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	MoMA Exhs.	55.5

Loeb

August 27, 1936

Dear Mr. Loeb:

Would it be possible to lend us for our exhibition of Fantastic Art the Dialog of Insects by Miro of 1924? I recall that it belongs to M. Loeb, but hope that you may be willing to persuade him to lend it.

The exhibition will open in our Museum in November and will thereafter be shown in the museums of Philadelphia, Pittsburgh, San Francisco and Boston.

We would also like to have the Brancusi Embrace in stone of 1907. I think I can find someone to purchase it for the Museum.

If we may have these loans, they would be collected by our shipper, Lerondelle, about the first of October. The Museum would, of course, pay all expenses in connection with shipping, and would insure the works against all risks, providing you inform us of the insurance valuations.

I hope very much that we may have the privilege of including these works in our exhibition.

Sincerely yours,

Mr. Pierre Loeb
Galerie Pierre
2 rue des Beaux Arts
Paris, France

AHB/k

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August 27, 1936

Dear Mr. Loeb:

Here are the works which, as I understand it, are to be collected from you by our shipper, Lerondelle, about October 1st.

1. Miro - large painting, 1933
2. Ferren - Etching on plaster
3. Hélion - Composition
4. Arp - Relief (compage?)
5. Mondrian - Composition (Would you please write him a note to see if he's completed the painting?)

You have certainly been most courteous in storing these pictures for us during the summer. I assure you that Mr. Morris and I are very grateful to you.

Sincerely yours,

Pierre

Mr. Kenice Loeb
Galerie Pierre
2 rue des Beaux Arts
Paris, France

AHB/k

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de Lorey, France. Surr. Ert

September 18, 1936

Dear M. de Lorey:

I was delighted to receive your cable of September 9th saying that the Louvre would lend the Bosch drawing Study for the Temptation of St. Anthony for our exhibition of Fantastic Art. I can hardly say how grateful I am to you for having arranged this loan for us. The drawing will be an especially important addition to the exhibition.

I have written to M. Henri Verne expressing my gratitude for the loan and making arrangements for insurance and collection.

Very sincerely yours,

M. Eustache de Lorey
3 Place de Jena
Paris, France

AHB/k

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Louvre

September 15, 1936

Dear Monsieur Verne:

Shortly after I had written my letter of September 11th, I received a cable from M. de Lorey stating that the Louvre would be willing to lend the fine Bosch drawing Study for the Temptation of St. Anthony to our exhibition of Fantastic Art. We are delighted to have this fine drawing among our loans. I wish to thank you and the Louvre Museum on behalf of our Trustees.

Our agent, Lerondelle, will collect the drawing about October 1st. I shall ask them to phone your office. Will you kindly instruct them?

We will insure the Study for the Temptation of St. Anthony against each and every risk from wall to wall at your valuation. This insurance is effective from the moment the drawing is collected, even though we have not yet received the exact valuation. May I ask you to send the valuation as soon as possible?

With kindest regards and many thanks, I am

Very sincerely yours,

Monsieur Henri Verne
Directeur des Musées Nationaux
4 quai des Tuileries
Paris, France

AHB/k

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Louvre

September 11, 1936

Dear Monsieur Verne:

Our Museum is to hold an exhibition of Fantastic Art of the past and present which is to include several works by Bosch, as well as by such artists as Goya, Blake, Ensor, Bruegel, Redon, Klee and Picasso. The exhibition will open in New York in November and will be shown later on in the museums of Pittsburgh, Philadelphia, Boston and San Francisco.

It is my very great hope that we may be able to borrow for this important exhibition the pen drawing by Gerome Bosch in the Louvre entitled Study for the Temptation of St. Anthony. M. de Lorey, who is greatly interested in the exhibition, may already have spoken to you about this.

Should you be willing to lend, we would, of course, insure the drawing against all risks at your valuation from the time it leaves the Louvre until it returns. We would like to have our shipper collect it about the first of October, but if that is impossible, we will arrange for a later collection. We should like to keep the drawing for exhibition in the above mentioned cities, but, of course, it would be returned for the Paris Exposition of 1937.

I recall with pleasure my cordial conversation with you about our American exhibition.

Respectfully yours,

Monsieur Henri Verne
Directeur des Musées Nationaux
4 quai des Tuileries
Paris, France

Ahb/k

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September 3, 1936

Dear M. de Lorey:

We are eagerly awaiting word from you concerning the possibility of our being permitted to include the Bosch drawing Tentations de S. Antoine, owned by the Louvre, in our exhibition of Fantastic Art opening in November.

We are very grateful to you for undertaking the negotiation of this loan, and hope that we may be able to arrange the final details soon.

Very sincerely yours,

M. Eustache de Lorey
3 Place de Jena
Paris, France

AHB/k

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Louvre

(Jaujard)

Dear M. de Lorey,

FORM 2 T.W. 7-36-300M

FRENCH CABLE COMPANY

COMPAGNIE FRANÇAISE DES CÂBLES TÉLÉGRAPHIQUES (Voie PQ)

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LC BARR=
:MODERNART NY (BARR CARE THE MUSEUM OF MODERN ART 11
WEST 53 ST)=

:LOUVRE LENDING BOSCH=
=DELOREY.

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.
The above MESSAGE is received via FRENCH TELEGRAPH CABLE subject to the usual terms and conditions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.5

August 22, 1936

Dear M. de Lorey:

Could you possibly cable me as soon as you find out whether or not we may borrow the Bosch drawing from the Louvre. It would help us in securing loans from other museums.

Just cable: Barr Modernart - - Louvre lending Bosch.

This would really be a great help.

Sincerely yours,

M. Eustache de Lorey
3 Place de Jena
Paris, France

AHB/k

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	MoMA Exhs.	55.5

Louvre

August 6, 1936
c/o Chase Bank
Paris

Dear M. de Lorey,

I wish to express our thanks to you for generously offering to approach the authorities of the Louvre in order to lay before them our request for the loan of the drawing by Bosch - Tentations de S. Antoine - to our exhibition of fantastic art. Needless to say Bosch is the archetype among masters of fantastic invention. The Louvre drawing is an excellent work and would be a very important addition to our exhibition.

The exhibition is to open in November in New York and will be shown subsequently at Philadelphia, S. Francisco and probably Boston and Chicago. Should the drawing be needed for any exhibition in connection with the Paris Exposition of 1937 it would of course be returned at any time upon arrangement beforehand with the Louvre.

As is customary the Museum would agree to pay all expenses of packing, transportation and insurance against each and every risk from wall to wall. Our packers, Lerondelle, would collect the drawing for shipment about Oct. 1st.

It is my sincere hope that this most interesting loan may be arranged. Again, I thank you more than I can say, for your kind offices. Won't you let me know exactly to whom I should write in order to confirm this request and make final arrangements - providing of course your preliminary request meets with encouragement.

With kind regards,

I am,

Very sincerely yours

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Louvre

December 5, 1936

Louvre

Dear Monsieur Verne:

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 Henri Verne, Director
Musées Nationaux
Palais du Louvre
Paris, France

Enclosure

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	MoMA Exhs.	55.5

Mandiargues

October 23, 1937

Dear Monsieur:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent the painting by Fini, "Game of legs", 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 time. 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, Iaam

Gratefully yours,

M. André de Mandiargues
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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	MoMA Exhs.	55.5

January 21, 1937

Dear Monsieur de Mandiargues:

I am sending you with this letter, rather belatedly, I am afraid, a formal receipt for the painting Game of legs in a key of dreams, by Leonor Fini, which you so generously lent for our exhibition of Fantastic Art, Dada, and Surrealism. I cannot tell you how much I appreciate your willingness to lend this picture, which has been of great interest to our visitors.

May I reassure you as to the two scratches noted on the receipt. They are very slight.

With renewed thanks for your generous assistance and kindest regards, I am

Very sincerely yours,

AHB

Director

M. André de Mandiargues
11 rue Payenne
Paris, France

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 55.5

8 Août 1936

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

Chère Mademoiselle,

Le jour avant notre départ de Paris vous m'avez téléphoné a l'hotel. Je vous ai rappelé dès mon retour quelques minutes après mais vous étiez déjà partie.

Je vous écris paintenant pour vous demander des prêts pour notre exposition à New York en novembre. Elle ne sera pas une maifestation officielle du surréalisme mais un compte-rendu du fantastique et du merveilleux dans l'art du passé et du présent.

Je serais très heureux si vous vouliez consentir au prêt de ces deux photographies:

— Portrait d'Ubu
— The pretender (le prétendant?)

Dans le cas de votre consentiment peut-être pourriez-vous les laisser soit à la Gallerie Simon, soit chez Lerondelle (76 r. Blanche, Trinité 22-03). Il est notre expéditeur et il rassemblera les prêts pour l'exposition vers le 1 octobre. L'exposition, après New York sera envoyée aux musées de Philadelphie, S. Francisco, Boston etc. Les prêts seraient rendu dans l'été de 1937.

Je vous envois ci-joint une petite feuille, les notices biographiques seraient utiles pour le catalogue. Mettez s'il vous plait les prix d'assurance et de vente. Dans le cas de vente le Musée ne prend aucune commission, mais déduit les frais de transport et d'assurance.

Veuillez agréer, Mademoiselle, mes salutations très respectueuses

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EXPÉDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVIe) PARIS
PASSY 45-88

VOTRE RÉFÉRENCE	VOTRE LETTRE DU	MA LETTRE DU	DATE
	December 15th	December 29th	January 24, 1938

Mr. Alfred Barr
The Museum of Modern Art
14, West 49th Street
New-York City

Dear Mr. Barr,

In passing through Paris I have just looked at the little Magnasco and found him in perfect condition.

The little blemish which you allude to has I think always existed.

Paris is quite amused by the Surealist Exhibition. Personally I think it rather dismal. There are a few good Daly pictures there, but it is quite impossible to see them.

Yours sincerely

Noailles

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	MoMA Exhs.	55.5

SAINT-BERNARD
HYÈRES (VAR)
TÉL. 2.91

29.12.37

Dear Mr Barr,

Yesterday I received the welcome news that the Magnasco had been safely delivered in Paris and this morning I had your letter of the 15th for which so many thanks.

My wife is in Austria for a few weeks and I do not expect to go to Paris before the end of January.

As soon as I arrive there I will look at the picture and let you know as desired if I notice anything in the least odd in it. I feel sure however it will be quite all right.

With all my best wishes for a Happy New Year

Yours sincerely

Duncan Grant

Mr Barr
Museum of Modern Art
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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December 15, 1937

My dear Vicomte:

I hope that the "Magnasco" has been delivered to you by now. In any case, I can assure you that it is not at the bottom of the Atlantic. The painting left here, as part of a large shipment, on the S.S. Champlain, October 23rd. It was sent to our agent in Paris, R. Lérondelle, with instructions to deliver to you. Possibly Lérondelle is having difficulty returning so great a number of objects to their owners very promptly. We have written him today, asking him to return your painting to you as soon as possible.

With renewed thanks for your great generosity, and best personal wishes to you and the Vicomtesse, I am

Sincerely,

Le Vicomte Charles de Noailles
11, Place des Etats Unis
Paris XVI

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EXPÉDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVIe) PARIS
PASSY 45-88

VOTRE RÉFÉRENCE VOTRE LETTRE DU 23/10/37 MA LETTRE DU DATE 4/12/37

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

Dear Mr. Barr,

Having received more than a month ago your letter announcing that the MAGNASCO painting is "finally on its way", I am beginning to be slightly nervous at not having received it. I trust it is not at the bottom of the Atlantic.

I will let you know as soon as it reaches me, but if you could ascertain whether it wasdispatched, I would be most grateful.

Yours sincerely,

Noailles

Sent to Le Vendelle
SS Champlain
Oct 23
with instructions to deliver
(included in large shipment)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.5

October 23, 1937

My dear Vicomte:

Your painting is finally on its way, so that I need only confirm my letter of several days ago.

Please let me know about the condition of the picture, and please accept again our thanks for your generous loan. Certainly we must have tried your patience by keeping the painting so long.

With kind regards, I am

Very sincerely yours,

M. le Vicomte de Noailles
11 Place des États Unis
Paris, France

AHB:lb

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 15, 1937

My dear Vicomte:

Thank you for your letter of October 4th. No, we have not forgotten the "Magnasco". It has already been packed and will be shipped to you very shortly by way of our agents, Lérondelle.

As I wrote you in a previous letter there is, around the central part of the picture, a curious bleached quality, which was present when the picture was first unpacked upon its arrival from Europe. I do not know how to account for this and await anxiously word from you as to whether this was the condition of the picture when it left your house. I cannot imagine how this could have happened unless it has been exposed to some kind of gas. I have never seen a similar effect.

Naturally I hope that this condition existed before you lent us the picture.

In any case, permit me to thank you again for your generosity in letting us keep the picture so long. It added a very interesting note to the Exhibition.

With kindest regards to you and the Vicomtesse,

Yours very sincerely,

Le Vicomte de Noailles
11, Place des Etats Unis
Paris, XVI, France

AHH:lb

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EXPEDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVIe) PARIS
PASSY 45-88

VOTRE RÉFÉRENCE | VOTRE LETTRE DU | MA LETTRE DU | DATE

August 7th.1936. | October 4th.1937

Dear Mr. Barr,

I hope you are not forgetting the little MAGNASCO (or rather supposed Magnasco), which has been going round your Exhibitions for some time.

I gather from your first letter that the picture should have been returned in the course of the Summer of I937.

When you think of it, would you kindly let me know how this stands.

I hope you may have had a chance to see the exhibition of French paintings,at the Exhibition here, which is quite beautiful. The rest of the Exhibition I find boring.

Hoping to see you soon,

Yours sincerely,

Noailles

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

(VdN/s)

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Noailles (France-Sur.-Svg.)

EXPÉDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVIe) PARIS
PASSY 45-68

VOTRE RÉFÉRENCE	VOTRE LETTRE DU	MA LETTRE DU	DATE
	1/15/37		January 22nd, 1937.

Dear Mr. Barr:

Many thanks for your letter concerning the (perhaps) Magnasco, which we were delighted to lend to your thrilling exposition.

The catalogue which you were kind enough to send us has interested both my wife and myself enormously. At the actual moment, it has been carried away by Aldous Huxley, who wished to study it carefully and who has promised to bring it back in a couple of days.

As to the chipping of the frame, please do not worry. The frame is monstrous anyway and it is only laziness that has kept me so far from taking the trouble to find a suitable old frame for the picture.

There was no whitened appearance, to my knowledge, when the picture was packed. I expect it has something to do with the difference of moisture of the American climate and will most likely disappear when the painting returns to the climate in which it has been living since its birth. I will look at it on its return and tell you, but feel sure there is no risk at all.

Yours very sincerely,

Noailles

Mr. Alfred H. Barr,
The Museum of Modern Art,
11 W. 53rd Street,
New York City, U.S.A.

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EXPEDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVI[e]) PARIS
PASSY 45-88

VOTRE RÉFÉRENCE | VOTRE LETTRE DU | MA LETTRE DU | DATE

January 20, 1937.

The Museum of Modern Art,
New York City,
New York, U.S.A.

Dear Sirs:

Please accept my best thanks for the very fine and most interesting catalogue of your Exhibition, which I was delighted to receive.

Please believe me,

Yours Sincerely,

Noailles

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	MoMA Exhs.	55.5

January 15, 1937

My dear Vicomte:

I want to thank you once more for your generous loan of the 18th century painting attributed to Magnasco which has added so much to the historic section of our exhibition of Fantastic Art, Dada and Surrealism. It was most generous of you to part with it for so long.

The frame has been slightly chipped but I do not think the damage is new. I must ask, however, about the curious whitened appearance about the center of the canvas. Is this a new condition? It looks as if a white mist had been sprayed on the center of the picture. I cannot remember whether this condition existed in the picture when I saw it last in your house some three years ago. Won't you let us know?

With kindest regards to the Vicomtesse and many thanks again to you, I am

Very sincerely yours,

Director

M. le Vicomte Charles de Noailles
11 Place des Etats Unis
Paris, France

Signed in Mr. Barr's absence

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EXPÉDITEUR : LE VICOMTE DE NOAILLES, 11, PLACE DES ETATS UNIS (XVIe) PARIS
PASSY 45-88

VOTRE RÉFÉRENCE	VOTRE LETTRE DU	MA LETTRE DU	DATE
	7th August 1936		18th August 1936

Noailles

Dear Mr. Barr,

Many thanks for your letter concerning the exhibition you propose to have in November. How I wish I were able to see it.

My wife and I will be delighted to lend you the two pictures which you suggest. The little Italian (which used to be considered a Magnasco), is in Paris, and this will be very easy.

The Monument Aux Oiseaux is unfortunately in our house on the Riviera. I will, however, communicate with Berendelle, and expect he has some correspondent there who could collect it and send it to him in Paris. Anyhow, I will do my best.

Wishing you every success for the most amusing exhibition,

Yours very sincerely,

Noailles

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

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	MoMA Exhs.	55.5

August 7, 1936

M. le Vicomte Charles de Noialles
11 Place des Etats Unis
Paris.

Dear Vicomte de Noailles,

Our Museum is arranging a comprehensive exhibition of the marvellous and fantastic in art to open in New York in November. The exhibition is in no way an official surrealist manifestation but many important works by surrealist artists will be included. There will also be a good many works of the past centuries in particular works by such artists as Bosch, Goya, Piranesi, Blake, Braccelli etc.

Figures: Italian, 18th century

We would like very much if possible to ask you for the loan of two pictures: the 18th century Italian sketch of a group of figures of fantastic elongation (Mrs. Barr reminds me that you said it once belonged to your grandmother) and your large Max Ernst Monument des oiseaux. Max Ernst said that this was one of his most important paintings and that he would very much like to have it in the exhibition.

The Museum would of course pay all expenses of packing shipping and insurance. The Museum would insure your loans against each and every risk providing you let us have the valuations.

I do hope that we may have the privilege of including these two fine pictures in the exhibition. Should you be willing to lend our packer Lerondelle would call for the pictures around the 1st of October. The exhibition in New York will go from November till the end of January and thereafter will be sent to the museums of Philadelphia, S. Francisco, Boston etc. The loans would be returned in the summer of 1937.

Mrs. Barr joins me in kindest regards to you and the Vicomtesse de Noialles.

Very sincerely

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Casa Rotta Collina Ascona

602 MADISON AVENUE · NEW YORK CITY

JULIEN LEVY GALLERY

PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Dear Alfred: I have a letter from Mina Loy saying that she advanced money to Oelze and in return he signed over to her the painting at present in your possession. Will you keep this in mind and in the event that the painting is sold communicate with me before paying Oelze, or if it is not sold, deliver it to me after the circuit, as, in any event, I am his agent here.

Best regards,

Julien

Daily Torment ?

Frida

Frida - ail

A GALLERY FOR MODERN ART · TELEPHONE PLAZA 3 - 7653

Oelze (Bauer ?)

ry 3, 1937

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ust have been lost
to Ascona.

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ainting Daily Tor-
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Mrs. Barr and myself,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.5

Casa Ruhe Collina Ascona

February 3, 1937

Dear Mr. Oelze:

I am afraid that the catalog which we sent you of the exhibition of Fantastic Art, Dada and Surrealism must have been lost in transit, so we are sending you another one to Ascona.

The exhibition was a great success and is now being shown in the Philadelphia Museum, after which it will go to museums in Chicago, San Francisco, Boston and Springfield. So far, no one has been interested in purchasing your painting Daily Torments. Following instructions in a letter brought to America by Madame Mina Loy, we are delivering the picture to the Julien Levy Gallery, here in New York.

With kind regards and best wishes from both Mrs. Barr and myself, I am

Sincerely,

Mr. Richard Oelze
Casa Ruhe Collina
Ascona, Switzerland

AHB:EH

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Casa Rilke Collina Ascona
Switzerland
2 + ch. I. of.

Dear Mr. Dorn, -

First of all, please excuse my long silence. I wanted to write to you long ago, but could not do it, - for the same reason as I did not send you the picture. I was in such a bad condition this last months in Paris - especially psychically - so that I could not finish the picture. Finally and at the end destroyed it. I am very sorry for it. because I promised it to you - but I do hope you understand and will forgive me. -

I went to Ascona in November. because it was impossible for me to stay in Paris any longer. Here I started my work with the new picture - but unfortunately I got a very bad eye inflammation - which became quite deformed - and I was

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not allowed to do any painting - nor writing - I felt miserable as this illness took me out of the work and did cost me a lot of money... But I do hope it is over now - I am beginning my work a week more and I hope to go on like that. -

I should love to know if the exhibition has been successful - If there were many critics and interests. If there could be a possibility to sell the pictures. I say "moments" - I would be very glad - as I am hard off at the moment. -

I would be very grateful to you - if you would answer my letter and perhaps send me a catalogue. -

Awaiting your news - I am

Yours very truly

Richard Oelze

Beste Grüße und Dank Ihre Frau Gemahlin.

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Paalen

October 22, 1937

Dear Monsieur Paalen:

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. Wolfgang Paalen
41 rue Boulard
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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March 10, 1937.

December 14, 1936

Dear Madame Paalen:

Many thanks for sending me the copy of "A Mans La Terre," with its most generous and well-served inscription. I look forward to reading it with interest, and congratulate you on the interesting format.

Best kind regards to Mr. Paalen,

Very sincerely yours,

Dear Monsieur Paalen:

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. Wolfgang Paalen
41 rue Boulard
Paris, France

Enclosure

a.s.Hamburg

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March 20, 1937.

Dear Madame Paalen:

Many thanks for sending me the copy of "A Meme La Terre," with its most generous and undeserved inscription. I look forward to reading it with interest, and congratulate you on the interesting format.

With kind regards to Mr. Paalen,

Very sincerely yours,

Madame A. Paalen,
47 Rue Boulard,
Paris, 14, France.

AHB:lf

s.s.Hamburg

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23. août

Paris, le [redacted] 36.

41 Rue Boulard
Paris 14

Cher Monsieur,

merci beaucoup pour votre aimable invitation pour l'exposition que vous projetez au Museum of Modern Art en novembre. A mon grand regret je dois vous donner une réponse négative, car je ne participe à aucune exposition qui se fait en désaccord avec André Breton.

Avec toutes mes excuses, je vous prie, cher Monsieur, d'agréer l'expression de mes meilleurs sentiments

W. Pgalen

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41 Rue Boulard
Paris 14e
Tel: SUFFREN 33 14

25. I. 37

Cher Monsieur,

Le très beau catalogue de votre exposition m'a fait un vif plaisir et je vous remercie beaucoup de me l'avoir fait parvenir. Je regrette bien de ne pas voir votre exposition qui doit être splendide et marquera une date dans l'histoire de l'art.
Je travaille beaucoup et je serais très content de pouvoir vous montrer de nouveaux tableaux à votre prochain séjour à Paris - j'espère que vous me ferez signe quand vous serez ici.
Avec tous mes remerciements, je vous prie de croire, cher Monsieur, à mes sentiments les meilleurs

W. Baller

P.S. ma femme vous envoie un petit livre de poèmes qui vient de paraître.

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not yet
Paalen
Refusé

9 Août 1936

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

Cher Monsieur,

Notre Musée est en train d'organiser pour novembre prochain une exposition qui sera un compte-rendu 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 trés heureux si vous vouliz consentir au prêt des oeuvres suivantes:

— L'heure exacte (construction)
— Peuple (dessin) 1936 - (vu à Londres)
— Encardie landscape 1935

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, les prix de vente et d'assurance. Notre expéditeur Lerondelle (78 r. Blanche, Trinité 22-)3) 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 seraient rendus dans l'été de 1937. En cas de v nte le Musée ne prend aucune commission mais déduit seulement les frais d'assurance et de transport.

Le Musée se charge de tous les frais d'emballage, transport et assurance des prêts.

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

Veuilles agréer mes salutations très distinguées

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Picabia

October 23, 1937

Dear Madame Picabia:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent your painting, "Object which does not praise times past", 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,

Mme. Francis Picabia
28 rue Troyon
Sèvres
S. et O., 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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December 15, 1936

Dear Madame Picabia:

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

Mme. Francis Picabia
28 rue Troyon
Sèvres, S. et O.
France

Enclosure

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Picabia (France - Sun. Sth.)

February 4, 1937

11 West 53rd St.
New York

Dear Mme. Picabia:

I thought you might like to have the enclosed photograph, which shows one of the walls 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 go to 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, I am

Sincerely,

Madame Picabia
28 rue Troyon
Sèvres
Seine-et-Oise, France

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not yet

Picabia

7 Août 1936

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

Chère Madame,

Je regrette énormément de ne pas avoir eu le plaisir de faire votre connaissance. Vous avez été extrèmement aimable en vous donnant le mal de rassembler chez Foinet les toiles de Picabia. J'ai constamment espéré de pouvoir faire un rendez-vous pour vous voir mais le temps m'en a manqué parceque j'étais anéanti par le travail.

Enfin je suis allé chez Foinet d'un moment à l'autre parceque je me trouvais dans le quartier et j'ai vu les toiles sans vous. Je m'en fais mille reproches.

Alors je vous dirai que je voudrais beaucoup emprunter pour l'exposition l'Objet qui ne fait pas l'éloge des temps passés (revérence). Je voudrais en outre vous demander si vous n'avez pas des aquarelles ou des peintures datant de 1913-14 environ, comme par example Catch as Catch can qui appartient à André Breton.

Je serais très heureux si vous voudrez me répondre et je vous prierais si vous consentez au prêt de me donner le ppix d'assurance.

Je vous dirais dès maintenant que cette exposition qui sera comme un compte rendu du fantastique et du merveilleux dans l'art du passé et du présent s'ouvrira à New York en novembre et sera envoyée après aux musées de Philadelphia, S. Francisco, Boston etc. Les prêts seraient rendus en été de 1937. Notre expéditeur Lerondelle (76 r. Blanche, Trinité 22-03) rassemblera les prêts vers le 1 octobre. Si vous consentez au prêt vous n'auriez qu'à en avertire Foinet car Lerondelle devra en tous cas passer chez lui pour prendre d'autres objets. Le Musée payera naturellement tous les frais d'emballage, transport et assurance.

Veuillez agréer, chère Madame, l'expression de mes très respectueux hommages

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Szecsi - (Drawer-Sun exh.)

Hotel Pierre
NEW YORK

May 12, 1937

Dear Mr. Barr:

I have your letter of the 10th May as well as the copy of your letter of the 4th Inst.

In order to be agreeable to you I am willing to give to your Museum the No. 598 Fayencpatrical drawing, which is reproduced in your catalogue.
The No.589 is a work, which is repro-
ced in th
colours,
piece in
told me,
tell you
piece and
all my re
keeping

I am glad
in one hall your desire and hope that
you will understand my special at
ment to this second piece.

Hoping to have occasion and seeing
you before I sail back to Paris, I am,
dear Mr. Barr,

Sincerely yours

L. Szecsi

N.Y.10.5.1937.

Mr. Ladislas Szecsi
Hotel Pierre
Fifth Avenue and 61st Street
New York, New York

AHB:EH

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Szecsi (France - Sun Exh.)

Hotel Pierre
NEW YORK

10, 1937

Dear Mr. Barr:

I have your letter of the 10th May as well as the copy of your letter of the 4th Inst.

In order to be agreeable to you I am willing to give to your Museum the No. 598 Psychopatrical drawing, which is reproduced in your catalogue.
The No.589 is a work, which is reproduced in the book of Prinzhorn in full colours, and this is the most marvelous piece in the whole collection. As you told me, I should be frank, I would tell you that I like the best this piece and if you would not mind, with all my regrets, I would be glad of keeping this for my own collection.

I am glad that I am able of fulfilling in one half your desire and hope that you will understand my special attachement to this second piece.

Hoping to have occasion and seeing you before I sail back to Paris, I am, dear Mr. Barr,

Sincerely yours

L. Szecsi

N.Y.10.5.1937.

Fifth Avenue and 61st Street
New York, New York

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Szecsi (France - Sun Exh.)

May 10, 1937

Dear Mr. Szecsi:

I am sending herewith a copy of a letter which I recently sent to your Paris address and which I believe could not have reached you before you left for this country.

We are all desperately busy getting ready to move into our new quarters but I hope to be able to phone you sometime within the next few days. I am sorry to have missed you this morning.

Sincerely yours,

Mr. Ladislas Szecsi
Hotel Pierre
Fifth Avenue and 61st Street
New York, New York

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Szecsi (Nouvelle Surr. Exh.)

Ladislas Szecsi

116, AVENUE DES CHAMPS-ELYSÉES
TEL. : ELYSÉES 77-08
P A R I S - 8e

May 4, 1937

9th November 1936.

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

Dear Mr. Szecsi:

I write you with some hesitation to ask you whether it would be possible to have the two psychopathic drawings illustrated in our catalog of Fantastic Art, Dada and Surrealism (Nos. 589 and 598) instead of the two psychopathic drawings which you so generously offered as gifts for the Museum's Permanent Collection.

I do not think that the two works which you offered are of inferior quality in any way but they do not, I think, display such a direct relationship to the work of the Surrealists.

These psychopathic drawings, of course, would be of particular value to us as analogies to the Surrealist work. I hope, therefore, that you will not feel me impertinent if I make this suggestion. Please reply frankly and do not hesitate to say if you prefer not to make this exchange.

With cordial regards, I am

Very sincerely yours,

L.Szecsi

M. Ladislas Szecsi
116, Avenue des Champs-Elysées
Paris VIII, France

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Ladislas Szecsi

116bis, AVENUE DES CHAMPS-ÉLYSÉES
TÉL. : ÉLYSÉES 77-68
P A R I S - 8E

9th November 1936.

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

Dear Sirs:

Referring to my conversation with your Mr. Barr, I beg to confirme herewith, that I am glad of giving to your museum two items of the exhibited drawings by insanes from my collection.

1. Hodinos: coins,drawing on blue paper. No.898.
2. Merle: Designe of street. Pencil drawing. No. 602.

I hope to be able and serve in this way the very interesting work of your Museum.

As I am sailing to-day to Europe, please send your official receipt of this donnation to my above printed Paris address.

Yours very truly

L.Szecsi

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116bis AVENUE DES CHAMPS-ÉLYSÉES

Dear Mr. Barr:

I spoke the other day with Picasso and he mentioned me that he has received your catalogue of the last exhibition of the Surrealistic art; but he never has received your catalogue of your previous exhibition of Cubistical art.

On his resquest I would ask you to kindly sent to his address
23, rue de la Boëtie
this catalogue, he will be much greatful to you for this.

I hope you hade a big succes with your magnificent exhibition.

As I shall be again in the States before Summer, I shall, not miss to see you at this occasion.

Cordially yours

L.Szecsi

Paris, 15.2.37.

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116bis AVENUE DES CHAMPS-ÉLYSÉES

now
The Shelton, New York.
13.11.36.

11:30 Noted –

Dear Mr. Barr:

I just arrived a week ago and learned from Mr. J.Levy that my collection of the insane have been trasferred to your Museum. I shall be glad is you could use the most of them. At this occasion I would not miss to ask you that when you are exhibiting them, please notify "Collection of Ladislas Szecsi, Paris".

I would very very glad of seeing you. Would you fix me an appointment?

With very best personal regards,
I am, dear Mr. Barr,

sincerely yours

L. Szecsi

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November 13, 1936

Dear Mr. Szecsi:

Mr. Barr has asked me to thank you for your note of November thirteenth. He would like very much to meet you and hopes that it will be possible for you to come to the Museum next Monday morning, November sixteenth, at 11:30 o'clock.

Sincerely yours,

Secretary to the Director

Mr. Ladislas Szecsi
The Shelton,
Lexington Avenue and 49th Street
New York, New York

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Tzara (Tristan-Sam) (with)

February 1, 1937

Dear Monsieur Tzara:

I thought that you might be interested in the enclosed photograph, which shows one of the walls of the Dada section of our exhibition and includes many of your loans. The photograph shows the second part of the Zurich section and the beginning of the Cologne section. The case at the left includes Dada publications, many of which you edited.

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, I am

Sincerely yours,

M. Tristan Tzara
15, Avenue Junot
Paris 18, France

AHB:EH
Enclosure

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December 16, 1936

November 7, 1936

Dear Mr. Tzara:

Forgive me for not answering your letter sooner. I have been desperately busy with the exhibition which is to be called Fantastic Art, Dada and Surrealism.

Dear Monsieur Tzara:

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

Very truly yours,

Executive Director

M. Tristan Tzara
15 Avenue Junot
Paris, France

Enclosures

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November 7, 1936

Dear Mr. Tzara:

Forgive me for not answering your letter sooner. I have been desperately busy with the exhibition which is to be called Fantastic Art, Dada and Surrealism.

Following the reconciliation with the Surrealist poets, I asked Andre Breton to write a short statement on the present position of the Surrealists. He has not, however, found time to do so.

I did not know that this would in any way antagonize you but, in any case, Breton's article will not be in the catalog.

We are illustrating many of your loans in the catalog and cannot thank you enough for your generous cooperation. Let me assure you that Dada holds a very important place in the exhibition. This, I believe, will interest you for I believe that you were, more than anybody else, the chef d'ecole of that movement.

Sincerely,

M. Tristan Tzara
15 Avenue Junot
Paris, France

AHB/k

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RECOMMANDE

Paris, le 6 Octobre 1938
15, Avenue Junot (XVIIIe)

Cher Monsieur Barr,

J'ai reçu votre lettre du 21 Août et je vous en remercie. Je viens de rentrer à Paris et aujourd'hui même la Maison Léron-delle est venue prendre le relief de Arp, les 2 têtes de Picasso et le "Portrait de Jacques Vaché".

Mais, aussitôt rentré à Paris, plusieurs échos me sont parvenus et je tiens à vous les signaler dans l'espoir qu'aucun malentendu ne vienne troubler nos rapports, lesquels, ce dont je me félicite, ont été jusqu'à présent empreints de la plus parfaite cordialité. Le bruit court, en effet, que le titre de votre exposition ne serait plus "Le fantastique dans l'art" ou quelque chose de semblable comme vous me l'avez dit lors de votre visite, mais que le sens même de votre exposition serait dévié et axé autour du Surréalisme. D'autre part, et je l'ignorais aussi lors de votre visite, il semble que le catalogue serait préfacé par Breton. Ces deux éléments tout-à-fait nouveaux, changent complètement mon idée concernant votre exposition. Dans le cas où l'un ou l'autre de ces bruits seraient exacts, je me vois dans l'obligation de vous prier de ne pas exposer les objets, peintures et dessins que je vous avais prêtés. Une préface de Breton ne me donnerait pas une garantie suffisante sur l'objectivité nécessaire à la présentation d'oeuvres dadaïstes - j'en ai eu des preuves dans ce sens - et, d'autre part, subordonner la présentation de ces oeuvres à une entreprise autre, me semble ne pas correspondre entièrement à l'esprit dans lequel elles avaient été conçues. Je vous

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communique ces remarques dans l'espoir que vous trouverez une formule qui apaiserait mes appréhensions et, en attendant votre réponse, je vous envoie, Cher Monsieur Barr, l'expression de mes sentiments les meilleurs

Tristan TZARA

Veuillez transmettre à Madame Barr, je vous prie, mes meilleurs souvenirs.

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19, Av. Junot
Paris, 1er août 1936

Cher Monsieur,

Je vous remercie de votre très aimable lettre. C'est avec plaisir que je tiendrai à votre disposition les trois objets suivants pour votre exposition :

Arp : Trous de remplissage (Assurance frs. 1.000)
Picasso : 2 Têtes (papiers collés) (Assurance frs. 4.000)
Braque : Portrait de J. Kahnweiler (Assurance frs. 500)

Je serai certainement de retour à Paris vers le milieu d'Octobre. - Toujours moi-même, je pars pour le midi, mais vous pourrez me écrire à mon adresse de Paris ; les lettres me seront.

D'autre part, je me permets de vous renvoyer la liste de dessins, photos, etc. que j'ai prêté pour votre exposition. Je me suis permis de fixer pour l'assurance d'autres prix que ceux que vous avez prévus, car, pour ce qui me concerne, la valeur de ces objets est bien plutôt d'ordre sentimental que commercial. La rareté de ces documents fait qu'ils

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sont ~~reliés~~ liés à une histoire personnelle et
leur valeur de souvenir est infiniment
plus importante que celle d'ordre plastique &
objectif. Je m'excuse donc des corrections
que j'ai apportées à votre # évaluation.

Je vous espère que votre exposition
aura le succès qu'elle mérite et en
attendant votre réponse,

Je vous prie d'accepter, Monsieur,
l'expression de mes sentiments amicaux

Votre Tristan Tzara

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October 25, 1937

Dear Madame Visser:

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,

Madame Tilly Visser
7 rue Lebouis
Paris 14, 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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December 16, 1936

Dear Madame Visser:

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

Mme. Tilly Visser
7 rue Lebouis
Paris 14, France

Enclosure

Cable: "Tilly Tennant" Sent to Y Paris. Receipt received from them Dec. 9, 1937

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Visser (France - Sun. Sth.)

February 2, 1937

Dear Mme. Visser:

Is it all right for us to deliver the painting Daily Torments by Richard Oelze to the Julien Levy Gallery, here in New York City? I understand that authorization for such delivery is coming to us through Mme. Mina Loy of Paris. I shall greatly appreciate hearing from you about this.

With kind regards, I am

Very sincerely yours,

Mme. Tilly Visser
7 rue Lebouis
Paris 14, France

AHB:EH

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December 2, 1936

Dear Madame Visser:

Mr. Barr, who is extremely busy making final installation of the Fantastic-Surrealist exhibition, has asked me to reply to your note of November 20th. The picture by Oelze to which you have referred hassbeen credited in the catalog of the exhibition as from the Collection of Madame Tilly Visser, and a copy of the catalog will be sent you as soon as it is ready.

Yours very sincerely,

Eleanor Howland
Secretary to the Director

Madame Tilly Visser
7 rue Lebouis
Paris, 14, France

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7 rue Lebouis, Paris 14e.

Nov. 20th. 1936

Dear Sir

Is it possible to get a catalogue of the surrealist exhibition in your museum? One of the pictures by Richard Oelze belongs to me and of course I would be very glad to ~~xxxx~~ possess the catalogue where this picture is mentioned.

With my best thanks

yours sincerely

Tilly Visser

Tilly Visser

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30 Novembre 1936

M. Christian Zervos
Cahiers d'Art
14 r. du Dragon
Paris

Cher monsieur et ami,

Il y a bien des mois que je vous dois une lettre et je ne trouve pas les mots pour m'excuser auprès de vous pour mon silence. Le travail pour l'exposition m'a pris jour et nuit. Maintenant je suis en train d'accrocher et le vernissage aura lieu le 8 décembre.

Mme. Barr m'a raconté dès son retour toute l'action bienfaisante que vous avez developpée pendant l'été en faveur de l'exposition. Je ne me serais jamais permis d'espérer tant d'aimable empressement de votre part. Vous avez été bien bon de conseiller Mme. Barr à son retour à Paris, elle me dit que vous avez suivi pas pour pas toutes ses démarches. Je me rejouis de l'amitié que vous et Mme. Zervos nous avez montré.

Nous apprenons de Janice et de Sweeney que vous êtes partis tous les deux pour l'Espagne. Nos souhaits vous accompagnent et nous attendons anxieusement de vous nouvelles. Nous espérons aussi que Janice nous racontera ce que vous avez trouvé là-bas. Dans le cas où vous écririez un compte-rendu de la préservation et de la destruction d'oeuvres d'art en Espagne pour les journaux français, envoyez-nous-en une copie. Peut-être si ce n'est pas long pourrait-on le placer ici. Il y a beaucoup d'intérêt pour ces choses et ce serait bon de dire si possible à qui dans chaque cas la préservation ou la destruction seraient attribuables. Nous avons lu avec joie qu'on a vidé le Prado et l'Escorial, on ne sait pas ici ce qui est arrivé aux Grecos de Tolède, on dit qu'ils étaient en bon état lorsque les Gouvernementaux ont évacué la ville. Je vous remercie très vivement pour la belle collection d'affiches que vous avez bien voulu donner au Musée.

J'espère que Janice Loeb travaille bien et qu'elle ne chôme pas. Il faut l'obliger au travail et ne pas lui laisser trop de liberté. Le numéro sur Matisse est parvenu à la bibliothèque et les reproduction des dessins sont tout a` fait magnifiques.

Je vous prie d'agréer avec Mme. Zervos toutes mes amitiés et mes remercîments bien sincères. Mme. Barr vous salue affectueusement.

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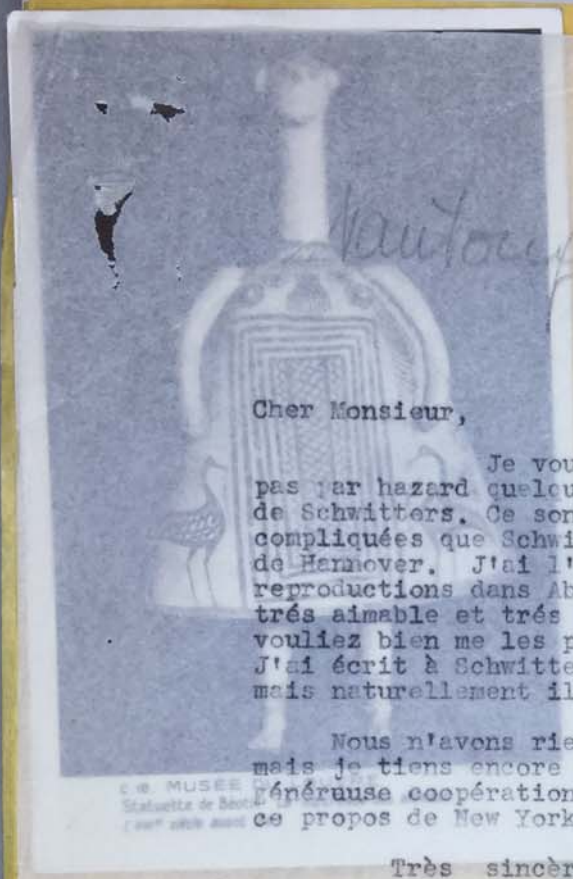

Vantongerloo

8 Août 1936

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

Vantongerloo (Dada — Sur Exh.)

Cher Monsieur,

Je voudrais vous demander si vous n'auriez pas par hazard quelques photographies du MERZINTERIEUR de Schwitters. Ce sont les deux chambres incroyablement compliquées que Schwitters c'est bâti dans sa maison de Hannover. J'ai l'impression d'en avoir vu quelques reproductions dans AbstractionCréation et ce serait trés aimable et trés généreux de votre part si vous vouliez bien me les prêter pour mon exposition de novembre. J'ai écrit à Schwitters à ce propos il y a bien longtemps mais naturellement il ne peut pas me répondre.

Nous n'avons rien fait à propos des catalogues mais je tiens encore à vous remercier pour votre généreuse coopération. Je vous écrirai de nouveau à ce propos de New York.

Très sincèrement vôtre

October 23, 1937

Personal regards, I am

Very sincerely yours,

M. Henri Verne
Musée du Louvre
Place du Carrousel
Paris, France

AHB:lb

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C.18. MUSÉE DU LOUVRE
Statuette de Béotie *La maîtresse des animaux*
(VIII^e siècle avant J-C)

June 7th 1936

October 23, 1937

r Verne:

take pleasure in thanking you on behalf of
t and Trustees for the very generous loan of
by Bosch from the collections of the Louvre.
was seen not merely in New York, but in
principal museums of America, in our Exhibi-
astic Art, Dada and Surrealism. It was, I
a most important item of the Exhibition.

hope that it will be returned to you in
on. May we ask you to refer the enclosed
e proper authority so that it may be signed
to us?

With kindest personal regards, I am

Very sincerely yours,

M. Henri Verne
Musée du Louvre
Place du Carrousel
Paris, France

AHB:lb

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June 7th 1936

ber 23, 1937

ou on behalf of
generous loan of
s of the Louvre.
York, but in
, in our Exhibi-
sm. It was, I
Exhibition.

ad to you in
the enclosed
it may be signed

, I am

ours,

1. Discovered Grünewald mistake about Bach. Changed it for Grünewald right side of the Louvre.
2. Got out in Riviera. (will take other side, if you don't want it.)
3. Have a regular large photograph of Holbein at Rome and the one cover by a large one detail. Size 40 x 50 cm. costs 18 fr. in black + white + 40 fr in brown. But I doubt if you can see more in detail than in small photo of whole picture. Can order large one etc.
Paris usual price is brief 1) we buy larger + lovely photographs for 10 fr. a piece + and borrow the old panorama (cost 7 francs. would have from 70 fr.) They will be delivered on the 10th at the Bank. Hurrah! have I

AHB:lb

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October 23, 1937

Dear Monsieur Verne:

I take pleasure in thanking you on behalf of our President and Trustees for the very generous loan of the drawing by Bosch from the collections of the Louvre. This drawing was seen not merely in New York, but in many of the principal museums of America, in our Exhibition of Fantastic Art, Dada and Surrealism. It was, I assure you, a most important item of the Exhibition.

We hope that it will be returned to you in good condition. May we ask you to refer the enclosed receipt to the proper authority so that it may be signed and returned to us?

With kindest personal regards, I am

Very sincerely yours,

M. Henri Verne
Musée du Louvre
Place du Carrousel
Paris, France

AHB:lb

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de Zayas
Paris
(Exhs)

Château de Rivoiranche
Le Monestier de Clermont
(Isère)

June 7th 1936

Dear Mr Barr

I am sorry I am not able to fulfil my promise of sending you a complete set of '291'. I am sending you however nos. 2 - 4 - (5-6) - (7-8) and (10-11) - Those are missing therefore nos 1 - 3 and 9. Which I hope you will be able to get from Stieglitz. I was lucky enough to be able to send you the number which has that famous photograph of Stieglitz "The Steerage"

I am sending also to Paris my scrap book with criticisms of the Multi-national Exhibition. This will give you a good account of how the european critics see the work of American painters. I must say that in a general way, they were right, for there was nothing to distinguish the American groups from the others. I hope you will be able in your american exhibition in Paris to give to the section of painting at least an American flavor. I think it can be done, and if it

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is done It will most certainly attract attention and interest.

Whenever you will be through with the scrapbook do me the favor to give it back to Poiret.

I was very glad to see the interest you have for for the "origins" of modern art in New York. I really had never thought about it. As soon as I am back from Spain, and I expect to be back by the 15th I will collect data from the papers I have and my recollections and I will send the truth the whole truth and nothing but the truth, so help me God.

Yours sincerely

M delzayas

P.S. I am also sending a copy of my little book "African Negro Art Its Influence on Modern Art". Its merit (if any) is that it was the first book on negro art published in America and I think the second ever published. And by the way have you the album of photographs of African statuettes by Sheeler? It is really wonderful.

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Zervos (France - Sur Seth)

April 15, 1937

Dear M. Zervos:

I was very glad to receive your letter some time ago and am sorry not to have had an opportunity to write to you before this.

We have not yet reached a settlement with Customs over the frame on the Fernandez Still Life, which has been purchased by the Hartford Museum, and have therefore delayed sending a cheque in payment. However, the matter seems to be straightening out satisfactorily and I am writing for definite word as to where the cheque should be sent. M. Lecoq-Vallon, in a letter dated February 3rd, asked that it be sent to him, whereas you requested that it be sent to Fernandez. Would you be good enough to communicate with M. Lecoq-Vallon and confirm to us to whom payment should be made?

I am sending a copy of this letter to M. Lecoq-Vallon and enclose a copy of a letter which I have written him.

With kind regards to you and Mme. Zervos, I am

Sincerely yours,

M. Christian Zervos
14 rue du Dragon
Paris VI, France

AHB:EH
Enclosure

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Zervos

January 26, 1937

Re Fernandez Still Life for which $125 was bid by Wadsworth Atheneum.

Write Lecoq-Vallon

Thanks for your letter
Will you communicate with Zervos and confirm to us whether the check is to be sent to M. Fernandez as indicated in Zervos' letter or to you, as indicated in yours.

Send copy to Zervos

Write Zervos

Thanks for your letter
Will you communicate with Lecoq-Vallon and confirm to us whether the check is to be sent to Mr. Fernandez as indicated in your letter or to M. Lecoq-Vallon, as he instructs.

Send copy to Lecoq-Vallon

Fernandez' address: Louis Fernandez, 126 rue de Vaugirard, Paris 6

M. Christian Zervos
14 rue du Dragon
Paris VI, France

AHB:EH

P.S. Naturally we would very much appreciate it if you would acknowledge not merely the name of our Museum but also the name of the lender of whatever paintings and prints you may reproduce in Cahiers d'Art.

May we ask you also, whether you publish any photographs or not, to return all the photographs to our Museum, since some of them are unique.

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Zervos

January 26, 1937

Dear Monsieur Zervos:

The photographs of some of the older objects in our exhibition of Fantastic art were sent you while I was sick with the grippe. I realize that they may have reached you too late for publication.

I am afraid I have no time to write anything further about the exhibition but you have a copy of our catalog in the preface of which I have tried to avoid a confusion of a psychological character between Surrealist art and much of the Fantastic art of the past.

I will send you in a day or two a short popular pamphlet issued in connection with the tour of the exhibition.

Miss Howland, my assistant, has written you during my illness to inquire whether Fernandez would accept $125 for the Still Life. We make this offer on behalf of Mr. Austin, the Director of the Hartford Atheneum.

Naturally I was interested in the paragraphs of your letter which concerned Catalonia and the condition of art during the Civil War. Apparently the same thing has happened in Spain as happened in the U.S.S.R., with the same false rumors of general destruction.

With kindest regards to Madame Zervos, Mademoiselle Janice and yourself, I am

Sincerely,

M. Christian Zervos
14 rue du Dragon
Paris VI, France

AHB:EH

P.S. Naturally we would very much appreciate it if you would acknowledge not merely the name of our Museum but also the name of the lender of whatever paintings and prints you may reproduce in Cahiers d'Art.

May we ask you also, whether you publish any photographs or not, to return all the photographs to our Museum, since some of them are unique.

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FRENCH CABLE COMPANY

January 5, 1937

Dear Mr. Zervos:

As Mr. Barr is confined to his home by illness I am writing to let you know that we are sending you today a number of photographs that he had selected for you. I trust that they will reach you in good order.

Yours very sincerely,

Eleanor Howland
Secretary to the Director

M. Christian Zervos
Cahiers d'Art
14 rue Dragon
Paris VI, France

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DEC 30 1936

NLT BARR MODERNART NEWYORK

REFER LETTER URGENTLY NEED IMMEDIATE USE PHOTOGRAPHS NONMODERN FANTASTIC ITEMS IF SHORT ORIGINAL TEXT UNOBTAINABLE PLEASE SEND CATALOGUE MANY THANKS

ZERVOS.

BARR % THE MUSEUM OF MODERN ART
11 WEST 53RD STREET

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.
The above MESSAGE is received via FRENCH TELEGRAPH CABLE subject to the usual terms and conditions.

Very sincerely,

M. Christian Zervos
14 rue Dragon
Paris VI, France

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SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRS 40000

December 25, 1936

le 22 Décembre I936

Cher Monsieur BARR,

M. Christian Zervos
or
Mme. Zervos
or
Mlle. Loeb

Dear M. Zervos:

I am sending care of you or Mme. Zervos or Janice Loeb a letter to Meret Oppenheim enclosing a check in payment for her fur lined cup, saucer and spoon.

This purchase is for the permanent collection of the Museum as an interesting and valuable document of the Fantastic-Surrealist show.

I hope that I am not troubling you too much but I do not know Miss Oppenheim's address in Paris and hope that you may be able to give or forward the letter to her.

Mrs. Barr and I were very glad to hear from you in Barcelona. We have since heard that you have returned to Paris. I hope that you will publish an account of your Spanish adventure.

There is a great deal of interest in the exhibition. I shall try soon to send you clippings. Should you wish any photographs for Cahiers d'Art, please let me know.

With kindest regards to Mme. Zervos and Janice, I am

Very sincerely,

M. Christian Zervos
14 rue Dragon
Paris VI, France

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SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRS. 40.000

le 22 Décembre I936

Cher Monsieur BARR,

Je rentre d'Espagne où j'ai vu beaucoup de choses très importantes au point de vue social et d'où j'ai rapporté un magnifique ouvrage plus important comme nombre de pages que mon livre L'ART EN GRECE. En l'espace de 48 jours nous avons, ma femme et moi, visité toutes les villes et tous les village de la Catalogne, nous avons vérifié tous les objets d'art qui existaient avant la revolution du I9 juillet et leur état actuel. Il n'y a absolument rien d'important de perdu et pour cela je vous donne ma parole d'honneur. Grâce à la révolution nous avons pu fouiller partout et nous avons trouvé dans des greniers et des réserves des monastères des magnifiques sculptures romanes et gothiques qui n'avaient pas d'intérêt pour les prêtres qui préféraie des oeuvres genre Saint Sulpice. Nous avons trouvé également des retables de Huguet que les prêtres de la Cathédrale de Barcelone avaient tourné contre le mur et utilisés pour pendre des ex votos. Malgré les trous des clous ces retables sont magnifiques. Nous avons trouvé de très beaux retables rustiques dans les montagnes de la région de Lérida. En un mot le patrimoine artistique de la Catalogne non seulement n'a pas été diminué mais augmenté d'au moins 40%. Vous comprenez notre joie d'avoir vu toutes ces choses, d'avoir été partout jusqu'au front, d'avoir photographié ces choses, d'avoir fait les clichés dont quelques uns sont vidibles chez Weyhe si vous avez le temps d'y passer et tout cela en 48 jours. Je vous assure que nous n'avons perdu notre temps et que nous n'avons pas connu le sommeil. Nous aurions beaucoup aimé vous avoir avec nous, vous auriez trouvé des choses fantastique pour votre exposition pour laquelle je fais tous les voeux de réussite.

Je serais disposé de parler de votre effort si vous voudriez vous ou Madame Barr m'envoyer un compte-rendu assez complet et des clichés ou des photos des choses anciennes dont il n'a jamais été question dans notre Revue. Si vous pouvez faire cela rapidement je le passerai dans le numéro qui paraîtra le I5 Janvier et qui sera le dernier de l'année I936.

Croyez, cher Monsieur Barr, à mes sentiments de sincère amitié et acceptez mes voeux pour I937

Christian Zervos

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Paris, le 16 Septembre, 1936.

December 16, 1936

Monsieur B A R R
Museum of Modern Art
II West 53rd Street,
NEW YORK

Cher Monsieur B a r r ,

Mon ami FERREN se rend à New York pour son exposition chez Pierre MATISSE.

Je vous serais très obligé si vous voudriez vous occuper [illegible] moral, et, [illegible] Il faudrait [illegible] chez vous un certain succès matériel afin qu'il puisse travailler tranquillement, en dehors des constents soucis matériels.

Mademoiselle Janice vous a écrit au sujet de Picasso. Dès qu'il sera là je ferai l'impossible pour vous rendre le service demandé.

Bien cordialement,

Vôtre

Dear Monsieur Zervos:

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. Christian Zervos
14 rue du Dragon
Paris, France

Enclosure

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Paris, le I6 Béptembre, I936.

Monsieur B A R R
Museum of Modern Art
II West 53rd Street,
NEW YORK

Cher Monsieur B a r r ,

Mon ami FERREN se rend à New York pour son exposition chez Pierre MATISSE.

Je vous serais très obligé si vous voudriez vous occuper de son exposition, lui donner votre appui moral, et, si possible, l'aider auprès des collectionneurs. Il faudrait qu'il rencontre chez vous un certain succés matériel afin qu'il puisse travailler tranquillement, en dehors des constants soucis matériels.

Mademoiselle Janice vous a écrit au sujet de Picasso. Dès qu'il sera là je ferai l'impossible pour vous rendre le service demandé.

Bien cordialement,

Vôtre

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Cher Monsieur Weyhe,

Vous serait-il possible de prêter à M. Barr du Museum of Modern Art le tableau de Picasso m' appartenant. Il aurait voulu le montrer à son exposition du mois de novembre.

Croyez, cher Monsieur, à mon très cordial souvenir

Christian Zervos

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SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE FRS. 40.000

le I8 Août I936

Cher Monsieur Barr,

je viens de recevoir à Menton votre lettre et j'apprends par hasard que Mme Barr se trouve à Portofino. C'est dommage que nous n'avons son adresse sans quoi nous serions allés avec plaisir lui rendre visite et lui parler de l'affaire des sculptures Picasso.

Nous nous sommes rencontrés par hasard au Casino de Monte Carlo avec Mlle Janice Loeb et ses parents. Nous étions tous surpris de ce hasard qui me semble curieux, moi n'allant jamais à un Casino et eux se trouvant au même moment là bas.

Nous nous verrons à Paris avant le 7 Septembre et nous déciderons pour la marche de notre collaboration. Le premier livre que je proposerai à faire ce sera le second volume de PICASSO. Je chargerai Mlle Loeb de réunir aux Etats Unis, avec vos conseils, tous les documents photographiques des oeuvres se trouvant dans les collections américaines. Comme Picasso sera content, je lui expliquerai que c'est grâce à vous que je suis à même de faire ce volume et à ce moment je suis absolument certain qu'il fera tout ce qu'il peut pour m'aider.

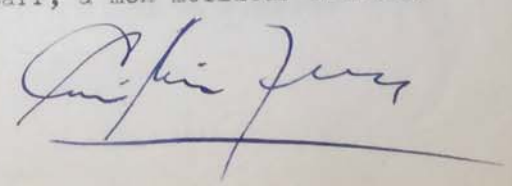
Pour l'exposition surréaliste j'ai parlé avec Mlle Loeb et lui ai dit d'écrire à votre femme à ce sujet, car personnellement, il m'est difficile de vous écrire à ce sujet.

Mlle Loeb m'a dit franchement que vous ne saviez pas si j'étais favorable à votre effort ou le contraire. Soyez persuadé que je suis toujours avec ceux qui créent quelque chose, car je sais par expérience, ce que cela coûte d'effort, de déboires et d'ennuis.

Donc je crois que je persuaderai Picasso de vous prêter les sculptures pour un temps limité. Aussitôt rentré à Paris je ferai le nécessaire pour Gonzalez. Pour aller plus vite je lui écris aujourd'hui même de faire directement le nécessaire.

Vous serait-il possible de me donner l'adresse de Mme Barr à Rome, si elle y reste plus tard que le 5 Septembre. Je voudrais lui demander de faire faire pour moi une photographie d'une sculpture égyptienne qui se trouve au Musée des Thermes.

Croyez, cher Monsieur Barr, à mon meilleur souvenir



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Zervos

Christian Zervos
14 rue Nungesser
et Coli,

6 Aout 1926

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

Cher Monsieur,

Nous avons essayé encore plusieur fois de téléphoner Picasso pour obtenir un rendez-vous mais en vain. Alors je lui ai écrit une lettre dont je vous envoie une copie. Comme vous voyez je lui dis que dans le cas où il consentirait à nous prêter un ou plusieur des objets il n'aurait qu'à vous le dire. cela lui épargnerait l'ennui d'écrire.

Je voudrais beaucoup emprunter aussi le Gonzales que j'ai vu dans votre galerie. Il était exposé dans votre galerie contre le mur de fond. Il était formé d'une tête (ou d'une boule) et d'une espèce de passoir circulaire. Il était haut d'à peu près cm. 40.

Je serais très heureux d'obtenir les réponses à ces deux demandes d'emprunt dans le cas où vous les auriez vers le premier septembre de façon qu'il y ait le temps pour vous de m'écrire à New York et pour moi d'avertir notre expéditeur pour qu'il passe à Cahiers d'Art ou où vous prédiriez. Mais si vous êtes absent de Paris ou si les prêteurs sont absents je vous dirai que la dernière limite de temps est vers le premier octobre. Il suffirait même au dernier moment d'avertir Lerondelle qu'il passe rassembler les objets. C'est lui qui s'occupe de tout l'envoi. R. Lerondelle, 76 r. Blanche (9me), Trinité 22-03.

Je désire vous remercier de nouveau de m'avoir généreusement prêté tant de photo des ouvrages de Picasso qui me seront très utiles. Mai je voudrais encore vous demander si après votre préparation du numéro de Cahiers d'art dédié au constructions de Picasso, il ne vous serait pas possible de me prêter les photos des objets et sculptures de Picasso datant de 1913-14 et desconstructions de 1928, et de ces cinq objets en bronze qui sont maintenant chez vous. Dans le cas où vous auriez la bonté de consentir à ce prêt il suffirait d'envoyer les photos par poste le 15 octobre ou aussi tôt après cette date qu'il vous serait possible.

Je tiens à remercier de nouveau Mme. Zervos et vous our votre assitance très patiente et très précieuse.

Mme. Barr envoit ses am tiés,

Très sincèrement vôtre

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P.S. J'ai oublié de dire que le Musée se charge de tous les frais de transport et d'assurance. L'exposition après New York nous a été demandée par les Musée de Philadelphia, S. Francisco, Boston etc. de façon que les prêts ne seraient rendus qu'en été de 1937. Dans le cas de Picasso naturellement, on pourrait rendre les objets à la fin de l'exposition de New York, c'est à dire fin janvier s'il préfère ainsi.

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Foinet (France - Surr. Etr.)

February 4, 1937

March 18, 1937

Dear M. Foinet:

I thought you might like to have the enclosed photograph of our recent exhibition, which has now gone on tour and is being shown in the Philadelphia Museum.

The exhibition aroused a great deal of interest in New York and, after the Philadelphia showing, is scheduled to go to 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. Lucien Lefebvre-Foinet
19, Rue Vavin
Paris, France

AHB:EH
Enclosure

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March 18, 1937

Dear M. Lefebvre-Foinet:

We have returned the "Enfant Carburateur" by Picabia 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. Lucien Lefebvre-Foinet
19 rue Vavin
Paris, France

Enclosure

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October 22, 1937

Dear Monsieur Lefebre-Foinet:

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. Lucien Lefebvre-Foinet
19 rue Vavin
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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Liguières

CC: M. Duchamp

December 14, 1937
December 21, 1937

Dear Madame Liguières:

Your painting, The coffee mill, by Marcel Duchamp, is on its way back to you, after its long exile in this country. You were very generous to lend it to us and to allow us to keep it for so long a time. I take great pleasure in thanking you on behalf of the President and Trustees of The Museum of Modern Art.

The painting was shown as part of the Exhibition of Fantastic Art, Dada and Surrealism in our galleries here in New York, and later, as part of the touring exhibition, in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art. It added greatly to the interest of the exhibition.

We are returning your loan to M. Foinet, from whom we received it. After it has been delivered to you, will you be good enough to sign the enclosed receipt and return it to us?

With kind regards, I am

Gratefully yours,

Registrar

Mme. Liguières
c/o M. Lucien Lefebvre-Foinet
19 rue Tavis
Paris, France

Encl.

Madame Yvonne Liguières
Care of M. Marcel Duchamp
11 rue Larrey
Paris, France

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December 14, 1956

Dear Mme. Liguières:

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

Mme. Liguières
c/o M. Lucien Lefebvre-Foinet
19 rue Vavin
Paris, France

Enclosure

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F. has consented
Nov 9, not yet

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

December 14, 1936

Dear M. Poinet,

I write to confirm our request for the loan of the two Picabias which you have so generously consented to lend to the exhibition of fantastic art which the Museum is arranging for ~~next~~ November.

The two pictures by Picabia are:
L'enfant carburateur 1915
The kiss (?) 1925 (?)

We have written Mlle. Picabia asking her for the loan of the Object ~~that we saw~~ in her father's house in Cannes.

May we ~~also~~ ask for the loan of ~~the~~ Miro ~~picture~~ for your two ~~pictures~~ exhibited at the Galerie Pierre. ~~The~~ exhibition in New York will be sent to Philadelphia, S. Francisco etc. so that the loans will not be returned before the summer of 1937.

It is probable that some artists who are contributing to the exhibition will bring their paintings or objects to you for special packing. Our expediteur for the exhibition is, as usual, M. Lerondelle who will assemble the loans around the first of October. The Museum, of course, will ~~pay~~ charges for packing, shipping and insurance.

I want to take this opportunity to thank you again for the very generous gift of the terracotta by Laurens. We are very pleased to have it.

With kindest personal regards,

I am,

Very sincerely yours,

P.S. Miss Loeb, who brought to you the torn gouach by Max Ernst belonging to Tristan Tzara tells me that you have agreed to go ahead with the repair and counting on a ply-wood backing. As I recall, you thought the cost might be about 50 francs. Please hold this work of Max Ernst with the other things for shipment in the fall and send the bill to me at the Museum.

Dear Monsieur Lefebvre-Foinet:

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. Lucien Lefebvre-Foinet
19 rue Vavin
Paris, France

Enclosure

Paid 12/d
See letter in return
bill 3-13

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F. has consented
Mme P. not yet

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

Dear M. Foinet,

I write to confirm our request for the loan of the two Picabias which you have so generously consented to lend to the exhibition of fantastic art which the Museum is arranging for ~~nshib~~November.

The two pictures by Picabia are:
L'enfant carburateur 1918
The kiss (?) 1925 (?)

We have written Mme. Picabia asking her for the loan of the Objet qui ne fait pas l'éloge des temps passés.

May we ask you to let us know the insurance valuation for your two Picabias. The exhibition after closing in New York will be sent to Philadelphia, S. Francisco etc. so that the loans will not be returned before the summer of 1937.

It is probable that some artists who are contributing to the exhibition will bring their paintings or objects to you for special packing. Our expéditeur for the exhibition is, as usual, M. Lerondelle who will assemble the loans around the first of October. The Museum, of course, will pay all expenses of packing shipping and insurance.

I want to take this opportunity to thank you again for the very generous gift of the terracotta by Laurens. We are very pleased to have it.

With kindest personal regards,

I am,

Very sincerely yours.

P.S. Miss Loeb, who brought to youthe torn gouach by Max Ernst belonging to Tristan Tzara tells me that you have agreed to go ahead with the repair and mounting on a ply-wood backing. As I recall, you thought the cost might be about 50 francs. Please hold this work of Max Ernst with the other things for shipment in the fall and send the bill to me at the Museum.

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Le 18 Avril 1932

Dijon
(France
Surs. Evh.)

Cher Monsieur Barr

Je viens de recevoir mes deux tableaux et suis bien
Content qu'ils ont pu vous être utiles
Ils sont arrivés en bon état.
Ci joint dument signé le récipicé que vous
m'avez envoyé.
Je vous remercie du chèque que j'ai reçu et
déjà encaissé.
Je travaille énormément en ce moment,
je termine pour l'exposition 37 un
„Prométhée terrassant le Vautour" et d'autre
part je prépare ma salle au Petit Palais
pour la durée de l'exposition.
Tout cela me donne beaucoup de travail
surtout parceque je suis loin d'être
prêt.
Je regrette beaucoup l'absence en ce moment

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Je mets quatre Sculptures qui sont chez vous et vous serais bien reconnaissant si vous pouviez me les faire parvenir dans un délai assez proche.

Avec mes meilleurs souvenirs à Madame Barr, croyez, cher Monsieur Barr, à ma sincère sympathie

Lipchitz

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April 1, 1937

Dear M. Lipchitz:

Thank you for your letter of February 19th with your suggestions for the installation of the Figure. I have noted them carefully and will refer to them when we are ready to exhibit the bronze. I hope that by this time you have received the cheque which was sent you in payment.

I shall be glad to hear that the two panels which you lent for the exhibition of Fantastic Art, Dada and Surrealism have reached you safely. They were carefully packed and sent to Lérondelle for delivery to you. Will you be so kind as to sign and return the enclosed receipt, which we should like to have for our records?

May I thank you on behalf of our Trustees not only for your generous loan but also for your continued assistance and interest, which are much appreciated.

With kind regards, I am

Sincerely yours,

M. Jacques Lipchitz
9 Allée des Pins
Boulogne-sur-Seine, France

Enclosure

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Le 12 Février 1932

Cher Monsieur Bon,

J'espère que „figure" vous est parvenue en bon état et en temps voulu. Je serai très content de savoir comment l'avez vous trouvé. Dans une de mes lettres je vous ai demandé de faire faire un socle pour cette statue et vous ai indiqué les dimensions. Ces dimensions sont valables si la statue se trouvera dans un grand local, haut de plafond, mais si c'est le contraire il faudra faire un socle assez bas, pas plus haut de vingt centimetres.

Je vous remercie beaucoup du catalogue de l'exposition de l'art fantastique que vous m'avez envoyé. Voilà une exposition que j'aurai voulu voir!

Si à votre prochain voyage à Paris vous me faites le plaisir de votre visite, j'aimerais avoir avec vous une conversation à son propos.

Mes deux tableaux ne me sont pas encore parvenus, j'espère qu'ils ne tarderont pas. J'ai hâte de les revoir. Les a t'on etudié chez vous, peut-être a-t-on trouvé

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quelque chose de neuf dans ce domaine
Je vous serais reconnaissant si vous pouviez me le communiquer.
A présent autre chose. Vous m'avez promis de me faire envoyer un chèque aussitôt que "Figure" vous sera parvenue en bronze
Serait-ce trop que de vous demander de donner ordre à votre comptabilité dans ce sens
Avec mes hommages pour Madame Barr,
Recevez, cher Monsieur, les meilleurs souvenirs de votre

Myrbach

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January 6, 1937

Dear Mr. Lipchitz:

As Mr. Barr is ill at home and may be confined there for several days, I am writing in immediate reply to your letter of December twenty-ninth.

I cannot tell you how sorry I am that the receipt which was sent you for your two panels was so unsatisfactory. Because of the heavy work involved in unpacking and registering the European shipments for the Fantastic-Surrealist show, the Registrar found it necessary to have assistance in preparing the receipts. Your receipt was made out by a temporary helper who made the unfortunate mistakes which you saw.

Rest assured that your panels are insured in accordance with your original letter of August 12th - the St. Anthony of Padua for $5,000, and the Charles V for $3,000.

The attribution of the Charles V to Paul de la Barre is of course quite inaccurate. You will see that no such error occurs in the catalog.

I must apologize also for the fact that your name was misspelled. It is quite properly entered on our official records.

The enclosed receipt is sent you in correction.

I trust that you will forgive our many mistakes. We are sincerely sorry to have troubled you in any way.

Faithfully yours,

Eleanor Howland
Secretary to the Director

Jacques Lipchitz, Esq.
9, Allée des Pins
Boulogne-sur-Seine, France

P.S. I have notified Mr. Austin of the Wadsworth Atheneum in Hartford of your willingness to let us release the Charles V to him for his portrait exhibition on the condition that it is covered against all risks in the amount of $5,000. Mr. Austin will write you confirming this insurance valuation.

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Le 24 Decembre 1936

Cher Monsieur Barr,

Je reçois une lettre et une notice datée du 14 decembre signée H. Hudby m'informant que les deux tableaux Charles V et St Antoine de Padoue sont assurés 2000 frs (deux mille) chacun. Je dois vous avouer n'y rien comprendre. Je vous ai prêté ces ~~deux~~ tableaux a deux conditions:

Première.
que St Antoine de Padoue soit assuré pour la somme cinq mille dollars (~~cinq~~ 5,000)
que Charles V soit assuré pour la somme de Trois mille dollars (3.000)

La seconde conditions est qu'aussitôt l'exposition de New York terminée mes deux tableaux me soient envoyés. N'ayant mandé votre expéditeur pour prendre livraison de ces tableaux j'en ai conclu que vous êtes d'accord avec moi et je les ai prêté Si un malheur arrivait à ces tableaux le musée of Modern Art serait responsable dans la limite des sommes dont j'ai demandé l'assurance Je vous prie donc de donner ordre de rectifier l'assurance. D'autre part, je vais dans la

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notice que vous attribuez le St Antoine de Padoue à un peintre que vous nommez Paul de la Barre. Où vous vient ce renseignement ? Et qu'est ce que c'est ce peintre là ?

Je vous serai bien reconnaissant de bien vouloir me le dire.

Avec mes meilleurs souvenirs pour madame Barr à qui je souhaite ainsi qu'à vous une bonne année

Lipchitz

P.S. Voulez vous avoir la gentillesse de noter l'exacte orthographe de mon nom

Jacques Lipchitz.

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Lipchitz 9, allée des Pins, Boulogne-sur-Seine, France

Le 12 Août 1936

Wire send

Cher Monsieur Barr,

Comme je vous ai promis je tiens mes deux tableaux Le portrait de Charles Quint et Le St Antoine de Padoue à votre disposition. Seulement étant donné que ces tableaux, surtout le second, sont extrêmement fragiles je voudrais qu'aussitôt après votre exposition de New York ils me soient retournés C'est à cette condition que je vous les confie. C'est uniquement au vue de vos bonnes conservation, car je tiens énormément à ces tableaux, que je voudrais éviter ce voyage circulaire qui ne peut que leur être préjudiciable. Veuillez noter. Assurance tout risque.

— St. Antoine. cinquille dollars (5.000)
— Charles Quint. Troismille (3.000) dollars

Mes meilleurs amitiés pour Madame Barr et pour vous

Lipchitz

P.S. J'ai par ailleurs une demande à vous adresser Je vous prie de garder absolument secret à prix de la statue convenu entre nous.

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February 3, 1937

Dear M. Lipchitz:

The bronze has arrived in good condition. We are very much pleased with it and happy that our long negotiation has come to such a gratifying conclusion. We are having some trouble with the U.S. Customs but I hope that this will soon be over.

I want to thank you again for all your help and interest in our exhibition, which proved to be a great success. I enclose a photograph showing your two panels which I thought you might like to have. As you know, the Charles V is now being shown in a portrait exhibition at the Wadsworth Atheneum, Hartford, Connecticut.

With kind regards and renewed thanks, I am

Sincerely yours,

M. Jacques Lipchitz
9 Allée des Pins
Boulogne-sur-Seine, France

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Lipchitz

December 14, 1936

Dear Monsieur Lipchitz:

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. Jacques Lipchitz
9 Allée des Pins
Boulogne sur Seine
France

Enclosure

Rec'd in a Bar
is sending receipt
& has signed
3/12/37

Receipt returned

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Picasso

Picasso
(Grasse
Sur. Silt.)

4 Août 1936
Badenweiler, Allemagne

Cher Monsieur,

Je regrette d'avoir quitté Paris sans avoir pu vous parler.

Comme vous savez, je désirerais beaucoup d'emprunter de vous quelques objets pour l'exposition qui aura lieu à New York en novembre.

Je sais que vous ne considérez pas comme terminés les nombreux objets que vous avez fait mais qui ne sont pas encore fondues en bronze.

D'autre part j'ai vu chez Zervos à Cahiers d'Art 5 objets en bronze que, selon M' Zervos, vous seriez peut-être disposé à prêter. Si M. Zervos a justement interprété votre point de vue à ce sujet, peut-être auriez-vous la bonté de lui dire avant le premier octobre si vous êtes disposé à nous en prêter quelques uns ou mieux encore tous les cinq.

Je vous prie d'agréer mes salutations sincères

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Picasso veut Sully 11

vivement
~~Vivement~~

Désirerais vous parler
avant notre départ - ~~Vous~~ Prierais
m'informer jour heure qui
vous serait commode - Si je n'ai
pas de vos nouvelles je vous téléphonerai
le 15 juillet à 10 heures

Alfred Barr
Hotel Martignon

(vite)

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Fant
France
Poissonnier

April 20, 1937

April 18, 1937

Dear M. Poissonnier:

I have spoken with the Secretary of our Publications Department who tells me that she sent you on February 10th a copy of our catalog Fantastic Art, Dada and Surrealism. It was addressed to 2, Place du Palais Bourbon, Paris.

If, upon your return, you find that the book has not arrived, will you kindly let me know so that we can have it traced for you?

Sincerely yours,

Eleanor Howland
Secretary to the Director

M. Bernard Poissonnier
Hotel Shelton
Lexington Avenue and 49th Street
New York, New York

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April 15, 1937

Dear M. Poissonnier:

We have returned to you the painting by Klee 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. Bernard Poissonnier
2, Place du Palais Bourbon
Paris, France

P. S. We instructed R. Lerondelle, 76 rue Blanche, Paris to deliver this painting to you.

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2, PLACE DU PALAIS BOURBON
INVALIDES 65-34

Cher Monsieur Barr.

Je vous remercie de votre lettre du 7 février dernier. Mlle Kahnweiler m'avait déjà dit votre regret de l'erreur qui s'est produite. Je vous serais très obligé de vouloir bien me faire adresser, en attendant l'édition de la seconde édition du Catalogue, un exemplaire de la première édition que je serais heureux de posséder.

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Poissonnier

Je vous prie d'agréer,
Cher Monsieur Barr, l'exp
pression de mes sentiments
distingués

B. Poissonnier

Paris 1er mars 1937

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Poissonnier

February 8, 1937

Dear M. Poissonnier:

I cannot tell you how distressed I was to receive M. Kahnweiler's letter informing me that we had omitted your name as owner and lender of the Klee painting "Musikalische Tischgesellschaft" from the catalog of our recent exhibition of Fantastic Art, Dada and Surrealism. I hasten to assure you that the fault in this regard is entirely ours as M. Kahnweiler wrote us in September that you had purchased the picture. This letter was somehow mislaid so that we did not have the proper information when the catalog was assembled.

Please accept our very sincere apologies for this error. You can be sure that it will be corrected in the next edition of the catalog.

May I thank you on behalf of our Trustees for your generosity in lending the picture. It has been greatly admired.

With kind regards, I am

Very sincerely yours,

M. Bernard Poissonnier
2, Place du Palais Bourbon
Paris, France

AHB:EH

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October 23, 1937

Dear Monsieur Ratton:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent a construction by Tanguy, 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. Charles Ratton
14 rue de Marignan
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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not yet

6 August 1936

DUPLICATE

Customs Form 3429
TREASURY DEPARTMENT
Nov. 1934

RECEIPT TO IMPORTER FOR DUTY PAID ON MERCHANDISE IMPORTED THROUGH THE MAILS

62529

U. S. CUSTOMS SERVICE

Port of New York, ... 19....

Country ..... Importer .....

Sender .....

No. of Pkgs. ..... Address of Importer .....

QUANTITY AND DESCRIPTION OF MERCHANDISE	VALUE	RATE	DUTY

Always give the mail entry number and port of issue in correspondence. All articles imported through the mails, as presents or otherwise, are subject to the duties provided by the Tariff Act.

Duty Collectible .....

Received payment of duty as above.

.....
(Signature of person making collection)

THIS RECEIPT TO BE DETACHED AND GIVEN TO PAYOR

2—0288a

the expenses of transportation and insurance.

I should add that I expect to borrow other rayographs from Soby and from the Museum's own collection so that the above list is not complete so far as your representation is concerned.

I have already taken from you fifteen photographs of mathematical objects which I am insuring provisionally at $5 apiece (please let me know the correct valuation). I have also a rayograph of 1922 which you most generously lent us for the cover of the catalogue. This I am

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not yet

6 August 1936

Dear Mr. Ray,

Here is a list of the things our Museum would like to borrow from you for the exhibition in New York:

Ray: Theatre (newspaper) 1916
" Suicide (airbrush) 1917
" Boardwalk (object) 1917
" Admiration of the orchestrell for the violin 1919 (air-brush)
" Observatory time - the lovers (oil) 1932-34
" Orator (1935) (relief)
" Head with fingers (drawing seen in London)
" Drawing (à la Michelin tires seen in London)
" Rayograph or, better, photograph of objects (including goggles, London number 314, dated 1924)
Duchamp: The King and Queen etc. 1912 (drawing)
Duchamp: Pharmacie 1914 (popular lithograph retouched)
Magritte: Eye (exact title unknown?)
Breton, Jacqueline: Pour la poche (object)
Oppenheim: Fur covered bowl, plate and spoon.
Oppenheim: Tête de noyé (troisième état)

I am not entirely sure that Miss Oppenheim has left her two objects with you but when she spoke with us last you generously offered to keep them for her until they were collected. I am writing her to find out exactly what she has done.

The exhibition opens in November. The Paris shipment will be collected about the first of October by Lerondelle (76 r. Blanche, Trinité 22-03). After the exhibition closes in New York it will be sent to Philadelphia, S. Francisco, Boston etc. The loans would be returned in the summer of 1937. The Museum will insure the loans at the lenders' valuations, against each and every risk. Should you wish to sell any of these objects will you let us know the selling price as well as the insurance valuations? In case of sales the Museum charges no comm ssion but will deduct the expenses of transportation and insurance.

I should add that I expect to borrow other rayographs from Soby and from the Museum's own collection so that the above list is not complete so far as your representation is concerned.

I have already taken from you fifteen photographs of mathematical objects which I am insuring provisionally at $5 apiece (please let me know the correct valuation). I have also a rayograph of 1922 which you most generously lent us for the cover of the catalogue. This I am

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insuring at $20 pending your revision.

As you may have heard the exhibition as it now shapes up does not meet with the approval of Eluard and Breton who would like it to be an official surrealist manifestation. This would be impossible in the Museum whatever I myself might wish. I regret more than I can say this difference of opinion with the surrealist poets. In any case I wish to concentrate the exhibition upon the principal dada and surrealist artists without including much of the rank and file.

It has a great pleasure to see you again this year and I look forward to seeing you in America.

Sincerely

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Man Ray Purchase

December 24, 1936

Dear Mr. Ray:

I thought that you might want this check for the Magritte Eye during the holiday season. Otherwise, I would have waited to send you a check through the ordinary Museum channels. The picture is of course for the permanent collection of the Museum. We are delighted to have it both for itself and because it comes from your collection.

With kindest regards and a Merry Christmas, I am

Sincerely yours,

Man Ray, Esq.
Barbizon-Plaza Hotel
6th Avenue and 58th Street
New York, New York

AHB:EH
Check enclosed

P.S. The purchase has not yet been officially announced so that we would prefer to keep it confidential. I hope soon to have some news about the "Suicide".

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Man Ray

December 31, 1936

Dear Man Ray:

I enclose rather belatedly a receipt for the numerous loans which you so generously made to the Museum's exhibition of Fantastic-Surrealist art.

I want to thank you again for your sympathetic help throughout the organization of the exhibition. I am sure that your attitude counted importantly in persuading the Surrealist poets to collaborate with us. I very much hope that Breton and Eluard will not be too disappointed with the catalog or too exasperated by the inclusion of certain works which they perhaps do not admire.

I have just had a letter from Marcel Duchamp saying that he is asking you to send The King and Queen to Chicago for exhibition in February. I had hoped that we might have this for the tour of our show because of the important place this picture has in Proto-Surrealist painting. I do not, however, want to bind you to any arrangement which you may wish to alter to please Duchamp.

I suppose there is no question about our having the Pharmacy for the tour.

I hope to send you word in a few days about the Suicide. Could you also reserve the rayograph used on the cover of the catalog, which I should like very much to have in the Museum's permanent collection?

Thank you for the information about the Dada New York magazine and for the snapshots, which will please Mrs. Barr very much. I am very much disappointed that the group in which you were supposed to be did not come out.

Sincerely,

Man Ray, Esq.
Barbizon-Plaza Hotel
Sixth Avenue & 58th Street
New York, New York

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Ray

helena rubinstein

715 fifth avenue, new york

October 22, 1937

Dear Monsieur Ray:

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,

Catharine Oglesby

Monsieur Man Ray
40 rue Denfert-Rochereau
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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helena rubinstein

eldorado 5-2100

715 fifth avenue, new york

cable address: suavizais

February 12, 1937.

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

Attention: Miss Howland

Dear Miss Howland,

Please deliver to bearer, who is a representative of the Acme Van Company, the Man Ray painting.

Very truly yours,

HELENA RUBINSTEIN

Catharine Oglesby

Catharine Oglesby
Sales Promotion Manager

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February 9, 1937

Madame Helena Rubenstein
895 Park Avenue
New york City

Dear Madame Rubenstein:

The oil painting - Observatory time. the lovers - will be ready for you to collect on February 12th. When you have received it will you please sign and return to us the enclosed receipt.

Very truly yours,

Registrar

Enclosure

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February 11, 1937

Dear Man Ray:

We have received your cablegram instructing us that we may release your painting Observatory Time to Helena Rubinstein. I enclose a copy of a letter of February 10th from Helena Rubinstein confirming our arrangement.

When we came to arranging the exhibition for the tour we found that we had far too many and too large objects for packing, so that we omitted about 150 of the smaller objects and a half dozen of the largest works, including your Observatory Time.

We are anxious for any news in Paris that you may find time to send us. The exhibition seems to have aroused great interest in Philadelphia although we have not yet had any specific reports.

With kindest regards, I am

Sincerely,

Man Ray, Esq.
8 rue du Val-de-Grace
Paris 5, France

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53, RUE DE VERNEUIL

Renaissance

Paris June 14th 193[illegible]

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM (53)..

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

1937 FEB 8 AM 6 58

Received at Grand Central Terminal Main Concourse, N. Y. ALWAYS OPEN

NBA22 CABLE=PARIS 10 8 1037

LC MODERNART (THE MUSEUM OF MODERN ART)=

NEWYORK (11 WEST 53RD ST)=

PLEASE GIVE OBSERVATORY PAINTING TO RUBINSTEIN=

MANRAY.

Ray

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

Directeur de la Renaissance

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Renaissance (France — Sur. 46)

53, RUE DE VERNEUIL

Paris, June 16th 1936

answered

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

Say which?

Dear Mr Barr,

I hope you will let me know when you arrive in Paris, I will be so happy to see you. I hope that you, as well as Mrs Barr, will come and have lunch with us. We will thus be able to talk about the Surrealist Exhibition which you are preparing for November and for which I will have several fine pictures to propose to you.

Looking forward to the pleasure of meeting you soon, believe me,

Yours sincerely,

Prof. Ch. Somaret

Directeur de la Renaissance

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Man Ray

THE ARTS CLUB OF CHICAGO

January 22, 1937

January 20, 1937

Miss Eleanor Howland,
Secretary to the Director,
Museum of Modern Art,

Dear Miss Jarvis:

I do not know just why Budworth informed you that we would continue insurance on the Duchamp King and Queen, which is owned by Man Ray, unless they thought that it was part of our permanent collection.

Actually, the insurance was cancelled when the picture left the Museum. I hope that you are carrying insurance on it in accordance with my last letter to you. Will you kindly let me know about this?

Sincerely yours,

Will you please confirm this arrangement? The insurance for us should begin on January 25th when Budworth collects until the picture is returned to you sometime the first week in March.

Eleanor Howland
Secretary to the Director

THE ARTS CLUB OF CHICAGO

Isabel Jarvis

Assistant-Secretary

Miss Isabel Jarvis
The Arts Club of Chicago
Chicago, Illinois

IJ*D

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THE ARTS CLUB OF CHICAGO

January 20, 1937

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

Dear Miss Howland:

We are advised by Budworth that the Duchamp picture, owned by Man Ray, "The King and Queen" which you are giving to them to send to us is insured by you and that you prefer to continue the insurance in force during our exhibition and then bill us for the insurance charge.

Will you please confirm this arrangement? The insurance for us should begin on January 20th when Budworth collects until the picture is returned to you sometime the first week in March.

Yours truly,

THE ARTS CLUB OF CHICAGO

Isabel Jarvis

Assistant-Secretary

IJ*D

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January 14, 1937

Dear Miss Jarvis:

During the period of the Museum's exhibition, the Duchamp King and Queen has been insured for 10,000 francs.

Yours truly,

Eleanor Howland
Secretary to the Director

Miss Isabel Jarvis
The Arts Club of Chicago
Chicago, Illinois

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Man Ray

THE ARTS CLUB OF CHICAGO

January 7, 1937

Dear Miss Roullier:

In Mr. Barr's absence I am writing to let you know that The King and Queen by Marcel Duchamp will be ready to be collected by Budworth & Son at any time after January 17th.

Inasmuch as our insurance on this picture is withdrawn when it leaves the Museum, will you kindly let me know that you have made arrangements with Mr. Man Ray for insurance from then on?

Sincerely yours,

Eleanor Howland
Secretary to the Director

Miss Alice F. Roullier
The Arts Club of Chicago
Chicago, Illinois

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THE ARTS CLUB OF CHICAGO

January 5, 1937

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

My dear Mr. Barr:

We are planning on holding a show in February of the work of Marcel Duchamp. He has just written me saying that the Museum is now exhibiting one of his pieces - a water color - "The King and Queen", owned by Man Ray and that it will be on exhibit with you until January 17th.

We would therefore appreciate it if you would make arrangements to send it to us in Chicago at the close of your exhibit in January.

We are instructing Budworth, our packer, to get in touch with you about picking up the picture as quickly as possible after the close of the show.

Thanking you for your cooperation on this matter, we are

Very sincerely yours,

Alice F. Roullier

AFR*J

Chairman, Exhibition Committee pmt

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December 15, 1936

Dear Monsieur Rochas:

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. Marcel Rochas
Plaza Hotel
Fifth Avenue and 59th St.
New York City

Enclosure

Rec'd. Mr. Barr
is sending receipt to
Le Relais Surrealiste 3/12/37

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Pedro (Dupree Surr Exh)

March 31, 1937

December 15, 1936

Dear M. Rochas:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of Arrangeata, by Lazaar Fini, to our recent exhibition of Fantastic Art, Dada and Surrealism. The picture was a valuable addition to the exhibition and of great interest to our visitors.

With this letter I am enclosing a receipt for the loan which you have so kindly made to us as a gift. I trust that the painting has reached you safely.

With renewed thanks and kind regards,

Sincerely yours,

Registrar

M. Pierre Roché
99 Boulevard Arago
Paris, France

Enclosure

Dear Monsieur Roché:

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. Marcel [illegible]
Avenue
[illegible]
Paris, France

Rec'd. 3/7. Barr
Is sending receipt to
be signed.
3/12/37

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March 31, 1937

Dear M. Rochas:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of Argonaute, by Leonor Fini, to our recent exhibition of Fantastic Art, Dada and Surrealism. The picture was a valuable addition to the exhibition and was of great interest to our visitors.

With this letter I am enclosing a formal receipt for the loan which we should appreciate your signing and returning to us as soon as convenient. I trust that the painting has reached you safely.

With renewed thanks and kind regards, I am

Sincerely yours,

M. Marcel Rochas
Avenue
Matignon
Paris, France

AHB:EH

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addrs

H.P. Roché
24 AVENUE DU 11 NOVEMBRE
BELLEVUE – SEINE-ET-OISE France
OBSERVATOIRE 12-50

Roché (Braucé Sur. Orb.)

Cher Monsieur Barr,

ci joint le récépissé des deux œuvres que vous m'avez retournées –

Je tiens à vous féliciter pour le beau catalogue que vous avez fait pour cette Exposition d'"Art Fantastique", avec sa bien nette préface, et le bon choix des œuvres.

Je vous remercie de me l'avoir envoyé –

dans ces conditions là, c'est un plaisir de vous prêter des œuvres

Sincerely yours
H P Roché

P.S. – Le succès de Brauner dans les Indes se confirme.

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addrs

March 31, 1937

Dear M. Roché:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for your generous loan of the Duchamp Why Not Sneeze? and the Picabia Totalisateur to our recent exhibition of Fantastic Art, Dada and Surrealism. These works were a valuable addition to the exhibition and were of great interest to our visitors.

With this letter I am enclosing a formal receipt for the loans, which we should appreciate your signing and returning to us as soon as convenient. I trust that the two works have reached you safely.

With renewed thanks and kind regards, I am

Sincerely yours,

M. Pierre Roché
99 Boulevard Arago
Paris, France

Enclosure

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25 mai '36.

August 22, 1936

Dear Mr. Rocher:

Here are the two paintings that we should like to borrow from you for our exhibition of Fantastic Art in New York: Marcel Duchamp "Why Not Sneeze" (La Cage à Sucre); Picabia "Totalizer".

The exhibition would open in New York in November, and would thereafter be shown in Philadelphia, Pittsburgh, San Francisco and probably Boston and Chicago. Our packer, Lérondelle, would collect the paintings about the first of October. The Museum would, of course, pay the shipping and insurance charges, providing you advise us of the insurance valuations. I hope very much that we may have the privilege of having these works in the exhibition.

I look forward with great interest to the information about the large Chirico which you sold to some American collector long ago. Should you write immediately upon your return on September 15th, it would not be too late although we would much prefer to have you cable us, is you can do so, at our expense --- possibly through Foinet or our agents Lérondelle.

It was a great pleasure to see you again.

I am, believe me

Very sincerely yours,

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24 avenue du 11 Novembre
Bellevue S.et O.
(Observatoire 12.50)

25 mai '36.

Dear Mr. Barr,

having been away for nearly one week I have ~~not~~ received your letter of mai 20th only this morning.

my permanent address is now as above — and 99 boul.d Arago is now only my collection, and, so to say, my office — where I go only on appointments. — I shall be there Wednesday morning from 10.30 to 12.30, and eventually after lunch.

I shall phone you to-morrow morning Tuesday, (unless you prefer to call me up to-day, Monday, between 7 and 9 p.m.?) for making an appointment, if not too late, with you. — I have new things.

Sincerely
H P Roché

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PAUL ROSENBERG

(Barr Early)

ADRESSE T
ELPÉROS

ÉTIE Nº 21
-II. PARIS

1936 .

R Jr

Jnis)

grette,
ableaux

n, de
le ferai

e vous
pour son
lus, il

en prêter
l'exposi-
de

trouve,
ie à
le prête

Registre du Commerce de la Seine n.º 105.410

chez Mr. le Dr. Richer
les Verpillières
St-Martin-en-Haut (phone: 32)
Rhône.

25.7.'36

Cher Monsieur Barr,

Je me rappelle en effet avoir rendu un grand Chirico splendide, du début. Mais je ne pourrais pas retrouver de précisions à son sujet avant mon retour à Paris, qui aura lieu entre le 10 et le 15 Septembre. — Sera ce trop tard?

A quelle date désireriez vous avoir la cage à sucre de Marcel Duchamp, si vous la désirez toujours?

J'ai chez moi 2 ou 3 des 2 numéros de "Wrong-Wrong" qui a été publié à Newyork en 1917, sous l'influence de Marcel Duchamp — après le nº unique du "Blind Man". Je les ai aussi. Je puis vous les montrer en Septembre, si vous êtes encore là. — Aussi des Picabias (livres) devenus rares, et vernes.

yours sincerely
H P Roché

P.S. my home address is "Bellevue" and not "Belleville".

T.S.V.

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PAUL ROSENBERG

(France-San Exhi.)

ADRESSE TÉLÉGRAPHIQUE
ELPÉROSEN - PARIS-47

RUE DE LA BOÉTIE N° 21
TÉL: ANJOU 45-11 PARIS

Registre du Commerce de la Seine n.° 105.410

PARIS, le 12 Septembre 1936 .

Monsieur Alfred H. BARR Jr
Directeur du Musée de
Modern Art
11 West 53 rd St
NEW-YORK .
--------(Etats-Unis)

Cher Monsieur BARR,

Je trouve à l'instant votre lettre, et je regrette, autant que vous, de ne pas pouvoir vous prêter les tableaux que vous m'avez désignés pour votre exposition .

Je ne refuse nullement, et vous le savez bien, de vous prêter, comme je vous l'ai déjà fait et que je le ferai toujours, des tableaux .

Ainsi que je vous l'ai écrit les tableaux que vous avez désignés ont été retenus par Monsieur DUDENSING pour son exposition d'ouverture de sa nouvelle galerie . De plus, il s'est engagé à en acquérir ferme quelques-uns .

Je reste donc à votre disposition pour vous en prêter d'autres, à condition que ceux-ci ne figureront qu'à l'exposition qui aura lieu à NEW-YORK . Je ne puis me passer de tableaux pendant neuf mois .

J'ouvre une maison à Londres, et mon stock se trouve, de ce fait, divisé en trois parties : une à Paris, une à Londres et la troisième se compose des tableaux que je prête

T.S.V.

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aux expositions d'oeuvres de ce Maître dans le monde entier .

Je vous prie donc de croire qu'il n'y a aucun mauvais vouloir de ma part, l'affaire DUDENSING ayant été conclue après votre départ .

J'attends de vous des instructions télégraphiques.

Je vous prie de croire, Cher Monsieur BARR, à l'expression de mes sentiments les meilleurs .

Rosenberg

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Paul ROSENBERG

Hotel des Thermes
Brides-les Bains

Brides, le 14 Août 1936.

September 3, 1936

Monsieur Alfred BARR
C/o Chase Bank
41, rue Cambon
P A R I

Dear Mr. Rosenberg:

Naturally I am very much surprised and gravely disappointed that you cannot lend me any Picassos even for the New York exhibition of November-January. If you had let me know this in June or July, I might have borrowed some elsewhere. Now, at this late date and three thousand miles away, it is very difficult.

Sincerely,

Cher Mon... Je ... Juillet.

Après m'être informé et ... les photographies des tableaux que vous me demandez pour votre exposition je regrette vivement de vous informer que je suis dans l'impossibilité de vous prêter ceux-ci, et ce d'autant plus que vous en avez besoin jusqu'en Juin 1937.

D'autre part, ainsi que je vous en ai informé Monsieur DUDENSING ... notamment les mêmes tableaux pour figurer dans ... ouverture d'oeuvres de PICASSO et dans laquelle ... de grandes chances de les vendre d'autant plus qu'il me garantit un minimum de ventes.

Mr. Paul Rosenberg
21 rue la Boetie
Paris 8e
France

AHB/k

Je ... désolé d'être pour la première fois pas en mesure de venir en aide à vos louables efforts, je m'en excuse, et vous prie de croire, Cher Monsieur Barr, à mes sentiments dévoués.

P. Rosenberg

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Paul ROSENBERG

Hotel des Thermes
Brides-les-Bains
(Savoie)

Brides, le I4 Août I936.

Monsieur Alfred BARR
C/o Chase Bank
4I, rue Cambon
P A R I S

Cher Monsieur Barr,

Je ne puis répondre qu'aujourd'hui à votre lettre du 25 Juillet.

Aprés m'être informé et avoir reçu les photographies des tableaux que vous me demandez pour votre exposition je regrette vivement de vous informer que je suis dans l'impossibilité de vous prêter ceux-ci, et ce d'autant plus que vous en avez besoin jusqu'en Juin I937.

D'autre part, ainsi que je vous en ai informé Monsieur DUDENSING me demande exactement les mêmes tableaux pour figurer dans son exposition d'ouverture d'oeuvres de PICASSO et dans laquelle j'ai de grandes chances de les vendre d'autant plus qu'il me garantit un minimum de vente.

Je suis désolé d'être pour la première fois pas en mesure de venir en aide à vos louables efforts, je m'en excuse, et vous prie de croire, Cher Monsieur Barr, à mes sentiments dévoués.

P. Rosenberg

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August 27, 1936

Dear Mr. Rosenberg:

I have as yet received no reply to my letter of July 25th. As I recall, in our conversation you were generously inclined to lend to our exhibition, but I would greatly appreciate a confirmation so that I can arrange for Lerondelle to collect the loans and for insurance valuations. Lerondelle would collect loans about October 1st. I would very much appreciate having a reply at your convenience.

With many thanks for your generosity.

Sincerely yours,

Mr. Paul Rosenberg
21 Rue la Boetie
Paris 8
France

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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25 July 1936
c/o Chase Bank
41 r. Cambon
Paris

Dear Mr. Rosenberg,

Here is the list of paintings by Picasso which I should like to borrow for the Museum's exhibition of fantastic art.

1. Reclining Woman with a Plant, the large canvas of about 1932 which I pointed out in our conversation yesterday.

2. Head, 1933-34. This picture I have not seen but I pointed out the photograph when we were going through your dossier yesterday. It is a head in the shape of a disc filling almost the entire canvas. I do not know the size.

3. Figure, 1929. Negative (cliché)2524. Size about cm. 40 x 25.

4. Gouache , 1933. Cliché 3194. Dated Samedi 16 juillet.

5. Reclining figure, 1934. Cliché 3461.

6. Figure, 1929. Cliché 2516. This is the picture which you said was lent to America and is now in Kansas City.

The exhibition is to open in New York toward the end of November and will close during January. Boston, Philadelphia, San Francisco and possibly Chicago will take the exhibition during the spring so that the paintings would be returned to you early in the summer of 1937.

It is my earnest hope that you will be able to extend the loans so that these other important cities may see these important works of Picasso.

As usual the Museum will pay all costs of insurance and transportation. Will you not let me know the valuations?

I need to have photographs of nos. 1 and 2 on the above list for reproduction in the catalogue.

Believe me, I cannot sufficiently thank you for your generosity.

Very sincerely yours

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.5

Surrealist

Ladislas Szecsi

May 2, 1936

Dear Mr. Szecsi:

I feel very unhappy at not having seen you again. I telephoned the Shelton several times but could not find you in. I also stopped in at the Midtown Galleries three times.

I am delighted to know we may have the insane drawings for our exhibition. I understand we shall find them at the Julien Levy Gallery but shall credit the loans to yourself.

Perhaps I shall have the privilege of seeing you in Paris in June.

Sincerely yours,

Mr. Ladislas Szecsi
116 Bis, Avenue des Champs-Élysées
Paris, 8e
France

AHB/k

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Surrealist

Ladislas Szecsi

now at The Shelton, Lexington Ave.
116 BIS, AVENUE DES CHAMPS-ÉLYSÉES
TÉL. : ÉLYSÉES 77-68
P A R I S - 8E

April 25th 1936. New York City.

Museum of modern Art,
West 53rd Street
New York City.

Dear Sirs:

I tried to get intou touch with Mr.Barr,Jr. in the subject of his sellection of my collection of the works of the insane and as I am sailing next week, I beg to confirme herewith the following.

The numbers, which Mr. Barr has selected have been carefully noted and they are at your disposal for your next show the next season. When exhibited please mention:"From the collection of Ladislas Szecsi,Paris".

I deposited the whole collection to the Julien Levy Galleries giving them full instruction to give you the selected paintings at the time you would require them. If in the meantime for any of them a buyer would present, it would be sold only with the condition to be lended to you for your exhibition.

I hope this arrangement is satisfactory for you. If you have any desire, please let me know at your earliest convenience in order I should give instructions accordingly. I am sailing on the 2nd of May.

Yours very truly

Szecsi

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October 25, 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 Simon
29 rue d'astorg
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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April 25, 1937

Galerie Simon
29 rue, d'Astorg
Paris, France

Gentlemen:

We have shipped to you on s.s. Manhattan, April 21st the two paintings by Picasso which you so kindly lent to our exhibition of Fantastic Art, Dada and Surrealism.

Our broker has instructed R. Lerondelle to deliver them to you. When you have received them will you please sign and return to us the enclosed receipt.

Our insurance will cover these paintings until they have been received by you.

Very truly yours,

Registrar

Enclosure

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March 13, 1937

Galerie Simon
29 rue d'Astorg
Paris, France

Gentlemen:

We have returned 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.

Rec. Received 4/37 Ins. Cancelled

Very truly yours,

Registrar

Enclosure

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December 15, 1936

October 25, 1937

Dear Monsieur Cpeat:

The exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent the painting by Magritte, "Le Modèle Rouge", has now come to the end of its tour throughout the country's museums. We are returning your loan to you.

Galerie Simon
29 bis, rue d'Astorg
Paris 8e, France

Gentlemen:

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

Thank you on behalf of the 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 pro-

With kind regards, I am

Gratefully Very truly yours,

Registrar

Enclosure

Part ret'd. See Letter for Return file 3-B

St. Cloud
S. et O., France

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

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October 23, 1937

Dear Monsieur Spaak:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent the painting by Magritte, "Le Modèle Rouge", 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 time. 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. Claude Spaak
5 rue Emile Verhaeren
St. Cloud
S. et O., France

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

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October 23, 1937

Dear Monsieur Tanguy:

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. Yves Tanguy
51 bis rue du Moulin-Vert
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 15, 1936

Dear Monsieur Tanguy:

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. Yves Tanguy
51 bis rue du Moulin-Vert
Paris, France

Enclosure

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RECOMMANDE

23 Septembre 1936

Madame,

Excusez moi de tenter près de vous une pareille démarche, mais apprenant que vous êtes encore à Paris, et me trouvant brusquement dans une situation très difficile je me permets de vous demander si vous ne pourriez pas m'envoyer quelquechose sur les mille francs qui me sont dûs encore pour les petits tableaux de cet hiver.

Monsieur Bare en juin dernier m'avait laissé espérer que ce serait chose très réalisable avant son départ.

Je suis navré Madame d'être obligé de vous demander pareil service - Pardonnez le moi et veuillez agréer je vous prie avec mes remerciements l'expression de mes sentiments très respectueux.

Yves Tanguy
51 bis rue du Moulin Vert
Paris 14e

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RECOMMANDE

Paris, le 6 Octobre 1936

27 Septembre 1936

Chère Madame,

Je vous remercie d'avoir répondu si gentiment à ma lettre. J'attendrai donc que vous ayez vendu ces toiles.

J'ai remis ce matin chez Léonidelle "l'hérédité des caractères acquis" 6F. 41x33 dont je demande, pour moi 1000 frs.

Je ne peux malheureusement vous prêter comme je l'aurais désiré, "je vous attends" déjà partie pour Hollywood. Mais je sais que vous avez de moi des toiles anciennes montrables.

Je m'excuse encore de vous avoir importuné de la sorte et je vous prie d'accepter, Chère Madame avec mes vifs remerciements mes hommages respectueux.

Yves Tanguy

P.S. Je n'aurai malheureusement pas le grand plaisir de vous connaître car je dois partir tout à l'heure pour quelques jours à la campagne. Je le regrette très vivement.

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RECOMMANDE

Paris, le 6 Octobre 1936
15, Avenue Junot (XVIII°)

Cher Monsieur Barr,

J'ai reçu votre lettre du 21 Août et je vous en remercie. Je viens de rentrer à Paris et aujourd'hui même la Maison Léron-delle est venue prendre le relief de Arp, les 2 têtes de Picasso et le "Portrait de Jacques Vaché".

Mais, aussitôt rentré à Paris, plusieurs échos me sont parvenus et je tiens à vous les signaler dans l'espoir qu'aucun malentendu ne vienne troubler nos rapports, lesquels, ce dont je me félicite, ont été jusqu'à présent empreints de la plus parfaite cordialité. Le bruit court, en effet, que le titre de votre exposition ne serait plus "Le fantastique dans l'art" ou quelque chose de semblable comme vous me l'avez dit lors de votre visite, mais que le sens même de votre exposition serait dévié et axé autour du Surréalisme. D'autre part, et je l'ignorais aussi lors de votre visite, il semble que le catalogue serait preface par Breton. Ces deux éléments tout-à-fait nouveaux, changent complètement mon idée concernant votre exposition. Dans le cas où l'un ou l'autre de ces bruits seraient exacts, je me vois dans l'obligation de vous prier de ne pas exposer les objets, peintures et dessins que je vous avais prêtés. Une préface de Breton ne me donnerait pas une garantie suffisante sur l'objectivité nécessaire à la présentation d'oeuvres dadaïstes - j'en ai eu des preuves dans ce sens - et, d'autre part, subordonner la présentation de ces oeuvres à une entreprise autre, me semble ne pas correspondre entièrement à l'esprit dans lequel elles avaient été conçues. Je vous

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communique ces remarques dans l'espoir que vous trouverez une formule qui apaiserait mes appréhensions et,en attendant votre réponse,je vous envoie,Cher Monsieur Barr,l'expression de mes sentiments les meilleurs

Tristan TZARA

Veuillez transmettre à Madame Barr,je vous prie,mes meilleurs souvenirs.

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15 Av. Junot
Paris le 1er août 1936

Cher Monsieur,

Je vous remercie de votre très aimable lettre. C'est avec plaisir que je tiendrai à votre disposition les trois objets suivants pour votre exposition :

Arp : Trous de manpaji (Assurance frs. 1.000)
Picasso : 2 Têtes (papier collé) (Assurance frs. 4.000)
Braque : Portrait de J. Vachè (Assurance frs. 500)

Je serai certainement de retour à Paris vers le milieu d'Octobre. - Toutefois moi-même, je pars pour le midi, mais vous pourrez m'écrire à mon adresse à Paris ; les lettres me seront réexpédiées.

D'autre part, je me permets de vous renvoyer la liste de dessins, photos, etc. que j'ai prêté pour votre exposition. Je me suis permis de fixer pour l'assurance d'autres prix que ceux que vous avez prévu, car, pour ce qui me concerne, la valeur de ces objets est bien plutôt d'ordre sentimental que commercial. La rareté de ces documents fait qu'ils

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sont ~~attachés~~ liés à mon histoire personnelle et leur valeur de souvenir est certainement plus importante que celle d'ordre plastique et objectif. Je m'excuse donc des corrections que j'ai apportées à votre évaluation.

Je vous espère que votre exposition aura le succès qu'elle mérite et en attendant votre réponse,

Je vous prie de recevoir, Monsieur, l'expression de mes sentiments amicaux

Votre Tristan TZARA

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not yet Tanguy (France - Sur. Evh.)

March 28, 1927

Dear M. Tanguy:

It is a pleasure to send you a cheque for $50 in payment for the painting Heredity of Acquired Characteristics, which has been purchased by a Philadelphia collector.

In order that you may have a complete record of the transaction, permit me to say that the Museum charged the collector an additional $5 to meet expenses of insurance, transportation and framing.

With kind regards, I am

Very sincerely yours,

M. Yves Tanguy
51 bis Rue du Moulin-Vert
Paris, France

AHB:EH
Cheque enclosed

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Tanguy - not yet

8 Août 1936

Cher Monsieur,

Notre Musée est entrain d'organiser pour novembre prochain une exposition qui sera un compte-rendu du fantastique et du merveilleux dans l'art. Elle ne sera pas une manifestation officielle du surréalisme mais beaucoup de peintres surréalistes y seront représentés.

Grâce à divers prêts et aux Tanguys qui sont déjà dans la collection du Musée je crois que vous y serez dignement représenté. Néanmoins je voudrez vous demander deux prêts d'oeuvres d'un type que je n'ai pas à ma disposition.

Ces oeuvres sont:

— Je t'attends 1934
— ou bien
— Héritage de charactéristiques acquises
et
— Objet de l'autre côté du pont 1936

J'espère qu'il vous sera possible de consentir à ces prêts.

Notre expéditeur Lerondelle (76 r. Blanche, Trinité 22-03) rassemblera les prêts vers le 1 octobre. Le Musée payerait tous les frais d'emballage, transport et assurance. L'exposition, après New York sera envoyée à Philadelphia, S. Francisco, Boston etc. Les prêts seraient rendus dans l'été de 1937. En cas de vente le Musée ne prend aucune commission mais déduit les frais de transport et assurance.

Dans le cas de votre consentement je vous envois ci-joint une petite feuille où je vous prierais d'écrire quelques notices qui seront utiles pour le catalogue, et je vous prierais vivement d'y noter les prix d'assurance et de vente.

Veuillez agréer mes salutations très distinguées

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2 Place du Palais Bourbon
avril 6 - 37

Terry
(France-Sur-Eure)

Dear Mr. Barr

In answer to your letter of February 25th I wish to tell you that I will be glad to sell some of my drawings, but of course not the plans, nor the models, nor elevation belonging to those plans.

The prices I gave to the shipper were purely for insurance purposes, but I would ask the double of the prices marked on your list, should any purchaser turn up, unless it were for a

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museum or Public Institution in which case I would be glad and would of letting them go at the listed price -

By the way, I would very much like you to do me the great favor of showing me of my drawings as a token of gratitude for having taken such interest in my work; I would be also very pleased to know that that little "carte de visite" will remain you of a parisian friend.

With my kindest regards to Mrs Barr and yourself

believe me yours sincerely

Emilio Sanz

P.S. In case you sold some of my drawings could I ask you to be kind enough to have them photographed before so I keep trace of them -

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February 25, 1937

2, PLACE DU PALAIS BOURBON

Dear Mr. Terry:

Enclosed you will find a list giving the insurance valuations on the drawings which you sent over for our Surrealist exhibition. Would you be good enough to let me know whether the valuation in each case is also the selling price, as I have had one or two inquiries from possible purchasers?

The exhibition, which has gone on tour, is now being shown in the Philadelphia Museum and, from all accounts, is arousing a great deal of interest and enthusiasm.

With kind regards, I am

Sincerely yours,

Mr. Emilio Terry
2, Place du Palais Bourbon
Paris, France

AHB:EH

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Paris, September 29th 1936

2, PLACE DU PALAIS BOURBON

2, PLACE DU PALAIS BOURBON

le 1er 8bre 1936

Mr Barr

Dans l'envoi de lettres et articles qui vous a été fait par M. Terry le 29 Septembre il a été omis cette feuille de références que je suis chargée de vous expédier.

Veuillez agréer, Monsieur mes salutations empressées.

La Sre de M. Terry

E. Thurneyssen

M. Barr
Terry

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2, PLACE DU PALAIS BOURBON

December 16, 1936

Dear Monsieur Terry:

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. Emilio Terry
2 place du Palais Bourbon
Paris, France

Enclosure

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Paris September 29th - 1936

2, PLACE DU PALAIS BOURBON

Dear Mr. Barr

I am sending enclosed the reviews about my different shows in Paris and New York, and my other work.

I am enclosing a photo of a drawing of mine, ~~[illegible]~~ that is rather fantastic, with a small pavilion in a palm tree that will fit in well in your exhibition.

I am also enclosing photo of a model for the scenery for a film called "L'après midi d'un Faune," to Debussy's music —

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all the other models, plans
and things you drew were
delivered in good time to Linville,
as you instructed me to, and
I hope they will reach you
safely and in good condition.
Hoping very they will be
at your entire satisfaction, and
that dear New York will not
frown at my work,
I remain as ever sincerely
Emile Pery

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Please return to the Museum of Modern Art, 11 West 53rd St.
New York, U.S.A.

Prénom et nom: Emilio Terry

Date de naissance: 13 Sept. 1890 Lieu de naissance: Paris

Education artistique avec dates: Paris

Biographie:

Principales expositions (avec endroits et dates): Paris avril 33
N. York 34
Bibliotheque Nationale 35
Paris

Vos oeuvres sont-elles dans des musées? Dans lesquelles? non

Liste des principaux livres et articles sur votre oeuvre: Juin 33
"Marianne" "Gringoire" "Excelsior" Vogue 7 in 933
1935 F- et avril "Le Temps" Le Monde Illustré Quotidien Radio

Prêts à cette exposition: Dessins, Maquettes

Titre	Date	Dimensions	Prix d'assurance	Prix de vente

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.Références.

.EXPOSITIONS.

PARIS: Galerie Jacques BONJEAN I933

NEW-YORK: Galerie Julien LEVY I934

PARIS: à la Bibliothèque Nationale I935

Exposition du Monument destiné à
la mémoire de la Contesse Anna de Noailles
qui sera érigé à Amphion (Haute Savoie)
en Septembre I936

-:-:-:-:-:-:-:-:-:-:-:-:-

.TRAVAUX DIVERS.

Décor d'un Ballet "Apollon et Daphné"
sur les Valses de Beethoven
Exécuté au Théâtre des Champs-Elysées

Décor des Temps Difficiles d'Edouard Bourdet
en collaboration avec M. Jean Michel Frank

-:-:-:-:-:-:-:-:-:-:-:-:-

.MAISONS EXECUTEES.

Boulogne-sur-Seine pour M. Gilbert des Crances

Lutry près Lausanne pour M. Brandenburg
en collaboration avec M. Jacques Cornaz Architecte

-:-:-:-:-:-:-:-:-:-:-:-:-

.PRESSE.

Pour l'Exposition de I933
Articles dans toutes les Revues d'Art,dans Vogue,Formes et
plusieurs Journaux de Paris.
Pour l'Exposition du Monument de Noailles
Articles de Paul Valéry,Edmond Jaloux,Benoist et plusieurs
Journaux et Revues d'Art de Paris

-:-:-:-:-:-:-:-:-:-:-:-:-

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Paris August 10th 36

2, PLACE DU PALAIS BOURBON

Dear Mr. Barr

I have just phoned up Mr. Feroudelle about sending my etchings and models for your exhibition in New York. He tells me you are coming to Paris soon - would you be so kind as to ~~tel~~ phone me up when you get here - (my tel° is: Invalides 78-32.) so we may talk matters over definitely -

I will leave Paris on the 16th or 17th probably, so I would be much obliged if you would kindly

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Call me up as soon as possible.

Hoping to hear from you soon,

believe me yours sincerely

Emilio Terry

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returned in the summer of 1937.

If you still feel that you would like to write a short statement explaining your position on the subject of architecture, we should be very glad to have it.

I am enclosing a blank which is self-explanatory. It would be most valuable for our catalogue as well as for insurance purposes if you would fill it out.

Mrs. Barr and I were delighted to make your acquaintance. I am delighted at the prospect of including your work in the exhibition.

Very sincerely

Terry

Dear Mr. Terry,

I had hoped to see you again before my departure from Paris and thought perhaps that you would phone me after you had looked over the condition of the models in your storeroom.

I want to confirm the Museum's invitation to participate in the exhibition of the fantastic and marvellous in art. There will be a fairly important architectural section in the exhibition including both projects and photographs of actual buildings and a few purely imaginative works by such men as Breughel and Piranesi.

We of course want a group of sketches and projects which we have picked out together and would like also one model if it is in strong enough condition for transportation.

The loans from Paris will be assembled around the first of October by our shipper Lerondelle (76 r. Blanche, Trinité 22-03). After the exhibition closes in New York it will be sent on tour to the museums of Philadelphia, S. Francisco, Boston etc. The loans would therefore by returned in the summer of 1937.

If you still feel that you would like to write a short statement explaining your position on the subject of architecture, we should be very glad to have it.

I am enclosing a blank which is self-explanatory. It would be most valuable for our catalogue as well as for insurance purposes if you would fill it out.

Mrs. Barr and I were delighted to make your acquaintance. I am delighted at the prospect of including your work in the exhibition.

Very sincerely

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23 Février 1935

" LE MONDE ILLUSTRE é

LE POETE et L'ARCHITECTURE

---

20 Avril 1935

Il y a deux ans un architecte étonnait les milieux d'avant-garde par l'originalité et l'audace de ses conceptions. A une époque ou tous les constructeurs s'entendaient pour imposer des constructions dites rationnelles, ou sont volontairement exclus tout décor et toute fantaisie, le nouveau venu Monsieur TERRY Emile, avait la naïveté ou le courage de proposer l'excés de fantaisie et de décor.

Les maisons qu'il inventait ne ressemblaient a rien de ce qui avait été fait avant lui. Il donnait aux façades l'apparence de hauts rideaux drapés ou de murs de feuillage. C'était dit-on alors rêves de poête et beaucoup de gens sourirent sans penser qu'il y aurait un jour place pour une réalité.

Et voici, que celle-ci commençe a apparaitre. A Emile TERRY, poète de la pierre, on a fait appel pour glorifier un autre poète, un poète du verte, La Comtesse Anna de NOAILLES On voudrait que sur les bords du lac Léman, le jeune architecte lui construisit un petit temple entouré d'un jardin, un refuge de recueillement et de beauté, ou son lyrisme serait là dans le cadre qui lui conviendrait, ou ses admirateurs retrouveraient un peu de la beauté pure et irréelle de son oeuvre.

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23 Février 1935

"L E T E M P S"

Extrait d'un Article d'Edmond JALOUX

-:-:-:-:-:-

J'ai vu la maquette du monument végétal qui sera édifié dans un coin du jardin d'Amphion. Elle est dûe à Monsieur Emile TERRY, un des derniers architectes qui soient encore capable d'imagination créatrice, un de ceux en qui revit l'esprit même du baroque, et qui aurait pu construire une ville entièrement originale(mais sans immeuble de rapport) Si les circonstances ou le temps l'avait aidé. Se servant du paysage comme de l'élément primordial, Monsieur TERRY a organisé une combinaison de lignes et d'arabesques aboutissant à un pavillon hexagonal, surmonté d'un bois sacré fait de chênes et de lauriers, sculptés dans le plomb.

L'heureuse audace et l'exquise invention de cet arrangement sont dans cette façon d'utiliser l'arbre comme continuation et couronnement de la pierre: idée toute symboliqu qui exprime a merveille l'unité matérielle et morale du monde tel qui se représentait à la pensée d'une Anna de NOAILLES Un cyprés enterra sur le sol de Savoie la parure mythologique la plus méditérranéenne, messager même des rives de l'Hellespont venu s'enraciner entre la France de Victor Hugo et la Suisse de Jean Jacques. Cet ensemble sera constitué de telle sorte que chaque éclairage naturel lui donnera une nouvelle beauté, qu'il s'agisse des feux tristes du soir, de la mousseline des lunes ou de l'épaisseur de midi.

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"' V O G U E "

Septembre 1933

" Du Rêve alà Réalité"

-:-:-:-:-

Il en est peu parmi nous qui n'aient souhaité ou ne souhaitent en esprit la maison de leur rêve ou beauté agrément et confort doivent s'associer pour le plaisir des yeux et la joie de vivre Soyons reconnaissants a Monsieur Emilio Terry d'avoir matérialisé pendant les trop courts délais d'une exposition, nos espoirs de pareilles habitations. Les dessins, les maquettes et les plans que l'on nous a montrés au début de cet été à la Galerie Bonjean répondaient si pleinement à nos secrets désirs.

Rarement aura-t-on vu s'épanouir architecture aussi plaisante par sa richesse d'invention, par sa poétique fantaisie, cependant plus étroitement disciplinée qu'l'on ne pourrait le croire au premier abord par son style enfin d'un goût parfaitement sûr. Rarement auront été conçus ensembles aussi harmonieux aussi rationnellement et savamment ordonnés. Comment ne pas se complaire dans la joie des mille détails décoratifs imaginés par Monsieur Emile Terry: voici divers projets d'escaliers ornementaux ou règnent draperies aux gracieux mouvements , où palmiers stylisés ; voici divers types de cheminées décorées ; mais comment aussi ne pas admirer la netteté , la clarté , l'habileté du plan de chacune de ces habitations qui ne sont pas de pures et précieuses constructions de l'esprit , mais des demeures parfaitement étudiées et réalisables que vous pourriez demain construire dans le site de votre choix , et où l'agencement , la distribution , la disposition des pièces et des appartements apparait parfaite , fruits d'une étude réfléchie avec le but de vous construire un home où il fait véritablement bon vivre .

On pourra juger aussi bien par les ensembles que nous reproduisons ici . Certes , les lignes , les profils de ces façades sont séduisantes ; ornements, arabesques, rocailles plairont ou bien dépouillement et sobriété mais qu'on détaille les plans de cette maquette du XVIII^eme évolué que l'on considère l'agrément de ce salon central en rotonde, sur lequel s'ouvre chambres salle a manger, hall, et qui donne sur un classique terrain desservi par un double escalier et dominant une adorable vasque en forme de coquille, l'on ne peut manquer, semble -t-il d'être conquis. De même l'examen des plans correspondants l'autre maquette plus moderne d'aspect et plus linéaire, mais de quelle heureuse façon et avec quelle harmonie dans les proportions, flanquée de portiques élancées, prévoyant de vastes terrasses superposées au second; comme au troisiéme étage, nous apparait-il plein d'interêt.

Fait digne de remarque enfin, Monsieur Emilio Terry joue avec maitrise au voisinage de l'élement miroir d'eau, nous aimons avec lui y voir se refléter de purs profils architecturaux, Monsieur Emilio Terry est un magicien , mais un magicien dont il est loisible d'obtenir des réalisations aussi plaisantes mais moins vaines que de fallacieux mirages.

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FRAGMENT d'un Article de Monsieur Alexandre BENOIS

dans les "Dernières Nouvelles"

" Quotidien Russe"

-:-:-:-:-:-:-:-:-:-:-

LETTRE d' ART

sur le Monument destiné à la Comtesse Anna de NOAILLES

Monsieur TERRY a trouvé que l'importance n'était pas de montrer une fois de plus l'image si connue de Madame de NOAILLES.

En regardant ce monument le visiteur doit penser que tout dans le monde a une fin. Monsieur Terry a décidé de faire quelque chose qui pourrait consoler la poétesse si elle était encore vivante, un petit coin qu'elle aimerait visiter et où en regardant la vue aimée, l'eau, le ciel, l'ombre des arbres, de ses arbres, elle pourrait écouter la voix de sa muse.

Monsieur Terry est d'origine cubaine, mais habite toujours Paris ou l'Italie et il vit comme un véritable artiste dans l'enthousiasme que lui inspirent les monuments du passé - Monsieur Terry est un classique enragé, ainsi que son ami Monsieur BELOBODOFF, ce qui ne veut pas dire qu'il soit adhérent d'une doctrine académique, au contraire Monsieur Terry comprend l'architecture classique comme quelque chose de vivant et qui contient une réserve éternelle de l'inspiration. Il éprouve une tendresse particulière pour le classicisme de Paladio et de Vignole le classicisme de la dernière Renaissance et le classicisme du Baroque, ce sont des mots qui semblent être prétentieux et scholastiques, mais il n'y a rien de plus musical et de plus poétique que ce qui réunnit en soi-même la sévérité et une sorte de fantaisi et rien ne contient en soi même une telle qualité de possibilité printannière, de floraison, de fécondité que cette architecture qui a trouvé chez nous, en Russie, des représentants de génie comme Quarenghi, Staroff, Bagenhoff, Kasakoff.

Dans son culte de Paladio, Monsieur Terry ne se limite pas aux études de tout ce qu'on peut voir en Occident, mais il a fait un voyage spécial sur les bords de la Néva, pour voir de ses propres yeux que nulle part les formes aimées d'art ne se sont composées dans une telle oeuvre grandiose et complétement finie dans sa forme parfaite (composition, échelle, décor etc) que là-bas où ce ne sont pas seulement les maisons, les églises, les rues mêmes, mais l'ensemble du paysage, de la ville entière qui est soumis a une seule volonté à la puissance créatrice élevée et élevant elle-même l'esprit et l'âme. Et voilà le principal motif du Cénotaphe de la Comtesse de NOAILLES sur le bord du Lac Léman c'est quelques chose qui reflète l'impression produite sur Monsieur Terry par nos célèbres quais auxquels nous sommes trop habitués mais qui produisent inévitablement une profonde impression sur chaque étranger que l'art sait émouvoir.

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" JE SUIS PARTOUT"

I° Juillet 1933

S'il faut en croire certains symptômes, on commencerait a se lasser du "nudisme" en matiére d'architecture et de décoration Certes, comme le prouvent les enquêtes pour ou contre l'ornement publiées par " Beaux Arts" et par "Art et Décoration" il ne manque pas encore de gens pour ressasser les formules sonores et vides, poue entrechoquer les mots "pureté" et "simplicité "mais déjà une réaction se dessine. Les décorateurs s'aperçoivent qu'on leur enléve le pain de la bouche, les peintres, que la mode des murs nus n'est pas précisement en leur faveur. Certains n'accordent plus au "nudisme" qu'un rôle d'épurateur et le comparent a une bonne purge qui aurait nettoyé l'architecture en la débarassant de toute une végatation parasite. Si l'on prend cette comparaison au mot, on avoue par là que le "nudisme" ne doit être que provisoire, car on ne laisse pas un patient indéfiniment au régime de la purge.

Un jeune architecte cubain, Emile TERRY, vient de montrer à la Galerie Bonjean, un ensemble de maquettes, de dessins et de plans qui est des plus intéressants. Il y révéle une imagination étonnante, beaucoup de goût et d'ingéniosité. Sans doute, il s'est nourri des oeuvres des grands architectes et des grands décorateurs du XVII° et du XVIII°, c'est chez qu'il a appris a utiliser des élements décoratifs tels que les palmes et les draperies Il serait injuste pourtant de ne voir en lui qu'un simple adaptateur de thémes anciens; sa méthose serait plutôt parente de celle d'un Stravinsky dans "Pulcinella" Les thémes qu'il reprend, il les transforme, et en les agençant il est bien de son temps. Soyons lui reconnaissant de s'évader de cette conception utilitaire qui est celle de tant d'architectes d'avant garde et qui nous vaut toutes ces bâtisses monotones et ennuyeuses.

Non, ce n'est pas de s'inspirer de l'art baroque que je reprocherai a Emile TERRY, mais plutôt que ses travaus d'architecte et de décorateur semblent conçus par deux hommes différents Quand il construit, il vise a la simplicité, a la pureté. Ses maquettes de maisons de campagne, par leur nudité, élégante et subtile rappellent les villas de la Vénétie. Lorsqu'il décore au contraire, il est fastueux, abondant, cherche a surprendre et a étonner, comme un Baroque de l'Italie du Sud, comme un de ceux qui bâtirent Lecce, au point que beaucoup de ses intérieurs ont plutôt l'air d'être conçus pour la scéne d'un théatre que pour servir de lieux d'habitation.

Je sais bien qu'Emile TERRY pourrait me répondre que cette conception double de l'architecture, ce contraste entre l'intérieur et l'extérieur n'est pas nouvelle et qu'on la retrouve a diverses époques. Quoiqu'il en soit, il faut lui savoir gré de restaurer, en architecture, le rôle de l'invention et de la fantaisie, qualités trop méprisées au cours de ces quinze derniéres années. Sans doute une maison doit d'abord être pratique, être une "machine a habiter" mais réduire la maison humaine a n'être que cela, n'est pas seulement avoir une conception singuliérement étroite de l'architecture, c'est aussi avoir de l'homme une idée radicalement fausse. La parole de l'Evangile "L'Homme ne vit pas seulement de pain" est là pour nous le rappeler et d'ailleurs tout l'art en est la preuve. Envisagée du point de vue pratique toute oeuvre d'art est inutile, mais une Société humaine qui se

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bornerait au pratique ne différerait pas d'une fourmilière

François FOSCA

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"M A R I A N N E"

-:-:-:-:-:-:-

28 Juin 1933

L'Architecte Emilio TERRY ne construit pas des machines à habiter, mais des rêves, or les rêves peuvent bien être ~~enfin~~ aussi habitables que les machines. On ne manquera pas de le classer dans la lignée des artistes baroques. Ses constructions ont un charme extraordinaire, un astre y couronne des terrasses en spirale, des tentes issues des anciennes turqueries y déploient leurs draperies, les façades le parent de feuillages comme les sauvages des ballets du XVII° siècle. Terry est un artiste plein de pompe, de grâce et d'esprit. Il défend hardiment les droits, plutôt les exigences de l'imagination.

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"E X C E L S I O R"

22 Juin 1933

Une Architecture-Message

Monsieur Emile TERRY architecte trés jeune, trés hardi trés sûr, expose à la Galerie BONJEAN, une série extraordinaire de plans, de projets de maquette d'une part, beaucoup de sens positif, de l'autre, beaucoup d'imagination aérienne. Vues fantaisistes: maisons en roseaux, maison en feuillage, pavillon en roches et cristaux, kiosques en draperies.

Maquettes: maison draperies et rochers, maison aux quatre escaliers, maison aux quatre arcs, maison a double spirale maison aux quatre éventails, maison en colimaçon.

L'auteur a fait le décor d'un ballet 1933. On est, bien davantage, devant les autres maquettes, sur le seuil d'un conte des mille et une nuits. Pour lui, la fonction premiére d'une maison est d'être habitable. Si elle ne doit être que cela, l'architecte s'incline en disant; "Les ingénieurs font mieux que nous. Que peut elle être de plus? Un message." Sa fonction seconde est de constituer un grand message poétique Comme le poéte et le musicien, l'architecte a le droit d'utiliser son art comme un langage. Celui-ci aime le jeu des courbes, des arcs, les plans" en mouvement"

Le plan sans ornement et qui devient lui-même un ornement, un théme. Il veut que ses plans soient "constructifs" et il joue avec des volumes. Il aime aussi les grottes, les bassins, les sources, les fontaines, l'eau. Pour les intérieurs pas de piéces ornées là ou la vie doit être, ni frise, ni corniche. Par contre entrées, halls, galeries peuvent être trés ornés, par les matériaux mêmes. Ici comme a l'extérieur; la muse romantique peut créer, séduire. La sobriété de notre époque est dans le bloc, le cube, même audacieusement édifié, écrit comme un poême en pierre ou en béton.

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The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

May 27, 1971

Mrs. Monawee A. Richards
Dept. of Paintings and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.10019

Dear Mrs. Richards:

Your most kind letter of May 25th, written in answer to my letter to Mr. Barr, just arrived, and I can't thank you enough for being so patiently exhaustive in your attempt to solve my problem.

The problem remains insoluble, but after receiving your detailed reply to my questions, I am persuaded that no further research will help. I have corresponded with both Madame Olga Picabia and Madame Gabrielle P icabia. The latter remembers having sold l'Enfant Carburateur to Peggy Guggenheim in 1921. Peggy Guggenheim, meanwhile, told me that she bought it from Gabrielle in 1940. Monsieur Lefebvre Foinet is absolutely certain that he never owned it at all, and when I sent him the copy of the MOMA letter (thanking him for his loan), he replied only that he had no record or memory of having owned the picture then or at any other time. Yourhypothesis that Madame Picabia lent the work to Lefebvre Foinet at some point (or had it with him in temporary payment for some work he might have done for her) has been the one explanation that I have been holding onto as a possibility. I suspect that this will be the interpretation I shall give to the peculiar collection of facts that I have.

With very many thanks for your kindness,

Sincerely yours,

Angelica Rudenstine

(Mrs.) Angelica Rudenstine

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Lefebre-Foinet
(Rudenstine)

May 25, 1971

Dear Mrs. Rudenstine:

Mr. Barr has asked me to reply to your letter of May 14th as he is much involved in trying to finish some writing.

Mr. Barr read your letter and said he had no recollection of the negotiations with Mme Picabia of so many years ago. I have therefore searched our files on the exhibition again.

Mr. Barr was in Europe during the summer of 1936 making selections for the forthcoming exhibition Fantastic Art, Dada and Surrealism which was held at our museum December 7, 1936 - January 17, 1937. On his return to New York, he wrote M. Lerondelle, our French shipper listing works he wished collected and shipped to the museum. Enclosed is a copy of one page of the list (No. 1). You will see that M. Lefebvre-Foinet is listed as the lender of L'Enfant Carburateur. Upon receipt of the painting, the Museum sent our usual form acknowledging receipt to M. Lefebvre-Foinet (No. 2). Finally, when the painting was returned to Paris after the close of the exhibition, a letter of thanks was sent M. Lefebvre-Foinet. Enclosed in the letter was a Receipt of Delivery form which he was asked to sign and return to the museum (No. 3).

A similar letter and receipt was also sent Mme. Picabia for her loan of L'Object qui ne fait pas l'éloge des temps passés.

Nowhere in the correspondence is there any indication from either M. Lefebvre-Foinet or from Mme Picabia that L'Enfant Carburateur belonged to anyone other than M. Lefebvre-Foinet. Had L'Enfant Carburateur belonged to Mme Picabia, I think she would have questioned her receipt which listed only one loan L'Object qui ne fait pas l'eloge des temps passés.

Continued

See Picabia catalog for Guggenheim Museum by William Camfield, 1970

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Mrs. Angelica Rudenstine

It may be that Mme Picabia lent the work to M. Lefebvre-Foinet for a period and did not question his being credited as lender of the work to our exhibition and it may have been returned to her at some later date. But that, after all, is only a surmise.

Perhaps Mme Gabrielle Picabia or Mme Olga Picabia may have some recollection of the ownership of this work.

I am sorry our records cannot clear up this question for you.

Sincerely,

(Mrs.) Monawee A. Richards
Assistant
Department of Painting and Sculpture

Mrs. Angelica Rudenstine
139 Broadmead,
Princeton, New Jersey 08540

Encls.

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The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

May 14, 1971

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

Dear Mr. Barr:

I am presently engaged in writing the catalogue of the Guggenheim Museum's permanent collection (Vol.1, Paintings 1880-1945), and I hope you will forgive me if I bother you with a question. It concerns Picabia's "L'Enfant Carburateur," and I hesitate to trouble you with a matter as minor as this, but hope that you might be able to help me unravel what has become a confusing set of facts.

The picture was, as you remember, lent to your 1936 Dada, Surrealism and Abstract Art exhibition. The lender is listed in the catalogue as Lucien Lefebvre Foinet, and in an attempt to find out some more details about the painting's history, I have been in correspondence with him. He has no record of ever having owned the picture, and although he does have records of having shipped it (and several other works) to New York for your exhibition, he is certain that this painting never actually belonged to him.
This puzzling fact led me to the Dept. of Painting and Sculpture at the Museum, and Sharon Oswald very kindly helped me to locate in the exhibition file the correspondence relating to the Picabia loans. There was a letter to M. Lefebvre Foinet, thanking him for lending the picture. In addition, there was (under Mme.Picabia) the enclosed letter, which gave me a small clue as to what might have occurred, and I wonder whether you can help me to clarify this.

In your letter to Mme.Picabia, you thank her for assembling at Foinet various Picabia paintings from which you were to choose. You ask her for the loan of "l'Objet qui ne pas l'éloge des temps passés". There is no answer from her, but I wonder whether it is possible that some further negotiations between you (by phone perhaps?) might perhaps have led you to ask for another picture which had been among those at Foinet (L'Enfant Carburateur), and that she for some reason asked you to list it as lent by Foinet rather than by her? Peggy Guggenheim bought the picture from Gabrielle Picabia in 1940, so it would seem to be possible that she was indeed the actual lender in 1936. If you can help me at all with this, I shall be extremely grateful. I feel it is a great imposition to ask you to try to remember the details of these negotiations of so many years ago, but I know you have a remarkable memory (and also perhaps personal notes about these things?), and I thought I should at least write to ask your help. I am trying to get as accurate and complete a record of the provenance of each painting as I can, and I hope to straighten out confusions such as this in the process.

With many thanks for any help you might be able to give me,

Sincerely yours,

Angelica Rudenstine

(Mrs.) Angelica Rudenstine

P.S. Since I actually go into the Guggenheim rather rarely, might I ask you to send any reply to my home address: 139 Broadmead, Princeton, N.J.08540

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Picabia

7 Août 1936

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

Chère Madame,

Je regrette énormément de ne pas avoir eu le plaisir de faire votre connaissance. Vous avez été extrêmement aimable en vous donnant le mal de rassembler chez Foinet les toiles de Picabia. J'ai constamment espéré de pouvoir faire un rendez-vous pour vous voir mais le temps m'en a manqué parceque j'étais anéanti par le travail.

Enfin je suis allé chez Foinet d'on moment à l'autre parceque je me trouvais dans le quartier et j'ai vu les toiles sans vous. Je m'en fais mille reproches.

Alors je vous dirai que je voudrais beaucoup emprunter pour l'exposition l'Objet qui ne fait pas l'éloge des temps passés (revérence). Je voudrais en outre vous demander si vous n'avez pas des aquarelles ou des peintures datant de 1913-14 environ, comme par example Catch as Catch can qui appartient à André Breton. 36.1628.

Je serais très heureux si vous voudrez me répondre et je vous prierais si vous consentez au prêt de me donner le ppix d'assurance.

Je vous dirais dès maintenant que cette exposition qui sera comme un compte rendu du fantastique et du merveilleux dans l'art du passé et du présent s'ouvrira à New York en novembre et sera envoyée après aux musées de Philadelphia, S. Francisco, Boston etc. Les prêts seraient rendus en été de 1937. Notre expéditeur Lerondelle (76 r. Blanche, Trinité 42-06) rassemblera les prêts vers le 1 octobre. Si vous consentez au prêt vous n'auriez qu'à en avertire Foinet car Lerondelle devra en tous cas passer chez lui pour prendre d'autres objets. Le Musée payera naturellement tous les frais d'emballage, transport et assurance.

Veuillez agréer, Chère Madame, l'expression de mes très respectueux hommages

Mme Buffet Picabia

ALFRED H. BARR.

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R. C. SEINE 270 892

FABRIQUE DE TOILES & COULEURS EXTRA FINES

Lucien Lefebvre-Foinet

TÉLÉPHONE
DANTON 64-34

19, RUE VAVIN & 2, RUE BRÉA

Paris, le 8 Septembre 1936

Monsieur A. BARR
Museum Of Modern Art
II West 53rd Street NEW-YORK U.S.A.

Cher Monsieur,

Nous avons l'avantage de vous annoncer que nous remettrons comme vous nous l'avez demandé à la Maison Lerondelle les tableaux suivants de Monsieur Picabia.

L'enfant carburateur	1916	$ 600
le Baiser	1925	200
objet qui ne fait pas l'éloge des temps passés,		500

(tableau qui appartient à Mrs Buffet-Picabia)

Madame Buffet-Picabia que nous avons vu récemment nous à prié de vous transmettre ce prix d'assurance et de vente, et elle est d'accord pour vous prêter ce tableau.

Nous avons pris bonne note que si quelque objet particulièrement délicat nous était remis, nous ferons le nécessaire pour l'emballage soigné, mais nous pensons remettre à Lérondelle les tableaux ne nécessitant pas d'emballage spécial.

Nous emballons la terre cuite de Laurens que nous remettrons à Lérondelle pour être jointe à l'expédition.

Nous avons demandé à Monsieur Picabia quelques précisions et " L'enfant carburateur " a été fait entre

.....

Please address all communications: 19, RUE VAVIN, PARIS VI

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Lucien Lefebvre-Foinet, 19. Rue Vavin - PARIS (VIe)

Téléphone : DANTON 64-34
R. C. SEINE 270.693

.....

I9I5-I9I7, aussi avons-nous mentionné cette date à ce titre plus haut.

Quant à la gouache de Max Ernst appartenant à Monsieur Tristan Tzara, nous avons préféré la tendre sur une toite et un chassis en raison de sa dimension trop grande ~~et~~ qui aurait toujours fait tourner n'importe quel contreplaqué, nous espérons que vous aurez entière satisfaction du mode de montage que nous avons choisi.

A votre entière disposition nous vous prions d'agréer, Cher Monsieur, avec notre respectueux souvenir à Madame, l'assurance de nos sentiments tout dévouès.

M. Lefebvre-Foinet

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R. C. SEINE 270 891

FABRIQUE DE TOILES & COULEURS EXTRA FINES

Lucien Lefebvre-Foinet

TÉLÉPHONE
DANTON 64-34

19, RUE VAVIN & 2, RUE BRÉA

Paris, le II Juillet 19 36

Adresse télégraphique: 19, RUE VAVIN, PARIS VIe

Monsieur A. BARR
Hôtel Matignon
Avenue Matignon 6 PARIS

Cher Monsieur,

Je regrette de vous communiquer les renseignements ci-dessous, plus tard que je ne vous l'avais promis, mais ayant eu des renseignements contradictoires, j'ai tenu à les vérifier, afin de ne vous communiquer que des renseignements dont je suis certain.

Francis Picabia

L'ENFANT CARBURATEUR a été fait en 1918, il a figuré au Salon d'Automne de 1919 sous le numéro 1533, en même temps que :

Venus Héliotrope
serpentin
Horloge

les deux autres tableaux, DISQUES, VOLETS,

VOLETS, sont titre exact est :

" Objet qui ne fait pas l'éloge des temps passés (révérence) " 1916

4 DISQUES, tableau qui a du être exposé à New-York

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Lucien Lefebvre-Foinet, 19, Rue Vavin - PARIS (VIe)

Téléphone : DANTON 64-34
R. C. SEINE 270.893

La peinture à l'huile de Ricin a été faite en 1922
les autres peintures au Ripolin en 1925

Avec nos respectueux hommages à Madame, nous vous prions d'agréer, Cher Monsieur, en espérant le plaisir de votre visite, l'assurance de nos sentiments tout dévouès.

M. Lefebvre-Foinet

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	MoMA Exhs.	55.5

January 6, 1937

Dear Mr. Lipchitz:

As Mr. Barr is ill at home and may be confined there for several days, I am writing in immediate reply to your letter of December twenty-ninth.

I cannot tell you how sorry I am that the receipt which was sent you for your two panels was so unsatisfactory. Because of the heavy work involved in unpacking and registering the European shipments for the Fantastic-Surrealist show, the Registrar found it necessary to have assistance in preparing the receipts. Your receipt was made out by a temporary helper who made the unfortunate mistakes which you saw.

Rest assured that your panels are insured in accordance with your original letter of August 12th - the St. Anthony of Padua for $5,000, and the Charles V for $3,000.

The attribution of the Charles V to Paul de la Barre is of course quite inaccurate. You will see that no such error occurs in the catalog.

I must apologize also for the fact that your name was misspelled. It is quite properly entered on our official records.

The enclosed receipt is sent you in correction.

I trust that you will forgive our many mistakes. We are sincerely sorry to have troubled you in any way.

Faithfully yours,

Eleanor Howland
Secretary to the Director

Jacques Lipchitz, Esq.
9, Allée des Pins
Boulogne-sur-Seine, France

P.S. I have notified Mr. Austin of the Wadsworth Atheneum in Hartford of your willingness to let us release the Charles V to him for his portrait exhibition on the condition that it is covered against all risks in the amount of $3,000. Mr. Austin will write you confirming this insurance valuation.

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Loeb

Loeb, Janice (Mrs. Sun. Sth)

Beloved Barrs:

This an Alfred-take-note letter. I seem mostly to have complicated your existence even further. So forgive this frustrated moan.

1. Bracelli. You may receive a number of unimportant letters from print shops to whom I have written who have no Bracellis.

2. Was it Vaillant you wanted me to get photographs of ? No one else seemed to correspond. (I had written Jacques Wailant in my notebook) probably my mistake.

3. Received what is supposed to be the reverse of Bosch drawing from Giraudon. It shows people in a boat having a picnic. Is that right? I'm worried about it.

4. Shall hunt for other photographs you want. Doubt if I can find a detail of Holbein skull ready made. Could however send for it from National Gall. or ,maybe Giraudon can do it, doubt it though.

5.Oelze. Did go to see him again. He turned out to be very nice, this time. BUT had been sick, or so he said, and painting was still in same condition. He says that he has begun to work on it again and that it is a matter of a few days more. I don't trust him to take it to the bank, and am sure that he will not be finished with it in time. But thought that maybe he could leave it at Foinet's beginning of September, or end of August (for safety). If that is all right (he lives near Foinet and knows where it is) I shall write a letter to Oelze retelling him scheme, and to Foinet, asking latter to let me know as soon as the thing is delivered.

6. Dentist paid - Daisy take note

8. Guimard. (my fondness for old gentlemen was once folkloristic, impersonal and mild. My hatred for old gentlemen is personal, venomous, convinced. I have lost the last illusion I had in the world. My head is bloodly and dangling from a string) Had three lunches with him before he let me chose and take. He has no proper photographs of anything Came away with 1. a few bad pastelly reproductions of Castel Béranger, the scheme for the maddest villa, and my only prize, the original drawing for the Metro. That was not very good but still something. Gave him a receipt etc. This morning he called up three times. Conversation as follows: You must take my two later periods if you take my first, if you don't let me make the choice je m'en fiche, etc. Final arrangement is that he will call for the things I took. He will make up three new packets of 1. stuff he likes (which is junk which you don't want) 2. Finally got him to promise that there would also be packet of metro material. He will leave them for you himself. I told him that you were only going to be in Paris for a day and had no time to see him. But I fear you must go through the material yourself which he will choose and leave at the bank, and make out a formal receipt yourself. The bank will send the things back to him. His address is M. Hector Germain Guimard
18 Rue Henri Heine
Paris XVI

Frightfully sorry that you have to go through all this yourself

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Since you still have no proper photographs of the Metro, or of Castel Béranger which might interest you (the door with gooey columns) I might be able to get Brassai to take them for you. As a friend of Jeans(Delaims) he will probably do the job cheaply. Are you interested in his comestible details? Or maybe one could find an amenable amature photographer to take them.

Since Guimard proudly told me the story of having kicked the Surealiste s out of the house when they asked him for things to show, it will be well not to let him know the nature of the exhibition, and not even to send him a catalogue if you take the things.
I said that in opposition to Abstract, Cubist, this is would be modern, ancient LYRIQUE, IMAGINATIVE, FANTAISIE
As for the factual dope on the Guimard things you may take, and the Palais Idéal etc. Shall be gald to get it for you. Gould not get Guimard dope yet because he is too slow and I would have to sit through another meal. Its are not worth so much bother

9. Palais Idéal. This may turn into another frustrating experience. Bellon and her brother in law discovered it and have marvelous details. They are both exceedingly nice, but act and think slowly. They do not belong to the Surrealiste bunch and know nothing of the mess. But-

a. She first asked ~~x~~100 francs a piece for them. I explained about museum and we are going to talk it over again today.
b. They are scared of photographs being used for publication, since this is their first oil well. I said you would guaranty (spelling ?) them against that, and would speak to them again on the question of reproduction in the catalogue . They would want repeat Rights
c. As to photographs. They do not having any of the Gesamt eindruck but own an old but complete panorama of it that could be reproduced. That would make one or two panoramas.
Chose four details of it. — Mais photographs
He also make a tomb apart from palace, and chose Gesamt eindruck of that plus detail.
Since you have a photograph of the giants I might chose something else instead for one of my details.(I just thought of that now.)
The number I take w ill depend upon system and price. As I understand it you don't want to pay more than about fr. 100 for the whole business.
When I left I tried to put this idea into their heads:
   a. Lend their own photographs. We might pay expenses of having them printed and enlarged
   b. we will pay for reproduction of panorama if not too expensive.
(spoke as bait of later photography show)
I will write further details about that to-night. When I get an answer from you will tell them to go ahead. Therefore the things will not all be ready for when you come through Paris. Does it matter if they are sent later?

33333444455555 66666677

Family reacted well to Zervos scheme after first attack . " Father will think it over at length, as Father and businessman ". Excerpt from umbilical letter or nombril

Boy oh boy had two dates following each upon the other with

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McIlhenny. As he left Europe he through off invitation to Philadelphia. I must ask, as head of seduction committee, a small percentage on millionaires, increasing in direct ratiox to amount of boredom, exertion, and prostitution involved. M. is not quite, but almost as bad as he seems. Percentage there will be $25x % 25. Must demand more for Pulitzer.

Met Vollard. His wonderful back retreating down the street. Will go and pal with him next winter since he already gave me some loose sheets of Rouault illustrations.

I have to go out and attack some more people. Shall add later, and forgive the extra complications it involves you in.

As long as there are no more gay deceiving art nouveau architects involved will be joyful about doing all else you may require. Any messages for Austria besides those I already know? If you write to Cannes, can correspond with Paris from there. If there are many more errands, may find it useful to have another "Introducing J. L. card"

Hope the sun is baking down upon you, and much peace, and no old men to trouble your lives. And all love

J.

Miss you terribly

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September 8, 1936

Dear Janice:

Here I am again pestering you and rolling up the debt of obligation to you for help.

1. Bracelli. In vain have I searched for Bracellis. I'm afraid it's photographs from the Bibl. Nat. or nothing -- so will you? Can you take the trouble? We want large (life size, if possible) negatives on celluloid film (not glass) of the following pages of the Caprices. (Bibl. Nat. Bracelli (Bo 6)) They are mounted six plates to a page, but the pages are unnumbered so I indicate our wants as follows:

page 1	plates	3,4,6 especially
" 3	"	13, 16, 18 especially
" 4	"	19 especially
" 6	"	34,36 especially
" 7	"	42 especially
" 8	"	44,45,47,48 especially

Have photographs of the six pages or of each print (14) taken, whichever is cheaper -- but I want them full size.

2. Metro Station. Borrow Brassai's photographs of the Metro station and get him or someone else to take a photograph of a whole station if it can be done at an ordinary price of 40 or 50 francs. I still think the Archives would have good metro photographs.

3. Picasso. I've been betrayed by Paul Rosenberg who now at the last minute withdraws loans he promised in June to give them to Dudensing. "Business as usual". I have written to M. Zervos asking him to buy for the Museum one of the big etchings of the minotauromachia - could you remind him? Lerondelle can ship it.

I don't feel I can ask you or Zervos to attempt anything with Picasso about paintings - if we could get the big Dormeuse of 1931 (La veuve) in his reception room -- or better still one or two of the more recent 1934 things - even small - it would be marvelous.

Love to you and my very best to M. and Mme. Zervos.

Miss Janice Loeb
care of M. Christian Zervos, ed. Cahiers d'Art
14, rue du Dragon
Paris, VI, France

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Loeb, Pierre
(Paris -
Sculp. Exhs.)

October 20, 1936

Dear Mr. Loeb:

We wish to confirm the following exchange of cablegrams:

Sent by Mr. Barr to you on October 7th
OFFER FIVE THOUSAND FRANCS CASH DELIVERY FOR BRANCUSI EMBRACE PROVIDING BRANCUSI SIGNS PHOTOGRAPH STOP IF ACCEPTED NOTIFY LERONDELLE IMMEDIATELY

Received by Mr. Barr from you on October 8th
ACCEPTE 5000 SCULTURE STOP BRANCUSI SIGNERA PHOTOGRAPHIE STOP LERONDELLE PREVENU SALUTATIONS

Very truly yours,

Elizabeth Knedler
Secretary to the Director

Pierre Loeb, Esq.
Galerie Pierre
2 rue des Beaux Arts
Paris, France

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

CLASS OF SERVICE

This is a full-rate Cablegram unless its deferred character is indicated by a suitable sign preceding the address.

WESTERN UNION CABLEGRAM (33)

SIGNS	
	Full-Rate Cablegram
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

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

1936 OCT 8 AM 10 38

Received at 202 WEST 62nd STREET, N. Y.

NU22 CABLE=PARIS 17 8 1441

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

ACCEPTE 5000 SCULTURE STOP BRANCUSI SIGNERA PHOTOGRAPHIE STOP LERONDELLE PREVENU SALUTATIONS= LOEB.

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

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WOLFGANG

Prénom et nom: Wolfgang Paalen

Date de naissance: 22. Juillet 1905 Lieu de naissance: Vienne (Autriche)

Education artistique avec dates: 1921 en Italie avec Leo von König.
1923 Adolph Meyer Berlin. 1925 académie Hofman
Munich (München). Travaillé

CHARGE TO THE MUSEUM OF MODERN ART

Form 1206-A

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

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

WESTERN UNION

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

NO.	CASH OR CHG.
	CHECK
	TIME FILED

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

October
SEPTEMBER 7, 1936

LOEB
2 RUE DES BEAUXARTS
PARIS

OFFER FIVE THOUSAND FRANCS CASH DELIVERY FOR BRANCUSI EMBRACE PROVIDING BRANCUSI SIGNS PHOTOGRAPH STOP IF ACCEPTED NOTIFY LERONDELLE IMMEDIATELY

BARR MODERNART

« The strange destiny of Lina » 1936 600 francs 600 francs
(600 ") (600 francs)
(« Antifonctionalistic table surrounded by hermaphrodites » 1936)

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2

Odlse
59 ale Wagram
Paris

7 August '36

Es tut mir sehr Leid Ihnen nicht ein II mal gesehen zu haben - augenblicklich unmöglich wird es mir möglich sein ihren Atelier noch einmal
zu besuchen vor mein Rückkehr nach New York weil ich werde nur wenige Stunden in Paris sein.

Es ist jetzt länger als 2 Wochen seit ich bei Ihnen war. Sie glaubten dann dass Sie würden mit der Zeichnung drawing — Frieda in 2 Wochen vertig sein. Deshalb hoffe ich dass es wird Ihnen möglich sein das Zeichnung für mir in den Hotel Matignon (6 Avenue Matignon) nicht später als das 10 August zu lassen.

Unser Museum würde sehr glücklich sein wenn Sie uns das painting — Oelgemälde Frieda leihen könnten für die Ausstellung in November. So könnte ich jedenfas das Vergnügen haben es zu sehen. Wenn Sie es leihen wollen würden wir es für .000 Franken versichern. Das Museum zahlt alle Kosten für Packung, Reise und Versicherung.

Unser Expéditeur Lerondelle (76 r. Blanche, Paris IX, Telefon Trinité 82-03) wird alle Pariser Leihgaben am 1 October holen. Wenn Sie nicht in Paris sein werden Könnten Sie die Gemälde bei Léonor Fini, 11 r. Payenne lassen. Auch wenn sie nicht in Paris ist wird eine alte Frau da sein wegend der Katz. Léonor Fini glaubt dass Sie wird jedenfals selbst am Ende September in Paris zurückkommen.

Die Ausstellung wird bis Ende Januar in New York dauern. Nachher wird es in Philadelphia, . Francisco, Boston etc. gehen. Die Leihgaben werden zurückgegeben im Sommer 1 37.

Bitte antworten Sie mir entweder mit das Zeichnung auf dem Hotel Matignon oder an diese addresse in New York.

Ich war sehr glücklich Ihnen kennen zu lernen.
Mit beste Grüsse

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WOLFGANG

Prénom et nom: Wolfgang Paalen

Date de naissance: 22. Juillet 1905 **Lieu de naissance:** Vienne (Autriche)

Education artistique avec dates: 1921 en Italie avec Leo von König. 1923 Adolph Meyer Berlin. 1925 académie Hofman Munich (München). Travaillé presque toujours seul.

Biographie: Né le 22. Juillet 1905 à Vienne, vécu en Autriche, en Italie, en Allemagne et en France. Fixé à Paris depuis 1931.

Principales expositions (avec endroits et dates):
1924 « Berliner Sezession » Berlin. 1931 Galerie Flechtheim Berlin. 1933 Galerie Bonjean, Paris. 1934 Galerie Vignon, Paris. 1935 Kunstmuseum Luzern. 1936: Galerie Pierre, Paris. exposition de dessins surréalistes, Galerie Wallis, exposition surréaliste d'objets, Galerie Ratton, Paris. The international surrealist exhibition London.

Vos oeuvres sont-elles dans des musées? Dans lesquelles?
J'ai deux tableaux dans un musée japonais, dont je ne sais pas le nom (vendus par la Galerie Ficht en 1926). 1 tableau dans la Gallery of living art, New York University (A.E. Gallatin collection)

Liste des principaux livres et articles sur votre oeuvre:
Julius Meier-Gräfe, Berliner Tageblatt (1926(?)). Christian Zervos Cahiers d'Art 1934. etc.

Prêts à cette exposition:

Titre	Date	Dimensions	Prix d'assurance	Prix de vente
Cantarini Landscape	1935		800 francs	800 francs
L'heure exacte (objet)	1936		600 francs	600 francs
~~Remples (personnages ?)~~ (London no. 273 avec les chevaux comme les échecs)	~~1936~~			
« The strange destiny of Lina » 1936			600 francs	600 francs
(« Antifonctionalistic table surrounded by hermaphrodites »	1936		(600 ")	(600 francs)

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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

PARIS, le 25 Sep. 1936

Dear Mr. Barr,

Mr.
Bernard Poissonnier
2, Place du Palais Bourbon
Paris

has brought me his Klee:

"Musikalische Tischgesellschaft" (1907)

Insurance-Price $ 665.-

This picture is painted behind glass (Hinterglasmalerei).

Yours sincerely ,always

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helena rubinstein

eldorado 5-2100 715 fifth avenue, new york cable address: suavizais

February 10, 1937.

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

Attention: Miss Howland

Dear Miss Howland,

This is to confirm our telephone conversation of today. We understand that the Man Ray painting is insured at $2,000. and we will assume full responsibility for it when it is delivered to us.

We will take out insurance for a three month period and will communicate with Mr. Man Ray and assume the responsibility of returning it to him.

Very truly yours,

HELENA RUBINSTEIN

Catharine Oglesby

Catharine Oglesby
Sales Promotion Manager.

CO:ah

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Man Ray
(France - Surr.)

THE ARTS CLUB OF CHICAGO

January 26, 1937

Miss Eleanor Howland,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Miss Howland:

Your letter of January 22nd is received and we advise you that we have covered the Duchamp King and Queen with insurance in the amount of 10,000 francs.

Very truly yours,

THE ARTS CLUB OF CHICAGO

Isabel James

Assistant-Secretary

IJ*D

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THE ARTS CLUB OF CHICAGO

January 12, 1937

Miss Eleanor Howland,
Museum of Modern Art,
11 West 53rd Street,
New York, New York.

10,000 fr's.

Dear Miss Howland:

In answer to your letter of January 7th, will you please give us the insurance value on the Duchamp picture owned by Man Ray which you state will be ready for Budworth to collect after January 17th.

Yours truly,

Isabel Jarvis

Assistant-Secretary

IJ*D

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January 11, 1937

Dear Monsieur Roché:

As Mr. Barr is ill at home and may not be able to return to the Museum for several days, I am writing in immediate reply to your letter of December 27th.

I am extremely sorry that the insurance value for the Duchamp Why not sneeze was incorrectly noted on the receipt sent you by our Registrar. We have your letter of October 17th confirming the valuation of 5000 francs. This letter was unfortunately mislaid so the Registrar did not see it and therefore took the valuation of 1000 francs from the invoice sent her by Hérondelle.

We all regret exceedingly that you were troubled by the error. I hope that you will accept our sincere apologies. A new receipt is enclosed.

In accordance with your request, Why not sneeze, will be returned to you in the shipment going to France following the close of the exhibition in New York.

Very truly yours,

Eleanor Howland
Secretary to the Director

Monsieur Pierre Roché
24 Avenue du 11 Novembre
Bellevue
Seine-et-Oise, France

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New address:

24 AVENUE DU 11 NOVEMBRE
BELLEVUE – SEINE-ET-OISE
OBSERVATOIRE 12-50

27 Décembre 1936.

Cher Monsieur Barr,

Je reçois une lettre du 22 Octobre '36 de Miss Dorothy H. Dudley, donnant reçu de n° 36.1659 "Why not sneeze", cage with marble lumps of sugar by Marcel Duchamp. — + mentionning insurance value: 1.000 frs.

I have already answered your letter on question of "tentative valuation". — Probably ~~this~~ my letter has not been seen by Miss Dudley? — Why should I, being a collector + lend abroad for an insurance of 1000 frs. an object which I have bought back from America for 5.000 frs? (+ I can prove it.)

You may, or not, think this price too big. — But I do not wish to accept the "tentative valuation" of Miss Dudley. — Would you in my place?

Marcel Duchamp joins me in reminding Miss Dudley that we do not wish "Why not sneeze" to go on tour after January 17th, + that we wish to have

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it sent back then.

n° 36.1698 may go on tour, if you like. — (It is correctly insured at 2000 frs.) — It is "Picabia's totalizator".

I have been pleased with the success of the London show. I have just seen Roland Penrose there. I do not doubt yours will have the same, or more still!

avec mon meilleur souvenir

Sincerely yours

H P Roché

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Maquette Grotte - bois et plâtre	2500 francs
Maquette Bacargot - bois et plâtre	3000 francs
8 sous verres de plans et dessins à francs 500.	4000 francs
7 dessins - decorations, belvédères, etc.	7000 francs
une planche de 5 dessins	3000 "
une planche de 4 dessins	4000 "
un sous verre - dessin - Bacargot	1000 "
8 plans "	2500 "
5 dessins - projets de belvédères	1500 "

October 5, 1936

Dear M. Roche:

We have insured your Duchamp La Cage a Sucre for 5000 francs and your Picabia Totalizator for 1000 francs. These, of course, are tentative valuations. Please supply us with your valuations at once, as we want to be sure the items are correctly insured.

I hope very much to have the name and the address of the collector to whom you sold the large Chirico many years ago. It would be most useful to us to have this information.

With kindest regards, I am

Very sincerely yours,

M. Pierre Roche
24 Avenue du 11 Novembre
Bellevue
Seine et Oise
France

AHB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maquette Grotte - bois et plâtre	2500 francs
Maquette Escargot - bois et plâtre	3000 francs
8 sous verres de plans et dessins à francs 500.	4000 francs
7 dessins - decorations, belvédères, etc.	7000 francs
une plache de 3 dessins	3000 "
une plache de 4 dessins	4000 "
un sous verre - dessin - Escargot	1000 "
8 plans "	2500 "
5 dessins - projets de belvédères	1500 "

Insurance valuations on works lent by Emilio Terry to
The Museum of Modern Art, New York City

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HENRI PIERRE ROCHÉ
99, BOULEVARD ARAGO
GOBELINS 16-65

PARIS XIV

17.10.'36.

Cher Monsieur Baer,

Je reçois votre lettre du 5 Octobre –
j'ai payé la "cage à sucre" 5.000 frs., déjà pendant la pleine crise –
"Totalisateur" peut-être abaissé à 600 fr. pour l'assurance, si vous le préférez –

Je ne sais pas ce que signifie exactement "tentative valuations" –

Le grand Chirico a été revendu – et le revendeur ne veut pas me indiquer où il est – je le regrette

with best regards
very sincerely yours
H P Roché

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August 21, 1936

Dear Mr. Tzara:

Many thanks for your letter of the first of August. I am very glad to know we may have the Arp "Traum des Naufrage" (insurance 1,000 francs); Picasso "Two Heads", papier collé (insurance,4,000 francs); Aragon "Portrait of Jack Vaché" (insurance 500 francs).

I am very glad to have the revised insurance valuations on the other loans which you have so generously permitted me to include in our exhibition. These loans have now been insured at your revised valuations. We will send you a formal receipt in due course.

I want to say again how much I appreciate your trouble in bringing to light numerous and valuable documents of the Dada period.

With kindest regards from Mrs. Barr and myself.

Sincerely yours,

Mr. Tristan M. Tzara
15 Avenue Junot
Paris, France

AHB/k

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July 26, 1936
c/o Chase Bank
41 r. Cambon
Paris

M. Tristan Tzara
15 Ave. Junot
Paris 18

Dear Mr. Tzara,

I enclose a rough list of the material, mostly of the dada period, which you have had the kindness to lend to our exhibition and which I took from your house on Tuesday July 21st. The titles and descriptions are provisional. As you requested I have put tentative valuations for insurance purposes but most of the material is very difficult to evaluate. Please make what ver revisions seem to you necessary.

In addition we should like to have if we may, the following items:

1. Arp - Trousse de naufragé - wooden relief 1921.
2. Picasso - Double head (collage, seem in large room)
3. Aragon - Portrait of Jacques Vaché (collage) 1 20

These three items would be collected by our emballeur Lerondelle in the middle of October.

Our Museum will insure the above three items together with all those listed in the accompanying sheets against each and every risk from wall to wall.

The exhibition will open in November and, as I described to you, will, after New York, be shown in Philadelphia, Boston, S. Francisco and probably Chicago.

I cannot thank you sufficiently, no merely for your generous loans, but also for the amount of time spent by you in excavating material from your storeroom. I want to thank you too for your sympathetic interest in our exhibition. By means of the exhibition I hope to show in America something of the importance of the Dada movement in which as a poet and a chef d'école you played so important a rôle.

I have written to the Museum about your African objects asking that everything be done to expedite a settlement with the insurance company. I am particularly distressed about the Cameroon mask which I greatly admire. When I last saw the object in the Museum it was in excellent condition. The damage must have occurred in transit.

Hoping that I may hear from you soon, I am,
very sincerely yours

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	MoMA Exhs.	55.5

	Francs
BAARGELD	
Collage - Typische vertikal klitterung, 1920	50
Collage - Letzterer versteinert	25
Drawing in brown frame - 1920	50
Drawing on tissue "b etles" - 1920	50
Drawing - eine Frau / Frauen / frauenteile und Phidias	25
BAARGELD AND MAX ERNST	
Ink on wall paper c. 1920	25
3 pages of dada text with collage at 50 francs each	150
BAADER	
Collage - der Verfasser - Dada	25
JANCO	
Colored woodcut - 1916	25
Poster - Galerie Corray - 1916	25
RAY	
Drawing - (object of destruction) - 1932	200
VALENTINE HUGO, ANDRE BRETON, TRISTAN TZARA, GRETA KNUTZON	
2 Cadavres Exquis on black paper at 25 francs each	~~100~~ 50
1 on white paper " " "	25
RIBEMONT	
2 large drawings 1920 for first Paris Dada show at 300 francs each	600
ERNST ~~5 altered technical engravings with collage~~	
* 5 altered technical engravings with collage:	
-adieu mon beau pays, c. 1919	50
- (horizontal wihtout inscription)	50
-(shown Section d'Or , 1920) given to Museum	50
- Rechtzeitig erkannte	100
- sitzender Buddha	50

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ERNST (continued):

collages:

- Dadamax with caesar buonarroti 50
- Die chinesische nachtigall 50
- Fatagaga - le 3me tableau gazométrique 75
- Schichtgestein naturgabe 200

Gouache on large zoological chart "La biciclette" c. 1920 Lazy Tar 700

Etching in blue, ~~Zim~~ Cologne c. 1919 25

CHRISTIAN SCHAD

Schadographs:

- 2 large at 20 each 40
- 5 small , 1918, at 10 each 50

Two woodcuts, 1918, at 10 each 20

ARP

Aquarelle, Zürich, c. 1919 200

5 chinese ink drawings, Paris,1923? at 100 each 500

HÖCH

Collage 1920 25

RAY

Rayograph 1923 200

~~Photographx~~

~~xxXxxxXxyxxxxxxxxxfxxxxxXxxXxxvxxxx~~ 5

PHOTOGRAPHS:

-Man Ray - strip from Le Mauvais Movies 5
- Arp - Construction for Dann Dada, 1916 5
- Ernst - Relief 123 5
- " - Plastik 23 5
- Theatre: Mouchoir de Nuages, Act II 5
- " : Le Coeur à gaz , 1923 5

PICABIA

Movement DADA , drawing 50

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February 4, 1937

CARLTON HOTEL
CANNES

Même Direction:
PARIS: HOTEL SCRIBE
HOTEL ASTORIA
HOTEL MODERNE
MONTE-CARLO: HOTEL DE PARIS
HOTEL HERMITAGE
BEACH HOTELS
MEGÈVE: HOTEL DU MONT D'ARBOIS
TROUVILLE: HOTEL DES ROCHES NOIRES

Dear Alfred -

Don't know where to find Daisy - but would like to let her know that we are going to be in Genoa one night of 13th (or 14th) and have enough time to go to the bank. Therefore, can take money into Italy for her. We leave here 13th, she could telegraph amount she wants sent (Italie - to Pierangi Palermo 63).

If there is anything I can do here during the winter for you and Limoseum, please let me. It was so much fun. Family has agreed to entire Zervos scheme.

It would be nice if D. came to Austria - we are in Salzburg 10 days + swimming.

I don't
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Paris VI, France

AHB:EH
Enclosure

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only item of the american scene that I shall miss terribly will be you two -

Prayers for sun, and quiet, and sleep - All love

J.

P.S. am writing to Pavlosky to see if he had any success with Chirico material. If you don't want it any more leave it there and tell him that I will speak to him about it in Sept.

Barr Landhaus Kramlinger
Baden wilhelm

leaving
Jan 31, Hotel Carlton
Cannes night 13th can
~~take~~ ~~the money~~ ~~into Italy~~
cash lire Genoa stop
~~Paris~~ Champlain full
Paris possible love

14 rue Dragon
Paris VI, France

AHB:EH
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February 4, 1937

Dear Janice:

Here are a few photographs of the recent exhibition. I don't know whether Zervos would be interested in any of them or not. Perhaps some other publication would be interested, if you happen to think of one.

I wrote Zervos recently - you may have seen the letter - asking him to return the photographs after he is through with them. I hope he'll do this.

We are still concerned about not having acquired one of the Picasso etchings. Won't you try to get one for the Museum, letting us know how much it is? If he'll dedicate it, so much the better, but this, of course, is not essential.

Are you really going to Egypt? Perhaps this letter will find you already gone.

Sincerely,

Miss Janice Loeb
care M. Christian Zervos
14 rue Dragon
Paris VI, France

AHB:EH
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TELEPHONE: GROSVENOR 6363.
TELEGRAMS:
GROVHOWS, AUDLEY, LONDON.

GROSVENOR HOUSE,
PARK LANE,
LONDON, W. 1.

Dear Alfred

I'm so terribly sorry that I didn't acknowledge receipt of letter, and made you cable about it. But recieved letter just as Daisy was moving northward, wanted to consult her, and knew that she would be writing all to you.

Bracelli is done. They do not make celluloid negatives at the Bib. Nat. so that I had to take glass. But Daisy is carrying them over herself. I did them in the cheapest possible combinations, therefore you will find a few included that you did not ask for. All else Daisy seems to have told you.

Life in Paris is full of revelations, if nothing else. It is also amusing. Zervos continues as my ally so that anything that I can do for you through him, or alone, during winter, will be glad to do.

Love

Jamie