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	MoMA Exhs.	55.6

Trotter

Trotter

THE MUTILATED HOUSE
MAIDA VALE
W.9

Maida Vale 129

October 21, 1937

Dear Mr. Trotter:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the Czechoslovakian watercolors and crayon drawing, which are now being returned to you after their long exile in this country.

*The
Museum
New York
Dan*

The Czechoslovakian watercolors and crayon drawings were important additions to the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

We are especially indebted to you for letting us keep the paintings and the drawing over so long a period.

With renewed thanks, I am

Very sincerely yours,

*My assurance that I have been
you the printed memorandum among
the creditable pen and ink work*

Philip C. Trotter, Esq.
The Mutilated House
120 Maida Vale
London W. 9, England

*I have both been
Graham, my wife, and, in 1937*

P.S. I read with great interest the literature you sent me about The Mutilated House. With horror I read recently the account by John Summerson of a further onslaught upon early nineteenth and eighteenth century houses in London. Not merely London, but the whole world is the loser.

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Trotter

THE MUTILATED HOUSE
MAIDA VALE
W.9

Maida Vale 1599

Wm. Day

Font
copy

Trotter

The Registrar
Museum of Modern Art
New York -

Dear Madam,

I thank you very much for your letter
& enclosure of December 15th. It is as
my unconscious that I did not send
you the printed memorandum among
the Czechoslovak permanent drawings.

My wife and I have both been
grossly overworked; and, as a result
the printed & other notes among the
drawings, they do not amount to

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very much. They are known to be done at
 certain religious seasons of the year in
 varying states of restraint. Any further
 comment is purely speculative; and I
 think the drawings present their own case
 but on their own intrinsic merits.

I trust they will prove of interest
 to the very wide public who will see
 them before they return.

I sent more than you asked for;
 partly because selection is impossible;
 also because you are unlikely to
 find any very easy companions
 for them in your exhibition.

My wife and I send you our best
 greetings for the New Year, and wishes
 for the success of the exhibition.

Yours very truly

Philip Trevelin

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*Travis
Custard
Dear Mr. Trotter*

December 15, 1956

Dear Mr. Trotter:

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

Philip C. Trotter, Esq.
The Mutilated House
120 Maida Vale
London W.9, England

Enclosure

[Faint, illegible text, possibly a stamp or administrative notes]

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*Trasher
(England-
Surv. 2/4)*



to have our agents collect them. Our agents are Express
Travel and Transport Company, 59-60 Gracechurch Street, London.

Very sincerely yours,

Philip Trotter, Esq.
The Mutilated House
120 Maida Vale
London, W. 9.
England

P. S. I am sure you will be interested to know that Mrs. Lewis
(Elizabeth Arden) is a corporation member and general subscriber

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*Trotter
(England -
Surv. 2/6)*

DOROTHY & PHILIP TROTTER

send you

Greetings and Wellwishing

AMMON'S FOLLY

(11 Samuel x, v. 4)

BY DOROTHY WARREN TROTTER
Incorporating print by HANSLIP FLETCHER.
TITLE INSPIRED BY G. M. YOUNG.

of your exact valuation. That is, you need not hesitate
to have our agents collect them. Our agents are Express
Travel and Transport Company, 59-60 Gracechurch Street, London.

Very sincerely yours,

Philip Trotter, Esq.
The Mutilated House
120 Maida Vale
London, W. 9.
England

P. S. I am sure you will be interested to know that Mrs. Lewis
(Elizabeth Arden) is a corporation member and general subscriber

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*Trotter
(England -
Surv. 2/6)*

Philip Trotter, Esq.
September 29, 1936
Page 2

to the Museum so that she will September 29, 1936
invitation to but also a catalog of the exhibition.

Dear Mr. Trotter:

I am delighted to have your letter of September 18th
and to know that we may borrow some of your and Mrs.
Trotter's extraordinary Czechoslovakian drawings.

I cabled our agent today to collect six of the drawings
but you and Mrs. Trotter must do the selecting. I am
sure you will choose good ones. I am grateful to you
for letting us keep them as long as is necessary. They
will probably be returned to you early in the summer of
1937.

I hope that you will write me, as soon as you can, some
notes about the origin. You mention a memorandum which,
however, I do not find enclosed in the letter.

The photographs of your mutilated house are themselves
Surrealist objects. It is certainly an an appalling
outrage. I think I have never seen anything like it in
America. It is very satisfying to know that you have made
an energetic protest about it. We shall, of course, be glad
to credit the loan to Mr. and Mrs. Trotter, The Mutilated
House, Maida Vale, London.

You do not mention the insurance valuation of the drawings.
We will put a tentative insurance on them pending receipt
of your exact valuation. That is, you need not hesitate
to have our agents collect them. Our agents are Express
Travel and Transport Company, 59-60 Gracechurch Street, London.

Very sincerely yours,

Philip Trotter, Esq.
The Mutilated House
120 Maida Vale
London, W. 9.
England

P. S. I am sure you will be interested to know that Mrs. Lewis
(Elizabeth Arden) is a corporation member and general subscriber

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THE MUTILATED SQUARE
120 MAIDA VALE

Philip Trotter, Esq.
September 29, 1936
Page 2

18th September, 1936
to the Museum so that she will receive not only an
invitation to but also a catlog of the exhibition.

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

Dear Mr. Barr,

Your letter of the 27th August addressed to my wife
C/O Millbank has only just reached her. I therefore
write in haste to say that we shall be delighted to get
a selection of our Czechoslovak drawings at your disposal
for as long as you please. Will you therefore kindly wire
your agents to get in touch with us here, as I am time is
rather short.

It is a big selection; and, if your agent have can
choose what is most appropriate, so much the better. There
are number of really remarkable coloured drawings among
them, some of which you would have seen in Mr. Laird's
collection. They are things of great decorative beauty
as well as psychological interest. We know cooperatively

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THE MUTILATED HOUSE
120 MAIDA VALE
W.9

Maida Vale 1599

18th September, 1936

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

Dear Mr. Barr,

Your letter of the 27th August addressed to my wife C/O Millbank has only just reached her. I therefore write in haste to say that we shall be delighted to put a selection of our Czechoslovak drawings at your disposal for as long as you please. Will you therefore kindly wire your agents to get in touch with us here, as I see time is rather short.

It is a big selection; and, if your agent here can choose what is most appropriate, so much the better. There are ^a number of really remarkable coloured drawings among them, none of which you would have seen in Mr. Laird's collection. They are things of great decorative beauty as well as psychological interest. We know comparatively

Pittsburgh, Boston and San Francisco have asked to show the exhibition after it closes in New York. Could we impose upon you to the extent of asking you to prolong your loan until the summer of 1937, provided, of course, that you are willing to lend at all?

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.2.

little of their origin; but can give you the substance of a memorandum drawn up when we found them. They have of course been seen here by Professor Seligmann and other noted psychologists, who have expressed their opinions. I recommend Prinzhorn's "Bildneri des Geisteskranken" as the best authority on somewhat kindred manifestations.

If Mrs. Lewis, (Miss Elizabeth Arden) is in New York during the exhibition, it would be as well to send her notice of them. She saw them in our house some years ago; and was most anxious to acquire them.

If you do give the names of collectors in your catalogue, will you kindly insert "Collection of Mr. & Mrs. Philip Trotter, The Mutilated House, Maida Vale, LONDON!" Our house, having been cut in two by a speculative builder at the beginning of the Year, with the consent of the local Authority, is about to become the centre of a big movement to rescue what remains of the amenities of London from the grasp of this "Ogre of Contemporary life"; and we hope for support from many lovers of London in the U.S.A. I enclose a few cuttings from the enormous literature on the subject which I have reprinted since the mutilation.

All details & valuation in due course.

Yours sincerely,

Philip Trotter

Pittsburgh, Boston and San Francisco have asked to show the exhibition after it closes in New York. Could we impose upon you to the extent of asking you to prolong your loan until the summer of 1937, provided, of course, that you are willing to lend at all?

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April 2, 1944

August 27, 1936

Dear Mr. Seess:

I am terribly sorry to tell you that the Chagall oil, Dedicated Dear Mrs. Trotter: 1911 was sent by us on the French Liner Champlain which sailed from New York October 28, 1941 to Paris. You may remember me as a visitor to your gallery when you were Miss Dorothy Warren. I write now to ask whether our Museum could borrow a group of two or three of your extraordinary Czechoslovakian drawings (done I understand in a state of ecstasy) for an exhibition of Fantastic Art which we are going to show in November. I saw a group of these drawings at the Surrealist show from the collection of Mrs. Laird, but understand that you have many more. signed an artistic work.

Should you be willing to lend two or three of the most fantastic, the Museum would, of course, pay all expenses of shipping and insurance at your valuation. Our London agent would collect them about October 1st. New York is 4 East 74 Street.

Could you let me know something more about these drawings and the circumstances under which they were made?

I do hope that we may be able to have two or three of them. With kindest regards, I am

Very sincerely yours,

Miss Dorothy Warren
Care of H. S. Ede
Tate Gallery
Millbank
London, England

AMB/k

P.S. I scarcely dare to add that the museums of Philadelphia, Pittsburgh, Boston and San Francisco have asked to show the exhibition after it closes in New York. Could we impose upon you to the extent of asking you to prolong your loan until the summer of 1937, provided, of course, that you are willing to lend at all?

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cc: Miss Dudley ✓

Edm 55

Fantastic art

Hess

April 6, 1944

October 23, 1937

Dear Mr. Hess:

I am terribly sorry to tell you that the Chagall oil, Dedicated to my Fiancée, of 1911 was sent by us on the French Liner Champlain which sailed from New York October 23, 1937 to Paris. The picture was addressed to Mme. Tekla Hess, c/o painting by M. Marc Chagall, 15 Avenue Sycomores. We have checked with M. Chagall today and he informs me that the picture arrived at his address in Paris safely. However, when he left Paris after the outbreak of war to come to this country, he was unable to take the picture with him due to its size, but principally due to the fact that he left Paris so hurriedly and under the frantic conditions which prevailed just before the French Army signed an armistice with Germany.

I am afraid that it will be impossible to find out more about the picture until after the war. But if you would like to get in touch with M. Chagall, his address in New York is 4 East 74 Street.

Sincerely yours,

I am sorry not to be able to give you more specific information as to the picture's whereabouts, but of course you will understand that this is impossible under the present conditions.

Mme. Tekla Hess
c/o M. Marc Chagall
15 Avenue Sycomores
Paris 16, France

Sincerely,

P.S. I am enclosing a formal receipt. Will you please return it after you have received your Leda, and return it to the City Museum & Art Gallery.

Mans Hess, Esq.
City Museum & Art Gallery
The New Walk
Leicester, England

JTS:mc

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Fantastic Art Exh'n
Hess
France

December 5, 1938

October 23, 1937

Dear Madame Hess:

The Exhibition of Fantastic Art, Dada and Surrealism, to which you so generously lent your painting by Chagall, "Dedié à ma fiancée", 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 propoganda 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 Tekla Hess
Loccum
Switzerland
Mme. Tekla Hess
c/o M. Marc Chagall
15 Avenue Sycomores
Paris 16, France

Chagall's studio in Paris

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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RIANT SLOJOUR
HOTEL PARNET
TELEPHONE 7
R. C. Postillon, 628

*Font
Frome*

December 5, 1936

Cher Monsieur

*Le lieu de recevoir votre lettre par ou on a fait
suivre à la campagne, en je ne troue actuellement
je regrette bien sincèrement de ne pas être à
Paris en ce moment, pour faire votre connaissance.
Je compte rentrer du lieu d'où j'ai
pu être, y serez vous?
Je me réserve ce plaisir
espérer que la prochaine fois je n'y manquera
pas.*

Dear Madame Hess:

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

Madame Tekla Hess
Ascona
Switzerland

Enclosure

*pty came from
Chagall's studio in
Paris.*

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RIANT SÉJOUR

HOTEL PARNET

TÉLÉPHONE 7

R. C. Pontarlier, 608

COYE-ET-PALLET, LE 26 juillet 1936

Cher Monsieur

Je viens de recevoir votre lettre qu'on m'a fait
suivre à la campagne, où je ne trouve actuellement
je regrette bien sincèrement de ne pas être à
Paris en ce moment, pour faire votre connaissance.
Je compte rentrer à la fin du mois d'août.
Peut-être, y serez vous encore ?

Je me réserve ce plaisir de vous voir et je ne
espère que la prochaine fois je n'y manquerai
pas.

Avec mes vœux, recevez mes salutations les
plus sincères

Marc Chagall

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H. HESS

Hess
(England -
Sun. 5/11)

109, Kingsway,
London, W.C.2.
5th November, 1936.

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

Dear Mr. Barr,

Meanwhile the painting has left Paris
and I hope that you have received it in time
and in good condition.

I am very sorry indeed that there was
so much bother involved with the shipment of
this picture.

The difficulties mainly arose from a
misunderstanding between the man in charge of
the relining of the picture and myself.

I would be very pleased if the picture
does find a friend in the United States who
would be able to get it for your Museum.

In this case I would like you to
communicate with me at my address :-

27, Torrington Square,
London, W.C.1.

Yours faithfully,

H. Hess
H. HESS

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September 22, 1936

September 22, 1936

Dear M. Hess:

Your mother, Mme. Tekla Hess, has written Mr. Barr to say that she is willing to lend the picture Dedie à ma Fiancée by Chagall to our exhibition of Fantastic Art opening in November. She further states that the picture is at Chagall's studio in Paris, and that you will call there to arrange for packing and shipping.

Our shipper, R. Lerondello, 76 rue Blanche, Paris 9^e, is sending us a large shipment of works of art about the first of October. We are notifying them to collect Dedie à ma Fiancée from Chagall's studio and to include it in the shipment. Therefore, please do not ship the picture separately.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

M. Hans Hess
care of M. Marc Chagall
15 Avenue des Sycamores
Paris 16^e
France

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August 27, 1936

September 22, 1936

Dear Mrs. Hess:

Dear M. Chagall:

I am enclosing a letter to M. Hans Hess who, I understand, will call at your studio in regard to a picture by you Dedie a ma Fiancée which Mrs. Tekla Hess has consented to lend for our exhibition of Fantastic Art. Will you be so kind as to give the letter to M. Hess?

Very truly yours,

Miss both Knedler
Secretary to the Director

M. Marc Chagall
15 Avenue des Sycamores
Paris 16^e
France

As our time is short, I would very much appreciate hearing from you as soon as possible.

Very sincerely yours,

Mrs. Tekla Hess
Care Bellaria
Luzern
Tessin, Suisse

1936

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October 21, 1937

Dear Mrs. Hess:

I want to thank August 27, 1936 of the President and Trustees of the Museum for your gift of the drawing by Ball, "City of Mystery", and the paintings, "Frenzied Critical Solitude", "Parade Day", and "Scene of a Frenzied Afternoon", which are now being exhibited in the latter hall long since in this country.

Dear Mrs. Hess:

As an important addition to the collection of the Museum, I have always wanted to be able to acquire this for the Philadelphia Museum, I have no chance of doing so unless I can show it to some friends in New York. It now happens that we are to hold an exhibition of Fantastic Art, and I can pay the packing and shipping on your picture in the hope that I can persuade someone to buy it for the Museum after they have seen it.

Our exhibition opens in November of this year in New York, and will be shown thereafter in Philadelphia, Pittsburgh, San Francisco and Boston. The chances are very good that in one of these cities, at least, a purchaser could be found.

Should you be willing to lend this picture our Museum will pay all expenses of packing and shipping and will insure it against each and every risk, providing you inform us of the insurance valuation.

As our time is short, I would very much appreciate hearing from you as soon as possible.

Very sincerely yours,

Mme. Teckla Hess
Casa Bellaria
Ascona
Tessin, Suisse

AHB/k

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ADDRESS "WALDORF, NEW YORK" ELDORADO 10000



The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES, 48TH AND 50TH STREETS, NEW YORK

*James
Fantastic
England
James*

October 21, 1937

Dear Mr. James:

January 21st, 1937.

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the drawing by Dali, "City of Drawers", and the paintings, "Paranoiac Critical Solitude", "Paranoiac Face", and "Suburb of a Paranoiac Afternoon", which are now being returned to you after their long exile in this country.

These pictures were an important addition to the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and the San Francisco Museum of Art. New York City.

We are especially indebted to you for letting us keep the drawing and the paintings over such a long period.

With renewed thanks, I am, indeed, for your letter of yesterday's date saying you have altered the valuation on "Very sincerely yours, also Afternoon" by Dali.

I am sailing for England tomorrow. Therefore, will you kindly remit check to me at:

Edward F. W. James, Esq.
35 Wimpole Street, Wimpole Street,
London, England London, W.1,
England.

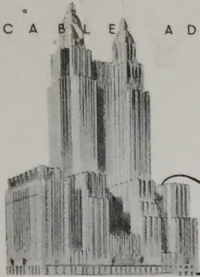
Very truly yours,

Edward F. W. James

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CABLE ADDRESS: "WALDORF, NEW YORK" / ELDORADO 53000



The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK

January 21st, 1937.

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

My dear Miss Dudley:

Thank you very much, indeed, for your letter of yesterday's date saying you have altered the valuation on "Suburb of a Paranoiac Afternoon" by Dali.

I am sailing for England tomorrow. Therefore, will you kindly remit check to me at:

35, Wimpole Street,
London, W.1,
England.

Very truly yours,

Edward F. W. James.

James

*Went to
England
James*

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CABLE ADDRESS: "WALDORF NEW YORK" E.L.O.



The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK

*James
(England
Surr. Ewh)*

January 5, 1937

December 31, 1936.

Dear Mr. James:

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

In Mr. Barr's absence due to illness I am writing for him to thank you for your great kindness in granting the loan of your pictures to the Museum for the tour of the Fantastic-Surrealist exhibition.

Dear Mr. Barr:

Mr. Barr will be extremely grateful to you for your interest and help.

As you are in the city today, I shall be very glad to lend you my balls for the tour which the exhibition is about to make. The Paul Nash

Very sincerely yours,

With my kindest regards,

COR
Eleanor Howland
Secretary to the Director

Edward James

Edward James

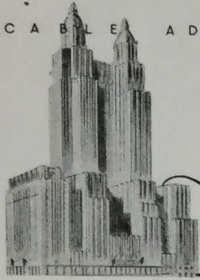
Edward James, Esq.
The Waldorf-Astoria
Park and Lexington Avenue at 49th Street
New York, New York

EJ/RA.

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CABLE ADDRESS: "WALDORF, NEW YORK" / ELDORADO 5-3000



The WALDORF-ASTORIA

PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK

December 31, 1936.

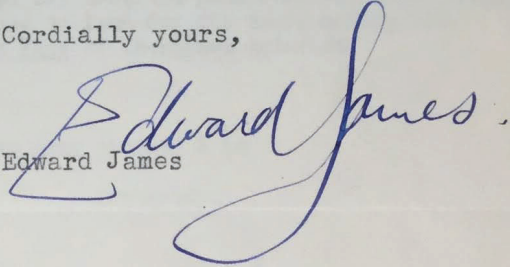
Mr. Alfred Barr
The Museum of Modern Art
11 West 53rd Street
New York City.

Dear Mr. Barr:-

As I telephoned in to you today, I shall be very glad to lend you my Dalis for the tour which the exhibition is about to make. The Paul Nash, as well.

With my kindest regards,

Cordially yours,


Edward James

EJ/RA.

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James

December 30, 1936

Dear Mr. James:

I want to thank you again for the generous loan of your Dalis to the exhibition. They were a great addition, especially the Paranoiac Face and the City of Drawers, which are so extraordinarily interesting in relation to 16th and 17th century fantastic compositions.

When I first wrote you last summer I asked whether it would be possible to include your loans, or some of them, on the tour which the exhibition is about to make. It is to go to several of the most important American cities outside of New York, including Philadelphia, Boston and San Francisco.

I realize that it would be difficult to spare these paintings, but because of their importance I must make an appeal to your interest in Dali and Surrealism. I may say that the lender of the 16th century double image head has consented to lend for the tour, making the inclusion of Dali's Paranoiac Face of increased interest.

Won't you let me know?

With kindest regards and again many thanks, I am

Sincerely,

Enclosure

Edward James, Esq.
Waldorf-Astoria Hotel
New York City

AB

P.S. Of course we should like to have the Paul Nash too, but it is perhaps less important than the Dalis.

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December 14, 1936

Dear Mr. James:

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

Very truly yours,

Registrar

Mr. Edward F. "E." James
35 Wimpole Street
London, England

Enclosure

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1228 A

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J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 29, 1936

JAMES
55 WIMPOLE STREET
LONDON

BRETON RECONCILED NEWYORK EXHIBITION STOP WOULD GREATLY APPRECIATE
LOAN DALI PARANOIAC HEAD CITY OF DRAWERS REQUESTED IN MY LETTER
AUGUST SIXTH

BARR MODERNART

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E. MALONEY. H. J. SANDERS.
E. T. GRANGER. W. R. T. WHATMORE.
J. T. RANKIN. F. W. CHARLES.

*Hamilton
Cubi*

11, Ironmonger Lane,
London, E. C. 2.
(G. P. O. BOX NO 39)

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AGENCIES IN AUSTRALIA
NEW ZEALAND & JAPAN

TELEPHONE: METROPOLITAN 8466 (11 Lines)
TELEGRAMS: VERITATEM, CENT, LONDON

28th September, 1937.

Miss L. B.
Secr

Dear Madam

subject of

Museum of

Mr. James.

MAISON FONDÉE PAR HACQUIN EN 1740
BRISSON & LEGUAY
SUCCESSEURS DE CHAPUIS

H. LEGUAY

RESTAURATEUR & RENTOILEUR DE TABLEAUX
des Musées Nationaux et des Beaux-Arts

4, RUE DES BOURDONNAIS
& 20, QUAI DE LA MÉGISSERIE
PARIS

Gutenberg 49-83 et sur rendez-vous

Yours faithfully,

Peat Marwick Mitchell & Co.

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cating to

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*Franklin
Cubi*

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AGENCIES IN AUSTRALIA
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TELEGRAMS: VERITATEM, CENT, LONDON

11, Ironmonger Lane,
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(G. P. O. BOX NO 39)

28th September, 1937.

Miss L. Sec

*Museum Chapall - Hess
Arlete Penha
15 Ave. Dr. Sycomores - Villa Montmorancy
Preux de remettre au porteur le
tableau qui est a renvoyer.
21 Septembre 1936 L. Leguay
Renvoyer nettoye 900 = neuf cents -*

Dear Mad

subject

Museum o

Mr. James

Yours faithfully,

Peat Marwick Mitchell & Co.

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James

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Handwritten notes:
Hankston
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TELEGRAMS: VERITATEM, CENT, LONDON

11, Ironmonger Lane,
London, E. C. 2.
(G. P. O. BOX N° 39)

28th September, 1937.

Miss L. Browning,
Secretary to Mr. Barr,
The Museum of Modern Art,
14 West 49th Street,
New York City, U.S.A.

Dear Madam,

Edward F. W. James, Esq.

We thank you for your letter of the 17th instant on the subject of the pictures which Mr. Edward James has loaned to the Museum of Modern Art, the contents of which we are communicating to ^{you} Mr. James.

Yours faithfully,

Handwritten signature:
Edward F. W. James

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PEAT, MARWICK, MITCHELL & CO.

MR HARRY PEAT & CO
 11, IRONMONGER LANE
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September 17, 1937

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 TELEPHONE: METROPOLITAN BARS 01440
 TELEGRAMS: "PEAT&CO" LONDON

File
James, Edward

11, Ironmonger Lane.

Peat, Marwick, Mitchell and Co. 2
 11, Ironmonger Lane
 London, E.C. 2

3rd September, 1937.

Dear Sirs:

The Secretary to C. H. Barr, Esq.,
 Director of the

In reply to your letter of September 3 about the pictures loaned to the Museum of Modern Art by Mr. Edward James, we are expecting the paintings back in New York in a few days. They are included in our circulating exhibition of Fantastic Art, Dada and Surrealism. After the arrival of the exhibition in New York, the paintings will have to be checked, repacked, and shipped, and we hope to get them back to Mr. James by the end of October.

Dear Sir,

Mr. Barr expects to write Mr. James very shortly to thank him again for his great generosity in lending the paintings for so long a period.

Whether the various pictures which he has loaned to the Museum of Modern Art are all right and also whether he can have the pictures back soon. Will you please let us hear from you at your earliest convenience.

Yours very truly,
 Secretary to Mr. Barr

Yours faithfully,

Peat, Marwick, Mitchell & Co.

Handwritten notes in left margin

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11, Ironmonger Lane,
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AGENCIES IN AUSTRALIA
NEW ZEALAND & JAPAN

TELEPHONE: METROPOLITAN 8466 (11 Lines)
TELEGRAMS: VERITATEM, CENT, LONDON

3rd September, 1937.

The Secretary to C. H. Barr, Esq.,
Director of the Museum of Modern Art,
11, West 53rd Street,
New York City,
U.S.A.

Dear Sir,

Edward F. W. James, Esq.

We are requested by Mr. Edward James to write and ask you whether the various pictures which he has lent to the Museum of Modern Art are all right and also whether he can have the pictures back soon. Will you please let us hear from you as to this at *ca* your early convenience.

Yours faithfully,

*not expected
return when?*

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August 6, 1936

Dear Mr. James,

Our Museum is planning an exhibition of fantastic art which, I believe, Salvador Dali may have spoken to you about. Probably you have been too much put upon by eager borrowers during the past year but I hope in spite of this that you will lend us two of your extraordinary Dalis, the Paranoiac Head (with the African hut) and the drawing The City of Drawers. Neither of these has been seen in America and, when I spoke to Dali over the phone in London, he seemed delighted at the idea of having them in the exhibition.

The exhibition is to open in New York toward the end of November. Our English shipment will be collected early in October. The Museum will of course pay all expenses of packing transportation and insurance.

After the closing in New York, the exhibition will be shown in Philadelphia, S. Francisco and Boston. If these two works were not so important as demonstrations of Dali's theories, I would not urge you to extend your loan so that they may be seen in the Museums of these three other leading American cities.

I should perhaps explain that this is not an official surrealist exhibition, but is, rather, an attempt to bring together a collection of the marvellous, fantastic and anti-rational in art both of the present and of the past.

I hope that we may have your generous cooperation.

Yours very truly

Edward James Esq.
35 Wimpole Str.
London W.1.

P.S. Should you be willing to lend will you not write me the insurance valuation for these two pictures.

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Moholy-Nagy
(England
Surr. Int'l.)

October 21, 1937

September 10, 1936

Dear Mr. Moore:

I want to thank you again on behalf of the President and Dear Mr. Moholy-Nagy: for your loan of the drawings and the "Reclining Figure", which are now being returned to their loan. Our Museum is planning to open in November an exhibition of Fantastic Art of the past and present. It will be in no sense an official Surrealist manifestation, although work by many Surrealist artists will be included. We expect to show photomontages by Hausman, Heartfield, Donela, Höch etc., and we would very much like to borrow two of your more fantastic photomontages. After the exhibition closes in New York in January it will be circulated to other large American museums, for example those in the cities of Philadelphia, Boston, Pittsburgh and Chicago. Thus, if you are willing to lend to this important exhibition your loans would be returned to you in the summer of 1937.

Very sincerely yours,
The Museum would, of course, pay all expenses of packing and shipping and would cover with insurance against each and every risk, providing you inform us of the insurance valuations.

Our London agent, Express Travel and Transport Company, 59-60 Henry Gracechurch Street, E. C. 3, would collect your loans about the 1st of October.

London, England
We are delighted to have for our Museum the beautiful photographs of your "light machine".

P.S. "Two forms" is now on exhibition. We are very pleased with it and only wish that we had a lead and a stone carving, to fill out our group of Moore's.
Sincerely,

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

AHB/k

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*Fantasies by Moore
Henry Moore*

September 14, 1937

October 21, 1937

Dear Mr. Moore:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the drawings and the "Reclining figure", which are now being returned to you after their long exile in this country.

The three drawings and the "Reclining figure" were important additions to the English section of the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

We are especially indebted to you for letting us keep the objects over such a long period.

With renewed thanks, I am

Very sincerely yours,
Registrar
Mr. Henry Moore
11a Parkhill Road
London, England

Henry Moore, Esq.
11a Parkhill Road
London, England

P.S. "Two forms" is now on exhibition. We are very pleased with it and only wish that we had drawings, and a lead and a stone carving, to fill out our group of Moore's.

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Fantasies to Moore
Emily Moore
England
Surv. - E. 6.

December 14, 1936

Dear Mr. Moore:

Thank you for your kind note. We too are delighted that we are to have the Emo Form for our Permanent Collection, and very grateful to Sir Michael Sadler for making it possible.

The tour of Dear Mr. Moore's exhibition will come to an end in September and we hope to be able to return all of the loans by October at the latest. I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic art, Dada With Kind and Surrealism.

Very sincerely yours,
Very truly yours,

registrar

Mr. Henry Moore
11a Parkhill Road
London, England

Henry Moore, Esq.
11a Parkhill Enclosure
London, N.W. 2
England

AHB:EM

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Fantastic Moore
Eng

December 14, 1936

Dear Mr. Moore:

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

Very truly yours,

registrar

Mr. Henry Moore
11a Parkhill Road
London, England

Enclosure

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Henry Moore
March 25, 1937
(England Surv. Exh.)

Dear Mr. Moore:

Thank you for your kind note. We too are delighted that we are to have the Two Forms for our Permanent Collection, and very grateful to Sir Michael Sadler for making it possible.

The tour of the Surrealist exhibition will come to an end in September and we hope to be able to return all of the loans by October at the latest.

With kind regards, I am

Very sincerely yours,

Sincerely yours,

Blissner Howland
Secretary to the Director

Henry Moore, Esq.
11^A Parkhill Road
London, N.W. 5
England

AHB:EH

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Nov 14 1936

11 Parkhill Road
London

January 13, 1937

November 27, 1936

Henry Moore

Dear Mr. Barr,

I want to write to you sometime ago to say I was sorry the lead sculpture was sent off rather late (I was away at the time I expected)

Dear Mr. Coppock:

I find that we do not have an actual selling price for the wood sculpture by Henry Moore now on exhibition in Museum. However, it is probably for sale and if you would like to write to Mr. Moore about it, we should be glad to forward your letter to him. Unfortunately, we are not at liberty to give out his address.

The sculpture has an insurance valuation of 75 guineas. Perhaps a somewhat lower offer would be accepted.

If we can help you in any way, please do not hesitate to call upon us.

Sincerely yours,

Eleanor Howland
Secretary to the Director

Henry Moore, Esq.
11 Parkhill Road
London
Wilson Coppock, Esq.
146 Waverly Place
New York, New York

ANS:K

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Nov 14th 1936.

11A Parkhill Road
London N.W.3.

November 27, 1936

Dear Mr. Barr,

I meant to write to you sometime ago to say I was sorry the lead sculpture was sent off rather late (It was away at an exhibition longer than I expected.

Dear Mr. Moore:

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

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

Good luck to you in your exhibition.

Sincerely,

with best wishes
yours sincerely
Henry Moore

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

AHB:H

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

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

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

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

with best wishes
yrs sincerely
Henry Moore

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August 27, 1936

Dear Mr. Moore:

Dear Mr. Moore: to thank you again on behalf of the President and Trustees of our Museum for your loan of the painting, "Harbour" no. 230 in the Surrealist catalog, and two or three of your drawings for an exhibition of Fantastic Art which we are planning to open in November of this year. If you are willing to let us have these, the Museum would, of course, pay all expenses in connection with shipping, and would insure the works against all risks, provided you advise us of the insurance valuations. Our London agent would collect them about October 1st.

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

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

With kindest regards, I am

Very sincerely yours,

Paul Nash, Esq.
3 Eldon Road
Hampstead N.W.3
London, England

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

AHB/k

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W. Nash
Foot
by

6446
3 Eldon Road
Hampstead N.W.3
London
October 21, 1937

Dear Mr. Nash:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the painting, "Harbour and Room", which is now being returned to you after its long exile in this country.

"Harbour and Room" was an important addition to the English section of the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and the San Francisco Museum of Art.

We are especially indebted to you for letting us keep the painting over such a long period.

With renewed thanks, I am

Very sincerely yours,

Mr. Paul Nash
3 Eldon Road
Hampstead N.W.3
London, England

Paul Nash, Esq.
3 Eldon Road
Hampstead N.W.3
London, England

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*Font Nash
Eng*

Hampstead 6446. September 17, December 14, 1936

3. Eldon Road
Hampstead. NW3
London

*wishes to you & warm regards
Yours sincerely Paul Nash*

Dear Barr

I was glad to hear from you

Dear Mr. Nash:

with 1 copy

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

of the Dead for your

Very truly yours,

Fantastic Art show

But it belongs to Registrar

Bliss
Mr. Paul Nash
3 Eldon Road
Hampstead N.W.3
London, England

been away from him only

recently he is unwilling for

it to go off again for
such a long period as the

Enclosure

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Hampstead 6446. September 17 1936

3. Eldon Road
Hampstead. NW3
London

Dear Barr

I was glad to hear from
you and I wish I could
let you have 'Mansions
of the Dead' for your
Fantastic Art show.

But it belongs to Arthur
Bliss and as it has
been away from him only
recently he is unwilling for
it to go off again ^{as} for
such a long period as The

wishes to give warm regards

Your sincerely Paul Nash

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2
American trip will entail -
I rather sympathize with him
and I can't very well press
him further than I have
already done.

I am going to ask Edmund
James if he will lend my
new painting Harbor and Room
and if that fails I
propose to send one of the
two marked among the ^{photographs}
I am sending you. If
you want the Bliss painting only
will you cable me or something
but I shall ^{be} disappointed
if I am not represented.

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3

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

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

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

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4

In all the times I imagine
you have been over here since
we have never met, never
had a single opportunity of
trying to entertain you.

Perhaps you may have heard
I have had rather a bad illness
& in the last four years
have either lived abroad or
in the country. Now we
have bought a house in
Hamptead, so when you
next come to England do
let me know & give us
the pleasure of seeing you and
your wife again. Our best

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*Nash
(England -
Sun. 21st)*

Dear Mr. Nicholson:

I want to thank you **August 27, 1936** of the President and Trustees of our Museum for your loan of the "Relief, 1925", which is now being returned to you after its long exile in this country.

Dear Mr. Nash: Relief was an important addition to the English section of the Exhibition of Cubism and Abstract Art. After the exhibition closes in New York, San Francisco, Philadelphia, Pittsburgh, and Boston have asked to have it. We should like to ask, therefore, whether you could possibly spare it for exhibition in these other cities.

Would it be possible to borrow your painting "Mansions of the Dead" for an exhibition of Fantastic Art which we are to hold in our Museum in November? Should you be willing to lend, the Museum would pay all expenses of shipping and insurance, provided you advise us of the insurance valuation, and our London agent would call for the painting about October 1st.

With renewed thanks, I am After the exhibition closes in New York the museums of Philadelphia, Pittsburgh, San Francisco and Boston have asked to have it. We should like to ask, therefore, whether you could possibly spare it for exhibition in these other cities.

I realize that to ask you for such an extended loan may seem an impossibility, but I hope that we may have the privilege of including your painting.

I remember with pleasure seeing you here in New York. When are you coming to America again?

Sincerely yours,

Mr. Paul Nash
176 Alexandra Mansions
Judd Street, W.C.
London, England

AHB/k

P.S. Just after finishing this letter I find that Edward Burra should be addressed care of you. I want very much to borrow his "Hostesses" for the same exhibition, and am writing him care of you.

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ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART October 21, 1937
TELEPHONE NO 2522.

*Original
W. G. S. at
Surv. Int.*

Dear Mr. Nicholson:
24th. October, 1936.

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the "Relief, 1935", which is now being returned to you after its long exile in this country.

Dear Sir,

The Relief was an important addition to the English section of the Exhibition of Cubism and Abstract Art. After the Exhibition in New York, the collection was shown in the San Francisco Museum of Art; Cincinnati Art Museum; Minneapolis Institute of Arts; Cleveland Museum of Art; Baltimore Museum of Art; Rhode Island School of Design, Providence; Grand Rapids Art Gallery.

August the 1st, 1936, applying for the loan of a drawing by

Hieronymus Bosch. We are especially indebted to you for letting us keep the Relief over such a long period.

that the visitors felt obliged to withhold their authorisation. With renewed thanks, I am

As you are aware the drawing is at present

Very sincerely yours,
loaned to an Exhibition of Flemish Art at Rotterdam. This exhibition, which was, I believe, originally intended to close this month has now been extended by its promoters, and the

Ben Nicholson, Esq.
7 The Mall
Parkhill Road
London N.W. 3, England
Visitors interested in and sympathetic to your enterprise, preferred that the drawing should remain at Rotterdam than that it should be sent on to another exhibition.

Believe me, dear Sir,

Yours very truly,

K. Parker
Keeper.

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

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ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART
TELEPHONE NO 2522.

24th. October, 1936.

*Oxford
(England &
Surv. etc.)*

Dear Sir,

At the meeting of the Board of Visitors of the Ashmolean Museum yesterday, your letter of August the sixth, applying for the loan of a drawing by Hieronymous Bosch, was duly considered. I regret to say that the Visitors felt obliged to withhold their authorisation.

As you are aware, the drawing is at present loaned to an Exhibition of Flemish Art at Rotterdam. This exhibition, which was, I believe, originally intended to close this month, has now been extended by its promoters, and the Visitors, while interested in and sympathetic to your enterprise, preferred that the drawing should remain at Rotterdam than that it should be sent on to another exhibition.

Believe me, dear Sir,

Yours very truly,

K. Parker
Keeper.

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

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ASHMOLEAN MUSEUM

Charge to the account of **THE MUSEUM OF MODERN ART**

1228 A

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

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

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

~~XXXXXXXXXXXXXXX~~

OCTOBER 27, 1936

PARKER
ASHMOLEAN
OXFORD
ENGLAND

PLEASE CABLE COLLECT DECISION BOSCH DRAWING ADDRESS MODERNART

BARR

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

*What I said before that
with out the express permission
of the Board of Visitors no.*

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ASHMOLEAN MUSEUM

Charge to the account of

THE MUSEUM OF MODERN ART

1228 A

\$

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

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

WESTERN UNION

CHECK
ACCT'G INFMN.
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 16, 1936

PARKER
ASHMOLEAN MUSEUM
OXFORD
ENGLAND

LOUVRE CONSENTS LEND BOSCH DRAWING HOPE WE MAY HAVE ASHMOLEAN DRAWING TOO

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

*What I said before that
with out the express permission
of the Board of Visitors no*

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ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART
TELEPHONE NO 2522.
8. 10. 1986.

Dear Sir,

At the request of the Keeper I have today sent to you the photographs of the Bosch drawing. This is a double-sided sheet so that there are two prints.

The Keeper asks me to say that he would consider it unwise to put the drawing concerned in the catalogue as it is entirely dependent on the Visitors as to whether the loan will be made.

Yours truly,

Ian Robertson
Assistant Keeper.

Alfred Barr, Esq.

ends

18
Dear Sir
In
with re
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Bosch,
what
with out the express permission
of the Board of Visitors no.

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Autograph

ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART
TELEPHONE NO 2322.

September 26, 1936

Dear Sir:

I am sorry to have troubled you by my tekegram about the Bosch drawing. I wanted merely to inform you before your Board meeting that the Louvre had consented to lend. I quite realize that the loan depends upon the permission of your Board of Visitors.

I hope for the best.

Sincerely,

Dr. K. T. Parker
Keeper of the Department of Fine Arts
Ashmolean Museum
Oxford
England

AHE/k

18 Sept
Dear Sir,
In reply to your tekegram
with regard to the loan of
the drawing by the Louvre
Bosch, I can only repeat
what I said before that
with out the express permission
of the Board of Visitors no

27, 1936
have the support
our request before
of your

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ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART
TELEPHONE NO 2522.

18 September.

Dear Sir,

In reply to your telegram with regard to the loan of the drawing by Hieronymus Bosch, I can only repeat what I said before that without the express permission of the Board of Visitors no-

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thing can be done; that they
 do not meet again till
 the middle of October or
 thereabouts; + that no-
 one is empowered to act
 in the interim. I am
 sorry to have to keep you
 in suspense, but it would
 certainly be rash to make
 you any premature promises.
 John G. Gardner.

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*Autoslin art
Alfred*

August 21, 1936

Dear Mr. Robertson:

Thank you for your note.

While we should prefer to have the Bosch drawing shipped early in October, it would still arrive for the exhibition if it were shipped the first of November.

I hope more than I can say that we may have the support of the Keeper and yourself in bringing our request before the Board of Visitors.

Sincerely yours,

Mr. Ian Robertson, Assistant Keeper
Ashmolean Museum
Oxford, England

AHB/k

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Fantas — Oxford
ASHMOLEAN MUSEUM
OXFORD
DEPARTMENT OF FINE ART
TELEPHONE NO 2522.

10th. August, 1936.

Dear Sir,

The Keeper is at present away on holiday but I will give him your letter when he returns.

In the event of permission being given for the loan of the Bosch drawing, I am afraid it it would not be able to leave the Museum at the date you suggest as, firstly, it is already away on loan, and secondly, the first meeting of the Board of Visitors, at whose express permission only can loans be made, does not take place until the 22nd. of October next.

Yours very truly,

Ian Robertson

Assistant Keeper.

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

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For *Difford*

6 August 1936

Dr. K. T. Parker
 Keeper of the Dept. of Fine Arts
 Ashmolean Museum,
 Oxford.

Dear Sir,

Our Museum is planning an exhibition of marvellous-
 and fantastic art~~te~~ expect to include work by Dürer, Bosch,
 Bruegel, Baldung, Braccelli, Piranesi, Füssli, Goya, Blake,
 Bredin, Redon, Ensor as well as contemporaries such as
 Picasso, Klee, de Chirico and Pierre Roy.

I write to ask whether we could borrow from the Ashmo-
 lean Museum the really superb drawing by Jerome Bosch
 of fantastic creatures. We expect to have a somewhat similar
 but inferior drawing from the Louvre as well as panels from
 American collections.

I might say that in the past our Museum has borrowed im-
 portant works from the Louvre, the National Gallery in Berlin,
 the National Gallery in Stockholm and from the museums of
 Dresden, Cologne, Essen, Mannheim, Munich, Milan, Grenoble,
 Moscow etc. The national museums of England have of course
 never lent to us but we have borrowed from such English
 collections such as those of the Duke of Devonshire, Samuel
 Courtauld, Lord Ivor Churchill, Roger Fry and, unless I am
 mistaken, certain theatrical drawings from your own collections.

Bosch is, in a way, the archetype of fantastic inventors
 and this drawing, because it is one of the finest of its kind,
 is of great importance to our exhibition. I hope therefore
 that we may have the privilege of exhibiting it to an appre-
 ciative American public.

Our Museum would, of course, pay all expenses of packing,
 shipping and insurance. Our London shipment would be collected
 about the first of October. Should you be willing to lend
 will you let us know the insurance valuation.

I hope that we may count on your generous assistance.

Sincerely yours

*Thank you on the receipt of
 a check for the safe return of the picture
 we loaned you
 I shall be glad
 to send you more of our
 drawings*

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*Pailthorpe
(England
Surv. Exh)*

March 31, 1937

March 31, 1937

Garrick
Port Isaac
9.4.37

Dear Mr. Barn,

I am writing to
thank you on behalf of
A. Mednikoff, + myself, for the
safe return of the pictures
we loaned you.

I shall be glad
to send you news of our

seum of
cestors II
Surrealism.
nd we were
his country.

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ng to us
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ess of your

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England

Enclosure

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*Pailthorpe
(England
Surv. vol.)*

March 31, 1937

March 31, 1937

work & research, as soon as ready. If you care to have any articles from me on Modern Art or Surrealism in relation to the psychological aspect I shall be able to do them very shortly. Up till now I have been too busy to write. I am writing an article for the next Bulletin which comes out shortly.

*Yours very sincerely
G.W. Pailthorpe*

Museum of
Ancestors II
and Surrealism.
and we were
this country.

for the loan,
ning to us
reached you
news of which
cess of your

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England
Enclosure

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*Pailthorpe
(England
Surv. etc.)*

March 31, 1937

March 31, 1937

Dear Dr. Pailthorpe:

May I thank you on behalf of the Trustees of The Museum of Modern Art for the generous loan of your drawing Ancestors II to our recent exhibition of Fantastic Art, Dada and Surrealism. The drawing was of great interest to our visitors and we were very happy to have the privilege of showing it in this country.

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 picture reached you safely and in time for your proposed exhibition, news of which I hope soon to have.

With renewed thanks and kind regards, I am

Sincerely yours,

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England
Enclosure

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March 31, 1937

December 14, 1936

Dear Mr. Mednikoff:

I wish to thank you, I fear somewhat belatedly, on behalf of our Trustees for the generous loan of your watercolor Stairway to Paradise to our exhibition of Fantastic Art, Dada and Surrealism. We were very grateful for the opportunity of including this work in the exhibition.

Enclosed you will find a receipt for the loan, which I hope you will sign and return to us as soon as convenient. I shall be glad to learn that the picture has reached you safely.

With thanks again and all good wishes for the success of your exhibition, I am

Sincerely yours,

Registrar

Dr. Grace W. Pailthorpe
Garrick, Port Isaac
Cornwall, England

Mr. R. Mednikoff
care Dr. Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England

*Rec'd. from Ben
to send receipt
to be signed
3/17/37*

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Pailthorpe

December 14, 1936

Dear Dr. Pailthorpe:

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

Very truly yours,

Registrar

Dr. Grace W. Pailthorpe
Garrick, Port Isaac
Cornwall, England

Enclosure

*Ret'd. Mr. Ban
is sending receipt
& be signed
3/12/37*

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*Fantastic
England
March 2, 1938*

December 10, 1936

Dear Mr. Pailthorpe:

Mr. Barr, who is very much tied up just now arranging the exhibition of Fantastic-Surrealist Art, has asked me to thank you for your letter of November 20th. The opening of the exhibition Dear Mr. Mednikoff: because of the delay in arrival of the European shipments, and consequently, the publication of the catalogues I am enclosing a receipt for the loan you have, so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. The exhibition will open on Tuesday evening, December 5th, and the catalogues will be ready at that time. As soon as possible, they will be mailed out to the lenders and I trust that your copy will reach you promptly. Very truly yours,

Mr. Barr has asked me to thank you for your good wishes for the exhibition and to wish you and Mr. Mednikoff every success with your own. He will be very much interested Registrar about it.

Mr. R. Mednikoff
c/o Dr. Grace Pailthorpe
Garrick, Port Isaac
Cornwall, England

Enclosure

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
North Cornwall, England

*Rec'd. Mr. Barr
is sending receipt to
he signed.
3/12/37*

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December 2, 1938

Dear Dr. Pailthorpe:

Received the catalogue I have
sent me. As from the dates given
I must be hearing its end you will.
Mr. Barr, who is very much tied up just now arranging the
exhibition of Fantastic-Surrealist Art, has asked me to thank
you for your letter of November 20th. The opening of the art
exhibition had to be postponed because of the delay in arrival
of the European shipments, and consequently, the publication of
the catalog was also delayed.

The exhibition will definitely open on Tuesday evening, December
8th, and the catalogs will be ready at that time. As soon as
possible, they will be mailed out to the lenders and I trust
that your copy will reach you promptly.

Mr. Barr has asked me to thank you for your good wishes for
the exhibition and to wish you and Mr. Mednikoff every success
with your own. He will be very much interested to hear about
it.

Yours sincerely,

Eleanor Howland
Secretary to the Director

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
North Cornwall, England

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	MoMA Exhs.	55.6

THE NATAL MERCURY, S.

Garrick,
Port Isaac
N. Cornwall,
England.

20.II.36.

Dear Mr Barr,

I have asked you to be so k the Exhibition of Fa I am sure, excuse my I hope and well on time; ar meet with success.

My cell our works (paintings) Would you be interes connection with the results will be of a scientific.

Yours s

THE MIND OF THE
CRIMINAL

NEED FOR PRISON
REFORM

EXPERT'S VIEWS

DR. PAILTHORPE'S
RESEARCHES

NOTED PSYCHOLOGIST
VISITS DURBAN

Dr. Grace W. Pailthorpe, a noted London psychologist and author of "What We Put In Prison," is on a brief visit to Durban. She has travelled overland from Kenya and will shortly leave by train for Capetown, where she intends remaining for a few days before sailing for England.

Of recent years, the scientific study of delinquency has been one of Dr. Pailthorpe's chief interests. During the War, however, she saw service in many different parts of the fighting sphere, and after working in hospitals both in London and the Provinces, she went first to France and then to Salonica on active service.

Since that time Dr. Pailthorpe has given much of her attention to the study of crime. In 1932 was published "Studies in the Psychology of Delinquency," a report which she prepared for the Medical Research Council and which was published by H.M. Stationery Office. The report was a summary of the author's five years' work in prisons and rescue institutions, where she studied the cases of 200 women "criminals" of various ages and types. She urged the establishment of central "clearing stations" for criminals, on the lines of infectious hospitals, as well as laboratories for the study of criminal psychology.

Prison Reform

Shortly afterwards Dr. Pailthorpe followed up her official report with her book, "What We Put In Prison" (Williams & Norgate, London), a more popular but none the less authoritative work on the same subject. It received an instant welcome from Press and public, both scientific and lay, and her demand for some measure of penal reform, to be prefaced by a more intelligent approach to the whole subject of crime, found ready backing.

As a result of Dr. Pailthorpe's propagandist efforts, there recently came into being the Institute for the Scientific Treatment of Delinquency, of 56 Grosvenor Street, London, which has the support of leading psychologists and sociologists both at home and abroad. Dr. Pailthorpe is thus in the fortunate position, not always attained by scientific workers, of seeing some concrete results of her efforts and of being able to continue her investigations under the most favourable conditions.

In addition to her War work, and later her own consultive work in the West End, Dr. Pailthorpe some years ago under-

Nov. 20
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Oct. 2, 1936
of your letter to her
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Garrick,
Port Isaac
N. Cornwall,
England.

20.II.36.

Dear Mr Barr,

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Would you be int
connection with
results will be
scientific.

You

being able to continue her investigations under the most favourable conditions.

In addition to her War work, and later her own consultive work in the West End, Dr. Pailthorpe some years ago undertook a world tour, during which she worked for various periods in several of the countries she visited in order to gain an insight into the natures of nationalities other than her own. Returning to England, she became interested in Dr. Hamblin Smith's work at Birmingham, and arranged to study under him for a time. The Home Office then permitted her to transfer her field of work to Holloway Gaol, and she obtained a grant from the Medical Research Council to cover a five-year research, which embraced also a study of preventive and rescue homes. The results of her research were embodied in the report and book already referred to.

Records Analysed

Dr. Pailthorpe found on analysing her case records that 93 per cent. of the prisoners she examined were in some form or other psychopathic. Only the remaining seven per cent. were "accidental" cases, which had not come into prison through any inherent inability or lack of desire to adjust themselves to the law.

In her book, therefore, she advocates that nearly all offenders be regarded "not as malefactors, but as psychologically sick persons." The first step would be medical classification, and the first division would be between those who required temporarily to be forcibly segregated from society, and those who did not. Methods of treatment, of course, would be adapted to meet the different types of case.

All this, naturally, would imply a revolution in the established order of courts and prisons. But as a preliminary experiment, Dr. Pailthorpe suggests, it might be feasible to abstract from the prison population some 50 or 100 cases for psychological diagnosis and treatment. For several reasons, she says, psychological treatment (and particularly psycho-analytic treatment) is impossible in the prison itself; you must have the patients outside.

The psychologist engaged in this work should also have facilities to examine a very large number of remand cases, and to select a relatively small proportion for psycho-analytic treatment. In this connection, one of Dr. Pailthorpe's assertions is: "It is as necessary to examine a case before placing it on probation as before sentencing it to prison, otherwise one is merely deferring the day when the unfortunate individual will come up before the courts again."

Valuable Institution

The Institute for the Scientific Treatment of Delinquency, the direct outcome of Dr. Pailthorpe's publications, has for its Vice-Presidents such world renowned psychologists as Freud, Jung and Adler, as well as men famous in other spheres, like H. G. Wells, Havelock Ellis, John Masefield, the Archbishop of York, the Dean of Canterbury and Lord Allen of Hurtwood.

Supported at the moment by voluntary contributions, it is already carrying out valuable work in the fields outlined above, being extensively used by many magistrates, probation officers, prisoners' aid societies, doctors, lawyers and clergymen. The Institute aims at becoming a centre of co-operation between bodies engaged in similar work throughout the world.

Dr. Pailthorpe is in Africa primarily on a health visit, but already she has become interested in the Native problem—much of which, she is understood to believe, could be solved by an approach along psychological lines. Since her arrival in Durban a day or two ago she has visited a number of Native institutions, and hopes to see more of the work that is being done here before she leaves for the Cape.

of your letter to her
if which I trust you will
e catalogue I have
from the dates given
aring its end you will,
of my request.
lectures arrived safely
of surrealist art will

ling an exhibition of
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art world as to the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Garrick,
Port Isaac
N. Cornwall,
England.

20.II.36.

10
"Garrick",
Port Isaac, 20
Cornwall.

Oct. 2, 1936.

Dr. Pennington has informed me of the contents of your letter to her
and, as a result, is enclosing a brief history of myself which I trust you will

Dear Mr Barr,

I have not so far received the catalogue I have asked you to be so kind as to send me. As from the dates given the Exhibition of Fantastic Art must be nearing its end you will, I am sure, excuse my writing to remind you of my request.

I hope R. Mednikoff's and my pictures arrived safely and well on time; and that your exhibition of surrealist art will meet with success.

My colleague and I intend holding an exhibition of our works (paintings and drawings) in London in the near future. Would you be interested about it and its results? It will be in connection with the research work I am doing and I am hoping its results will be of as much interest to the art world as to the scientific.

Yours sincerely,

W. Paul Pennington

My approach and method of painting cannot be disclosed as the research is still in progress.

I must beg of you to regard the enclosed newspaper clipping as strictly confidential and would like it returned when you have read it. I am writing against orders in sending you this but I cannot see why you should not have done across this information as Dr. Pennington's book was widely reviewed in special articles throughout the world at the time of the publication.

I am sure you will understand that my name must not be mentioned as your informant. It is a matter of the greatest importance to obtain information about a person who may have been guilty of the crime as widely as Dr. Pennington was.

I would be glad if you could be so kind as to let me have a catalogue of the exhibition when they are available.

Yours very sincerely,

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"Garrick",
Port Isaac,
Cornwall.

Oct. 2. 1936.

Dear Mr Barr,

Dr. Pailthorpe has informed me of the contents of your letter to her and, as a result, am enclosing a brief history of myself which I trust you will find to be what you require.

" Born in London, England. Obtained a three years scholarship at St. Martin's School of Art. Was compelled to enter the commercial Art world for financial reasons I was unhappy in prostituting all that I considered of true and fundamental value in Art. Continued painting in my spare time. Held a one-man show in an inconspicuous gallery in London which acted as a background for Objects and glassware. I consider my meeting with Dr. ~~W. Pailthorpe~~ G.W.Pailthorpe (the noted London Psychologist) 18 months ago as the most outstanding event in my life for I was invited to join her in a psychological research which she was just then about to commence. My Surrealiste productions are a direct outcome of this research.

Method:

My approach and method to painting cannot as yet be disclosed as the research is still in progress.

I must beg of you to regard the enclosed newspaper cutting as strictly confidential and would like it returned when you have read it. I am acting against orders in sending you this but I cannot see why you should not have come across this information as Dr. Pailthorpe's book was widely reviewed in special articles throughout the world at the time of its publication.

I am sure you will understand that my name must not be mentioned as your informant. It is a matter of the greatest ease to obtain information about a person once they have been mentioned in the press as widely as Dr. Pailthorpe was.

I would be glad if you would be so kind as to let me have a catalogue of the exhibition when they are available.

Yours very sincerely,

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Garrick,
Port Isaac,
Cornwall.

October 2. 1936.

Dear Mr Barr,

Thank you for your letter and cable. I have today handed over both R. Mednikoff's and my pictures to Express Travel and Transport Co..

I handed on your request for a short history to Mr. Mednikoff and he, I believe, is sending you one.

With regard to myself I ~~am~~ regret that being a doctor I am not free to give you any information other than is mentioned in the Medical Register or Directories.

Yours very sincerely,

G. W. Baillorbe

*P.S. I should esteem it a favour to receive
at catalogue when they are available.*

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

October 21, 1937

25
Dear Mr. Penrose:

I want to thank **August 27, 1936** half of the President and Trustees of our Museum for the loan of your painting, "Portrait of a Leaf", and the Agar "Quadriga", which are now being returned to you after their long exile in this country.

Dear Miss Pailthorpe:

These paintings were important additions to the Exhibition in New York. I was very much interested in seeing your drawings and a watercolor in the Surrealist exhibition. Do you think it would be possible to borrow one of the drawings, preferably "Ancestors, II", for an exhibition of Fantastic Art which we are to hold in our Museum in November, and which will thereafter be shown in the museums of Philadelphia, Pittsburgh, San Francisco and Boston? Should you be willing to lend "Ancestors II", I hope that you can spare it so that it can be shown in these other large American cities.

With renewed thanks, I am,

We should like to have you mail the drawing so that it would reach us by October 15th, that is, of course, if you grant our request. It would be insured by us against each and every risk from the time it leaves your hands until it is returned, provided you advise us of the insurance valuation.

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

21 Devonshire Hill
London, S.W.3, England

Very sincerely yours,

Miss Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England

AHB/k

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	MoMA Exhs.	55.6

*Penrose
Portrait
(England)
Surreal*

April 20, 1937

October 21, 1937

Dear Mr. Penrose:

I want to thank you again on behalf of the President and Trustees of our Museum for the loan of your painting, "Portrait of a Leaf", and the Agar "Quadriga", which are now being returned to you after their long exile in this country.

These paintings were important additions to the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

We are especially indebted to you for letting us keep the paintings over such a long period.

With renewed thanks, I am

Very sincerely yours,

Roland A. Penrose, Esq., Esq.
21 Devonshire Hill
London, N.W.3, England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Penrose
(England -
Surv. Exh.)

April 20, 1937

Dear Mr. Penrose:

Only recently have I understood that the copies of the Surrealist Bulletin which were sent to the Museum by Deane were shipped at your suggestion. Our action in returning them unopened must have seemed very discourteous. I had supposed that Deane had sent them through some mistake.

Dear Mr. Penrose:

I am sending you a copy of the popular and vulgar American magazine Ballyhoo which, in its last issue, seems to have come under the influence of Surrealism - though it is also possible that the montage on the cover and on pages 15-17 are quite independent expressions of American humor.

I am sending you a copy of the last issue of our show, thinking they might interest you. The exhibition aroused a great deal of interest here 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.

Sincerely,

I hope you have already received the copy of the catalog and the Bulletin with George Hugnet's articles.

With kindest regards, I am

Very sincerely,

Roland A. Penrose, Esq.
21 Downshire Hill
Hampstead, N.W. 3
England

AHB:EH

Roland Penrose, Esq.
21 Downshire Hill
Hampstead, N.W. 3
England

AHB:EH
ENCLOSURES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

February 1, 1937

December 10, 1936

Dear Mr. Penrose:

Only recently have I understood that the copies of the Surrealist Bulletins which were sent to the Museum by Zwemmer were shipped at your suggestion. Our action in returning them unopened must have seemed to you very discourteous. I had supposed that Zwemmer had sent them through some mistake.

Our Museum does not have for sale at its entrance desk any publications except its own. For this reason, we couldn't accept the Bulletins for sale.

I enclose a couple of photographs from a series of twenty-five of our show, thinking they might interest you. The exhibition aroused a great deal of interest here 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.

I hope you have already received the copy of the catalog and the Bulletin with George Hugnet's articles.

With kindest regards, I am

Very sincerely,

Mr. Roland S. Penrose
21 Downshire Hill
London, N.W. 3
England

Enclosure

Roland Penrose, Esq.
21 Downshire Hill
Hampstead, N.W. 3
England

AHB:EH
ENCLOSURES

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Telephone: Hanover 2-1811

RECEIVED AT 64 BROAD STREET, NEW YORK
 NY GLH 9 1769
 PORTISAAC 24 27 2041
 M.T. MODERNART NETWORK
 TO THE DIRECTOR PLEASE CABLE
 LETTER OTHERWISE NO TIME SET
 FIFTEENTH
 PALTHORPE

Dear Mr. Penrose:

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

Very truly yours,

Registrar



Mr. Roland A. Penrose
 21 Devonshire Hill
 London, N.W. 3
 England

Enclosure

Faint
Long

December 10, 1936

RCA
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 A RADIO CORPORATION
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PORTISAAC 24 27 2041

NLT MODERNART NEWYORK

TO THE DIRECTOR PLEASE CABLE INSTRUCTIONS AND ANSWER TO
LETTER OTHERWISE NO TIME SEND ANCESTORS TWO TO YOU BY
FIFTEENTH

PAILTHORPE

Telephone: HAnover 2-1811

Form 112 TA-794

To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R.C.A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

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51 DOWNSHIRE HILL HAMPSTEAD N.W. 3

1228 A

Charge to the account of

THE MUSEUM OF MODERN ART

\$

CLASS OF SERVICE DESIRED	
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TELEGRAM	FULL RATE
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NIGHT MESSAGE	NIGHT LETTER
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Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

CHECK
ACCT'G INFMN.
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 28, 1936

GRACE PAILTHORPE
PORTISAAC
CORNWALL
ENGLAND

PLEASE SEND ANCESTORS MEDNIKOFF STAIRWAY OUR SHIPPERS EXPRESS TRAVEL
COMPANY SIXTY GRACECHURCH STREET LONDON

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

*your address a complete set of photos of the London
Exhibition which I hope you will have received by
now.
With kindest regards to Mrs. Barr and yourself.
Hope to see you again in London next time you are
in town.
Yours sincerely
Alfred Barr*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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21, DOWNSHIRE HILL, HAMPSTEAD, N. W. 3.

HAMPSTEAD 4116.

27 Aug. 36.

at Hotel Veste Horizon

Morgins

Alfred Hartman

September 18, 1936

Dear Mr. Barr.

Many thanks for your letter of the 11th which has been forwarded to me.

Dear Mr. Penrose: I am sorry to hear that your arrangements are very glad to learn that Miss Eileen Agar has consented to have her painting Quadriga, owned by you, with included in our exhibition opening in November. Will you please send us the insurance valuation of this painting immediately?

As regards my object Le Paradis des Fleurs I feel that I would be very glad to have the painting from you about October 1st. We have instructed our shipper, Express Travel and Transport Company, 59-60 Gracechurch Street, to collect the painting from you about October 1st. I feel very truly yours, Elisabeth Knedler

Very truly yours,

Elisabeth Knedler
Secretary to the Director

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

Roland A. Penrose, Esq.
21, Downshire Hill
London, N.W.3
England

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

With kindest regards to Mrs. Barr and yourself I hope to see you again in London next time. Yours sincerely, Alfred Hartman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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21, DOWNSHIRE HILL, HAMPSTEAD, N. W. 3.

HAMPSTEAD 4116.

27 Aug. 36.

at Hotel Vaste Horizon

Mongins.
Alpes Maritimes.

Dear Mr. Barr.

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

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

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

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

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

Yours sincerely
Roland Penrose.

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

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

HAMPSTEAD 4116.

7. Sept. '36.

Dear Mr. Barr,

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

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

With kindest regards

very sincerely yours

Roland A. Hurrell.

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

14th July 1936.

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

Dear Mr Barr, 18 rec'd 7-23-36

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

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

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

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

I am,

Very sincerely yours,

Staud Pearce

send Pearce order for

£ 2-7-0

sent 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Surr. photos
xyf

August 11, 1936.

Dear Mr. Penrose,

*Offered earlier for
The Museum of Modern Art
100 West 57th St. New York
City
I am delighted to have the excellent photographs of
the Surrealist exhibition. They will certainly be
very valuable documents, but they would, I think, be
very much more valuable if they were indexed in some
way so that each item could be identified either
directly or by means of its catalog number. This would,
I suppose, have to be done either by you or by Mr. Lee,
or by someone thoroughly familiar with the exhibition.
I find that I can identify about eighty per cent of the
objects, but I am not certain of the remaining twenty
per cent, most of which are English or Scandinavian.
Have you, by any chance a key set of photographs bearing
catalog numbers? Could you send us such a set temporarily
so that we might transfer the numbers? We would then return
the key to you as soon as possible. Failing this, do you
think it would be possible to return the set of photographs
which we have to Mr. Lee so that he might put the catalog
numbers on them. Of course, I hope that the former plan
will be feasible. It would certainly be less of an
imposition on you.
I enclose an order for two pounds seven shillings. I want
to say again how much I appreciate your having made the
photographs.*

I am sorry to say that I recently had letters from
André Breton and Paul Kluard, expressing their disapproval
of our exhibition of Fantastic Art. So far as Breton is
concerned and I believe August 22, 1936 of Kluard, he
does not wish to cooperate in any way; I am very sorry
indeed that this difference of opinion has arisen, but
it was quite impossible for the Museum to hold an official

Dear Mr. Penrose: exhibition, such as the Show which was so
brilliantly presented for London. It was, in any case,
historical in
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I am delighted to have the excellent photographs of
the Surrealist exhibition. They will certainly be
very valuable documents, but they would, I think, be
very much more valuable if they were indexed in some
way so that each item could be identified either
directly or by means of its catalog number. This would,
I suppose, have to be done either by you or by Mr. Lee,
or by someone thoroughly familiar with the exhibition.
I find that I can identify about eighty per cent of the
objects, but I am not certain of the remaining twenty
per cent, most of which are English or Scandinavian.
Have you, by any chance a key set of photographs bearing
catalog numbers? Could you send us such a set temporarily
so that we might transfer the numbers? We would then return
the key to you as soon as possible. Failing this, do you
think it would be possible to return the set of photographs
which we have to Mr. Lee so that he might put the catalog
numbers on them. Of course, I hope that the former plan
will be feasible. It would certainly be less of an
imposition on you.

I enclose an order for two pounds seven shillings. I want
to say again how much I appreciate your having made the
photographs.

With kindest regards, I am
Very sincerely yours,

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

Mr. Roland Penrose
21, Downshire Hill
Hampstead, N. W. 3
England

Sincerely,

AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 11, 1936.

21, DOWNSHIRE HILL, HAMPSTEAD, N. W. 3.
HAMPSTEAD 4110.

Dear Mr. Penrose,

*Alfred Barr, Jr.
The Museum of Modern Art
14 West 47th St. New York*

*Dear Mr. Penrose,
your letter of October 25th
has arrived in New York
I enclose receipt for
Modern Art.*

*also for sending me the revised catalogue
which I am very glad to receive
I hope to have the pleasure of
seeing you again
time you visit New York*

I am sorry to say that I recently had letters from André Breton and Paul Eluard, expressing their disapproval of our exhibition of Fantastic Art. So far as Breton is concerned and I believe this holds true of Eluard, he does not wish to cooperate in any way; I am very sorry indeed that this difference of opinion has arisen, but it was quite impossible for the Museum to hold an official Surrealist manifestation, such as the Show which was so brilliantly arranged for London. It was, in any case, my intention to make this exhibition more historical in nature, including a good deal of Dada material, as well as examples of the Fantastic, Marvelous and Anti-Rational Art of the past, much of which is not considered orthodox by Breton.

I write you with a certain embarrassment because it is quite possible that you, also, may prefer not to collaborate. Nevertheless, I venture to ask you for the loan of your object "Le Paradis des Alouettes" and the painting "Quadriga" of Eileen Agar. As you know, I very much admire your bird picture by Max Ernst, but he has asked me to borrow the larger painting of a similar subject from the Vicomte de Noailles.

I should perhaps say that Ernst is completely out of sympathy with the attitude of the Surrealist poets. It is also my impression that Arp will not follow their lead.

Should you be willing to lend these two things, they would be collected about October 1st and would be returned in the summer of 1937, since after the exhibition in New York, it will be shown at Philadelphia, Boston, San Francisco and perhaps Chicago.

I look back with the greatest pleasure upon your generous hospitality.

Roland A. Penrose I hope to make clear again that you must not feel in any way embarrassed at having to refuse our request.

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

Sincerely,

Roland A. Penrose, Esq.,
21 Downshire Hill,
London, N.W.3.

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

HAMPSTEAD 4116.

8. Dec. 37

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

Dear Mr. Barr,

Many thanks for
your letter of October 25th. The two paintings
have arrived in perfect condition and
I enclose receipt for the Museum of
Modern Art. I must thank you
also for sending me the revised catalogue
which I am very glad to have.

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

Yours sincerely

Island Kenrose.

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near
David
n. 24.

47 BRAM

In connection with the
**INTERNATIONAL
SURREALIST EXHIBITION**
a series of
LECTURES

6775
13th

will be given at the
NEW BURLINGTON GALLERIES,
BURLINGTON GARDENS, W. I.

Tuesday, 16th June, at 5 p.m.
M. ANDRÉ BRETON (in French)
"Limites non Frontières du Surréalisme"

DEA

Friday, 19th June, at 5 p.m.
Mr. HERBERT READ
"Art and the Unconscious"

ATED

Wednesday, 24th June, at 5 p.m.
M. PAUL ELUARD (in French)
"La Poésie Surréaliste"

4D

Friday, 26th June, at 5 p.m.
Mr. HUGH SYKES DAVIES
"Biology and Surrealism"

THE

Wednesday, 1st July, at 5 p.m.
M. SALVADOR DALI
will speak on one of the following subjects :
"Paranoia"
"The Pre-Raphaelites"
"Harpo Marx"
"Phantoms"

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Lectures will be free to visitors to the Gallery. Admission to the Exhibition : 1/3.

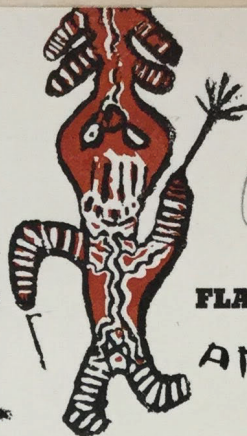
A translation of the French lectures will be read at the end of the lecture.

The above announcement is issued subject to revision.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6



Agar
(England)
Sun. 5th.

47 BRAMHAM GARDENS LONDON SW5

FLAXMAN 6775

APRIL 13TH

DEAR MR BARR,

I VERY MUCH APPRECIATED
YOUR KINDNESS IN SENDING ME
THE CATALOG. THANK YOU SO
MUCH.

I HAVE BEEN AWAY, OR I
SHOULD HAVE WRITTEN SOONER.

YOURS SINCERELY,
EILEEN AGAR.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

August 11, 1936.

Dear Mr. Bantiq,

December 5, 1936

I was much impressed by a painting of yours which I saw at the Surrealist Exhibition in London -- "His Royal Highness"

ing an exhibition of Fantastic the Fall. I hope very much ge of including "His Royal e to spare it.

33, ROEHAMPTON LANE,
PUTNEY, S. W.

10 Sept

at the Exhibition will be in ist manifestation, but will ospect to include the Dada earlier work of the past ntion the names of Goya, Bosch, n the general outlines of the

Dear Mr. Bantiq

I hope you will excuse my delay in replying to your letter involving me to lend a picture for your exhibition. I shall be honoured

ng to lend, the painting at the beginning of October. k late in the Fall, in ary and thereafter in Boston, hicago. It would be returned f 1937.

and very pleased to do so and have filled in this form to the best of my memory.

takes no commission, but rance, etc. The Museum penses, including insurance We should have both the nce valuation.

The above address always finds me but my pictures are kept at.

if we may count on "His

Ker Seymour

Top floor 15A Grafton St

Bond St. W. 1

where your collector would do better to call.

Sincerely yours,

B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Should you care to see more of my
work then I would be pleased to
show^{it} to you - if you let me know
a little beforehand.

Yours sincerely

John Banting

11, 1936.

of yours
London --

n of Fantastic
e very much
"His Royal

n will be in
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of Goya, Bosch,
tlines of the

painting
g of October.
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ve both the

on "His

33 Roehampton Lane,
Putney,
London, S.W.15,
England.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

August 11, 1936.

Dear Mr. Banting,

I was much impressed by a painting of yours which I saw at the Surrealist Exhibition in London -- "His Royal Highness".

Our Museum is planning an exhibition of Fantastic Art to open in New York in the Fall. I hope very much that we may have the privilege of including "His Royal Highness", should you be able to spare it.

I should explain that the Exhibition will be in no sense an official Surrealist manifestation, but will be rather an historical retrospect to include the Dada movement as well as isolated earlier work of the past several centuries. I may mention the names of Goya, Bosch, Piranesi and Blake to explain the general outlines of the Show.

Should you be willing to lend, the painting would be collected in London at the beginning of October. It would be shown in New York late in the Fall, in Philadelphia opening in January and thereafter in Boston, San Francisco and probably Chicago. It would be returned to you early in the summer of 1937.

If sold, the Museum takes no commission, but deducts the cost of the insurance, etc. The Museum would, of course, pay all expenses, including insurance against each and every risk. We should have both the selling price and the insurance valuation.

Please let me know if we may count on "His Royal Highness".

Sincerely yours,

John Banting, Esq.,
33 Roehampton Lane,
Putney,
London, S.W.15,
England.

B

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Burra

December 5, 1936

August 27, 1936

Dear Mr. Burra:

I was very much interested in seeing several of your pictures in the Surrealist exhibition. There are, I think, a few of your paintings in America, but none, in my opinion, so good as the "Hostesses".

Dear Mr. Burra:

Do you think it would be possible to borrow the "Hostesses" for an I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. Should you be willing to lend the "Hostesses" and "Restes" I hope that you can spare it so that it can be shown in these other large American cities. The Very truly yours,
by our shippers in London about October 1st, and would, of course, be insured against each and every risk from the time it leaves your hands until it is returned. provided you advise us of the insurance valuation.

Registrar

Please let us know whether we may borrow the "Hostesses" and whether Mr. Edward Burra would care to take care of them with that of Paul Nash. We hope to have them from him too.

Very sincerely yours,

Enclosure

Mr. Edward Burra
care of Paul Nash
170 Alexandra Mansions
Fidd Street, S.O.
London, England

MB/k

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

August 27, 1936

Dear Mr. Burra:

Dear Mr. Burra:

I was very much interested in seeing several of your pictures in the Surrealist exhibition. There are, I think, a few of your paintings in America, but none, in my opinion, so good as the "Hostesses".

Do you think it would be possible to borrow the "Hostesses" for an exhibition of Fantastic Art which we are to hold in our Museum in November, and which will thereafter be shown in the museums of Philadelphia, Pittsburgh, San Francisco and Boston? Should you be willing to lend the "Hostesses", I hope that you can spare it so that it can be shown in these other large American cities. The picture would be collected by our shippers in London about October 1st, and would, of course, be insured against each and every risk from the time it leaves your hands until it is returned, provided you advise us of the insurance valuation.

Please let us know whether we may borrow the "Hostesses" and whether it may be called for with that of Paul Nash. We hope to borrow some things from him too.

Very sincerely yours,

Edward Burra, Esq.
Springfield, Mass
Boscon, England

Mr. Edward Burra
care of Paul Nash
176 Alexandra Mansions
Judd Street, W.C.
London, England

AHB/k

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Burra

October 21, 1937

Dear Mr. Burra:

Dear Mr. Banting:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the watercolor, "Hostesses", which is now being returned to you after its long exile in this country.

"Hostesses" was an important addition to the Exhibition of Fantastic Art, Dada and Surrealism. After the exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and the San Francisco Museum of Art.

We are especially indebted to you for letting us keep the painting over such a long period.

With renewed thanks, I am

Very sincerely yours,

Very sincerely yours,

Edward Burra, Esq.
Springfield, Rye
Sussex, England
Finsley, London E.3.

AMB:lb

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	MoMA Exhs.	55.6

Banting
Fantastic
England

December 5, 1938

October 21, 1937

Dear Mr. Banting:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the painting "His Royal Highness", which is now being returned to you after its long exile in this country.

"His Royal Highness" was an important addition to the English section of the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

We are especially indebted to you for letting us keep the painting over such a long period.

With renewed thanks, I am

Registered

Very sincerely yours,

Mr. John Banting
33 Roehampton Lane
Putney
London S.W., England

John Banting, Esq.
33 Roehampton Lane
Putney, London S.W.

AHB:lb

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	MoMA Exhs.	55.6

*Fantastic
England*
*Banting
(England)
Surr. 1936*

December 5, 1936

59-60 GRACECHURCH LANE, LONDON E.C.3

Dear Mr. Banting:

In Mr. Harris's absence from town I wish to acknowledge your letter of September 10th.

Dear Mr. Banting:

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

Very truly yours,

Registrar

Mr. John Banting
35 Roehampton Lane
Putney
London S.W., England

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

*Banting
(England)
Surv. 4th.*

Shipping Address: "EXPRESS TRAVEL & TRANSPORT CO"
Telephone No.: 433-3333 (Three THREE THREE in Area)

City Address: "EXPRESS TRAVEL & TRANSPORT CO"
City: New York



EXPRESS TRAVEL & TRANSPORT Co

(C. T. HANINGTON, Sole Proprietor)

59-60 GRACECHURCH STREET, LONDON E.C.3

September 21, 1936

NEW YORK—25 Broadway.

PASSENGER AGENTS FOR ALL STEAMSHIP LINES. SHIPPING, INSURANCE AND FORWARDING AGENTS. BUYING AGENTS FOR FOREIGN MARKETS.

ALL CLASSES OF INSURANCE EFFECTED. MOTOR HAULAGE CONTRACTORS.

Dear Mr. Banting:

In Mr. Barr's absence from town I wish to acknowledge your letter of September 10th.

We are delighted to learn that you are willing to lend your His Royal Highness to our exhibition opening in November. We are insuring it at your valuation of 40 pounds.

1st October 1936.

The Museum of Modern Art,

11, West 53rd Street, New York City. We have instructed our shipper, Express Travel and Transport Company, 59-60, Gracechurch Street, E. C. 3, to collect the picture from Ker Seymour, 15a Crafton Street (top floor), Bond Street W. I., about the first of October.

Dear Sirs,

Thank you very much for the biographical material.

In our Mr. Hanington's absence from the office on a short vacation, we are replying to your letters of September 18th and September 21st and also acknowledging the receipt of your two cables reading "Phone Moholy-Nagy, Moore James Trotter consents lend six" and "Elisabeth Knedler consents insurance covered cable".
Very truly yours,
Secretary to the Director

In connection with the above we cabled you today "Collecting Penrose Banting Burpe Wright Trotter Pa. Moore James Trotter consents lend six" and "Elisabeth Knedler consents insurance covered cable".
John Banting, Esq.
23 Rochampton Lane
Putney
London, S. W. 15
England

Edward James and Henry Moore were all out of town and we have been unable at present to get in touch with them, although we have telephoned and written. We will endeavour however to secure the pictures in time to include them in the shipment.

With regard to the piece of sculpture by Barbara Hepworth and a panel carving by Gerrit Rietveld (not two pieces of sculpture as mentioned in your letter)

*(England)
Surv 4th*

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	MoMA Exhs.	55.6

Telegraphic Address: "SYENITE, BILGATE, LONDON."
Telephone Nos.: MANSion House 4653 (4 Lines).



Cable Address: "SYENITE, LONDON."
Codes Used: A.B.C. 6th EDITION.

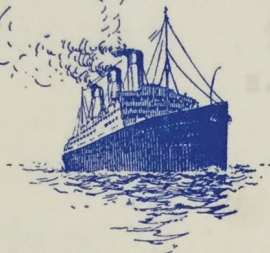
EXPRESS TRAVEL & TRANSPORT Co.

(C. T. HANINGTON, Sole Proprietor)

59-60 GRACECHURCH STREET
LONDON E.C.3

NEW YORK—25 Broadway.

PASSENGER AGENTS FOR
ALL STEAMSHIP LINES.
SHIPPING, INSURANCE AND
FORWARDING AGENTS.
BUYING AGENTS FOR
FOREIGN MARKETS.



ALL CLASSES OF
INSURANCE EFFECTED.

MOTOR HAULAGE
CONTRACTORS.

EXPORT PACKERS.

1st October 1936.

The Museum of Modern Art,
11, West 53rd Street,
New York City. U.S.A.

Dear Sirs,

In our Mr. Hanington's absence from the office on a short vacation, we have pleasure in replying to your letters of September 18th and September 21st and also acknowledging the receipt of your two cables reading "Phone Moholynagy, Moore James Trotter consents lend six drawings Penrose consents insurance covered cable confirmation" and "Moore lending Penrose lending two items."

In connection with the above we cabled you today "Collecting Penrose Banting Burra Wright Trotter Pailthorpe shipping Aquitania stop Moholynagy Moore James all away trying to contact" and this we now confirm.

Moholy-Nagy, Edward James and Henry Moore were all out of town and we have been unable at present to get in touch with them, although we have telephoned and written. We will endeavour however to secure the pictures in time to include them in the shipment.

With regard to the piece of sculpture by Barbara Hepworth and a panel carving by Barr Nicholson (not two pieces of sculpture as mentioned in your letter)

*Edward
Dear Sirs.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

CONTINUATION No. 1.

we hope to collect these tomorrow and they will also come forward in the "Aquitania."

Assuring you this matter is having our careful attention,

Yours very truly,
For EXPRESS TRAVEL & TRANSPORT CO.,

H.L. Browne
H.L. Browne.

HLB/CER.

Miss Elizabeth Proctor,
The Museum of Modern Art,
11, West 53rd Street,
New York, N.Y., U.S.A.

Dear Miss Proctor,

I am in agreement with your very kind
request of your letter of the 21st of October, 1934,
that which you have already said for me to be collected
and to send to you. I am sorry to say that I am
the additional staff of the Museum, and I am in
London, U.S.A., and we have been very busy with
instructions given to my letter of the 21st of October.

As requested we have enclosed this amount

amounting to of our very co-operation.

H.L. Browne
H.L. Browne

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	MoMA Exhs.	55.6

Telegraphic Address: "SYENITE, BILGATE, LONDON."
Telephone Nos.: MANSion House 4653 (4 Lines).



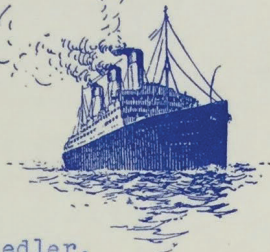
Cable Address: "SYENITE, LONDON."
Codes Used: A.B.C. 6th EDITION.

EXPRESS TRAVEL & TRANSPORT Co.

(C. T. HANINGTON, *Sole Proprietor*)
59-60 GRACECHURCH STREET
LONDON E.C.3

NEW YORK—25 Broadway.

PASSENGER AGENTS FOR
ALL STEAMSHIP LINES.
SHIPPING, INSURANCE AND
FORWARDING AGENTS.
BUYING AGENTS FOR
FOREIGN MARKETS.



ALL CLASSES OF
INSURANCE EFFECTED.
MOTOR HAULAGE
CONTRACTORS.
EXPORT PACKERS.

22nd September 1936.

Miss Elizabeth Knedler,
The Museum of Modern Art,
11, West 53rd Street,
NEW YORK, N.Y., U.S.A.

Dear Miss Knedler,

I beg to acknowledge with very many thanks receipt of your letter dated the 11th instant adding to the list which you have already sent for items to be collected and shipped to Messrs. W.J. Byrnes & Co. of New York Inc., the additional firm of Moholy-Nagy, Ladislaus, 7, Farm Walk, London, N.W.11, who we note have not yet consented to lend; instructions quoted in your letter of the 4th instant to apply.

As requested we have removed item under Roland A. Penrose.

Assuring you of our every co-operation,

Very truly yours,
EXPRESS TRAVEL & TRANSPORT CO.

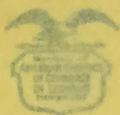
C. T. Hanington
C.T. Hanington.

GTH/MFM.

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	MoMA Exhs.	55.6

Telegraphic Address: "SYENITE, HILGATE, LONDON."
Telephone No.: 2-8111 (New York 4638 (4 Lines))



Cable Address: "SYENITE, LONDON"
Code: Dist. A.B.C. OR 251127M

WESTERN UNION TELEGRAPH & TRANSPORT CO.

Charge to the account of THE MUSEUM OF MODERN ART

1228 A

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

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

WESTERN UNION

CHECK
ACCT'G INFMN.
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 30, 1936

SYENITE
LONDON

MOORE LENDING PENROSE LENDING TWO ITEMS

BARR MODERNART

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

collection or shipment until arrangements between the
lenders and you are complete, in which case there will be
no great point in making tentative collection arrangements.

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Telegraphic Address: "SYENITE, BELGATE, LONDON."
 Telephone No.: HANCOCK House 4225 (4 Lines).



Call Address: "SYENITE, LONDON"
 Cable Code: A.B.C. 44 120708

1228 A

Charge to the account of THE MUSEUM OF MODERN ART

\$ _____

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

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

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

SEPTEMBER 20, 1936

SYENITE
LONDON
ENGLAND

PHONE MOHOLYNACY MOORE JAMES TROTTER CONSENTS LEND SIX DRAWINGS
PENROSE CONSENTS INSURANCE COVERED CABLE CONFIRMATION

BAFR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

collection or shipment until arrangements between the
 lenders and you are complete, in which case there will be
 no great point in making tentative collection arrangements.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Telegraphic Address: "EXPRESS, BELGATE, LONDON."
Telephone Nos.: 244 (Main House) 4825 (4 Lines).



Cable Address: "EXPRESS, LONDON."
Cable Code: A.B.C. 404 "EXPRESS."

EXPRESS TRAVEL & TRANSPORT Co.

(C. T. HANINGTON, Sole Proprietor)

59-60 GRACECHURCH STREET
LONDON E.C. 3
September 18, 1936

NEW YORK—25 Broadway.

PASSENGER AGENTS FOR
ALL STEAMSHIP LINES.
SHIPPING INSURANCE AND
FORWARDING AGENTS.
BUYING AGENTS FOR
FOREIGN MARKETS.

Express Travel and Transport Company
59-60 Gracechurch Street
London, E. C. 3
England

ALL CLASSES OF
INSURANCE EFFECTED.

MOTOR HAULAGE
CONTRACTORS.

EXPORT PACKERS.

Gentlemen:

15th September 1936.

The Museum of Modern Art
11 West 53rd
NEW YORK, N. Y.

Roland A. Penrose, 21 Downshire Hill, London, N. W. 3,
has consented to lend Quadriga by Agar (item no. 1 under
his name on our list of September 4th). This, therefore,
may be collected by you as soon as possible. We have already
written you that item no. 2 under his name is not to be
collected.

Dear Sir,

We beg to acknowledge receipt of your letter dated the 14th instant with tentative list of works to be collected and shipped to Messrs. W. J. Byrne & Co. of New York Inc., for whom we are Agents in London, as soon as possible after

Very truly yours,

Elisabeth Knedler
Secretary to the Director

We note, however, no collections are to be made until we receive further instructions from you notifying us of final agreement with owners to lend their works as in the case of Basil Wright, Esq., included in the list enclosed with your letter.

We also beg to acknowledge instructions for shipping, which are quite clear.

We note you advise we may, however, telephone possible lenders in order to make tentative collection arrangements but this instruction is not quite clear to us as we assume it would not be in order for us to arrange collection or shipment until arrangements between the lenders and you are complete, in which case there will be no great point in making tentative collection arrangements.

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	MoMA Exhs.	55.6

Telegraphic Address: "SYENITE, BILGATE, LONDON."
Telephone Nos.: MANSION House 4653 (4 Lines).



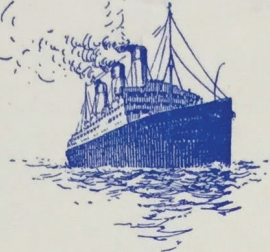
Cable Address: "SYENITE, LONDON."
Codes Used: A.B.C. 6th EDITION.

EXPRESS TRAVEL & TRANSPORT Co.

(C. T. HANINGTON, *Sole Proprietor*)
59-60 GRACECHURCH STREET
LONDON E.C.3

NEW YORK—25 Broadway.

PASSENGER AGENTS FOR
ALL STEAMSHIP LINES.
SHIPPING, INSURANCE AND
FORWARDING AGENTS.
BUYING AGENTS FOR
FOREIGN MARKETS.



ALL CLASSES OF
INSURANCE EFFECTED.

MOTOR HAULAGE
CONTRACTORS.

EXPORT PACKERS.

15th September 1936.

The Museum of Modern Art,
11 West 53rd Street,
NEW YORK, N.Y., U.S.A.

Dear Sirs,

We beg to acknowledge with very many thanks receipt of your letter dated the 4th instant with tentative list of works to be collected and shipped to Messrs. W.J. Byrnes & Co. of New York Inc., for whom we are Agents in London, as soon as possible after October 1st.

We note, however, no collections are to be made until we receive further instructions from you notifying us of final agreement with Owners to lend their works as in the case of Basil Wright, Esq., included in the list enclosed with your letter.

We also beg to acknowledge instructions for shipping, which are quite clear.

We note you advise we may, however, telephone possible lenders in order to make tentative collection arrangements but this instruction is not quite clear to us as we assume it would not be in order for us to arrange collection or shipment until arrangements between the lenders and you are complete, in which case there will be no great point in making tentative collection arrangements.

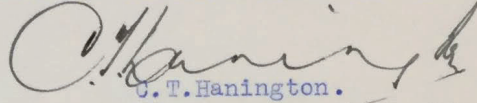
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

CONTINUATION No. 1.

We shall be most happy to co-operate and assist in every way possible in expediting shipment.

Very truly yours,
EXPRESS TRAVEL & TRANSPORT CO.


C. T. Hanington.

CTH/MMM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

September 4, 1936

September 11, 1936

Express Travel and Transport Company
59-60 Gracechurch Street
London, E. C. 3
England

Gentlemen: My agents, W. J. Byrnes and Company, 25 Broadway, New York, have told us that you are their London representatives. We wish to make an addition to the list, sent to you on September 4th, containing items to be collected and possible shipped to W. J. Byrnes about October 1st. The addition is as follows:

Moholy-Nagy, Ladislaus
7 Park Walk, London N. W. 11 and Instructions for Foreign

Has not yet consented to lend. The Museum's policy covers the

1. Moholy-Nagy, two fantastic photomontages

The instructions cited in our letter of the 4th apply to this item also. We will notify you from time to time as we

We wish to remove from the list item no. 2, Le Paradis des Alouettes, under Roland A. Penrose, 21 Downshire Hill, London, N. W. 3. You may, however, telephone possible lenders in order to

Very truly yours,

Elisabeth Knedler
Secretary to the Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Mr. Alfred
care of Paul Nash, Esq., 175 Alexander Mansions, Judd Street, W.C.2, London

Has not yet consented to lend

1. Paints, sketches

Mr. John
21 Rochester Lane, Finsbury, London, E.C.4 September 4, 1936

Has not yet consented to lend

1. Painting, via Express Travel and Transport Company
59-60 Gracechurch Street
London, E.C.3
England

Mr. Geoffrey
care of R. S. Ho, Esq., Tate Gallery, London

Gentlemen:

Has not yet consented to lend

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

Mr. Alfred
25 Wigmore Street, London, W.1.

Has not yet consented to lend

1. Paints, reproductions
2. Paints, The City of Dancers, drawing, 1936

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

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

1. Paints, Reclining Figure, lend (no. 255) lend
2. Paints, one or three drawings
Very truly yours,

Mr. Paul
175 Alexander Mansions, Judd Street, W.C.2, London

Has not yet consented to lend

1. Paints, versions of the 1936

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Burra, Edward
care of Paul Nash, Esq., 176 Alexandra Mansions, Judd Street, W.C., London

Has not yet consented to lend

1. Burra, Hostesses *consent* *refuse*

Banting, John
33 Rochester Lane, Putney, London, S.W.15

Has not yet consented to lend

1. Banting, His Royal Highness *consent*

Griggson, Geoffry
care of H.S. Ede, Esq., Tate Gallery, London

Has not yet consented to lend

1. Lewis, one or two paintings

James, Edward
35 Wimpole Street, London, W.1.

Has not yet consented to lend

1. Dali, Paranoiac Head, 1935
2. Dali, The City of Drawers, drawing, 1936

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

Has not yet consented to lend

1. Moore, Reclining Figure, lead (no.230 London exhibition)
2. Moore, two or three drawings

Nash, Paul
176 Alexandra Mansions, Judd Street, W.C., London

Has not yet consented to lend

1. Nash, Mansions of the Dead

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Penrose, Roland A.
21 Downshire Hill, London, N.W.3

Has not yet consented to lend

- 1. Agar, Quadriga *— consent*
- 2. Penrose, Le Paradis des Alouettes *— refuse -*

Trotter, Mrs. Philip
care of H.S.Ede, Esq., Tate Gallery, London

November 9, 1936

Has not yet consented to lend

- 1. Group of two or three Czechoslovakian drawings

Wadsworth, Edward
care of H.S.Ede, Esq., Tate Gallery, London

Has not yet consented to lend

- 1. Wadsworth, Early fantastic still life painting

Wright, Basil
C.P.O.Films, 21 Soho Square, London

Has consented to lend

- 1. Magritte, Human Condition III

Geoffrey Grigson, Esq.
Care of H. S. Ede, Esq.
Tate Gallery
Millbank
London, England

Very truly yours,

Elisabeth Kiedler
Secretary to the Director

Remembered from list by Mr. Barr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Grigson
Priggen
England
Sur. W.G.

NEW VERSE

4A KEATS GROVE, LONDON, N.W. 3 (HAMPSTEAD 4838)

Oct 6-1936

Dear Mr. Barr, November 9, 1936

I'm sorry so to have let you down.

Dear Mr. Grigson:
 Under separate cover we are sending you a volume of The Print Collector's Bulletin published in 1930 by M. Knoedler and Company, Inc. This Bulletin contains material on Samuel Palmer although not, Mr. Barr fears, material that you do not already have.

Mr. Barr will keep inquiring about the existence of drawings and paintings by Samuel Palmer in this country and if he comes upon any information, he will relay it to you.

represent him. You know he is very
scrupulous about his work
habitat, and his own work coming when
it comes to exhibiting. He has several
pictures in hand, but
just found exhibition.

Very truly yours,
 Elisabeth Knedler
 Secretary to the Director

has a few early drawings there now
the U.S. from the
currency knows
these paintings & drawings

Geoffrey Grigson, Esq.
 Care of H. S. Ede, Esq.
 Tate Gallery
 Millbank
 London, England

I wish I could have helped you.
The more to come you and the Museum
of Modern Art do over good work. We
need something of the kind here, but
English institutions are only financial
open to such.

Yours sincerely
 Sess Grigson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

NEW VERSE

4A KEATS GROVE, LONDON, N.W. 3 (HAMPSTEAD 4838)

*Brigson
England
Sun. (v.l.)*

Oct. 6-1926.

Dear Mr. Barr,

I'm sorry so to have let you down: Lewis himself wouldn't lend any pictures. Charles Prentice, who owns his best early work, wouldn't get any of it out of store, and I could persuade no other owners to send anything they have across the sea.

I myself have nothing by Lewis which would decently represent him. You know, he is very secretive about his work and its habitat, and his own worst enemy when it comes to exhibiting. He has several pictures in hand, but all for a just-fund exhibition.

One or two early drawings there must be in New York or the U.S., from the Quinn collection. Sweeney knows exactly where those paintings & drawings went.

I wish I could have helped you, the more so since you and the Museum of Modern Art do such good work. We need something of the kind here, but English millionaires with only finance opera for snobs.

Yours sincerely

S.M. Brigson.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

Connaught Hospital,
Walthamstow.

as from 4A Keats Grove Mus

to Mr. Barr

Sept. 3. 1936

Dear Mr. Barr,

I've been in hospital since having your letter of August 11., but next week I hope to be out and I shall be seeing Lewis. He doesn't care about exhibiting, but maybe I can track some things of the Tyso period through Zwemmer's. He's done a few excellent large paintings lately, but is secretive & combative about them, & sharply refused to let me into a surrealist exhibition which was to have any taint of Paul trash.

Do you know of the existence of any drawings etc. by Samuel Palmer (Blake's junior friend) in New York or the States? His best paintings are extraordinary & v. lovely, I think, and I am trying to track down all the ones that he painted at Shoreham in the days when he was intimate with Blake.

Yours sincerely

Sgt. Sigm

Grissom

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

August 11, 1936.

Dear Mr. Griggson,

I write you on the chance that you may be able to help me find two or three works of Wyndham Lewis for an exhibition which our Museum is planning in the Fall of this year.

As far as I know, my relations with Mr. Lewis are entirely friendly, but I would feel more certain of securing some of his works if I were to appeal to one of his admirers, such as yourself, since I hesitate to trouble him about practical matters.

The exhibition is to be of Fantastic Art, both of the past and the present. It is in no sense an official Surrealist Show, although some of the better Surrealist artists will be included. Such men of the past as Leonardo, Bosch, Dürer, Bracelli; Goya, Blake and Füssli, etc. will be represented.

I had hoped to secure several drawings and perhaps a painting or two of Lewis's fantastic figured, such as those that appeared in "Blast", the "Tyro" and the second number cover of "The Enemy". Can you make some suggestions as to possible lenders? Perhaps you yourself have things which you would be willing to lend. For this exhibition, I am not interested in Lewis's more abstract Vorticist work.

I hope I am not imposing on you in making this request. I am prompted both by my long standing interest in Lewis's work and by the neglect of his work on the part of some of the younger English artists. He still seems to me to be about the most interesting living English painter and draughtsman. I wish he would paint more and write less.

May I say in closing how much I admired the collection of essays which you got out last year. I wish I could feel sure that we could do as good a job in America.

Sincerely,

Geoffrey Griggson, Esq.,
c/o H.S.Ede, Esq.,
Tate Gallery,
London.

B

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Wadsworth
(England -
Sun. Exh.)*

red

October 21, 1937

September 1, 1936

Dear Mr. Wright:

I want to thank you again on behalf of the President and Trustees for your loan of the painting to the Museum, which is now being returned to you.

Dear Mr. Wadsworth:

Our Museum is planning to open in November an exhibition of Fantastic Art of the past and present. It will be in no sense an official Surrealist manifestation, but many important Surrealist artists will be represented. Chirico, Picasso, Flee, Roy and Wyndham Lewis are to be included as well as Blake, Coxe, Bosch, Braccelli, etc.

I should like very much to borrow for this important exhibition one of your early fantastic still life paintings of around 1920, when (as I understand it) you and Pierre Roy were working together.

After the exhibition closes in New York, it will be shown in the museums of Philadelphia, Pittsburgh, San Francisco and probably Boston and Chicago, so that your picture, if you are willing to lend, will be returned to you in the summer of 1937. The Museum would, of course, pay the expenses of transportation and insurance, provided you inform us of the correct insurance valuations, and our agent, Express Travel and Transport Company, 59/60 Gracechurch Street., E.C.3, would call for the picture about the first of October.

We would appreciate your sending us a brief autobiography with special reference to your relation to Roy, and we will need, of course, the title, the date and a photograph of the picture.

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

Very sincerely yours,

Edward Wadsworth, Esq.
care of H. S. Ede, Esq.
Tate Gallery
London, England

AHB/k

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

October 18, 1937

October 21, 1937

Dear Mr. Wright:

I want to thank you again on behalf of the President and Trustees of our Museum for your loan of the painting by Magritte, "The Human Condition", which is now being returned to you after its long exile in this country.

"The Human Condition" was an important addition to the Exhibition of Fantastic Art, Dada and Surrealism. After the Exhibition in New York, which aroused extraordinary interest, the collection was shown in the Pennsylvania Museum of Art, Philadelphia; Boston Museum of Modern Art; Springfield Museum of Art; Milwaukee Art Institute; University Art Gallery, Minneapolis; and San Francisco Museum of Art.

We are especially indebted to you for letting us keep the painting over such a long period.

With renewed thanks, I am

Very sincerely yours,

Basil Wright, Esq.
G. P. O. Films
21 Soho Square
London, England

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	MoMA Exhs.	55.6

48 HIGHPOINT HIGHGATE LONDON N 6

August 10th 1936

Alfred J Barr Esq
Museum of Modern Art
New York.

December 15, 1936

Dear Mr Barr,

Thank you for your letter. I shall be very glad to let you have the loan of my Magritte for your exhibition--- if it is the one you want.

I make this proviso because there are several pictures by Magritte of this name, and mistakes have already arisen in connection with them.

The picture in question is entitled "La Condition Humaine" and represents a cave with a fire burning in it; at the entrance to the cave is an easel, but the canvas on it is blank and through it can be seen a landscape which consists of mountains and a castle perched on the side of one of them.

Dear Mr. Wright:

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

If this is the picture you mean, I shall be very glad to loan it. It should be insured for £160 sterling.

Very truly yours,

Registrar

Yours sincerely,

Basil Wright, Esq.
G. P. O. Films
21 Goho Square
London, England

BASIL WRIGHT.

Enclosure

Wright

Fant
Emy

limited
to
you will
only
present-
tion
I will be shown
of your picture
of 1937.
you not by
choice.
London early
you not write
village of

Sincerely

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

48 HIGHPOINT HIGHGATE LONDON N 6

August 10th 1936

Alfred J Barr Esq
Museum of Modern Art
New York.

Dear Mr Barr,

Thank you for your letter. I shall be very glad to let you have the loan of my Magritte for your Exhibition--- if it is the one you want.

I make this proviso because there are several pictures by Magritte of this ~~xxx~~ name, and muddles have already arisen in connection with them.

The picture in my collection is entitled "La Condition Humaine III" and represents a cave with a fire burning in it; at the entrance to the cave is an easel, but the canvas on the easel is transparent, and through it can be seen the landscape beyond, which consists of ~~mountains~~ mountains and a castle perched on the side of one of them.

If this is the picture you mean I shall be very glad to loan it. It should be insured for £160 sterling.

Yours sincerely,

Basil Wright

BASIL WRIGHT.

Sincerely

*Edsca
London
1936
London Paris
Exhibition
in
London will
all 26-28
represent-
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Exhibition
of your
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Museum
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at your picture
of 1937.
ou but my
choice.
London early
you not write
vilege of*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

John Banting
 Date de naissance: *12 May 1902* Lieu de naissance: *Chelsea London*
 Nationalité: *English*
 Education artistique: *Sketch class in London Paris 1920-25*
 Basil Wright Esq.
 G.P.O. Films
 21 Soho Square
 London

August 6, 1936

Biographie:

Dear Mr. Wright,

Principales œuvres:
Surindépendance
Journal 1930
 Vos œuvres sont-elles dans des musées? Dans lequel?
 Liste des prix:

Our Museum is arranging an exhibition of the fantastic and marvellous in art to open in New York in November of this year. The exhibition will include work of the past and of the present and all of the important surrealist painters will be represented. The exhibition will not, however, be an official surrealist manifestation.

I was very much impressed with the quality of your Magritte Human Condition. Do you think you could possibly lend it so that we may show it in America. Our Museum would of course pay all expenses of packing, shipping and insurance.

Prêts à cette œuvre:
 Titre:

After the exhibition closes in New York it will be shown in Philadelphia, S. Francisco and Boston so that your picture would not be returned to you until the spring of 1937. I realize that this is a good deal to ask of you but my admiration for your picture leaves me no other choice.

His royal highness

Our shippers would collect the picture in London early in October. Should you be willing to lend will you not write me the insurance valuation?

I hope very much that we may have the privilege of including The Human Condition.

Sincerely

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

PRENOM ET NOM

John Banting

Date de naissance: *12 May 1902*

Lieu de naissance: *Chelsea London*

Nationalité: *English*

Education artistique avec dates:

Sketch class in London Paris

1920 - 25 -

Biographie:

E. S. Dudley

Principales expositions (avec endroits et dates):

London Group 1926-29
Surindépendants 1924-30 *Wertheim Gal London 1931* *International Exhibition*
Brussels 1935 *Contemporary Industrial Art London 1933-34* *International Surrealist*
London 1936

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

Tate Gallery. London

Liste des principaux livres et articles sur votre oeuvre:

Prêts à cette exposition:

Titre

Date

dimensions

Prix d'assurance

Prix de vente

His royal highness

\$200

£40

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Oct. 20, 1937

Mr. Barr
Miss Browning

Here are the receipts and envelops for the French Shipment leaving on
S.S. Champlain, Oct. 23. Consigned to R. Lerondelle, Paris.

The English shipment leaves on S.S. American Farmer, Oct. 22. Consigned to
Express Travel and Transport Co., London.

D. H. Dudley

Note: M. Claude Spaak is now the owner of "The Red Model" by Magritte, originally
lent to us by Mesens.

Madame Simone Kahn should be notified about the Tanguy ink drawing
which was damaged, value \$15.00 (36.1765)

All are loans to Fantastic Ex'n except the following:

Giacometti Head-landscape (Abstract Ex'n) French shipment
Nicholson Relief, 1955 (Abstract Ex'n) English shipment

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Barr's loans.

Exhibition of Fantastic Art, Dada and Surrealism
Loans to be wrapped and stored for Mr. Barr.

~~36.1793~~

37.16	Ernst: Figure (Au dessus les images....), collage	10.00
36.1793	Clipping from N.Y. Times (Spoon from condemned man's cell)	
36.1786	Musi: The carcass, engraving	200 Fr.
36.1697	Picasso: Head, charcoal	900 Fr.
37.1607	Klee: The Lover, colored lithograph (cat.No. 235, Ex'n 55)	
36.1588	Grandville: Omnibus Royal des Pays-Bas, colored lithograph	1.00
36.1583	Heath: Demonology and Witchcraft, wood engraving	
36.1579A-F	Larmessin set of Metier Costumes (6 engravings)	6.00
36.1581A-D	The Heart Series, 4 engravings	1.00
36.1580	Disguise for Aristocrats (snail tree), color engraving	1.00
36.1946	Beall: Franklin D. Roosevelt	1.00
36.1878	Italian School: Machine, color lithograph	.10
36.1897		
36.1770	Piranesi: Etching	8.00
36.1582	Della Bella: Rebus, engraving	.50
36.1578	Ernst: La Nature a l'Aurore, drawing on 19th century exercise in penmanship	10.00
36.1828	Schwitters: Merz 33, collage	10.00
36.1589	Tzara: Drawing in ink on filing folder	2.00
36.1584	L'hydrographie La Poesie, engraving (2 on 1 plate)	
36.1951	Baldung: Bewitched Groom, engraving (facsimile)	.50
36.1740	E.V.L. & G.M. What a Life, Book	1.00
36.2049A-H	Duchamp: Rotorelief (8 discs 9 3/4 inches in diam.)	5.00
36.1897	Child artist at King Coit School: Landscape, watercolor	1.00
<u>For Mrs. Barr</u>		
36.1945	Ray: Rayograph	20.00
<u>For Mr. Barr. Stored but not wrapped</u>		
36.1712	Arcimboldo: Landscape-Head, oil on board	300.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Exhibition of Fantastic Art, Dada and Surrealism
Loans to be returned to Film Library by Mr. Collins on November 14, 1958

To Film Library

36.1248	Disney: Three little wolves, watercolor, paint, celluloid(frame)	\$20.00
36.1250	Disney: " " "	20.00
36.1251	Disney: # " "	20.00
36.1252	Disney: " " "	20.00

To Mr. Jay Leyda at the Film Library Wrap these and hold until Mr. Leyda sees Mr. Ekstrom

36.1523	Gill: Beyond the mountains..., litho from L'Eclipse, Paris, Oct. 4, 1868	5.00
36.1522	T.B. : Nature display'd showing the effect of the change of the Seasons, eng.	5.00
36.1521	Hogarth: Hogarth's Tour (frontispiece), aquatint	5.00
36.1520	Hogarth: Inhabitants of the Moon, engraving	5.00
36.1519	Hogarth: In humble and grateful acknowledgement of the...., engraving	5.00
36.1518	Hogarth: Analysis of Beauty, engraving	5.00
36.1517	Hogarth: The Bathos, engraving	5.00
36.1516	Hogarth: Whoever makes a design without the knowledge of;...., engraving	5.00
36.1524A-C	19th century: Perspective distortions, 3 lithographs	5.00
	Note: 2 of above went on tour. 1 here.	
36.1957	E.V.L. What a Life, an autobiography by E.V.L. & G.M. (book) & G.M.	1.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Springfield Rye Sussex
Rye 16

Sept 10 1936

Burra
(England
Sun. Exh.)

Dear Mr. Barr

I would like to send the
September 21, 1936

Hostesses very much & will
Dear Mr. Barra:

In Mr. Barr's absence from town I wish to acknowledge your
letter of September 10th.

We are delighted to learn that you are willing to lend
your hostesses to our exhibition opening in November.
We are insuring it at your valuation of 30 pounds.

We have instructed our shippers, Express Travel and Transport
Company, 59-60 Gracechurch Street, E. C. 3, that the Leicester
Gallery will deliver this picture to them. They will telephone
the Leicester Gallery about this.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Edward Barra

Edward Barra, Esq.
Springfield
Rye, Sussex
England

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Springfield Rye Sussex

Rye 16

Sept 10 1936

Told of art

Dear Mr Barr

I would like to send the
Hostesses very much & will
tell Leicester gallery to deliver
it to shippers, the insurance
value would be 30 £
I think Mr Nash is having his
collected from the Leicester too

Yrs sincerely
Edward Barra

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

September 18, 1937

Dear Mr. Messer:

September 21, 1936

The exhibition of Fantastic Art, Dada, Surrealism is now coming to a close. Your painting by Chagall, "Dedie à sa fiancée", has been shown in the following museums: Pennsylvania Museum of Modern Art, Boston; Express Travel and Transport Company 59-60 Gracechurch Street London, E. C. 3; Art Institute, Milwaukee, Wis.; Minneapolis, Minn.; San Francisco Museum of Art, San Francisco, California. It is expected to return to Mr. Chagall in Paris, France in a few days. We would then expect to return it to Mr. Chagall in Paris, France when we originally collected it, unless you wish us to keep it here, or turn it over to some agent appointed by you.

Gentlemen:

Your valuation of \$4500 seems to us quite high in comparison with the value of the work. Mr. Edward Burra, whose name appears on our list to you of the 4th, has consented to lend his Hostesses to our exhibition of Fantastic Art. The insurance value of this work is 30 pounds. Mr. Burra tells us that he is notifying the Leicester Gallery to deliver it to you. Please telephone the Leicester Gallery in order to make necessary arrangements. I am sure you will be able to find the gallery in the cities where it has been exhibited.

John Banting, whose name also appears on our list of the 4th, has consented to lend his His Royal Highness, valuation 40 pounds. This picture is to be collected by you from Ker Seymour, 15a Grafton Street (top floor), Bond Street, W.I.

We have instructed Dr. Grace W. Pailthorpe, Carrick, Port Isaac, Cornwall, to send you by parcel post the following drawings which we want included in our shipment:

- Mr. Hans Jass
1. Pailthorpe, Ancestors II, drawing -- valuation 25 pounds
 2. Mednikoff, drawing -- valuation 25 pounds

Please communicate with Dr. Pailthorpe concerning these.

We wish to have two pieces of sculpture (not on our list of the 4th) added to our shipment. One is by Barbara Hepworth and one by Ben Nicholson. These are to be collected from H. S. Eds, Esq., Tate Gallery, London. Mr. Eds will give you all details concerning valuation etc. Please telephone him.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

(England)
Hess

Fantastic

September 16, 1937

Dear Mr. Hess:

The exhibition of Fantastic Art, Dada, Surrealism is now coming to a close. Your painting by Chagall, "Dedié à ma fiancée", has been shown in the following museums: Pennsylvania Museum of Art, Philadelphia; Museum of Modern Art, Boston; Museum of Fine Arts, Springfield, Mass.; Art Institute, Milwaukee, Wis.; University Gallery, Minneapolis, Minn.; San Francisco Museum of Art. We are expecting its return from California in a few days. We would then expect to return it to Mr. Chagall in Paris, from whom we originally collected it, unless you wish us to keep it here, or turn it over to some agent appointed by you.

Your valuation of \$4500 seems to us quite high in comparison with the prices of other very important Chagalls of pre-war time. If you wish to make a lower price, I will be glad to bring the matter to the attention of one or two collectors who might be interested. Meanwhile, I must thank you very much for your generosity in letting us have the picture for so long a time. It has, I assure you, been greatly appreciated in our Museum and in other cities where it has been exhibited.

With kind regards to Frau Hess,

Sincerely,

Fantastic frame

Mr. Hans Hess
27 Torrington Square
London, England
W.C.1

AHB:LB

*We returned the
Chagall to Chagall's
studio in Paris.*

SS Champlum Oct 23 '37

W.C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

London (Eng) Sept 29th

Charge to the account of THE MUSEUM OF MODERN ART

1228 A

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

WESTERN UNION

CHECK
ACCT'G INFMN.
TIME FILED

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

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

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

SEPTEMBER 25, 1936

MARC CHAGALL
15 AVENUE DES SYCOMORES
PARIS

OUR SHIPPER LERONDELLE WILL COLLECT CHAGALL FIANCEE WHICH INSURED FORTY FIVE HUNDRED FRANCS SWISS PLEASE NOTIFY HESS

BARR MODERNART

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

insurance value - but of course
"capital" importance to the sale
price.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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London (Eng) Sept 29th

Charge to the account of THE MUSEUM OF MODERN ART

1228 A

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

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

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCT'G INFMN.
TIME FILED

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

OCTOBER 9, 1936

CHAGALL
CARE OF HESS
109 KINGSWAY
LONDON

PLEASE TELEGRAPH LERONDELLE PARIS 90 SHIP FIANCEE STOP OTHERWISE MUST CANCEL
REQUEST BECAUSE YOUR SHIPPER COSTING MUSEUM FORTY DOLLARS UNNECESSARILY
INSURING FORTY FIVE HUNDRED DOLLARS

BARR MODERNART

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

*insurance value - but of course
"capital" importance to the sale
price.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	55.6

London (Eng) Sept 29th

Dear Mrs. Barr.

Maurice Stasall, who just arrived in London brought your telegram regarding the shipment insurance etc. of the painting "Dedie a ma France".

There is one misunderstanding which I want to clarify. The price of the picture is not 4500 Swiss Francs but 4500 U.S.A. dollars. It is possible that you have misunderstood the sign for \$ which does not exist on our continental typewriters. My mother used a capital "U" and overprinted an "S" such "signifying" the U.S. from which the dollar symbol originated.

But this has little importance to the insurance value - but of course "capital" importance to the sale price.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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At the same time the Swiss frame has been dealated I have to tell you that this explanation is not just certain it was always her original intention to sell the picture at the price of 4500 \$

It however - and this has nothing to do with the misunderstanding - this price seems high - it can always be discussed.

Another point is that Mr. Thugall insisted that the picture before being shipped should be sent to a "schrauer" to be placed on a reinforcing canvas.

Mr. Thugall feared very much for the picture if that would not have been done.

I agreed to his proposition - and as it was indispensable for the safe shipping of the painting I wanted to ask of you agree to consider this expense as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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part of the shipping and packing
expense - The price for this
job is fr. Franc. 900 - An original
estimate of the man in charge of
the job is enclosed.

I hope the picture will reach you
in good condition and I hope
that your exhibition will be a
full success

Kindly yours,
David Ben

Please note not to give our name (Ben)
in the catalogue - if any indication
of origin is necessary ~~and~~ please
give Mr. Charall's name, which
has been agreed with to by him.

27 Tomington Square
London W. 8. 7.
England

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CASA BELLARIA
 ASCONA
 TELEPHON 1164

Ascona ,Sept.8th.36.

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

Dear Mr Barr,

J acknowledge with many thanks your letter dated August 27th.

Jt is very nice of you to remember our conversation and the picture "Dedié a ma Fiancée".

Of course you can have it for your exhibition and if-as you write there is a chance to buy it.J will be very glad to know that your gallery has it.

Your letter arrived just in time as my son Hans will go to Paris from here on his way to London and as the Picture in question is at "Chagall's studio in Paris .He will take care of the packing and shipping which accordring to your kind proposition will be done at your expense.

May J ask you to give all information regarding this picture directly to my son-this adress is-London W C.2)1o9 Kingsway.

The insurance value of the picture is 4500 B.-the eventual selling price the same-

NEW YORK
 0, 1937

ion of your
 Dali from
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Very truly yours,

Edward James

P.S. My secretary is sending you by the same post a bill from the packers in London, part of which refers to the shipment of the three first works which I loaned you. No doubt you would wish to settle this. In the case of the rest of the bill which was incurred by the loan of pictures to Julien Levy as has already paid as that part of it and I have paid the packers in London.

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All questions regarding price, selling, & can also be settled directly with my son-as my address is not fixed for the near future.

May I remind you that there are also 2 paintings by "Nolde" (one is a still life with a China Figure the other "Flowers in a garden") in America. If this should be of interest to you I propose to communicate with Dr. Weidler of Museum at Pittsburgh! Hoping that your exhibition will be a big success I am very sincerely yours

Jekku Hess

1957

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Edward James

F.S. My secretary is sending you by the same post a bill from the packers in London, part of which refers to the shipment of the three first works which I loaned you. No doubt you would wish to settle this. In the case of the rest of the bill which was incurred by the loan of pictures to Julien Levy he has already paid me that part of it and I have paid the packers in London.

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The WALDORF-ASTORIA
PARK AND LEXINGTON AVENUES / 49TH AND 50TH STREETS / NEW YORK

January 20, 1937

January 18th, 1937.

Miss Dorothy H. Dudley,
The Registrar,
Museum of Modern Art,
11 West 53rd Street,
New York **Dear Mr. James:**

Dear Miss: We have changed the insurance valuation of your
"Suburb of a Paranoiac Afternoon" by Dali from
\$1500.00 to \$2000.00 as you requested. I have
referred the bill from your packers to our book-
keeping department and you will receive a check
a matter in February.

I self valued it for insur-
ance at \$2,000. As it is the most
of Dali's pictures I do not think
casualty - If it should be lost or damaged,
which God forbid! I fear it would
to find another picture by Dali which would
quite replace it. I am sure he was inspired in a
particular manner to paint this - and I
fear would be difficult to paint the same pic-
ture again.
Mr. Edward James
The Waldorf-Astoria
50th Street and Park Ave.
New York City

Very truly yours,
Registrar

Sorry to put you to any trouble in
changing the value of the insurance.

I am

Very truly yours,

Edward James

P.S. My secretary is sending you by the same post
a bill from the packers in London, part of which
refers to the shipment of the three first works
which I loaned you. No doubt you would wish to
settle this. In the case of the rest of the bill
which was incurred by the loan of pictures to Julien
Lery he has already paid me that part of it and I
have paid the packers in London.

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C A B L E A D D R E S S : " W A L D O R F , N E W Y O R K " / E L D O R A D O 5 - 3 0 0 0



The WALDORF-ASTORIA

P A R K A N D L E X I N G T O N A V E N U E S / 4 9 T H A N D 5 0 T H S T R E E T S / N E W Y O R K

January 19th, 1937.

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

Dear Miss Dudley:

Thank you for your letter enclosing receipt for the loan of my picture, "Suburb of a Paranoiac Afternoon" by Dali. I had as a matter of fact myself valued it for insurance at \$2,000. As it is the most remarked of Dali's pictures I do not think this is excessive - If it should be lost or damaged, which God forbid! I fear it would be difficult to find another picture by Dali which would quite replace it, since he was inspired in a particular way when he painted this - and I fear would never be able to paint the same picture again.

Sorry to put you to any trouble in changing the value of the insurance.

I am

Very truly yours,

Edward James

P.S. My secretary is sending you by the same post a bill from the packers in London, part of which refers to the shipment of the three first works which I loaned you. No doubt you would wish to settle this. In the case of the rest of the bill which was incurred by the loan of pictures to Julien Levy he has already paid me that part of it and I have paid the packers in London.

EJ

FOR AIR MAIL OR FOREIGN MAIL USE

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Sept 19th 1936.

As from

11A Parkhill Road
London N.W.3.

Dear Mr Barr,

January 18, 1937

Thank you for your letters of August 9th & August 27th. I shall be very pleased to let you have the lead figure & two or three drawings for the Exhibition you are planning to open in November. (Are you calling it "Exhibition of Fantastic Art" or was that just a way of describing it in your letter? To me ^{Dear Mr. James:} that carries with it

associations, that I don't much like. I am enclosing a receipt for the loan you have so kindly made to our exhibition of Fantastic Art, Dada and Surrealism. Please note that we have placed a tentative insurance valuation of \$1500.00 on it. Will you please let us know if you wish to change this.

The insurance valuation I take it are the same as the original painting? Shall we return this painting to you in England at the end of the traveling exhibition? which are

lead figure 50 gns. Very truly yours,
3 Drawings each 10 gns

Registrar

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

Mr. Edward James
Hotel Waldorf Astoria
50th St. and Park Ave.
New York City

Enclosure

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

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Sept 19th 1936.

As from:

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

Dear Mr Barr,

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

The Insurance Valuations I take it are the same as the exhibition prices, which are
lead figure . 50 gns.

3 Drawings . each 10 gns.

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

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

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

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

With kindest regards

Yrs very sincerely

Henry Moore

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

4 Oct. 36.

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

Dear Mr. Barr.

Many thanks for your secretarial
letter of the 18th Sept.

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

I am very glad the difficulties with the

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

With kind regards to Mrs. Barr

very sincerely yours

Roland Kurose.

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September 26, 1936

Dear Dr. Pailthorpe:

Mr. Barr has received your radiogram reading:

PLEASE CABLE INSTRUCTIONS AND ANSWER TO LETTER
OTHERWISE NO TIME SEND ANCESTORS TWO TO YOU BY
FIFTEENTH

and he has cabled you today as follows:

PLEASE SEND ANCESTORS MEDNIKOFF STAIRWAY OUR
SHIPPERS EXPRESS TRAVEL COMPANY SIXTY GRACECHURCH
STREET LONDON.

No doubt you have received, by this time, Mr. Barr's letter of September 21st in answer to your letter of September 8th. In that letter Mr. Barr said that he would like very much to borrow a drawing by Mednikoff and that we would insure your drawing and Mednikoff's drawing for 25 pounds each. He also asked you to send the drawings to our shipper, Express Travel and Transport Company, London so that they might be included in a shipment of other loans to us.

Very truly yours,

Elisabeth Knedler
Secretary to the Director

Dr. Grace W. Pailthorpe
Garrick
Port Isaac
Cornwall, England

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*to Mr. Barr
Ed. Pailthorpe*

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

September 21, 1936

1936

September 8 1936.

Dear Dr. Pailthorpe:

Dear Mr Barr,

We are delighted to learn that you are willing to lend your drawing "Ancestors II" for our exhibition of Fantastic Art opening in November. We are insuring it at your valuation of 25 pounds.

"Ancestors II" It is very kind of you to draw our attention to the work of your colleague, R. Mednikoff. We should like very much to borrow one of his good drawings if you would arrange it. We will insure this for 25 pounds also.

for exhibition but I should like to know that the Our shipper in London, Express Travel and Transport Company, 59-60 Gracechurch Street, London E. C. 3, is assembling other loans for us. Will you please send the new year as it drawings by parcel post to this company, and they will include them in the shipment to us? We will inform them that you are doing this research

results. We should like to have brief biographical data on both you and your colleague for use in the exhibition's catalog.

It is also And we should also like to have a description of how the drawings are done. Will you be good enough to send this for insurance information immediately? research value is

incalculable apart from its art value. Very sincerely yours,

course, from research point of view could not

be replaced. I think it is best to put a nominal

value on it. Dr. Grace W. Pailthorpe

Garrick
Port Isaac
Cornwall, England

AHB/k

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Garrick", Port Isaac, Cornwall, England. (1)

*To Mr. Barr
Tel. Melbeth 4849.*

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

September 8 1936.

Dear Mr Barr,

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

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

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

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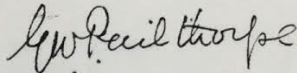
aware of its scientific value I am sure you will arrange for its care and safe return.

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

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

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

Yours very sincerely,



(Dr. G.W. Pailthorpe)

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Wright
(England -
Surr. Exh.)

August 28, 1936

Dear Mr. Wright:

I am delighted to know that we may have your Magritte "Human Condition III". You described the picture which I saw in the London Surrealist show, and it is most certainly a picture we want.

We will insure the picture at your valuation of 160 pounds sterling from the time it leaves you until it is returned. Our London agents will collect the picture around October 1st.

I want to thank you again for your generosity. I think "Human Condition III" about the finest Magritte I have ever seen.

Sincerely yours,

Mr. Basil Wright
G.P.O. Films
21 Soho Square
London, England

AHE/k