ MOMMEN STOP CONFIRM ENSOR
SQUELETTES FIFTY THOUSAND FRANCS

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Rape of Lucrece (Painting)	1934	40F	$150	$150
Introduction (Painting)	1935	30F	$125	$125
Toys (Painting tempera)	1936		$50	$50.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Kindly return to Museum of Modern Art, 11 West 53rd St,
New York, U.S.A.

Prénom et nom: Stanley William Hayter

Date de naissance: 1901 Lieu de naissance: London

1228 A

THE MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

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This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM (28).

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

SIGNS	
	Full-Rate Cablegram
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

Received at Grand Central Terminal Main Concourse, N. Y. ALWAYS OPEN 1936 OCT 14 AM 5 29

NT44 CABLE=BRUSSELS 10 14 0925
LC MODERNART(THE MUSEUM OF MODERN ART)=
(11 WEST 53 ST) NYK=

CONFIRMEZ ENSOR SQUELETTES ASSURE 50000 FRANCS=
GONDRAND.

Antwerp times.

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

Rape of Lucrece (Painting)	1934	40F	$150	$150
Introduction (Painting)	1935	30F	$125	$125
Toys (Painting tempera)	1936		$50	$50.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Kindly return to Museum of Modern Art, 11 West 53rd St,
New York, U.S.A.

Prénom et nom: Stanley William Hayter

Date de naissance: 1901 Lieu de naissance: London

1228 A

Charge to the account of THE MUSEUM OF MODERN ART $

CLASS OF SERVICE DESIRED			
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DAY LETTER		DEFERRED	
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ACCT'G INFMN.

TIME FILED

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SEPTEMBER 30, 1936

GONDRAND
BRUSSELS
BELGIUM

GAFFE LENDING

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

Rape of Lucrece (Painting)	1934	40F	$150	$150
Introduction (Painting)	1935	30F	$125	$125
Joys (Painting tempera)	1936		$50	$50.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kindly return to Museum of Modern Art, 11 West 53rd St,
New York, U.S.A.

Prénom et nom: Stanley William Hayter

Date de naissance: 1901 Lieu de naissance: London

Education artistique avec dates:
Atelier's studio — Persia — Paris academie Julian.

Biographie: Educated Whitgift School — Kings college London research in Organic chemistry — 1922 to 1925 in Persia as oil chemist in Paris since 1926. Directed "atelier 17" ~~School~~ school of etching technique since 1926.

Principales expositions (avec endroits et dates): London 1928
Brussels 1928 Paris 1928 and 1932

Vos oeuvres sont-elles dans des musées? Dans lesquelles?
Brooklyn Museum — Stockholm museum —
Bibliotheque Doucet

Liste des principaux livres et articles sur voure oeuvre:

Prêts à cette exposition:

Titre	Date	Dimensions	Prix d'assurance	Prix de vente
Handshake (plaster)	1936		$25	$25
Maculate Conception (engraving)	1936		$20	$20
Erotisme Compensée (")	1934		$15	$15
Cheiromancy (engraving)	1935		$10	$10
Rape of Lucrece (Painting)	1934	40F	$150	$150
Introduction (Painting)	1935	30F	$125	$125
Joys (Painting tempera)	1936		$50	$50.

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Heugnet

#55

BULLETIN

FANTASTIC ART, DADA, SURREALISM

November 27, 1936.

SALES, Dec. 1936 - March 1936

COSTS:

Printing 774.25
120.00
Translater's fee 50.00

Dear Mr. Heugnet:

Enclosed you will find our check for $120. This is in full payment of the articles you wrote for the Museum of Modern Art on Surrealism and Dada.

Mr. Barr joins me in thanking you for these two articles. We are grateful to you for having written them.

Very truly yours,

Executive Director

Mr. Georges Heugnet,
1 Square Leon Guyot,
Près du #15 à de la rue de Dantzig,
Paris, France.

Enc.
TDM:lf

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

#55

BULLETIN

FANTASTIC ART, DADA, SURREALISM

SALES, Dec. 1936 - March 1938		$936.76
COSTS:		
Printing	774.25	
Hugnet, fee	120.00	
Translater's fee	50.00	944.25
DEFICIT		7.49

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

October 15, 1937.

Dear Mme. Hugo:

We are enclosing our check for $150. in payment of your Tanguy which was sold from our exhibition in accordance with your cablegram of September 9.

Very truly yours,

Assistant to Executive Director

Sold to Arensberg
Sept 9 no
$150. ou paid
by Arensberg

Madame Valentine Hugo
2 rue de Sontay
Paris, France

IU:jb
encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

Prière de rendre ! merci !

A. H. B.

Prénom et nom: Valentine Hugo

Date de naissance: 15 mars 1897 Lieu de naissance: Boulogne-sur-mer

Form 2 T.W. 7-35-300M

FRENCH CABLE COMPANY

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LC BARR MUSEUM MODERN ART=
:NEWYORK (14 WEST 49 ST)=

:DEMANDE CENT CINQUANTE DOLLARS POUR TANGUY AMITIES=

HUGO.

1130A

Bill Arensberg 1935 - 85 varié corres. diverses ou franç + cablegrammes.

Arensberg paid $ 155. for the picture

To reduce the risk of errors or delays, please file any answer to this message at the above address or any Postal Telegraph office, either on our blanks or other forms by adding without cost the special mention "VIA FRENCH". Messengers may be summoned by Telephone or POSTAL CALL BOX free of charge.
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Prière de rendre
merci !
a. H.B.

Prénom et nom: Valentine Hugo

Date de naissance: 15 mars 1897 Lieu de naissance: Boulogne-sur-mer

Education artistique avec dates: Il y eut tant d'examens passés et de diplômes et médailles et prix obtenus quand j'étais étudiante que cela prendrait toute cette page et serait bien ennuyeux à retrouver -

Biographie: Etudes à Paris
mariage à Paris avec l'arrière petit fils de Victor Hugo en 1919 - le 7 août -
travaille avec les surréalistes de 1931 à 1935

Principales expositions (avec endroits et dates):
dans les expositions surréalistes de 1931 à 1935 - ensuite j'ai refusé de le faire - je travaille seule maintenant -

Vos oeuvres sont-elles dans des musées? Dans lesquelles? Je ne sais au juste des oeuvres anciennes sont partout un peu et plus récentes dans des collections particulières à Paris

Liste des principaux livres et articles sur votre oeuvre:
beaucoup d'articles de partout - et de lettres mais trop long à citer.

Prêts à cette exposition:

Titre	Date	Dimensions	Prix d'assurance	Prix de vente
V.H. Rêve du 17 Janvier 1934	1934		2500	2500
" De gueules etc - - -	1934		1500	1500
Victor Hugo - Tête (de) démon	entre 1870 et 1880	sans doute	5000	5000
Tanguy - Paysage noir	1926		2500 ±	2500 ±

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January 14, 1937

Dear Madame Hugo:

I am glad to know that the offer of a New York collector of $150 for your painting The Dream of January 17th has been accepted by you. The collector is one of the most advanced of our younger amateurs. He has bought the painting as a present for his wife on her birthday, which happens to be January 17th. Our exhibition closes on January 17th, so that I am sure that there must be some omen in the coincidence of these three events. A check for $150 is enclosed.

I have made careful investigation of the possibility of color photographing your painting of the Surrealist poets, especially the detail of René Crevel. I do not recommend photographing the picture here. There is no good American process for color photography except on a very small scale of Leica size, or a very expensive multiple plate process, which would come to about $200. There are one or two Lumière processes but they are very bad indeed.

I understand that in England better photographs of painting can be taken and think that the same may be true of France. It is expected that in America within a year the Eastman Company will have made available a really good process for taking color photographs of pictures, but at present this does not exist in this country.

With kindest regards to you from Mrs. Barr and myself, I am

Very sincerely yours,

Director

Madame Valentine Hugo
2 rue de Sontay
Paris, France

Check enclosed
AHB:EH
Signed in Mr. Barr's absence

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Marcel Jean (France-Sur-Eau)

9 Août 1936

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

Cher Monsieur,

Notre Musée est en train d'organizer une exposition du fantastique et du merveilleux dans l'art du passé ainsi que du présent. Cette exposition ne sera pas une manifestation officielle du surréalisme mais beaucoup d'importants artistes surréalistes y seront représentés.

Je serais très heureux si vous vouliez consentir au prêt de:

— Spectre du Gardénia (objet)

Dans le cas de votre consentement je vous envois ci-joint une petite feuille que je vous prierais de remplir. Les notices biographiques sont pour le catalogue. Notez, je vous prie, le prix de vente et d'assurance. Le Musée se charge naturellement des frais d'emballage, transport et assurance. En cas de vente le Musée ne prend aucune commission mais déduit les frais de transport et d'assurance. Notre expéditeur Lerondelle rassemblera les prêts vers le 1 octobre (Lerondelle, 76 r. Blanche , Trinité 22-03). L'exposition qui s'ouvrira à New York en novembre sera envoyé après aux musées de Philadelphia, S. Francisco etc. Les prêts seraient rendus en été 1937.

Je souhaite beaucoup que vous voudrez collaborer à l'exposition.

Veuillez agréer mes salutations très distinguées

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Kahn V

CC: Miss Dudley

December 10, 1937

Dear Madame Kahn:

We are returning to you now, at long last, the Picabia "Parade amoureuse", and the Ernst "La femme dans le mur". You have been most generous to let us have them for so long a time. I think you may be interested in knowing that the Picabia was shown as part of the exhibition of Cubism and Abstract Art at the San Francisco Museum of Art; Cincinnati Art Museum; Minneapolis Institute of Arts; Cleveland Museum of Art; Baltimore Museum of Art; Rhode Island School of Design, Providence; and Grand Rapids Art Gallery. Both the Picabia and the Ernst were shown as part of the exhibition of Fantastic Art, Dada and Surrealism at 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. It sometimes happens that the number of exhibitions in which a picture is shown adds to its value.

The glass on the Picabia was broken. Rather than replace the glass here, we have thought it better to send the picture without glass, carefully wrapped, to Lérondelle. If you agree, we shall instruct Lérondelle to have glass put on the picture after it arrives in Paris.

I hope that you received our check and that our business is now satisfactorily settled. I had hoped, to the last minute, to find a purchaser for the Picabia because I should like to keep it in America. Unfortunately I was unsuccessful.

With kind regards and renewed thanks, I am

Very sincerely yours,

Mme. Simone Kahn
2 rue Eugène Poubelle
Paris

AHB:lb

P.S. I am enclosing a formal receipt. Will you please sign it, after you have received your loans, and return it to us?

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	MoMA Exhs.	55.4

October 27, 1937

Dear Madame Kahn:

I am enclosing a check for $15.00 in payment for the Tanguy Ink drawing which was damaged.

Very truly yours,

Dorothy H. Dudley
Registrar

Madame Simone Kahn
2 Rue Eugene-Poubelle
Paris, France

DHD:DK

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new Re. dollars

Paris 7 janvier 37

Chers Monsieurs Barr

Je vous adresse réception de votre chèque de 7.000 fr. (sept mille) et vous en remercie.

Je vous remercie également mille fois pour le magnifique album, du plus haut intérêt que vous m'avez envoyé. Il me fait le plus grand plaisir.

J'ai reçu également une liste des œuvres que je vous ai confiées, mais qui ne tient pas compte de la conversion en dollars actuels. Je vous rappelle donc ma lettre du 19 novembre qui tient compte de la dévaluation française, et fixe les prix en dollars.

Avec mes souhaits de bonheur pour cette année et toutes les autres pour vous et Madame Barr, je vous prie, chers Monsieurs, d'agréer mes sentiments de grande Sympathie

Simone Kahn
2 rue Eugène Poubelle
Paris XVI

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Miro & Chicago Paintings

THE CHASE BANK
41, RUE CAMBON
PARIS, LE 31 DECEMBRE 1936

Mme SIMONE KAHN

FRS. 7.000.-

REÇU DE / RECEIVED FROM THE CHASE BANK

LA SOMME DE / THE SUM OF SEPT MILLE FRANCS

D'ORDRE DE / BY ORDER OF ALFRED H. BARR JR L/ 23/12

POUR COMPTE DE / FOR ACCOUNT OF - DO -

DUPLICATA

Simone Kahn

THE CHASE BANK, PARIS
PAYE
6 JAN. 1937

R. C. SEINE 244.743 B

662-5-36

THE CHASE BANK
41, RUE CAMBON
PARIS, LE 31 DECEMBRE 1936

Mme SIMONE KAHN

POUR PAIEMENT FAIT CE JOUR A / FOR PAYMENT MADE TODAY TO

FRS. 7.000.-
COMMISSION FRS 7.-
7.007 A 21.27
$ 329.43

SEPT MILLE FRANCS

A / TO ALFRED H. BARR JR L/ 23/12

POUR COMPTE DE / FOR ACCOUNT OF - DO -

NOUS AVONS DÉBITÉ VOTRE COMPTE / WE HAVE CHARGED YOUR ACCOUNT

THE CHASE BANK

THE CHASE BANK, PARIS
PAYE
6 JAN. 1937

R. C. SEINE 244.743 B

662-5-36

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Miro & Chirico Purchases

December 23, 1936

The Chase Bank
41 rue Cambon
Paris, France

Gentlemen:

Please charge my dollar account with the equivalent of French francs seven thousand (7000), and pay this amount to Mme. Simone Kahn, 2 rue Eugène Poubelle, Paris XVI.

Thank you for your prompt attention to this.

Yours very truly,

Alfred H. Barr, Jr.

AHB:EH

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Miro + Chirico pour Chase

December 28, 1936

Dear Madame Kahn:

You will receive shortly a draft for 7000 francs from The Chase Bank, 41 rue Cambon, in payment for the Miro Paysage catalan and the de Chirico Nature Morte.

I was able to make this offer on the basis of the current rate of exchange but would not have done so had I not received in your letter of October 9th confirmation of the fact that the price of each of these pictures remained at 3500 francs.

Let me confirm again the fact that in your letter of November 19th you have stated the value of the other loans in dollars. I hope it may be possible to make you offers for other of your loans.

I wish to say again that the Miro and the de Chirico are for the permanent collection of the Museum of Modern Art.

With kindest regards, I am

Very Sincerely,

Madame Simone Kahn
2 rue Eugène Poubelle
Paris XVI, France

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Paris 19 novembre 1936

Je vous prie de bien vouloir en adresser votre Assurance aux prix ci-joint.

Cher Monsieur,

En possession de votre lettre du 9 novembre, je vous remercie de votre offre d'achat pour deux des tableaux que je vous ai confiés:

Miro, Le Chasseur ou Paysage catalan	3.500 FR
Chirico: Nature Morte	3.500 FR

Je dois vous dire que j'étais justement sur le point de vous écrire pour vous demander de convertir les sommes indiquées pour l'assurance en dollars de juillet, date à laquelle je vous avais fixé les prix, pour le cas de vente. Vous vous rappelez sans doute que je vous en avais parlé lors de votre visite. Je tenais à vous le préciser maintenant que la dévaluation du franc est un fait accompli. Toutefois, comme c'est votre Musée qui se rend acquéreur, je consens à maintenir les prix de ces tableaux, les 10% à verser à M. Matisse étant à votre charge.

Pour les autres toiles dont vous restez dépositaires, Je joins une liste de prix en dollars équivalents à ceux dont nous avions convenu en juillet.

Avec mes remerciements, je vous prie de croire, cher Monsieur, pour vous et pour Madame Barr, à mon plus sympathique souvenir

Simone Kahn
9 rue Eugène Poubelle Paris XV

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November 8, 1936

Dear Madame Kahn:

I am very happy to write that I have been able to raise the money for two of the paintings which you have lent to our exhibition:

Miro: Chasseur or Paysage Catalan.....3,500 francs
Chirico: Nature Morte.....3,500 francs

As the paintings have already been delivered to the Museum, we can make you a cash payment as soon as we have formal acceptance of our offer. Arrangements have been with Monsieur Matisse to whom we are paying a commission of ten per cent for expenses incurred in shipping the pictures to America.

I hope that we may soon hear from you. I am

Very sincerely yours,

Madame Simone Kahn
2 rue Eugene Poubelle
Paris 16e
France

AHB/k

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PARIS, 9 octobre 1936

Cher Monsieur,

Je vous fais toutes mes excuses d'avoir laissé vos lettres sans réponse. La raison en est que j'étais en Espagne jusqu'à la fin de septembre, et que mon courrier m'attendait à Paris, où je le retrouve seulement ces jours-ci. Je ne trouve d'ailleurs que la copie de votre lettre du 7 août, dont l'original ne m'est pas parvenu. Je vous donne donc tardivement mon aquiescement aux prix que vous m'indiquez pour l'assurance. Je vous rappelle que, comme convenu, M. Pierre Matisse avait déjà emporté le Chirico, les Jouets du Prince (3.500) et le Miro, Paysage catalan (3.500), à charge pour lui de vous les remettre pour votre exposition. Je m'excuse de manquer à ma promesse en ce qui concerne les deux petits Picasso, dont je suis décidément ennuyée de me défaire pendant si longtemps. Peut-être pourriez-vous vous consoler en empruntant pour moi à M. Matisse un très beau tableau de Picasso que je lui ai confié: l'Ecoliere. Pour les autres tableaux et dessins, je les ai déjà remis dès mon retour à M. Lérondelle.

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J'espère que vous voudrez bien m'excuser de mon silence et du retard dont je suis pas responsable, et aussi pour les deux petits tableaux. J'ai été, moi aussi, très heureuse de faire votre connaissance et celle de Madame Barr, et souhaite vivement vous revoir lors de votre retour à Paris.

Avec tous mes souhaits pour votre exposition, je vous prie d'agréer, cher Monsieur, mes plus sympathiques sentiments

Simone Kahn
2 rue Eugène Labiche
Paris XVI

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Will Grohmann Simone Kahn

7 Aout 1936

Chère Madame,

sur le point de rentrer en Amérique je vous écris pour confirmer notre accord sur les prêts que vous avez eu la bonté de me promettre pour l'exposition de New York.

A moins que vous ne m'écriviez au contraire nous les assurerons pour les prix qui sont écrits après les titres.

Notre expéditeur Lerondelle (76 r. Blanche, Trinité 22-03) rassemblera les prêts vers le 1 octobre. Le Musée payera tous les frais d'emballage, transport et assurance. Comme je vous ai dit l'exposition, après New York sera envoyée à Philadelphia, S. Francisco etc. de façon que les prêts seront rendus en été de 1937.

Voici la liste:

	francs
de Chirico: Jouets du prince	3500
Masson: Dessin, La naissance des oiseaux	250
Masson: Dessin, Métamorphose des amants	250
Tanguy: Cinq dessins 1926, 100 francs chaque	500
Ernst: Sambesiland (collage 1921)	300
Klee: Petite fille de Kairuan, 1920	1000
Picasso: Tête sur bois	3000
Picasso: collage, Homme assis	1500
Miró: Paysage catalan (le chasseur)	3500
Ernst: Massacre des innocents (collage 1921)	500
Ernst: La horde	3500
Vus chez Mme. votre mère:	
Ernst: La femme dans le mur 1926	1500
Picabia: Prenez garde à la peinture	1800
Miro: collage à la feuille, 1924	600

Je veux très particulièrement vous remercier d'avoir bien voulu collaborer si généreusement a notre expositionx. Tant moi que Mme. Barr avons eu un très grand plaisir d'avoir fait votre connaissance.

Veuillez agréer, chère Madame, avec ma reconnaissance mes respectueux hommages

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will be at Simone Kahn

7 Aout 1936

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Klee: Petite fille de Kairuan, 1920	1000
Picasso: Tête sur bois	3000
Picasso: collage, Homme assis	1500
Miró: Paysage catalan (le chasseur)	3500
Ernst: Massacre des innocents (collage 1921)	500
Ernst: La horde	3500
Vus chez Mme. votre mere:	
Ernst: La femme dans le mur 1926	1500
Picabia: Prenez garde à la peinture	1800
Miro: collage à la feuille, 1924	600

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Kahnweiler (Galerie Simon)

GALERIE SIMON

Registre du Commerce Seine N° 13.771

29bis, RUE D'ASTORG - PARIS (VIIIe)
PRÈS SAINT-AUGUSTIN
TÉLÉPHONE
ANJOU 11-41

PARIS, le 5 Avril 193[illegible]

Mr. Alfred H. Barr jr.
Director
The Museum of Modern Art
New York.

Dear Mr. Barr,

Best thanks for your two letters, and your cheques value $ 135.- and $ 42, for the Masson: " Leaf, feather and drop of blood", and for the Picasso-drawing No. 7623 , I am very glad this last drawing is for you. As to the Masson, I am sorry there has been no profit for the Museum in this transaction. I always put prices for the Museum very cheap; so they can be increased for buyers , I think.

With kind regards

Always yours sincerely

Daniel Henry Kahnweiler

P.S. The Klee on glass has been given to Mr. Boissonnier, by Lérondelle. On receipt of your cable, I had instructed them.

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	MoMA Exhs.	55.4

Kahnweiler (Galerie Simon)

March 25, 1937

Dear Mr. Kahnweiler:

Here is a cheque for $42, which is somewhat over 900 francs, the price which you set upon the Picasso drawing of 1938, which you lent to the exhibition. This drawing has been bought by me.

Sincerely,

Mr. D.H. Kahnweiler
Galerie Simon
29 rue d'Astorg
Paris VIII, France

AHB:EH
Cheque enclosed

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.4

GALERIE SIMON

29ter, RUE D'ASTORG, PARIS
PRÈS SAINT-AUGUSTIN

Kahnweiler (Galerie Simon)

March 23, 1937

Dear Mr. Kahnweiler:

It is a pleasure to send you the enclosed cheque for $135 in payment for the Masson Leaf, Feather and Drop of Blood. This work was bought by a Philadelphia collector for that amount.

So that you may understand the situation completely, permit me to say that the Museum makes no profit in this transaction. We shall charge the collector over and above the $135 an additional $8 for insurance and transportation charges, plus whatever the duty on the frame may be.

With kind regards to you, I am

Sincerely yours,

Mr. D.H. Kahnweiler
Galerie Simon
29 rue d'Astorg
Paris VIII, France

AHB:EH
Cheque enclosed

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GALERIE SIMON

Registre du Commerce Seine N° 13.771

29 bis, RUE D'ASTORG - PARIS (VIII°)
PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

PARIS, le 22 Mars 1937

Dear Mr. Barr,

I receive a letter from the registrar of the Museum giving list of pictures sent back. (Klee and Masson) There is again the picture belonging to Mr. Poissonnier : "Musical Dinner Party". May I ask you to instruct Lerondelle to give it back to its owner, and not to us, as, being painted on glass, its very frail. There is, too, a photo by Dora Maar not belonging to us, but, as she has her studio No 29, rue d'Astorg, it doesnot matter if it is sent to us.

But on the list there are n o t the two works by Picasso lent by us. As you are well aware, it was not easy for me to lend pictures by Picasso, but I did it because P. gave none, and it was understood with Mrs. Barr that they were to be sent back after the New York Exhibition. May I ask you to send them back at once ? They are sadly needed here .

Then there is the question of the Picasso Drawing . It was understood, that , although lent, it was to be considered as sold to the Museum. That is why I left it at the price in Francs of the day you had chosen it, all our other prices being, of course, in Dollars. May I ask you what has been decided about this drawing ?

Excuse all this trouble, please! There is even

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something more : Klee tells me that he didnot recieve the Catalogue of your Exhibition of Fantastic Art, and he would be very glad to have. Would you be good enough to send it to him ? Poor Klee has been ill again.

Excuse the trouble, please - and my very best thanks.

With best wishes

Always yours sincerely

Roy Adamson

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29bis, RUE D'ASTORG - PARIS (VIIIe)
PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

Musée d'Art Moderne
New-York

PARIS, le 15 octobre 1936

Picasso

		$
12009	Composition (aquarelle)	300
12085	femme endormie dans un fauteuil	1500

En Commission

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PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

Liste des Oeuvres prêtées au Musée d'Art Moderne New-York

PARIS, le 9 Septembre 1936

André Masson :

				$
1927	10 234	Feuille, plume et goutte de sang	(huile)	135
417 1927	9859	Figure	(huile)	110
423 1928	10 266	Métamorphose	(sculpture originale en plâtre)	70
425 1925	9049	Femme	(huile)	200
420 1934	12 030	Naissance des chevaux	(eau-forte)	20
425 1933	11975	Massacre	(dessin à la plume)	40
424 1933	11991	les Amants	(aquarelle)	55

Paul Klée

1932	B.13909	Masque peur	(huile)	1000
1924	B.12068	Le goût	(aquarelle)	165
1924	B.12064	Sortie des Innocents	"	200
1932	0236	Protectrice	"	265
1934	0263	Quand la nuit tombe	"	265
1926	B.8547	Animal méprisé	"	400
1933	0253	Un Ensorcelé au zoo	"	200
1935	0242	Nouvelle en écriture secrète	"	435

Picasso :

				francs
1912	7623	Tête	(Dessin)	900

Assurance dit - 60000 f.
Jus collage

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GALERIE SIMON

29bis, RUE D'ASTORG - PARIS (VIIIe)
PRÈS SAINT-AUGUSTIN

TELEPHONE
ANJOU 11-41

August 25, 1936

Dear Mr. Kahnweiler:

Here is a list of the things that we should like to borrow from the Galerie Simon for our exhibition of Fantastic Art.

Masson	Leaf, Feathers and Drop of Blood, 1927
"	Figure, 1927 (with sand)
"	Metamorphoses (plaster figurine)
"	Woman, 1925 (oil painting in London exhibition)
"	Naissance des Oiseaux
"	Massacre, 1933 (11,975)
"	Les Amours, 1933 (11,991)
Picasso	Head, 1913 (drawing)
"	Head, c. 1927 (fairly large canvas hanging on wall)
"	Gouache, 1933
Klee	Mask of Fear (in London exhibition)
"	Ekel (disgust), 1924 (watercolor)
"	Ausgang des Liebespaar, 1924 (watercolor)
"	Schützerin, 1932 (watercolor)
"	Wenn die Nacht anbricht, 1934
"	Verachtetes Tier, 1926
"	Verhexeter im Zoo, 1933
"	Novelle in Geheimschrift

All the above works are requested as loans although the Picasso "Head" of 191X will be purchased. In addition in the same shipment may we ask you to send the Gris "Collage" of 1914 which one of our Trustees has purchased for 8,000 francs, payment in cash to be made upon delivery.

Please let us have the exact insurance valuations on all the above listed items. I have the prices of the last seven Klees only and do not know whether you wish the insurance figure to be the same as the selling price.

I want to say again how generous I think it is of you to let us have so many things from your stock for our exhibition. The

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GALERIE SIMON

Registre du Commerce Seine N° 13.771

29bis, RUE D'ASTORG - PARIS (VIII°)
PRÈS SAINT-AUGUSTIN

TÉLÉPHONE
ANJOU 11-41

transferred in letter to ele. bar

L'Ermitage
Carqueiranne (Var)
PARIS, le 5e Août 1936

Dear Mr. Jones,

As I suppose that my letter to Paris came too late to reach you, I write to them just to tell you that I received your letter, and accept your offer of fr. 6 000.- cash for the Gris "Lapin collé". I shall send it with the shipment. I hope you had a good journey back. We are very well here. Weather is splendid. We intend to stay till 15th. Oct., and to reopen the gallery 1st Nov.

With kindest regards to Mrs. Jones and to yourself

Always yours sincerely

D. H. Kahnweiler

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Kachnitzky

Villa L'Ermitage
Carqueiranne (Var)
10 Août 1936.

Dear Mr. Barr,

Best thanks for your letter that reaches me here. So it's just time for an answer to you.

Yes, I give you the Gris Papas Collé for fr. 6000.- (six thousand francs) cash, and am glad you take it to New York. It's a fine picture!

I shall include it in the shipment.

I hope you had a nice time at Badenweiler. It's a good place, and the flowers, the Feldberg &c. are the colours of the Sundays of my early youth.-

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Kochnitzky

I won't go there as long as Mr. Hitler is master in Germany . . .

I hope you had a nice time. We are spending sunny and pleasant days here, since my brother-in-law Hassam who has made very good pictures here this spring.

With kindest regards to you both always yours sincerely

Donald Thompson

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Kochnitzky

LES NOUVELLES LITTÉRAIRES
"LE STRAPONTIN VOLANT"

116 rue de Vaugirard
Paris, VI.

Dear Mr. Barr:

I beg to acknowledge receipt of your letter of January 24th, containing a draft of $250.

You shall certainly excuse me for troubling you last month, but not receiving the picture and being left without news, I felt rather anxious to learn something about its fate.

Now, I feel very please to know it is in the Museum of Modern Art. I hope to admire it once more in 1939, if I can realize my intentions of coming over to the U.S.A. Before that, I hope to see both Mrs. Barr and yourself in rue de Vaugirard, next spring.

With kindest regards, I am
very sincerely yours,

Léon Kochnitzky

Léon Kochnitzky

Alfred H. Barr, jr, esq.
Director of the Museum of Modern Art
14 West 49th street, New York, N.Y.

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Kochnitzky

Dear Mr. Kochnitzky:

Thank you for your letter of January 10th. I can't blame you for writing to ask about your Magritte. Fortunately I was able to persuade one of the friends of our Museum to buy the Magritte to keep on reserve for the Museum's collection until we shall be able to raise the money for it. The collector has just now sent us a check. We hasten to forward to you $250.

With kindest regards, I am

Very sincerely yours,

Encl.

Mr. Leon Kochnitzky
116 rue de Vaugirard
Paris

AHB:lb

Magritte $ 250.

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LES NOUVELLES LITTÉRAIRES
"LE STRAPONTIN VOLANT"

116 rue de Vaugirard
PARIS, VI.

January, the 10th, 1938.

Dear Mr. Barr,

I herewith beg to return you the receipt of delivery of the Klee watercolor which I duly received.

I have not yet received the Magritte picture : as I had the pleasure of cabling to you on October, 27th :

EXCEEDINGLY SORRY IMPOSSIBLE TO ACCEPT
YOUR OFFER GREETINGS

I thought the picture had been sent back to me. As I previously told you, I am not disposed to sell this picture under two hundred and fifty dollars (250.$). If the Museum of Modern Art thinks this price is to high, I shall be very grateful to you, if you will kindly have this picture sent back to me as soon as possible.

With many thanks, and kindest regards,

I am,

very sincerely yours,

Léon Kochnitzky

L Kochnitzky

Alf. H. Barr, esq.
Director of the Museum of Modern Art
11 West 53rd Street, New York, N.Y.

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116 rue de Vaugirard

Kochnitzky
(France-
Sun. Evg.)

Sept. 8th. 1936

Dear Mr. Barr,

I thank you for your letter & shall be delighted to send you the two pictures — "Kleine Experimentier Maschine" by Klee & "Le Village mental" by Magritte — for the exhibition of Fantastic Art.

As an insurance valuation, I should declare:

for the Klee $ 375.

" " Magritte $ 275.

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I am eventually disposed to sell these pictures at the said price.

With my kind regards for Mrs. Barr, & yourself, I am,

very sincerely yours

Leon Kochnitzky

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322557 S.S.Black Falcon, arrived 12/3/36

Case 2: 36.2088 Le maitre du plaisir par Magritte. Belgian francs 5.000

36.2086 Les reflets du temps par Magritte, Belgian francs 5.000

36.2090 L'avenir des voix, Belgian francs 2.000 (Magritte)

36.2087 Grelots roses -ciels en lambeaux par Magritte. Belgian francs 6.000

TO. Release all Magrittes as #17071

Pay 15% duty on Francs.

Case 3:

36.2102 L'age des merveilles par Magritte, Belgian francs 5.000

36.2103 La lumiere du Pole par Magritte. Belgian francs 8.000

36.2104 Le village mental par Magritte. Belgian francs 7.000

36.2105 Les chasseurs du bord de la nuit par Magritte. Belgian francs 7.000

36.2097 L'arbre savant par Magritte Belgian francs 2.500

36.2099 La revelation du present par Magritte. Belgian francs 2.000

36.2098 Le precurseur par Magritte. Belgian francs 2.000

III Magrittes ~~Returned~~ #1547

~~@ 20% Duty on Belgian~~

~~valuation~~ francs valued @ 45 - 33 1/3% duty

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January 15, 1937

Dear Monsieur Mesens:

I wish to write you to thank you again for your interest in our exhibition of Fantastic Art, Dada and Surrealism. Our thanks, however, are somewhat qualified by the inconvenience and expense involved in bringing over a number of large paintings by Magritte which we did not ask for and which we could not use in the exhibition. Several of the small paintings we were able to use. We have therefore assumed responsibility for them and are insuring them according to our receipt. On this receipt we also list the paintings which we did not use and which we are not insuring. You will recall that we both cabled and wrote you that we did not want these paintings. In spite of that fact, you took the responsibility of sending them.

I may say that none of the damages listed on the receipt is serious.

Will you kindly instruct us as to what we should do with the paintings for which we have had no use? We can hold these until the end of the tour and return them to you with the rest of the Belgian shipment, or we can return them to you immediately at your expense.

We await your instructions.

With kindest regards, I am

Very sincerely yours,

Director

Monsieur E.L.T. Mesens
Société Auxiliaire des Expositions
du Palais des Beaux-Arts
10, rue Royale
Brussels, Belgium

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Mesens or

SOCIÉTÉ AUXILIAIRE DES EXPOSITIONS

TABLEAUX DE René MAGRITTE, PRÊTÉS AU MUSEUM OF MODERN ART DE NEW-YORK POUR L'EXPOSITION SURREALISTE.

N°	Titre du tableau	Date de conception.	Dimensions de la toile en mètres	Valeur d'assurance en francs belges	Prix de vente	Nom du possesseur
I	L'âge des merveilles	I925	0,795 X I.20	5.000 frs belges	8.000 frs b.	E.L.T. MESENS
2	Le maître du plaisir	I926	0,80 X 0,65	3.000 frs belges	5.000 frs b.	E.L.T. MESENS
3	La lumière du pôle	I926	I,39 X I,05	8.000 frs belges	I2.000 frs b.	E.L.T. MESENS
4	Les reflets du temps	I926	0,98 X 0,74	5.000 frs belges	7.000 frs b.	E.L.T. MESENS
5	Le village mental	I927	0,795 X I,20	7.000 frs belges	I0.000 frs b.	E.L.T. MESENS
6	L'avenir des voix	I928	0,65 X 0,50	2.000 frs belges	3.500 frs b.	E.L.T. MESENS
7	Les chasseurs au bord de la nuit.	I928	I,I6 X 0,8I	7.000 frs belges	I0.000 frs b.	Claude SPAAK
8	Les impatients	I929	0,92 X 0,73	6.000 frs belges	8.000 frs b.	E.L.T. MESENS
9	Grelots roses, ciels en lambeaux	I930	I,00 X 0,73	6.000 frs belges	8.000 frs b.	E.L.T. MESENS
I0	Le modèle rouge	I935	0,50 X 0,73	6.000 frs belges	8.000 frs b.	Claude SPAAK
II	Le portrait	I935	0,50 X 0,73	6.000 frs belges	8.000 frs b.	E.L.T. MESENS
I2	L'arbre savant	I935	0,33 X 0,46	2.500 frs belges	4.000 frs b.	E.L.T. MESENS
I3	La révélation du présent	I936	0,65 X 0,46	2.000 frs belges	3.500 frs b.	le peintre
I4	Le précurseur	I936	0,55 X 0,38	2.000 frs belges	3.000 frs b.	le peintre

Téléphone 12.10.03
Chèq. post. 282.99

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Mesens or

SOCIÉTÉ AUXILIAIRE DES EXPOSITIONS
DU PALAIS DES BEAUX-ARTS
ASSOCIATION SANS BUT LUCRATIF

Surrealist exh.

M/S - F. 982.

10, Rue Royale, Bruxelles

Le 10 octobre 1936

Monsieur Alfred H. BARR Jr.
Directeur du Museum of Modern Art,
11, West 53 rd. Street
NEW-YORK U.S.A

Mon cher Monsieur Barr,

J'ai confié ce jour à la maison MOMMEN, 14 tableaux de René MAGRITTE qui participeront à l'envoi dont vous avez chargé la maison GONDRAND.

J'y ai ajouté deux collages encadrés par E.L.T. MESENS le premier s'intitule : " L'instruction obligatoire (I) " qui sera assuré au prix de Frs belges 300.- et pourra être vendu au prix de Frs belges 600.- au cours de votre exposition.

Le second est intitulé: "La lumière déconcertante". Il sera assuré Frs belges: 150.- et pourra être vendu dans votre exposition au prix de frs belges: 300.-

Comme je vous l'annonçais précédemment, je vous enverrai encore des photographies de collages d'un plus petit format. Je les expédierai par la poste, à mes frais.

Je vous ferai tenir également d'ici peu de jours, une série de photographies pour la presse, et la propagande.

Veuillez agréer, Cher Monsieur Barr, l'expression de mes sentiments les meilleurs.

Le Secrétaire,

E.L.T. MESENS,

Téléphone 12.10.03
Chèq. post. 282.99

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RIANT SÉJOUR
HOTEL PARNET

TÉLÉPHONE 7
R. C. Pontarlier, 608

OYE-ET-PALLET, LE 26 juillet 1936

Cher Monsieur

Je viens de recevoir votre lettre qu'on m'a fait suivre à la campagne, où je me trouve actuellement. Je regrette bien sincèrement de ne pas être à Paris en ce moment, pour faire votre connaissance. Je compte rentrer à la fin du mois d'août. Peut être, y serez vous encore?
Je me réserve ce plaisir de vous voir et je veux espérer que la prochaine fois je n'y manquerai pas.
Avec mes regrets, veuez mes salutations les plus sincères

Marc Chagall