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St. Louis
#91

Picasso

July 17, 1940

Dear Mr. Musick:

I am enclosing copies of a letter from the St. Louis Post-Dispatch and the bill which was sent to them from The Noonan-Kocian Company, St. Louis, which I believe has to do with your Picasso exhibition. The charge is apparently for delivering the paintings from Pulitzer's collection to the City Art Museum.

Will you be good enough to let me know if you will take care of this matter so that I can send you the original bill?

Very sincerely yours,

James B. Musick, Esq., Acting Director
The City Art Museum of St. Louis
St. Louis, Mo.

enclosures: 2
ec:a

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Salles

le 15 juillet 1939
c/o Chase Bank
41 r. Cambon
Paris

M. Georges Salles
24 r. du Chevalier de la Barre
Paris xviii.

Monsieur,

Le Musée d'Art Moderne de New York et l'Art Institute de Chicago sont en train d'organiser une grande rétrospective de Picasso pour la saison 1939-40. Picasso prêtera plus de 30 tableaux àcette exposition et il a pris une part très active dans le choix des oeuvres.

Je me permets de vous écrire pour vous demander si vous seriez généreusement disposéaà nous prêter votre magnifique Femme d'Avignon (1914) que j'ai beaucoup admiré à Paris et à Zurich en 1932 et plus tard à Hartford en Amérique. Je voudrais vous signaler que Picasso a parlé spécialement de ce tableau et serait très heureux s'il nous était possible de l'inclure.

L'exposition aura lieu à New York dans le nouvel édifice du Museum of Modern Art en Novembre-Décembre 1939. En février la même exposition serait montrée à Chicago. Les tableaux rassemblés à Paris seraient rassemblés vers le 1 octobre et seraient rendus vers le 15 Mars 1940.

Il va sans dire que les deux musées payeraient tous les frais d'emballage, transport et assurance.

Je me permets de vous assurer que les commanditaires du Museum of Modern Art et de l'Art Institute de Chicago vous sauraient très gré de bien vouloir envisager favorablement ce généreux prêt pour une exposition qui sera pour le public américain du plus haut intérêt.

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

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

November 2,1939

AIR MAIL

Miss Dorothy C. Miller
Assistant Curator
The Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Miss Miller:

In response to the urgings of Mrs.Liebes, who presumably had talked directly with Mr.Barr, and who assured us that the arrangements were definite, we sent on, last week, the two Picasso tapestries owned by Madame Cuttoli and lent to us. They should be there by this time, and you could photograph the Minotaur if you choose.

I am sorry, but under the circumstances since we heard so late and in so roundabout a manner, it seemed unavoidable. If you do not require the second tapestry we shall be glad to have it back at once as we can use it here and for exhibition elsewhere. The Minotaur also should come back to us as soon as your showing is completed.

Sincerely yours,

Grace L. McCann Morley
Director

GM:H

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Picasso
Levy
San Francisco

November 2, 1939

Dear Mrs. Morley:

We are enclosing herewith two receipts. One for the two Picasso paintings which Miss Harriet Levy is so generously lending to our forthcoming exhibition and the other for the tapestries belonging to Mme. Cuttoli.

We understand that you are carrying the insurance for the paintings and we assume the same to be true in regard to the tapestries. If, however, this is not the case, will you please send us word as soon as possible giving us the valuations to place on each of the tapestries so that we may refer them to our insurance brokers.

Very truly yours,

Registrar

Mrs. Grace McC. Morley
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco
California

:M
Encl.

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San Francisco

Air mail

October 28,1939

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Dear Mrs. Morley:

Mr. Barr asks me to write you that he needs only the Minotaur tapestry and would like four photographs. With many thanks,

Sincerely yours,

Dorothy C. Miller

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Picasso
Levy

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October 19,1939

Levy

SAN FRANCISCO MUSEUM OF ART

WAR MEMORIAL • CIVIC CENTER • SAN FRANCISCO • CALIFORNIA

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

Date

The following objects have been sent you
Via express collect
Exhibition Loan

October 25, 1939

Harriet Levy Collection:

623.37	Cocks	Picasso
626.37	Danse Barbare	"
628.37	Street Scene	" – canvas damaged.

two Picasso tapestries from Mme Cuttoli's collection

1 copy sent.

Please sign and return one copy. Signed Date

San Francisco, Calif.

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Picasso
Levy

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
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October 19,1939

AIR MAIL

October 20, 1939

Dear Mrs. Morley:

We are now making arrangements for collecting the loans to our forthcoming Picasso exhibition. We should like to have Miss Levy's three Picassos shipped to arrive here not later than November 1st.

I understand that these Picassos will be insured by the San Francisco Museum of Art in transit and while on exhibition.

We are looking forward very much to having these paintings in our exhibition.

Very sincerely yours,

DHD:k

Registrar

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, Calif.

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

October 19,1939

Picasso
Levy

AIR MAIL

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

Dear Mr. Barr:

We are very glad to prepare for shipment to you Danse Barbare and the Cocks, as well as the early painting, Street Scene, Paris. We are insuring them under our policy during the time they are away and will bill you for the cost. This seems the simplest way to handle it and I can then assure Miss Levy that full coverage is implied without any trouble to her. If any other suggestion is in order please let me know, but I assume we will send the total bill to you and you will prorate it among the institutions which are going to show the exhibition.

Mrs.Liebes brings back the news that you would very much like to have the two Picasso tapestries from Mme. Cuttoli's Collection of which we a e, at the present time, bond-holders and custodians, for the Picasso show. At once, on hearing this, I have set to work the machinery of releasing these particular ones from bond for sending to you. Unfortunately, as you probably know, it is a long and elaborate procedure. At the present moment, I have not yet received the report as to when we may expect it. I know it will be possible to arrange for you to have them, but whether or not as soon as the opening of the show I don't know. I shall let you know the minute I have discovered it. Mrs. Liebes, from her records, has sent you the dimensions and the official titles of these tapestries, so that you may have them for your catalogue. There will be no expense connected with the loan beyond that involved in packing, sending them, insurance, and asking from you the appropriate share of the cost of bonding. This will not be a great deal. They are fine things, and I should think you would be glad to have them.

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I had supposed, however, that you might have duplicate examples or equivalent examples and were not counting on these, since I believe Mme. Cuttoli had discussed the matter with you when she was in New York. She had fully intended to do so; indeed, had wished to arrange to have you show the set of nineteen which we now have in our possession and which we are circulating to some of the other museums.

In order that our records may be complete, may I ask that you drop me a note requesting these tapestries, since we now are responsible for them, and have had possession of them since last March.

Best wishes for your exhibition and the hope that if it is at all possible to circulate a representative collection from the show you will not forget us,

Sincerely yours,

Grace L. McCann Morley
Director

G :H

P.S. Actually , these tapestries were to go to several museums along with the others, and it may be necessary,therefore, to withdraw them from the exhibition, after your showing, unless other arrangements can be made. We shall try.G.M.

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San Francisco

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

October 10, 1939

October 13, 1939

Dear Mrs. Morley:

Thank you very much for sending the information about Miss Levy's Picassos and the Guernica material.

From Miss Levy's collection we want the two pictures already asked for, Danse Barbare and the Cocks, and the early painting, Street Scene, Paris.

With best wishes, I am

Sincerely,

AHB:LB

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
San Francisco, California

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THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
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October 10, 1939

rec. Oct. 14

Miss Elise Van Hook
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Miss Van Hook:

Dr.Morley has referred your letter of October 6th to me.

I am enclosing a photograph of the full view of Guernica, taken here in the Museum. I hope it will serve your purpose.

Sincerely yours,

Marguerite Hickey

Marguerite Hickey
Secretary to the Director

H

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San Francisco

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October 6, 1939

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Dear Mrs. Morley:

Mr. Barr is most anxious to secure a photograph of the Picasso Guernica in its entirety, for reproduction in the catalog. If you have a print, other than that which was reproduced in Cahiers d'Art, would you please send it to us as soon as possible?

Sincerely yours,

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THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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September 21, 1939

AIR MAIL

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

Dear Mr. Barr:

Under separate cover, I send you the file of 58 photographs recording the preliminary studies for the mural by Picasso. I have not included the well-known etching Songes et Mésonges de Franco, as this must be fairly familiar to you and it would be possible to obtain an original there in New York. These are study photographs and in some cases, perhaps, will not be sufficiently good for reproduction; rather, they will serve for reference and where they are not good, it means that there were technical difficulties which would have required a great deal more time and attention than seems worth while to put on them at this time. If you do intend to reproduce any of these that are not quite clear, I should suggest that you either get in touch with Madame Scheyer, 1880 Blue Heights Drive, Hollywood, California, whose friends have made very fine photographs of the examples, I have just heard, or have them photographed anew in Chicago.

I am having the photographer bill you at cost of prints only, as we also had the photographs made for our own records here and will bear the original costs. He will send you the bill separately. I should add that a really good photograph of the mural itself has been made here in which the greys show up in proper relationship. The one used by the committee is very poor. Ansel Adams has made still another, which he is printing in the 26" width which he would like to have sold for benefit of the Refugees. Are you interested? He has some details also.

If there is any other way in which we can help you, do please let us know.

With best wishes,

Sincerely yours,

Grace L. McCann Morley
Director

GM:er

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San Francisco

September 15, 1939

Miss Marguerite Hickey
Secretary to the Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Dear Miss Hickey:

Thank you so much for sending the five photographs of the preparatory sketches of Guernica. We are most eager to have the prints of the photographs you have had taken. Kindly bill us for the cost of these extra prints.

Sincerely yours,

Elise Van Hook
Assistant

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Picasso

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

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September 11, 1939

September 8, 1939

Charge to the account of _____ $ _____

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CHECK
ACCOUNTING INFORMATION
TIME FILED

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

September 14, 1939

MRS. GRACE L. McCANN MORLEY, DIRECTOR

SAN FRANCISCO MUSEUM OF ART

SAN FRANCISCO CALIFORNIA

PLEASE SEND AT OUR EXPENSE COMPLETE LIST, WITH MEDIUM AND SIZE, ALL "GUERNICA" MATERIAL. PLEASE NUMBER PLATES ACCORDINGLY. THANKS.

ALFRED BARR

ahb:vs

Best wishes,

Sincerely yours,

Grace L. McCann Morley
Director

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September 11, 1939

Dear Mrs. Morley:

You are most kind to write us about Miss Levy's Picassos. As soon as I see the photographs of the Scene in Paris and the brush drawing of a man's head I shall let you know, but meanwhile let me confirm the fact that we do want both the Danse Barbare and the Cocks.

If you have received a letter asking you to get in touch with Miss Levy about these loans please ignore it. We didn't know that they were already in your charge.

Thank you again for your trouble - and thank Miss Levy for her generosity. We shall of course write to her directly too.

Sincerely,

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

ahb:vs

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September 8, 1939

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

Dear Mr. Barr:

I am sending you the photographs of Miss Levy's Picassos together with blanks for all of them filled out appropriately. We should know, however, which ones you really should like to have. I believe in my former letter I inadvertently spoke of Circus People as a drawing, where as it is an etching which you probably will have represented from other collections. You know, I suppose, of the very fine drawing touched with color owned by Mrs. Michael Stein. It is reproduced in the catalogue of the recent exhibition of modern drawings prepared by Dr. Alfred Neumeyer of Mills College. At the present time, Mrs. Stein is very much upset because of uncertainties concerning her son who is still in Paris. I think, however, that you might be able to obtain that drawing for such an important exhibition as you are planning.

If you are much interested in getting together a large collection of drawings, I might add that I have one - a line-drawing Study for the Monkey in that famous painting of The Circus People and the Monkey. It is a fine thing, but as it is unsigned and undated I do not know whether you would be interested. If you are, please let me know. It is not large, - about 7 x 5.

I hope the war is not going to interfer too seriously with the exhibition.

With best wishes,

Sincerely yours,

Grace L. McCann Morley
Director

GM:er
Encl.

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van Hook

SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2040 · SAN FRANCISCO · CALIFORNIA

September 7,1939

Miss Elsie Van Hook
Museum of Modern Art
11 West 53rd Street
New York City, New York

Dear Miss Van Hook:

In accordance with your letter of September 5th we are enclosing five photographs of the preparatory sketches of Guernica.

We are having others taken early next week - and will send you one print from those. Would Mr. Barr be willing to pay for the cost of making these extra prints? It will not be a large sum.

yes!

Sincerely yours,

Marguerite Hickey

Marguerite Hickey
Secretary to the Director

H

P.S. Please return photographs to us when you have finished with them.

These 5 bad photos being sent to you under separate cover with 4 others.

EVH.

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September 5, 1939

AIR MAIL

Mrs. Grace L. McCann Morley, Director
San Francisco Museum of Art
War Memorial, Civic Center
San Francisco, California

Dear Mrs. Morley:

Mr. Barr is very anxious to secure photographs of the Guernica series which is now on exhibition at your museum, as soon as possible that we may use them for reproduction in the catalog of the Picasso exhibition to be held at this Museum. Miss Ahrend of the Spanish Refugee Relief Campaign has suggested that we might secure these from you. She tells us that some photographs and negatives were sent out with the Guernica show and that you also had some pictures taken at the San Francisco Museum. Would you be so kind as to send us one copy each of all the photographs that are available of the Guernica, studies and sketches, as soon as possible? We would appreciate this very much.

Sincerely yours,

Elide Van Hook
Assistant

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SAN FRANCISCO MUSEUM OF ART

THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION

WAR MEMORIAL · CIVIC CENTER · HEMLOCK 2040 · SAN FRANCISCO · CALIFORNIA

AIR MAIL

September 1, 1939

Copy made for our files. G.S.

Mr. Alfred Barr, Jr.
11 West 53rd Street
New York, New York

Dear Mr. Barr:

Miss Levy has asked me to answer your letter of August 16th asking for several of her Picasso drawings for your great Picasso Exhibition since we have her collection on indefinite loan here at the Museum. She is quite willing to lend both the Danse Barbare and the Cocks, but suggests that the first is not of great importance. The second is, of course, a beautiful thing and though small in size is of importance. She owns, however, a number of other Picasso's she wished me to call to your attention because she considers them of great importance - a large brush drawing of a man's head, and a very early but very beautiful oil of a Street Scene in Paris. Under separate cover and ordinary mail, I send you photographs and your blanks with full information on those you requested. Will you let me know about the others?

We carry insurance on the group and would bill you for it during the period the works are away. We should pack and ship from here.

I hope your plans for the exhibition are going well. I do look forward to that exhibition and hope I will be able to see it.

Sincerely,

Grace L. McCann Morley
Director

GM:er

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Scheyer

1990 Blue Heights Dr.

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MUSEUM MODERN ART

(11 WEST 53RD ST) NEWYORK

EMBAJADA FRANCIA AGUARDA INSTRUCCIONES PARIS

embassy awaits SANTAMARINA

Paul Rosenberg, [illegible]

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Cinq Mars, Indre et Loire, France

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SANTAMARINA
PRESIDENT FINE ART COMMISSION
BUENOS AIRES

PLEASE CABLE OUR EXPENSE DATE SHIPMENT PICASSO THREE MUSICIANS URGENT

MUSEUM MODERN ART

Main Office: 66 Broad Street, New York, N. Y. (Always Open) **Phone: HAnover 2-1811**

FOR MESSENGER CALL
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FULL-RATE MESSAGE UNLESS MARKED OTHERWISE
Sender's Name and Address
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Scheyer

September 21, 1939

Dear Mrs. Scheyer:

Thank you for your letter about your Picasso. I am sorry to say we do not need it in our exhibition since we have already other excellent works of this period. I very much appreciate your letting me know about it.

I note on the back of the photograph that you want it returned. Couldn't you let us keep it in our files, since we have the largest file of photographs of Picasso's work in this country?

Sincerely yours,

AHB:LB

Mrs. Galka E. Scheyer
1880 Blue Heights Drive
Hollywood, California

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1880 Blue Heights Dr.
Hollywood, California
September 6, 1939

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

Dear Mr. Barr:

Mr. Daniel Cotton Rich, of the Art Institute of Chicago, saw the abstract painting of Picasso (1913) at my house on his visit to California and proposed to me to send you a photo of it. He thought that you might be very interested to have such an important and rare work of art at your Picasso exhibition in November. Mr. Rich would want it also for the Chicago Institute's exhibition.

Would you kindly let me know at your earliest convenience whether you would be interested.

Very sincerely yours,

Galka E. Scheyer

GES:KH

Galka E. Scheyer

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91 Picasso

CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK, N.Y.

October 23, 1939

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

Dear Pete:

I am glad you are getting in touch with Nicholas Wreden. You ought to know him anyway, and he should know you.

I was at Dutch Treat Tuesday and I saw you across the room, but didn't get a chance to speak to you. Why don't you get around to these lunches early enough to meet your friends?

Yours sincerely,

Whitney Darrow

WD.JL

This was written before to-day's lunch when we did meet. I am a regular. If I don't show up, call up the hospitals.

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Scribner

CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK, N. Y.

October 20, 1939

Mr. Whitney Darrow
Charles Scribner's Sons
597 Fifth Avenue
New York City

Dear Whitney:

Thanks for your letter in regard to your new manager of the Scribner Bookstore - Mr. Nicholas Wroden. I hope to get in touch with him the first of the week. I look forward to seeing you soon.

Sincerely,

JS mm

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Stein
Publication

CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK, N. Y.

October 16, 1939

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

Dear Pete:

Thank you for your note of the 13th.

We at last have a real manager for the Scribner Bookstore - Mr. Nicholas Wreden. I have given him all information about what you have talked of in connection with the tie-up on the Picasso exhibition. I have told him of your offer and suggested that he get directly in touch with you if he can suggest anything.

In the meantime, if you get across the street and are near the store, you might stop in and talk with Mr. Wreden, as there may be other ways in which you can tie up together.

Of course anything that has to do with the development of your store or anything that has to do with our publishing end, I will take up with you personally.

Yours sincerely,

Whitney Darrow

WD.JL

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Picasso

Return to Miss Anderson

THE MUSEUM OF MODERN ART

To: Mr. Wheeler

From: Mr. Street

October 13, 1939

Mr. Whitney Darrow
Sharles Scribner's
597 Fifth Avenue
New York City

Dear Whitney:

Our Picasso show opens November 14th. As I mentioned the other day, you may want to do something in Scribner's window about Gertrude Stein's book on Picasso at the same time. If there's anything we can do to help out with a Picasso reproduction or two, I'd be glad to discuss it.

Faithfully,

JS:ma

cc. S.N.

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THE MUSEUM OF MODERN ART

Date October 3, 1939

To: Mr. Wheeler

From: Mr. Street

Re: ~~Gertrude Stein's Book~~

Dear Monroe:

Can you get a definite answer on the sale of the Gertrude Stein book? I would like to get Scribner's window, as you know, but can't go any further until I hear from you.

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CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK N. Y.

August 30, 1939

Mr. Whitney Darrow
Charles Scribner's Sons
597 Fifth Avenue
New York City

Dear Whitney:

Upon my return from vacation, I find that you wrote regarding the book on Picasso by Gertrude Stein. There is still a possibility that we can work something out in reference to the sale of the book at the front desk of the Museum. I will get in touch with you as soon as there is any further action on the matter.

Sincerely yours,

Julian Street, Jr.
Secretary

JS:ma

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Mr. Steel note V05-0650

CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK, N. Y.

August 17, 1939

Miss Sarah Newmeyer
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Miss Newmeyer:-

Thanks for your letter of the fifteenth.

I am glad to know the dates of the PICASSO exhibition. Since you do not offer for sale any but your own publications, I can understand your not being able to take Gertrude Stein's book.

I am sending to you today a copy of PICASSO which was published in the Spring and is with us an English importation.

We will appreciate the publicity which you will give to the book but I am afraid that general publicity of this sort wouldn't get very far with actual sales as books of this sort are usually gotten thru bookstores when one actually sees the book. However, all publicity is to the good and supplements whatever else is done.

Explained didn't want released - by them before we did it -

You asked me to regard your letter as confidential so far as our publicity and advertising departments are concerned. I don't quite get what you mean when you ask to have us keep this confidential. I have to make note now with our sales department of the dates given me so that just previous to the exhibition we can notify the principal bookstores in the vicinity. I also have to make note in the departments that they are not to follow you for the sale of the book or its display since you handle only your own publications.

If there is something you have told me that is supposed

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to be confidential and not known to our departments who handle the details of these things, will you telephone me as I don't want to be out of step?

Yours sincerely,

Whitney Darrow

WD•AD

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August 15, 1939

Mr. Whitney Darrow
Charles Scribner's Sons
597 Fifth Avenue
New York City

Dear Mr. Darrow:

In Mr. Street's absence I am replying to your letter of August 10 regarding our Picasso exhibition and your publication of Gertrude Stein's book on Picasso.

Our Picasso show opens to the public on November 15 and closes January 7. Early in February it will open in the Art Institute of Chicago.

We do not display or offer for sale any but our own publications. The sale of your Picasso book, however, cannot fail to be greatly increased by this exhibition. As Mr. Barr promised Miss Stein, we plan to do everything within our scope to help the sale of her book. As you unquestionably know, Miss Stein has lent us for the exhibition her portrait painted by Picasso. I assume that this will be the frontispiece of your book.

About the middle of October we will send out a release calling attention to the fact that Miss Stein has lent us this portrait and that she has recently published a book on Picasso. For that reason, I think it would be a good idea if you sent me a copy of the book, as I shall write the release. I publicized Miss Stein, through the Museum, when she was here three or four years ago and she quite evidently remembers that she made the front pages all over the country. You would probably be astounded to

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Mr. Whitney Darrow August 15, 1939

know that only one ship news reporter knew who she was when I called them, so I distributed to them several copies of her books, including "Tender Buttons."

Please regard this letter as confidential so far as your publicity and advertising are concerned. I think you will agree that any publicity involving both the Museum and the book would get a much wider play coming from us than from the publisher of the book. If you have any further questions, will you please telephone me.

Sincerely yours,

Sarah Newmeyer
Publicity Director

SN/ma

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Miss Newmeyer

CHARLES SCRIBNER'S SONS

PUBLISHERS

597 FIFTH AVENUE NEW YORK, N. Y.

August 10, 1939

Mr. Julian Street, Jr.,
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Pete:

Can you tell me in a word something about your exhibition of Picasso's work - when it is going on and how long it will be with you, etc.?

We published a little book on Picasso by Gertrude Stein which is imported from London. From our London office I am told that Mr. Alfred Barr is in charge of your exhibition and has promised to co-operate in every way to help the sale of the book.

Is there a chance for the sale of such a book at the Museum and if so, with whom should we take this up, and how should it be handled? If you are on a vacation, perhaps this letter will be handled by your secretary, who can telephone me, or write me, giving the full information necessary for following this up.

PICASSO is illustrated in color from Picasso's paintings, and sells for $3.00. Reviews have said that this is much more understandable than most of Gertrude Stein's books.

Yours sincerely,

WD.JL

Whitney Darrow

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Seldes

March 25, 1940

Dear Mr. Seldes:

By the time this letter reaches you, you should have received the Picasso drawing, Centaur and Woman, which you so kindly lent to our exhibition, and I want to tell you how happy we were to have been able to include it in he show here and in Chicago.

The exhibition was, I believe, a great success, thanks to the generous cooperation of such lenders as yourself who made it possible for us to present Picasso in his many phases and at his best. The President and Trustees of the Museum join me in expressing our appreciation.

Sincerely,

Gilbert Seldes, Esq.
132 East 73 Street
New York, N. Y.

P.S. Will you please sign and return the enclosed receipt for our records?

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Smith College Mus.
Picasso
Northampton
Smith Coll

April 30, 1940

Dear Miss Payne:

Mr. Rich, Director of the Chicago Art Institute, has forwarded to us a bill for $4.00 from E. Kenyon covefing the cost of repairing the frame on your Picasso which was injured when it was returned to you.

Since you were insuring this painting, I assume that you will wish to send this bill, which I am enclosing, to your insurers.

Sincerely yours,

Registrar

Miss Elizabeth H. Payne
Smith College Museum of Art
Northampton, Massachusetts

:M
Encl.

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THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 336

Picasso
Northampton

March 26
1 9 4 0

Dear Miss Payne:

I have your letter of March 21, and I am extremely sorry to hear that your painting, "La Table", by Picasso, was returned to you with the lower left hand portion of the frame damaged.

Mr. Rich sent us a careful report of damages to Picasso frames after the paintings were unpacked in Chicago. The frame of your painting was not listed so I assume that the damage must have occurred in Chicago or in transit to Northampton.

The frame was not damaged when it left the Museum of Modern Art. I hope it can be repaired without any difficulty.

Very truly yours,

Elizabeth H. Payne

Registrar

Miss Elizabeth H. Payne
The Smith College Museum of Art
Northampton, Mass.

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THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 236

NORTHAMPTON
MASSACHUSETTS

February 17, 1940

Picasso
Northampton
Smith College

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

Dear Miss Dudley:

In accordance with your letter of last October 20 I am mailing on a bill covering expenses involved by us in packing and sending the Picasso La Table to the Museum of Modern Art. Insurance charges for one way in transit and for the painting while at the Museum of Modern Art are included.

Yours very truly

Elizabeth H. Payne

Elizabeth H. Payne

EHP/rf

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Picasso Northampton

THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 236

NORTHAMPTON
MASSACHUSETTS

February 14, 1940

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

Dear Miss Dudley:

Thank you for your letter of February 13th. It is kind of you to offer to place insurance on our Picasso La Table until it has been returned to us from Chicago. That will be unnecessary, however, for I am arranging insurance with our own brokers at this time.

Yours very truly

Elizabeth H. Payne

Elizabeth H. Payne

EHP/RF

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THE SMITH COLLEGE MUSEUM OF ART

NORTHAMPTON
MASSACHUSETTS

THE DIRECTOR

February 13, 1940

Dear Alfred,

Thank you for the note about La Table. We will look for the picture after the Chicago show. I am wondering whether you are getting a chance for any rest or whether you plan to go South for a bit. I'm hoping to get to the West Coast during the Spring holidays, but everything with me is rather indefinite at this time.

My love to Marga, and my best to you,

As always,

Jere

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

ja/rf

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THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 1760 EXT. 236

NORTHAMPTON
MASSACHUSETTS

Picasso
Northampton
Smith College

February 12, 1940

February 13, 1940

Dear Miss Payne:

In answer to your letter of February 12th regarding the insurance for the Picasso La Table. We assumed that as long as you had insured the painting while on exhibition at the Museum of Modern Art that your policy would continue through the Chicago exhibition. However, it is not too late for us to place insurance covering it until it is returned to you from Chicago and we will do so if you will advise us as to the valuation.

Very truly yours,

Registrar

Miss Elizabeth H. Payne
The Smith College Museum of Art
Northampton, Massachusetts

:M

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THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 236

NORTHAMPTON
MASSACHUSETTS

Miss Dudley
please reply

February 12, 1940

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

Dear Mr. Barr:

A week or so ago, I wrote Mr. Daniel Catton Rich at Chicago asking whether the Art Institute had arranged to insure our Picasso La Table while in transit from New York and while at Chicago. While the painting was at The Museum of Modern Art you may perhaps recall that our Museum insured it and is to bill The Museum of Modern Art later. Mr. Rich replied that presumably the painting was being covered by you, since he understood that you were taking care of insurance on all exhibitions. He advised, however, that I write you for ratification and we should, therefore, appreciate receiving word as to how insurance is being cared for after the Picasso paintings leave The Museum of Modern Art.

Yours very truly

Elizabeth H. Payne

Elizabeth H. Payne

ehp/rf

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February 8, 1940

Dear Jere:

La Table which the Smith College Museum of Art lent to the Picasso exhibition has gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include it in the show. The President and Trustees of the Museum of Modern Art join me in expressing appreciation.

The exhibition will be shown in Chicago through March 3rd. La Table will then be returned to Northampton direct by the Art Institute.

With best wishes and many thanks, I am

Sincerely,

Jere Abbott, Director
Tryon Gallery
Smith College Museum of Art
Northampton, Massachusetts

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Picasso
Northampton
Smith Col

October 26, 1939

Dear Miss Payne:

In answer to your letter of October 25th.

Your Picasso, "La Table" will be on exhibition here until January 7th and will be packed here and shipped to Chicago probably on January 15th.

I believe the exhibition in Chicago will close on March 3, 1940 and your painting will be returned soon after that date.

Very truly yours,

Registrar

Miss Elizabeth Payne
The Smith College Museum of Art
Northampton, Mass.

:M

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THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 236

NORTHAMPTON
MASSACHUSETTS

October 25, 1939

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

Dear Miss Dudley:

Mr. Abbott suggested that I check on one or two things with you in regard to the Picasso "La Table" which is to be shipped from here next week. He is wondering as to the whereabouts of the painting during the month of January. In a letter Mr. Barr wrote him on August 3rd, he spoke of the exhibition running at the Museum of Modern Art until the end of December and not beginning at the Art Institute of Chicago until February 1. Is the painting to be returned to us during that interim or is it to be shipped directly from New York to Chicago? I shall need information on this point for purposes of insurance.

Yours sincerely

Elizabeth H. Payne

Elizabeth H. Payne

EHP/RF

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Northampton

THE SMITH COLLEGE MUSEUM OF ART

ASSISTANT TO
THE DIRECTOR

TEL. 2700 EXT. 236

NORTHAMPTON
MASSACHUSETTS

October 23, 1939

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

Dear Miss Dudley:

Mr. Abbott showed me your letter of October 20 regarding details in connection with shipping our Picasso "La Table". We will have the painting carefully packed and will ship it to you on October 30, one week from today.

I am enclosing a receipt which we should be glad to have you return to us after the safe arrival of the picture at your Museum. This letter can confirm the fact that we will maintain our own insurance on the painting while in transit and while on exhibition in New York. We can bill you later for that expense, along with that of packing.

Yours very sincerely,

Elizabeth H. Payne

Elizabeth H. Payne

EHP/RF

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Picasso
Northampton
Smith College

October 20, 1939

Dear Mr. Abbott:

We are now making arrangements for collecting the loans to our forthcoming Picasso exhibition. We should like to have your Picasso painting The Table shipped to arrive here not later than November 1st. The packer should, of course, bill the Museum for all expenses involved.

I understand that you will maintain your own insurance in transit and while on exhibition here.

We are looking forward very much to having this painting in our exhibition.

Very sincerely yours,

DHD/k

Registrar

Jere Abbott, Esq.
Director, The Tryon Gallery
Smith College
Northampton, Mass.

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Soby #91

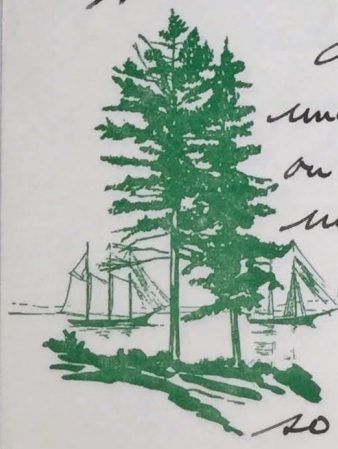
Picasso
Northampton
Sun Valley

OAKE GROVE HOTEL
BOOTHBAY HARBOR
ON THE COAST OF MAINE

Tuesday.

Dear Alfred:-

Your letter (copy) reached me here. I am of course, delighted you want our Picasso for such an important show. I am returning the green slip. We'll insure it, if you don't mind but will keep the expense down.



As to date: its uncertain — we're worked on it but without much definite result. Personally I feel 1917 too early. Its so carefully 'finished'.

nuary 5, 1940

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ng time before
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at least for
ibition.

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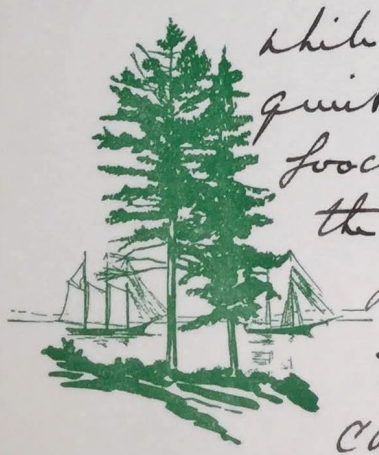
BOOTHBAY HARBOR
ON THE COAST OF MAINE

nuary 5, 1940

rry that we
I fully under-
ng time before
ance to the
at least for
ibition.

that, to me, it precludes ~~show~~ some of those later 'smooth simplifications'. For that reason I wouldn't date it earlier than 1918 or much later than 1920. I lean towards 1919-20 because of its high schematized form and subdued color. I may be all wrong.

We are here for a while at this most quiet place (good food, though) as the house in Dexter seemed to be too much a care for mother



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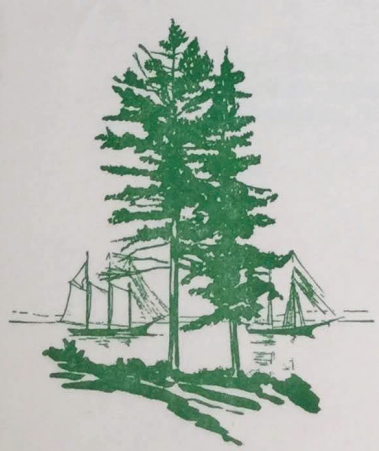
Soby #91

OAKE GROVE HOTEL
BOOTHBAY HARBOR
ON THE COAST OF MAINE

this year although we did open it. I presume you'll try to get to Greensboro before long. I'd be interested to hear about 'oorup'.

Always,

Jas.



nuary 5, 1940

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Soby #91

Picasso

January 5, 1940

Dear Mr. Soby:

Many thanks for your wire. I, too, am very sorry that we cannot have the picture for the Picasso exhibition but I fully understand your wishes to have it at home. I hesitated a long time before asking you whether or not we could have it. Its importance to the exhibition convinced me that I ought to make an effort at least for the sake of other institutions planning to show the exhibition.

With best wishes for the New Year, I am

Very sincerely yours,

James Thrall Soby, Esq.
Mountain Spring Road
Farmington, Connecticut

ec:vs

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Soby

c.c. Miss Dudley

December 20, 1939

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1201

(42)

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AB244 17 COLLECT=FARMINGTON CONN 29 301P 1939 DEC 29 PM 3 45

MISS ELODIE COURTER=

MUSEUM OF MODERN ARTS=11 WEST 53 ST=

TERRIBLY SORRY BUT FEEL WE CANNOT SPARE PICASSO THE SIGH
AFTER CHICAGO SHOW REGARDS AND REGRETS=

JAMES SOBY.

PICASSO SIGH.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

James Thrall Soby, Esq.
Farmington
Connecticut

ec:vs

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Soby

c.c. Miss Dudley

December 20, 1959

Charge to the account of MUSEUM OF MODERN ART $

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SERIAL		DEFERRED	
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CHECK
ACCOUNTING INFORMATION
TIME FILED

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

DAY LETTER

James Thrall Soby, Esq.
Mountain Spring Road
Farmington, Connecticut

MUST
~~ANSWER~~ SETTLE PLANS FOR TRAVELLING PICASSO EXHIBITION. MAY I HAVE REPLY TO MY LETTER DECEMBER TWENTIETH ASKING FOR FURTHER LOAN OF YOUR PICASSO

THE SIGH

Elodie Courter
Museum of Modern Art

James Thrall Soby, Esq.
Farmington Connecticut
Connecticut

ec:vs

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Soby

c.c. Miss Dudley

December 20, 1939

February 2, 1940

Dear Mr. Soby:

As you probably have guessed, requests have been pouring in from other museums asking for the Picasso exhibition after the showing in Chicago. Up to this time we have made no plans to send the exhibition elsewhere. However, we now find that the European loans will probably be available for months to come and we are making arrangements to send the major part of the exhibition to three other cities - probably Pittsburgh, St. Louis and San Francisco.

Most of the periods are fairly well represented by the foreign loans. There are, however, a few very obvious omissions which, in behalf of the other museums interested, I would like to make the effort to fill. I hesitate to ask whether you would be willing to lend your oil and charcoal drawing, The Sigh, for any further exhibitions but we are very weak in the classic drawings of this type.

If its further loan causes you any inconvenience whatsoever, please do not hesitate to let me know and we will return the picture to you after the Chicago showing. I can assure you that the museums taking the exhibition will take every care in handling the pictures.

May I ask you to wire me collect at your earliest convenience? Please give my best wishes to Nellie.

With kindest regards,

Very sincerely,

James Thrall Soby, Esq.
Farmington
Connecticut

ec:vs

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Soby

February 2, 1940

Dear Jim:

The Seated Woman, Le Soupir and the Baigneuse which you lent to the Picasso exhibition have gone to the Art Institute of Chicago, and I want to tell you how very happy we were to include them in the show. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition in Chicago will extend from February 1 to March 3rd. Your paintings will then be returned to you direct by the Art Institute.

With regards to Nellie and renewed thanks, I am

Sincerely,

James Thrall Soby, Esq.
Farmington
Connecticut

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Soby

AUG 5 1939

August 15, 1939

Dear Kim:

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WESTERN UNION

1201

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Soby

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Received at 36 East 52nd Street, New York, N. Y.

NAB75 13=FARMINGTON CONN 2 1059A

1939 OCT 2 AM 11 12

MUSEUM OF MODERN ART=

11 WEST 53 ST=

SENDING PICASSO SEATED WOMAN BY EXPRESS TOMORROW PLEASE ARRANGE WALL TO WALL INSURANCE=

J T SOBY

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Farmington, Connecticut

AHB:b

CC: Miss Dudley

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Soby

AUG 5 1939

August 15, 1939

Dear Jim:

Many thanks for your letter of August 10. I am very glad we can have all three pictures. You were very kind to take over the insurance on two of them. You must let us have a valuation on the third.

Thank you, too, for the bibliography. Beaumont Newhall is working on it. I am asking him to be sure to return the list to you.

I am much interested in hearing about your book. I had no idea it would be so comprehensive. I look forward to seeing you with real excitement.

I wish you and Nellie had been in Paris. Marga and I kept our noses to the same grindstone. It is made of unpolished granite and called Picasso.

Sincerely,

Mr. James Thrall Soby

Farmington, Connecticut

AHB:b

CC: Miss Dudley

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Soby

AUG 5 1939

Dear Jim:

I want to tell you how glad we are that we may have your Picasso Seated Woman for our exhibition and, in the same breath, to ask if we may also borrow Baigneuse, 1921 and Le Soupir, 1925. We realize we are asking a great favor for the New York show opens in mid-November and the Chicago show closes the end of February, but your Picassos are so important that we feel we must ask you to let us have them.

If you can lend can you conveniently maintain your own insurance? Our expenses for this exhibition are naturally very heavy so that we would appreciate this favor - but naturally would not want you to be put to any inconvenience.

We would need to have your loans shortly after November 1st.

With best regards to Nellie, I am

Sincerely,

James Thrall Soby, Esq.
Farmington
Connecticut

btvs

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July 7, 1939

Dear Mr. Soby:

Thank you very much indeed for your promise to lend the Seated Woman to our Picasso exhibition.

Mr. Barr is making every effort to keep the show complete for Chicago and, since they are sharing some of the expenses, we would like them, too, to have the benefit of your loan. The fact that the panel has already been shown at the Art Institute would tend to increase the general interest in the exhibition there, so that, if we may, we will take advantage of your offer to let us keep the painting for the full period of time.

I am forwarding a copy of your letter to Mr. Barr in Paris. He will want to thank you himself when he returns to the Museum.

Yours very sincerely,

Secretary to Mr. Barr

James Thrall Soby, Esq.
Farmington, Connecticut

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James Thrall Soby - Farmington - Connecticut

July 3,1939

Miss Lenore Browning,
The Museum of Modern Art,
New York, N.Y.

Dear Miss Browning:

I shall, of course, be glad to lend you the Picasso Seated Woman, and I'l plan to have it sent to you from the museum in Hartford the latter part of October. I'd rather the picture didn't go to Chicago unless Mr. Barr especially wants it to or unless you are making every effort to keep your show complete for Chicago. The painting was shown there for five months during the World's Fair of several years ago, and I hate to have it away for so long. But you can count on it if you need it for Chicago, and you can certainly borrow it for your own show.

Sincerely,

James Soby

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Picasso (curators)

Solomon

#191.

September 4, 1940

Dear Mr. Solomon:

As you requested of my secretary when you were here in August we instructed our Registrar to return your Picasso "Fernande Olivier" yesterday. I am extremely sorry I was not at the Museum but hope you will visit us again soon when I shall have the opportunity to meet you.

It was most generous of you to lend us your painting for so long a period. The show has been of tremendous significance and we are very happy it reached the West Coast.

Will you be good enough to sign and return the enclosed receipt?

Very sincerely yours,

A. K. Solomon, Esq.
13 Remington Street
Cambridge, Mass.

enclosures: 2
ec:a

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Solomon

December 27, 1939

Dear Mr. Solomon:

In Mr. Barr's absence I want to acknowledge your very kind letter of the 17th. It is very generous of you indeed to allow us to keep your painting of Fernande Olivier for exhibition in Pittsburgh, St. Louis and San Francisco.

At the present writing we have scheduled the exhibition in St. Louis from March 24th to April 21st. The Trustees of the Carnegie Institute are meeting this week to decide if their showing can be arranged from May 17th to June 16th. I have not yet made arrangements for the San Francisco showing because we wanted to settle the itinerary in the middle west first. If the exhibition goes on to San Francisco it will probably be shown there during the month of July. We would therefore be able to return your picture some time around the middle of August. If you would prefer to have it returned before that time it could be withdrawn after the Pittsburgh showing. I hope very much, however, you will be willing to have it sent on to San Francisco. As this would probably be the only one scheduled on the West Coast it is important to have the most representative pictures included.

We should be glad to make the change on the label which you have indicated. For our own exhibition I believe this has already been done.

With sincere appreciate for your kindness, I am

Very truly yours,

A. K. Solomon, Esq.
7 Sumner Road
Cambridge, Massachusetts

ec:vs

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	MoMA Exhs.	91.4

miss Courter

7 SUMNER ROAD, CAMBRIDGE, MASSACHUSETTS

17.xii.39

Dear Mr. Barr,

As I said in my telegram, I should be delighted to lend Fernande Olivier for exhibition in Pittsburgh, San Francisco, and possibly Saint Louis. Can you give me an approximate idea of when the pictures are likely to be returned?

For some time now I have been considering the reasons that impelled me to lend Fernande anonymously. I have now come to the conclusion that these reasons are no longer valid. I should appreciate your exhibiting her under my name.

I hope this will not cause you any undue trouble. I should like to tell you how much I have enjoyed the Picasso exhibit. I feel that it is exceptionally well and intelligently hung.

I hope sometime to have the opportunity of meeting you.

Sincerely,

A. K. Solomon

A. K. Solomon

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December 27, 1939

MISS MILLER

MISS COURTER

Mr. Solomon of Cambridge, Mass. has decided to exhibit his Picasso Fernande Olivier under his own name instead of anonymously.

ec:vs

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BA474 18 NT=TDB CAMBRIDGE MASS 17

1939 DEC 17 PM 1 37

ALFRED H BARR JR=

=MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

DELIGHTED TO HAVE YOU SEND FERNANDE OLIVIER TRAVELLING. HAVE DECIDED TO LEND UNDER MY OWN NAME. LETTER FOLLOWS=

SOLOMON.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

7 Sumner Road
Cambridge, Mass.

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CHECK

ACCT'G INFMN.

TIME FILED

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

December 15, 1939

Mr. A. K. Solomon
7 Sumner Rd.
Cambridge, Mass.

PLANS ARE BEING MADE TO SEND PICASSO EXHIBITION TO PITTSBURGH SAN FRANCISCO AND POSSIBLY SAINT LOUIS AFTER CHICAGO SHOWING. WOULD YOU BE WILLING TO LEND YOUR PAINTING FERNANDE OLIVIER FOR THESE EXHIBITIONS. PICTURES WILL BE RETURNED EARLY SUMMER WE WILL INSURE UNTIL LOANS RETURN TO YOU. KINDLY WIRE REPLY COLLECT

Alfred H. Barr, Jr.
Museum of Modern Art

WESTERN UNION GIFT ORDERS ARE APPROPRIATE GIFTS FOR ALL OCCASIONS.

7 Sumner Road
Cambridge, Mass.

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January 18, 1940

Dear Mr. Solomon:

The portrait, Fernande Olivier, which you lent to the Picasso exhibition has gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include it in the show. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition was, I believe, an enormous success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as yourself, which enabled us to present Picasso in his many phases and at his best.

The exhibition in Chicago will extend from February 1st to March 3rd. Your loan will be returned to the Fogg Museum early in March by the Art Institute.

With renewed thanks, I am

Sincerely,

A. K. Solomon, Esq.
7 Sumner Road
Cambridge, Mass.

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17.ix.39

Dear Miss Van Hook,

The question of the date of my Picasso 'Fernande' is somewhat vexing. As far as I have observed there is no date on the canvas. And in addition to the dates you mention, André Level in his Picasso, published by Crès et Cie in Paris in 1928, gives the date of the picture as 1904. You can take your choice - I am inclined to favor 1905.

There is only one photograph available - and that a poor one taken in Paris, the one from which the copy I gave you was made. If you should have occasion to take a photograph of it, I should be very grateful for some prints. Incidentally the picture is signed on the back in the upper left hand corner, apparently so that no dealer would be tempted to cut off the canvas to make a smaller picture as Zervos does in his maimed reproduction.

Would you be good enough to have my address put on your membership records as the one below.

I am anxious to see 'Fernande' in such grand company as she will have in November. Even now it is difficult to reconcile the Fernande of the portrait with that same Fernande Olivier who wrote 'Picasso et ses amis'.

Sincerely,

A.K. Sloan

7 Sumner Rd.
Cambridge, Mass.

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Solomon

September 11, 1939

Mr. A. K. Solomon
c/o Dept. of Chemistry
Harvard University
Cambridge, Massachusetts

Dear Mr. Solomon:

Mr. Barr has asked me to write you saying that he would very much like to include the portrait of Fernande in the Picasso show. The exhibition at The Museum of Modern Art runs from November 14th to January 7th; at the Art Institute of Chicago from February 1st to February 29th.

Would you please fill out and return the enclosed blank as soon as possible, as we need the information for the catalog? We are especially anxious to know if the painting is dated, on the front or back, as Kahnweiler dates it as 1906, and Zervos as 1905. We also need the size of the canvas and the amount for which it is to be insured. As I remember, you said there were no photographs available, or does the Fogg have some? Would you allow us to use your name in the catalog?

The Museum will of course pay all expenses of shipping and insurance from the time the painting leaves the Fogg until it is returned to you. We shall instruct the Fogg Museum to pack and ship it with their loans, arriving here before November 1st.

We appreciate very much your generous loan.

Sincerely yours,

Elise Van Hook
Assistant

c: Miss Dudley

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June 19, 1939

Dear Miss Ahrend:

In Mr. Barr's absence, may I acknowledge receipt of your letter of June 14th?

In reply to your question about the date of delivery of the Guernica mural and related drawings, you will note in Mr. Barr's letter of May 29 that he said very definitely that the material should be delivered to the Museum not later than October 15th.

Yours very truly,

Secretary to Mr. Barr

Miss Evelyn Ahrend
Director, Program Bureau
Spanish Refugee Relief Campaign
381 Fourth Avenue
New York, N.Y.

CC: Mr. Barr
Mr. Mabry

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Springfield Union

THE SPRINGFIELD UNION

SPRINGFIELD UNION PUBLISHING COMPANY

SPRINGFIELD, MASS.

21 March 1939

Published MORNING AND EVENING

March 22, 1939

Dear Mr. Rogers:

Please don't apologize. We very much appreciate any ideas and suggestions you may have.

Sincerely,

AHB:LB

Mr. W. G. Rogers
The Springfield union
Springfield, Mass.

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

THE MOST WIDELY READ NEWSPAPER IN WESTERN NEW ENGLAND

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THE SPRINGFIELD UNION

SPRINGFIELD UNION PUBLISHING COMPANY

SPRINGFIELD, MASS.

Published MORNING AND EVENING

21 March 1939

Dear Mr. Barr:

Just as I was beginning to hope I wouldn't hear from you in acknowledgment of my suggestion about Gertrude Stein's "Picasso", your letter arrived.

The last I heard from Miss Stein, before I wrote you, was that the book's only publisher in English was to be Batsford in London. It was a matter of hours after my letter went off when I discovered Scribner's was bringing it out. Then I tried to decide whether to send another letter after my first one apologizing for a suggestion that had turned out to be ridiculous, or to say nothing about it and pray that my letter would be torn up by one of your assistants as a bad joke. I had begun to think I at least did the right thing in keeping mum, when your letter disillusioned me.

Sorry about it all.

Sincerely,

W. G. Rogers.

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

THE MOST WIDELY READ NEWSPAPER IN WESTERN NEW ENGLAND

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"Normandie" July 26

Stein, Gertrude

Thanks!

Pemuphon Lerondelle* (Coquet)

What valuation?

Let yr publisher know

Will help by 1. mentioning your

2. your patronage

3. your book.

B

* Important: warn Lerondelle

Take special care of antique

Spanish frame.

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Stein

My dear Barr,

Glory bt about the portrait, I never quite know when we get to Paris it depends somewhat on the weather whether it is the middle or the end of October, but let me know the name of your slipper ad when I get back I can

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telephone him and he can come and
get the portrait, please be careful of
the frame as well, it is an old Spanish
one, of course the picture must not be
washed or varnished. If you are doing
publicity for the Piano book, let me know
and I will write to my editors about it,
of course it will all be an enormous success,

always [illegible]

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Stein

July 17, 1939
c/o Chase Bank
41 r. Cambon
Paris

Miss Gertrude Stein
Bilignin par Belley
Ain

Dear Miss Stein,

Thank you for your very nice and very prompt reply. I sympathize keenly with your desire to keep your paintings on your walls though naturally I am very much disappointed for we needed them badly.

Rereading your letter I find some slight suggestion that you might have been persuaded to lend the "Portrait of Gertrude Stein" were there time to send it to America after your return to Paris late in October. Were we to make a special shipment I think there would be time for the picture to reach New York, for the exhibition will not open until the second week in November at the earliest. Even if the picture arrived late it would be welcomed with special celebration.

Won't you let us know if under these circumstances you would be willing to let us have just the Portrait. I hope that I am not exasperating you by repeating this request - the Portrait would be such a great addition to the show for it would link in visible form the artist with his most distinguished American patron.

We have had a most interesting time putting the show together though it's not been altogether "lovely".

Sincerely

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July 10, 1939
c/o Chase Bank
41 r. Cambon
Paris

Miss Gertrude Stein
Bilignin par Belley
Ain

Dear Miss Stein,

Our Museum and the Art Institute of Chicago are arranging a comprehensive exhibition of the work of Picasso for the coming season. Picasso himself is lending over 30 paintings and has taken an active interest in the selection of the exhibition.

As you can guess both Picasso and the two museums are most eager to include certain works in your collection should you be willing to lend them.

The pictures that we should like are:

Girl with a Basket of Flowers, 1905
Portrait of Gertrude Stein, 1906
Head (Negro period), 1907 (61 x 45,5 cm.)
The Student (papier collé), 1912?
(Maisons de l'Horta, 1909 (80 x 64 cm.)
or
(Le Reservoir, 1909 (60 x 50 cm.)

The exhibition will open in the new building of the Museum of Modern Art toward the middle of November. At the close of the New York showing the pictures would go to the Art Institute of Chicago where they would be exhibited during the month of February. The Paris loans would be collected shortly after October 1 and would be returned to their owners around the middle of March 1940. While we realize that the period of loan is unusually lengthy we have found that some lenders here in Paris are very glad to send their paintings to the comparative safety of America.

The two museums would of course pay all expenses of packing, shipping and insurance.

We are of course aware that you very rarely lend to exhibitions but in view of the importance of the exhibition and the interest which the artist has taken in it, we hope that you may be persuaded. I have read your book on Picasso with such interest that I should like

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very much to publicize it in connection with the exhibition. This could of course be done with far greater effectiveness if we could mention and illustrate loans from your collection in the exhibition publicity, particularly your portrait.

We remember with so much pleasure our visits to your apartment last year and our expedition to Senlis. We have not heard from Francis Rose for a long time. Mrs. Resor, one of our Trustees, for whom we bought the painting called "The Cold" out of the Petit Palais exhibition, was delighted with it.

With kindest regards to you and Miss Toklas from Mrs. Barr and myself,

I am,

Very sincerely

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COPY FOR MISS DUBLEY

Picasso
Stein

Original sent on YANKEE CLIPPER

Copy sent on SS MANHATTAN

September 8, 1939

Dear Miss Stein:

I am writing to assure you that we are still eager to have the "Portrait of Gertrude Stein" for our retrospective Picasso exhibition, if you are still willing to lend. At first we thought of abandoning all effort to bring further loans from Europe, but your portrait is so important that we are asking you whether you would still consent to lend.

As we explained in our initial letter, we cannot carry war insurance but will maintain the usual insurance for fine arts, which covers from wall to wall against each and every risk except war and confiscation. We would, of course, ask our shipper, R. Lerondelle, 76 rue Blanche, Paris, to use steamers of neutral countries for the shipment.

Although there may be some risk in shipping pictures, you may possibly feel that your portrait would be safer in America for the duration of the war. If you wish us to hold it here we would maintain our insurance for the duration of the exhibitions in New York and Chicago - that is, through March 1940 - and thereafter whenever the pictures are exhibited. When not on exhibition they would be stored in the Museum with the Museum's permanent collection, but without insurance. This arrangement has already been made with three of the principal lenders to the exhibition, Mme. Callery, Monsieur Paul Rosenberg and Monsieur Picasso.

If the war should continue and you wish to have your pictures held here, will you give us permission to exhibit them in other museums, with of course full insurance coverage as indicated in the above papagraph?

We will very greatly appreciate your letting us know briefly whether or not we may borrow your Picasso. In any case, we believe that you will hear from our shipper. We are asking him to communicate with you as soon as possible and to make arrangements with you for collecting and shipping to us if you are still willing to lend.

Very sincerely yours,

Miss Gertrude Stein
5 rue Christine
Paris

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Stieglitz

An American Place
509 Madison Avenue
New York City

January 18, 1940

Dear Mr. Steiglitz:

Your Picassos, the famous charcoal drawing, the still life of pasted paper, and the etching, have been returned to you and I want to tell you again how very happy I was to be able to include them in the Museum of Modern Art's Picasso Exhibition. The President and Trustees of the Museum join me in expressing warmest thanks.

I was glad to have your last letter. Beaumont Newhall tells me that plans are fairly definite for your exhibition in the Museum next fall. I am more delighted than I can say about this.

With best regards to Georgia O'Keeffe, I am

Yours very sincerely,

Stieglitz

Mr. Alfred Steiglitz
An American Place
509 Madison Avenue
New York City

P.s. When your loans have been delivered will you please sign and return the enclosed receipt.

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An American Place
509 Madison Avenue
New York City

My dear Mr. Barr:

I should have acknowledged the receipt of your very kind letter of December 8 long before this. But why go into explanations?

As for the African sculpture exhibition shown at "291", in spite of what you say, I do still believe that in spirit at least the collection was, in relationship to what had been shown there before, the first of it kind held in the world. There has been no other "291" and I doubt that there ever will be another.

The series of exhibitions listed in "America and Alfred Stieglitz", although good in its way, is really inadequate. Dorothy Norman put it together and showed me what she had done. And knowing the small space at her disposal I said OK. So in finality I am responsible for what is there. Even though I had nothing to do with the publishing of that book I did have something to do with helping Dorothy Norman to put the illustrations together. And even in this item fully one-third of the material had to be cut out for lack of space.

Maybe someday I shall be able to explain to you why I said anything about the Picasso material at all.

Wishing you a Merry Christmas and a grand year for 1940.

Your old,

Stieglitz

P.S. So you have repainted the wall twice back of that charcoal drawing of Picasso? I am sure you have set off the drawing to its best advantage. I thought it looked very well when I saw it in its original hanging that night I was there in the Museum. I would like to see the Picasso show again. I must manage to get there if it is at all possible.

In every way I am certainly most seriously handicapped, and yet I would swap with no one. You must see the Marins.

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December 14, 1939

Dear Mr. Stieglitz:

Enclosed is a copy of the new label for your Picasso drawing, which Mr. Barr has directed me to send you.

Yours very sincerely,

Secretary to Mr. Barr

Mr. Alfred Stieglitz
An American Place
509 Madison Avenue
New York City

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December 9, 1939

Miss Miller

Mr. Barr

Dear Dorothy:

Please change the label of Mr. Stieglitz' drawing no. 92 in the Picasso show to read:

"This drawing was included in the first one-man show of Picasso's work in this country, held at the gallery of Alfred Stieglitz at 291 Fifth Avenue, April 1911. The exhibition consisted of eighty-three drawings, watercolors and etchings showing the evolution of Picasso from his twelfth year to 1911. The above drawing was the first Cubist picture publicly seen in America".

I would like to have a copy of the label to send to Mr. Stieglitz.

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December 8, 1939

Dear Mr. Stieglitz:

I can't tell you how happy I am over your letter. The fact that you are pleased with the show makes me very happy indeed.

I don't quite understand why you should be at all upset by the note on the drawing no. 92 in which I have stated that the drawing is included in "the first one-man Picasso show in America and probably the first time Picasso was exhibited in any way in this country". If I understand your letter correctly, you question my using the word "probably". Perhaps I have been overcautious in this, but I could not feel absolutely sure that some work of Picasso, a print or drawing possibly, had not been shown anywhere in the United States previously to 1911 - especially as Americans such as the Steins, the Cones and I think Miss Levy had been among his active patrons during the previous five or six years. For this reason I qualified what would otherwise have been an absolute statement which I have not had time to check by writing to these collectors. I did however make an unqualified statement about your exhibition's being the first one-man show in America.

I think one should be cautious about such final statements. As an example, there is in "America and Alfred Stieglitz" the statement that the African sculpture exhibition shown at 291 was the first of its kind anywhere. This does not seem to be quite accurate in view of the fact that there was an exhibition of African sculpture at the Folkwang Museum in Hagen.

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a couple of years before - the very good collection of Ostwald, later given to the Essen Museum (and now, I suppose, burned or in the cellar). I mention this only to illustrate why I qualified my statement in the Picasso catalog which was intended in no way to diminish the importance of the astounding and glorious record of exhibitions at 291 before the war.

It is easy enough to put on an exhibition of a great artist after he is generally known, if not completely accepted, but your pioneer effort required not only courage - a not uncommon virtue - but, far more important, an intuitive perception of quality and artistic importance.

I look forward to seeing the new Marins and yourself in the near future.

Sincerely,

Alfred Stieglitz, Esq.
An American Place
509 Madison Avenue
New York, N.Y.

P.S. We have repainted the wall twice now where your drawing is shown and finally put a railing in front of it. I am changing the label to emphasize the importance of the 291 exhibition and will send you a copy of it.

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Picasso / Steiglitz

THE MUSEUM OF MODERN ART

Date October 10, 1939

To: Mr. Barr

From: Miss Adams

Re: Picasso prints and drawings

Mr. Steiglitz told me today that none of the three items that he is lending to the Picasso show are to be allowed to travel .

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Stockton
#91

La Coiffure

February 7, 1941

Dear Mr. Rowland:

I certainly appreciate the detailed report of the exhibition of Picasso's "La Coiffure". If you have any extra publicity clippings about it or the lecture that you could send me, I should be very grateful. I am very pleased to know that the exhibition proved satisfactory.

Very sincerely,

Earl Rowland, Esq., Director
Haggin Memorial Art Galleries and
San Joaquin Pioneer Museum
Victory Park
Stockton, California

ec/fp

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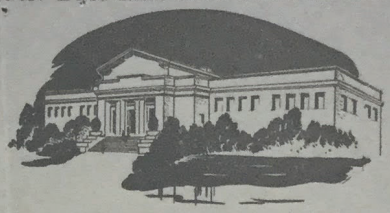
SAN JOAQUIN PIONEER AND HISTORICAL SOCIETY



OPERATING

HAGGIN MEMORIAL ART GALLERIES
AND
SAN JOAQUIN PIONEER MUSEUM

VICTORY PARK
STOCKTON, CALIFORNIA

EARL ROWLAND, DIRECTOR

Jan 29, 1941

Dear Miss Courter:

You asked for a report on how the Picasso exhibition was received in Stockton. The following may be of interest to you. The picture itself was hung on a special background of black velvet in the center of our main hall, and could be seen from the moment one entered the foyer. We allowed the black velvet to trail on the floor for a distance of about eight feet in front of the painting then roped off this enclosure, and in small white plaster letters gave name of artist and painting. These plaster letters were placed very effectively, we thought, each letter standing up from the black velvet on the floor.

The mounted material was hung in our main gallery for travelling shows, and to it we added a Picasso etching which we own, a borrowed collotype of a Picasso painting, and a considerable number of reproductions which we mounted on large mats. We also purchased the Portfolio published last year by the University of Chicago and mounted each sheet on a separate mat. These were then hung around the room in sequence. A young man, Mr. Robert Haas, who has just published Gertrude Stein's "What Are Masterpieces", came from Berkeley to Stockton and

closest personal friend of Picasso
I am told —

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on a Sunday morning, gave a 15 minute talk on Picasso over the local radio station. This station reaches a very large audience in this part of California on Sunday mornings. We also had several ~~and~~ good newspaper articles. On the same Sunday afternoon Mr. Haas lectured on "What Picasso means to Me", and our lecture hall was crowded.

On the whole the exhibition was very satisfactory, and I believe more persons brought notebooks and carefully studied the mounted material ~~more~~ than any other exhibition we have ever held.

In all of our publicity the name of the Museum of Modern Art was used as the source from which the exhibition was obtained. We look forward to using more exhibitions from you when our small budget will permit.

Faithfully yours
Earl Rowland
Director

Miss Elodie Courter
Museum of Modern Art
11 W. 53rd St.
New York, New York

ER/wm

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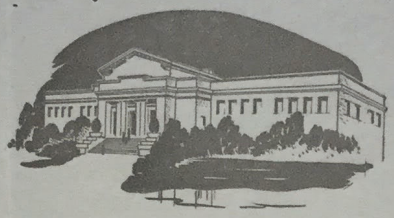
SAN JOAQUIN PIONEER AND HISTORICAL SOCIETY



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AND
SAN JOAQUIN PIONEER MUSEUM

VICTORY PARK
STOCKTON, CALIFORNIA

EARL ROWLAND, DIRECTOR

Jan.11, 1941

Dear Miss Courter:

Your letter of January 6 reached us today and agreeably with your instructions the painting "La Coiffure" by Picasso will be sent to Wells College, Aurora, New York, on or about January 20.

Your letter is not quite clear regarding the disposition of the mounted material. We shall assume this is also to go to Wells College and we note you wish it sent by freight.

Will send you check in a few days for our showing and also some information regarding the exhibition here.

Faithfully yours
Earl Rowland
Director

Miss Elodie Courter
Museum of Modern Art
New York, New York

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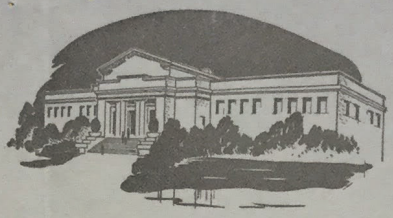

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AND
SAN JOAQUIN PIONEER MUSEUM

VICTORY PARK
STOCKTON, CALIFORNIA

EARL ROWLAND, DIRECTOR

Jan. 5, 1941

Dear Mr. Courter:

This is to notify ya, that we received the One Picture Picasso exhibition from Tacoma, Washington, and it is now showing in our galleries. Please send us instructions where to forward it. It can be sent from here on the morning of January 14.

Faithfully yours
Earl Rowland
Director

Mr. Elodie Courter
Museum of Modern Art
11 W. 53rd St.
New York, New York

ER/wm

O.K.

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December 18, 1940

AIR MAIL

Dear Mr. Howland:

The One Picture Picasso exhibition which you have engaged for the period Dec. 30 to Jan. 13, will be shipped to you by Railway Express Collect from Tacoma, Washington on December 20th.

I am enclosing detailed unpacking instructions for the painting and for the mounted material. The painting is very valuable and we must insist that our instructions be followed to the letter to avoid any possible damage. The frame on the picture is white and fingermarks very easily. Please instruct all those who will handle it to hold the frame at the sides only.

I am enclosing also a check list of the exhibition. The painting, La Coiffure, should be hung between Mounts #2 and #3.

Will you be good enough to let me know of the arrival of the exhibition and of any damages which may have occurred in transit?

Very sincerely yours,

Earl Howland, Esq., Director
San Joaquin Pioneer and Historical Society
Victory Park
Stockton, Calif.

ec/bs
P.S. I am enclosing also a publicity release on the exhibition. If you would like to have a publicity print of the painting, please let me know. It is 35¢.

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Stockton

Picasso
La Coiffure

December 2, 1940

AIR MAIL

Dear Mr. Rowland:

Thank you very much indeed for your letter of November 26th. I am pleased to know you would like to schedule Picasso's "La Coiffure" from December 30 to January 13, at a fee of $25 for the two week showing, and am enclosing the contract. Will you be good enough to sign and return to me the white copy, keeping the blue copy for your own records?

Due to a slight rise in Railway Express rates I now estimate your transportation charges at approximately $12.02. The shipment will be made from the Tacoma Art Association at the College of Puget Sound in Tacoma.

Very sincerely yours,

Earl Rowland, Esq., Director
San Joaquin Pioneer and Historical Society
Victory Park
Stockton, Cal.

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Storck

December 2, 1939

Dear Mr. Storck:

We have filled our schedule so far as Picasso lectures are concerned. Have you written any articles on the subject which you outline in your letter? I would like very much to see them.

Sincerely,

Mr. John Storck
Sarah Lawrence College
Bronxville, New York

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SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

TELEPHONE
BRONXVILLE 0700

November 19, 1939.

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

Dear Mr Barr:

I would like to lecture on Picasso at the Museum of Modern Art some time during the current exhibition. The title of my lecture would be Picasso and possibilities of world order.

I am not one whom not to know argues one's self unknown; but I have preferred this direct procedure to other more devious methods of bringing myself to your attention. Let me tell you, however, that I teach philosophy at this college, and that I taught the same subject at Columbia University for ten years before coming here seven or eight years ago. I do not plan to pester you beyond a point which you yourself can determine.

After some preliminary remarks delimiting its field, my lecture would be analytical throughout. The leading thesis would be that in the works of a really great artist one can discover not merely or principally: 1) transcendental evocations of eternal forms; 2) the personal utterance of an individual spirit; 3) the continuance of a tradition or culture heritage, whether purely esthetic or more broadly conceived; 4) an expression of the present moment, whether a) in the guise of a mirroring of contemporary life, b) in the shape of an ingenious play of variation upon existing forms and attitudes, or c) as wish-fulfilments or sublimations of existing deficiencies, whether personal or social or metaphysical in nature; but also and most important of all, 5) the concrete objectification of definitely new ways of living capable of institutionalization throughout the length and breadth of the culture.

It is not necessary to look through Picasso's paintings to discover this. It is only necessary to look at them. This of course is difficult, and for a reason connected with my thesis. We tend to look at them in terms of the world in which they apparently arose -- the world we ourselves live in, a world confused and disordered, but one dedicated to explanation in terms of causation, of history, of psychological understanding, of a static "objective order" capable of being mirrored in a mind having nothing better to do -- rather than in terms of the world to which they actually belong. I do not pretend to see clearly the whole structure of the world to which they belong, but what I do see is not a matter either of vague presentiments or of scattered details.

If you have read this far, perhaps you will read a bit farther while I illustrate what I have in mind. I shall confine myself to a single matter. All discussions of Picasso, then, in terms of the relations of his paintings to "objective" or "subjective" considerations (including of course surrealist talk of their hallucinatory origins), while possibly valid enough (and in certain ways usable for my purposes), nevertheless quite miss an essential point. Just as the modern world order completely overthrew that of medieval times,

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so that heaven and hell from being objective facts having an existence in space became first states of mind and then perhaps exactly nothing at all (except -- and this is important -- elements in a tradition); so too a possible future world order, not merely implicit in Picasso but exhibited in his art, not only requires a rearrangement of the materials of our present way of life, but demands quite other concepts and contents than our present world, and quite different categories too. Great works of art are the first born citizens of new ways of life. They can tell us what the world is going to be like, not merely tomorrow, but for generations to come. In them the culture states not only its purposes, but the forms in which these purposes can be realized. If they cannot be realized in these forms, they cannot be realized at all.

Please observe that I am not claiming that these works of art have in the past created the new worlds they have heralded and exhibited. They have simply presented them within the realm of art. They have been, as it were, realistic evocations of institutions and human relations and things yet to be, future facts as it were, so far as the everyday life of the society is concerned. Nor am I willing to say that the artist himself has in the past actually created the emerging culture forms. The great artist has always been under the equivocal personal necessity of living within both the old and the new, and in his own person therefore is not likely to be able to help us see what the new will be like when it finally shakes itself loose from the old and becomes ubiquitous and commonplace. In the past there has been no midwife to assist at the birth of new culture forms. But perhaps a culture like ours could devise means for rendering explicit in institutional terms what after all is not only implicit in the works of its great contemporary artists, but is actually fully objectified there. This indeed might be a leading function of a museum of modern art.

It would be a pleasure to talk to you about my ideas. I shall be out of town from Wednesday through Sunday of the coming week. It happens that I am going to bring a small group of students to the Museum tomorrow afternoon (Monday, November 20), and could see you then. I could be reached on the college phone on Monday morning. But I do not wish in any way to rush you.

Sincerely yours,

John Storck

John Storck

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Sweeney

March 25, 1940

Dear Jim:

By the time this letter reaches you, you should have received the two Picassos, Woman in an Armchair and Head, which you were good enough to lend to our exhibition, and I want to tell you how happy we were to have been able to include them in the show here and in Chicago.

The exhibition was, I believe, a great success, thanks to the generous cooperation of such lenders as yourself who made it possible for us to present Picasso in his many phases and at his best.

The President and Trustees of the Museum join me in expressing our appreciation.

Sincerely

James J. Sweeney, Esq.
120 East End Avenue
New York, N. Y.

P.S. Will you please sign and return the enclosed receipt for our records?

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Sweeney

120 East End Avenue Ransom
New York City

November 1, 1939

Dear Alfred,

I am sorry about the misunderstanding in regard to the 1925 Picasso.

After receiving your letter in August I called at the Museum only to learn from Mr. Tremp that you had left for Vermont the day before. Then I at once wrote you in reply to your note. I addressed this to the Museum and marked it "kindly forward." In my note I asked you to let me know as soon as you returned as I wanted to talk the matter over with you.

I felt that whatever pictures I loaned to the Picasso exhibit should be available for Chicago as well as New York. But I felt the condition of the large still life would make such a journey risky. I did not like to promise it to the Museum of Modern Art and refuse it to Chicago.

I had hoped to talk these points over with you and felt you would understand my feelings in regard to the Chicago aspect of the situation. Furthermore, I felt that with the Rosenberg pictures one more canvas of the same period would never be missed.

I would have called you sometime ago only I had heard on all sides how busy you were. I felt you would have phoned had you wanted to see me since I assumed that Marga had probably told you of meeting me the afternoon of my arrival in New York.

Now if the heaviest part of your job is behind you perhaps we could have luncheon together some of these days. I would like to, very much.

Meanwhile all best,

Sincerely,

James

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Sweeney

October 31, 1939

Dear Jim:

I am sorry about your big Picasso of '25. I really didn't gather from our conversation in August that you were unwilling to lend it and wrote you shortly afterward to confirm our request so that we might add the big picture to the two smaller ones which you had already consented to lend. We have had no reply to this letter so that mistakenly I assumed that we could include this important picture.

I write all this not to make you feel in any way uncomfortable about not lending it but simply to explain to you why a reproduction of it will appear in the catalog. It is too late to take it out. We have, however, been able to change "Lent anonymously" to "Private collection".

Please don't give the matter any further thought.

People in the Museum were phoning you repeatedly about one thing or another all during September and early October. I greatly regretted not having a chance to go over 1910-1914 with you But I am sure you could have revised and approved some of my conclusions.

I write this from fury of work on the Picasso catalog or I should have phoned to say how happy we are that Laura is safely back. I hope you weren't too much worried about her.

Beaumont tells me that all is arranged for your lecture, which I look forward to with the greatest interest.

Sincerely,

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N.Y.

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Sweeney

August 10, 1939

Dear Jim:

You were terribly nice to send me the photographs of the Howald Picasso. The 1914 picture is so close to Janis' that I am not going to touch it. But the Portrait looks very nice. Now I am inclined to write for it.

May I add to our list of requests the most important of all - namely, the big Atelier which you acquired recently? I must say I was flabergasted and hasten, now that I have recovered, to congratulate you again. I do hope you will let us have it.

I have a nasty problem of dating on my hands, with no time to work on it. I refer to the paintings in the exhibition between the years 1909 and 1915. When you stop by some time would you take a look at them? I am afraid the fairly simple theory developed in the cubist catalog does not hold water.

I got a great kick out of showing you some of the pictures downstairs. I was glad to see that you liked some of them. I feel that I may have underestimated the quality of some of the ones that I have disliked but I was pleased to find that you agreed almost exactly with the five that I would like to omit.

Sincerely,

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N. Y.

ahb:vs

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120 East End Avenue
New York City

August 7, 1939

Dear Alfred:

I am enclosing the two photographs of the Howald Picasso, the "Portrait Arrangement" that I mentioned, and a later still life.

Telephone me some time when you are free.

Lincoln

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August 4, 1939

Dear Jim:

I think you'll be glad to know that we have had very good luck so far with the Picasso show which the Art Institute of Chicago and our Museum are doing together. Picasso has given (for him!) remarkable cooperation not only by lending over thirty works from his studio (many of them completely unknown) but also by spending hours in going over the lists of works for the exhibition.

Would you be willing to lend your very fine Head, 1928, and Woman in an Armchair, 1929? (Picasso asked particularly for the latter.) They would be really valuable additions to the exhibition.

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that these works would be away for a long period but the exhibition will be of such importance and your pictures are of such quality that we feel that we must ask you to lend them if you possibly can.

The museums would be willing to pay all expenses of shipping and insurance. If, however, you can conveniently maintain your own insurance you would be doing a great service to the museums, because, as you can guess, the expenses of the exhibition will be rather large.

If you are willing to lend, would you mind filling in the enclosed blanks? On the blanks some of the questions are crossed out because we already have the information.

The Museum of Modern Art would need to have your loans shortly after November 1st.

Greetings to Laura. Is she in Ireland?

Sincerely,

James Johnson Sweeney, Esq.
120 East End Avenue
New York, N. Y.

b:br
Encs.

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	MoMA Exhs.	91.4

Toledo

Hotel Regina
Genève

February 8, 1940

Hotel Regina

Dear Mr. Gosline:

The Woman with a Crow which the Toledo Museum lent to the Picasso exhibition has gone to the Art Institute of Chicago, and I want to tell you and Mr. Godwin how very happy we were to be able to include this important early canvas in the show. The President and Trustees of the Museum of Modern Art join me in expressing appreciation.

The exhibition was, I believe, a great success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as the Toledo Museum, which enabled us to present Picasso in his many phases and at his best.

The exhibition will be shown in Chicago through March 3rd. The Woman with a Crow will then be returned to Toledo by the Art Institute.

With many thanks, I am

Sincerely,

William A. Gosline, Jr. President
The Toledo Museum of Art
Monroe Street and Scottwood Ave.
Toledo, Ohio

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Picasso
Thannhauser

Hotel Regina
Genève

Thannhauser

Hotel Regina
Genève

Au centre au bord du lac
Adr Télégr : Regina Genève
Téléphone 26.174

January 27th, 1940.

Dear Mr. Barr,

I cannot state the exact date, when your fine Picasso Exhibition will go to Chicago, but I think to remember, you planed it for the month of March. I assured them for the duration of the exhibition in New York, corresponding to your propositions. I believe to remember, that you noted, Chicago will assure himself for transport and durance of the exposition. Please will you let write to me a word about that, that I could do eventually the necessary steps.

I cannot tell you, how many friends wrote emphatically about the exposition, I was very glad to hear that and I congratulate Mrs .Barr and you for this unusual success.

Thank you and Mrs. Barr so much for your New Years Greetings.

With kind regards .

Sincerely yours

J. Thannhauser.

Chicago - mar 3
St Louis - mar. 17. Apr 14
Boston - Apr 27 - May 25
San Francisco (July - date still not set)

Mr.A.H.Barr
Director
The Museum of Modern Art
New York.

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Picasso
Rosenberg

Hotel Regina
Genève

centre au bord du lac
Adr. Télégr.: Regina Genève
Téléphone 26.174

October 20th, 1939.

Mr. A.H.Barr
Director
The Museum of Modern Art
11 West 53rd Street
New York.

Dear Mr. Barr,

I confirm my letter from August 30th, and thank you for yours from September 8th and 13th. I do hope, that the pictures have reached you safely and I am anxious to have your confirmation about it. As I told you, I agree with your propositions about my insurance.

Did you make a photograph of the picture " Bal" from Picasso?

The picture " the couple" was just en route when the difficulties of traffic came, and they are trying to get it back into Switzerland. We hope it will arrive as soon as possible, and will then let it follow, if possible, directly to New York. Will you please notice as proprietor in the catalogue "Private collection" Switzerland?.

You may find here included some notices about the different pictures. They are reproduced many more times, but in the moment I cannot give you from here nearer details, I am sorry.

How about the circumstances in the Art world in America since the awful events? Something changed?

Will you please notice the above address until further communication.

I hope, Mrs. Barr and you will feel allright.
With kind regards
Sincerely yours

J. Thannhauser.

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Thannhauser

VIA AIR MAIL September 15, 1939

FAST DIRECT

RCA CLW 32

RADIOGRAM

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CLW 32

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NLT MODERNART NEWYORK

LERONDELLE MISSING YOUR SPECIAL ORDER. PLEASE CABLE HIM ASKING IMMEDIATE SHIPMENT PICASSOS IF POSSIBILITY. ALSO IF BETTER PASS ITALY STOP IF NECESSARY IPAY EXPENSES

THANNHAUSER REGINAOTEL GENEVA

To Lerondelle
Have you rec'd our order
Peter immediately ship't ptgs from Paris Thannhauser
Watson etc.
Prepaid Reply.

Telephone: HAnover 2-1811 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.

Form 112 TA-442

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Thannhauser

VIA AIR MAIL
DIXIE CLIPPER, Sept. 16

September 15, 1939

COPY SENT VIA SS AMERICAN TRADER, Sept. 15

Dear Monsieur Thannhauser:

Yesterday your Picasso Le Bal which you are so generously lending to our Picasso exhibition was delivered to us by R. J. Godwin's Sons, Inc., 15 Whitehall Street, New York.

I am enclosing our receipt and am sending a copy of this letter to R. J. Godwin's Sons.

By now I hope you have received Mr. Barr's letter of September 8th telling you about the insurance arrangements we are planning to make if any of the loans are held here after the exhibition closes. We understand that you prefer to maintain your own insurance and bill us. If you should wish to change your plans and have us insure your pictures will you please cable us as soon as possible?

Very sincerely yours,

Dorothy H. Dudley

Dorothy H. Dudley,
Registrar

M. Justin Thannhauser
35 rue Miromesnil
Paris, FRANCE

dhd:vs
Enclosure
c.c. Mr. Barr
R. J. Godwin's Sons

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Picasso
Thannhauser

September 8, 1939

Dear M. Thannhauser:

We are writing to assure you that we are still eager to have the loans which we requested for our retrospective Picasso exhibition, if you are still willing to lend. At first we thought of abandoning all effort to bring further loans from Europe, but yours are so important that we are asking you whether you would still consent to lend.

As we explained in our initial letter, we can not carry war insurance but will maintain the usual insurance for fine arts, which covers from wall to wall against each and every risk except war and confiscation. We would, of course, ask our shipper, R. Lerondelle, 76 rue Blanche, Paris, to use steamers of neutral countries for the shipment.

Although there may be some risk in shipping pictures, you may possibly feel that they would be safer in America for the duration of the war. If you wish us to hold the loans here we would maintain our insurance for the duration of the exhibitions in New York and Chicago - that is, through March, 1940 - and thereafter, whenever the pictures are exhibited. When not on exhibition they would be stored in the Museum with the Museum's permanent collection, but without insurance. This arrangement has already been made with three of the principal lenders to the exhibition, Mme. Callery, Monsieur Rosenberg and Monsieur Picasso.

If the war should continue and you wish to have your pictures held here, will you give us permission to exhibit them in other museums, with of course full insurance coverage as indicated in the above paragraph?

As you know we have agreed to bear the expense of the insurance on all your loans except the "Sleeping Woman" of 1932. If you still wish to maintain your own insurance we will be willing to bear the expense, provided that it is arranged according to the above, that is, the paintings would not be insured while in storage.

We will very greatly appreciate your letting us know briefly whether or not we may borrow your Picassos. In any case, we believe you will hear from our shipper. We are asking him to communicate with you as soon as possible and to make arrangements with you for collecting and shipping to us. At that time will you kindly give him the valuations for insurance?

Very sincerely yours,

M. Justin Thannhauser
35 rue Miromesnil
Paris

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Picasso
Thannhauser

HOTEL DE CHAMPÉRY
CHAMPÉRY
VALAIS

OUVERT TOUTE L'ANNÉE
FAMILLE PAUL DÉFAGO
TÉLÉPHONE 5

August 30th, 1939.

Dear Mr. Barr,

As another crisis arrived, we gave the pictures you receive through my intermediation, to Lerondelle, as we had spoken about for this event, to be shipped to you. I hope, you will get them in perfect condition. I agree with your proposition, concerning the insurance in case of war.

I spoke with Lerondelle, asking him to inform you about the shipping. Concerning the frame of the " Woman with yellow hairs" it seemed better not to send this only picture without frame.

As you ask, you get the valuations, please to keep them confidential.

M. Justin Thannhauser
35 rue Miromesnil
Paris

ahb:vs

c.c. Miss Dudley

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derstand the ~~the~~ political situation in Europe is very embarassing, so that such things may happen. Probably they are somewhere in the country. I hope I can give you nearer informations later on.

As we spoke, will you please keep the picture of van Gogh as Loan in your museum, until further conversation from me to you, so please do not let send it back to me ~~after the exhibition~~ will be closed.

We will hope, that these days may carry the world to a long peaceful time. We are glad, Mrs. Barr and you went home at time.

With kindest regards to you both

sincerely yours

J. Thannhauser.

M. Justin Thannhauser
35 rue Miromesnil
Paris

ahb:vs

c.c. Miss Dudley

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We took the insurance values as you wanted them on July 17th. Please don't tell them to anyone, they are no sale prizes. They cannot correspond with the prizes the shipper got, because this one depended from indications of the former importers.

Please will you note in the catalogue instead of " Gallery" only Mr. J.Thannhauser.

" The Couple " will follow in septembre, so as the photo of the picture.

To day you will get at same mail the photo of " Fernande" by Mr. A.K.Solomon, which I promised to you. The picture is for Safekeeping in the Fogg Art Museum, from where you can get it. In any case Mr. Solomon will visit you in New York, perhaps you have already seen him in the meantime.

Concerning the Renoir, I asked for nearer informations, but first this people was in holidays and afterwards they did not answer to one of my letters, you must un-

August 6, 1939

r of August 5th I find

ect the Bal from

York. We shall do so

are willing to have you

must have for our records

lending us. Could you

moment we will collect

M. Justin Thannhauser
35 rue Miromesnil
Paris

ahb:vs

c.c. Miss Dudley

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August 6, 1939

Dear Monsieur Thannhauser:

Just after mailing my letter of August 5th I find your note of August 1st authorizing us to collect the Bal from R. J. Godwin's Sons, 15 Whitehall Street, New York. We shall do so in September.

While as a special favor we are willing to have you maintain your own insurance at our expense, we must have for our records the valuations of the paintings which you are lending us. Could you send these to us? We shall notify you at what moment we will collect the Bal from R. J. Godwin's Sons.

Sincerely,

M. Justin Thannhauser
55 rue Miromesnil
Paris

ahb:vs

c.c. Miss Dudley

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CC: Miss Miller
Miss Dudley

August 5, 1939

Dear Monsieur Thannhauser:

May I confirm our arrangement as I understand it. You have very kindly consented to lend to the Picasso exhibition at our Museum and the Art Institute of Chicago the following works: Moulin de la Galette, 1900, Le Repasseuse, 1904, Self-Portrait, 1900 (drawing), Bull ring, 1901 (pastel), Les va-nu-pieds, 1903 (color crayon), Two Acrobats.(now on exhibition in our Museum).

Of these, the Moulin de la Galette is already in America, but you have not yet written me authorization either to collect the picture or to photograph it. It is very necessary that we photograph it before September 15 if it is to be reproduced in the catalog. Will you not write us immediately about this?

We have agreed to catalog and, if possible, exhibit another Picasso from your collection, the Sleeping Woman of 1932. You are sending us this picture because you feel that you do not want to lend exclusively early works. As I explained, you have unfortunately too many paintings of the period 1930-35, but we shall do our best to hang this. As we understand it you will pay the expenses of sending this picture. I would suggest that you send it without the frame which, as I recall, is very large and heavy.

With your loans you are including a painting called the Couple, 1904, in the collection of Mr. Meyer of Zurich who has most kindly consented to lend through you. We have no photograph of this painting, which is one we would surely like to reproduce in the catalog.

We understand that you will maintain your own insurance on all these paintings, billing us for the premium. We of course undertake to pay the costs of insurance and shipping with the exception of the Sleeping Woman mentioned above. In the event of war, we have made with other lenders

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the arrangement that we would keep the paintings here in the Museum for a reasonable length of time but will not maintain insurance upon them after March 1940. We believe this to be a fair arrangement (both Picasso and Paul Rosenberg have agreed to it).

With kindest regards to Mrs. Thannhauser and to your son, I am

Very sincerely yours,

AHB:LB

M. Justin Thannhauser
35 rue Miromesnil
Paris

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Thannhauser

July 17, 1939
c/o Chase Bank
41 r. Cambon

THANNHAUSER

August 1st, 1939.

PARIS
35 RUE MIROMESNIL
TEL. ANJOU 11-58

Dear Mr. Barr,

This is to authorize you to get the picture the " Bal " from Godwin's Sons, 15 Whitehall Street, New York. The picture has its own case, please will you keep the case for me.

You are also authorized to photograph the picture as you asked fore. It would be kind, to send me some copies from.

I hope, you had a good crossing.

With kind regards

Yours sincerely

J. Thannhauser.

Mr. Alfred H. Barr,
Director
Museum of Modern Art.
New York.

Museum of

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Thannhauser

July 17, 1939
c/o Chase Bank
41 r. Cambon
Paris

M. Justin Thannhauser
35 r. Miromesnil
Paris

Dear Mr. Thannhauser,

Here is the list of works by Picasso which we hope you will be willing to lend to the exhibition which is being prepared for the Museum of Modern Art and the Art Institute of Chicago:

Moulin de la Galette, 1900, oil (I believe this is already in America)
La Repasseuse, 1904, oil
Self-Portrait, 1900, drawing
Bull ring, 1901, pastel
Les va-nu-pieds, 1903, color crayon
Two Acrobats (now on exhibition in our Museum)

Should you feel that three major works are too many we would prefer to omit the Two Acrobats since they have already been shown in New York over a period of four months. Needless to say we are extremely eager to have the other works, especially La Repasseuse and Le Moulin de la Galette .

The exhibition will open in New York in the new building of the Museum of Modern Art toward the middle of November. At the close of the New York showing the pictures would go to the Art Institute of Chicago where they would be exhibited during the month of February. The Paris loans would be collected around October 1st and would be returned to their owners around the middle of March 1940.

On the loans coming from Paris the two museums would of course pay all expenses of packing, shipping and insurance.

We would appreciate your putting as low as possible a valuation. If you would be willing to dispense entirely with insurance while the pictures are being hung in the Art Institute, as some lenders are doing, this would of course save considerable expense.

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Let me assure you that the Trustees of the two institutions would very much appreciate your making these important loans to an exhibition which, we believe, will greatly interest the American public.

With kind regards to you and Mrs. Thannhauser,

Sincerely

Blake-More Godwin

Director

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Picasso Toledo

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

October 23, 1939

Miss Dorothy Dudley
Registrar, Museum of Modern Art
New York
N. Y.

Dear Miss Dudley:

We are sending out for our Picasso which is at San Francisco, this week, and we think it will be back in time to get it to you very soon after November 1.

We do prefer to maintain our own insurance on the painting and will bill you for it.

With all good wishes, I am

Yours sincerely,

Blake-More Godwin

BMG:HBM

Director

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Picasso
Toledo

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
WM. A. COULTER, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE
TOLEDO, OHIO

October 20, 1939 August 18, 1939

Dear Mr. Godwin:

We are now making arrangements for collecting the loans to our forthcoming Picasso exhibition. We should like to receive the Picasso Woman with Crow which you have generously consented to lend to us as soon as possible after November 1st.

Do you prefer to maintain your own insurance on this painting? If not, will you please let me know the value so that I may report it to our insurance brokers.

We are looking forward very much to including this Picasso in our exhibition.

Very sincerely yours,

DHD:k Registrar

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

Mr. Alfred Barr, Jr.,
11 West 53rd Street

and have yours of the eleventh.

I would think that our Picasso, Woman
opening of your exhibition in mid-November.
pictures home, and it is my hope now to get
later than November 1, and have so
written Heil. I hate to tear up his show before
might have to withdraw our pictures before the
only under personal convoy, which means that I
have to go for them at
me and as I see it now, no time will be.

I think you can count on the Picasso.
have more definite information I will
let you know at once.

With best wishes, I am

Director

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Toledo

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

WM. A. GOSLINE, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO, OHIO

August 15, 1939

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

Dear Mr. Barr:

I am just back in Toledo this morning and have yours of the eleventh.

I would think that our Picasso, Woman with Crow, would be available in time for the opening of your exhibition in mid-November. I have to go out to San Francisco to bring our pictures home, and it is my hope now to get them not later than November 1, and have so written Heil. I hate to tear up his show before its end but we did make the reservation that we might have to withdraw our pictures before the close of the exhibition. Some of them travel only under personal convoy, which means that I have to go for them at some time convenient to me and as I see it now, no time will be.

I think you can count on the Picasso. When I have more definite information I will let you know at once.

With best wishes, I am

Yours sincerely,

Blake-More Godwin

BMG:HBM

Director

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Toledo

August 11, 1939

Dear Mr. Godwin:

Probably this letter will reach Toledo while you are still away, but we should like to know as soon as possible if we can count on the Picasso Woman with a Crow in time for the opening of the exhibition. Since returning I have discovered that the San Francisco exhibition is being prolonged until December. I am glad to find that the donor of Providence thinks he can withdraw La Vie, their great Blue picture, in time for our opening, which will be in mid-November.

Possibly you have promised San Francisco to extend your loan so that nothing can be done about it.

I hope you are having a good rest this summer. Did you get anything very interesting in Europe?

Sincerely,

Mr. Blake-More Godwin
Director, The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

AHB:b

CC: Miss Dudley

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July 6, 1939

Dear Mr. Gosline:

Thank you for your letter of July 3 agreeing to lend the Toledo Museum's painting, Woman with Crow, to our Picasso exhibition. I have forwarded your letter to Mr. Barr in Europe, and he will be most grateful.

Yours very sincerely,

Secretary to Mr. Barr

William A. Gosline, Jr., President
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
WM. A. GOSLINE, JR., PRESIDENT BLAKE-MORE GODWIN, DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE
TOLEDO, OHIO

July 3, 1939

Miss Lenore Browning
Secretary to Alfred H. Barr, Jr.,
Museum of Modern Art
14 West 49th Street
New York, N. Y.

Dear Miss Browning:

Answering your letter of the twenty-ninth to Mr. Godwin who is now in Europe, we will be willing to let you have our Picasso, Woman with Crow, as soon as it is released from San Francisco at the close of their exposition, November 1, and unless there is some undue delay it should reach you by the date of your opening. Of course there is no way of telling how rapidly they will make shipment after it is over.

Sincerely yours,

William A. Gosline Jr.

President

WAG:HBM

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June 29, 1939

Dear Mr. Godwin:

The comprehensive exhibition of the work of Picasso, on which the Museum of Modern Art and the Art Institute of Chicago are collaborating, will open in New York in November. Mr. Barr intended to write you before sailing for Europe to ask whether it would be possible to borrow Woman with a Crow, in the collection of the Toledo Museum of Art, for the exhibition.

The exhibition will be shown in New York at the Museum of Modern Art from November 14 through the 1st or the 7th of January. It will then go to Chicago to be shown at the Art Institute from February 1, 1940, to March 3rd. It will include works from all of Picasso's periods, assembled from collections and museums in this country and abroad.

Mr. Barr will write you again when he returns, but he is eager to know whether he can count on Woman with a Crow for the exhibition. We would need to have the painting in the Museum by the 1st of November. The Museum of Modern Art and the Art Institute of Chicago will of course bear all expenses of insurance and transportation.

We hope very much that we may include this important work in the exhibition.

Yours very sincerely,

Secretary to Mr. Barr

Mr. Blake-More Godwin, Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio

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Wadsworth

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1405, Hartford, Connecticut Telephone 7-6121

February 8, 1940

Dear Chick:

The Standing Nude and Two Ballet Dancers Resting which the Wadsworth Atheneum lent to the Picasso exhibition have gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include them in the show. The President and Trustees of the Museum of Modern Art join me in expressing appreciation.

The exhibition was, I believe, a great success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as the Wadsworth Atheneum, which enabled us to present Picasso in his many phases and at his best.

The exhibition will be shown in Chicago through March 3rd. Your loans will then be returned to Hartford direct by the Art Institute.

With best wishesand renewed thanks, I am

Sincerely,

A. Everett Austin, Jr., Director
Wadsworth Atheneum and Morgan Memorial
Hartford, Connecticut

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Hartford

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut Telephone 7-6421

October 24, 1939

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

Dear Miss Dudley:

Mr. Austin has asked me to write and thank you for your letter of October 20th. We have already made plans to ship the two Picassos, Standing Nude, and Two Ballet Dancers Resting so that you will receive them not later than November 1st.

The insurance arrangements which you mentioned are, of course, perfectly satisfactory.

Sincerely yours,

Mary Alice Thomas

Secretary to the Director

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October 13, 1939

Dear Miss Miller;

The Picasso about which you inquired is a signed oil, panel, 5½"x7½", and its title is Femme Nue. It is a nude, full-length to left, holding white drapery with both hands.

Sincerely yours,

Mary Alice Thomas
Secretary to the Director
Wadsworth Atheneum

Dear Chick:

I wrote you on August 16th to ask if we might have the Wadsworth Atheneum's drawing, Two Dancers, and the painting, "Study of a Woman," for our Picasso show. Your secretary replied that you were in Mexico, but I am writing again to ask if we may have your answer since we need to complete our catalog, which goes to press on the 25th of this month.

I will be much interested in hearing about your trip.

Sincerely,

AHB:LB

A. Everett Austin, Jr., Director
Wadsworth Atheneum
Box 1409
Hartford, Connecticut

Sincerely yours,

Florence N. Blumenthal

FNB:B

Secretary to the Director.

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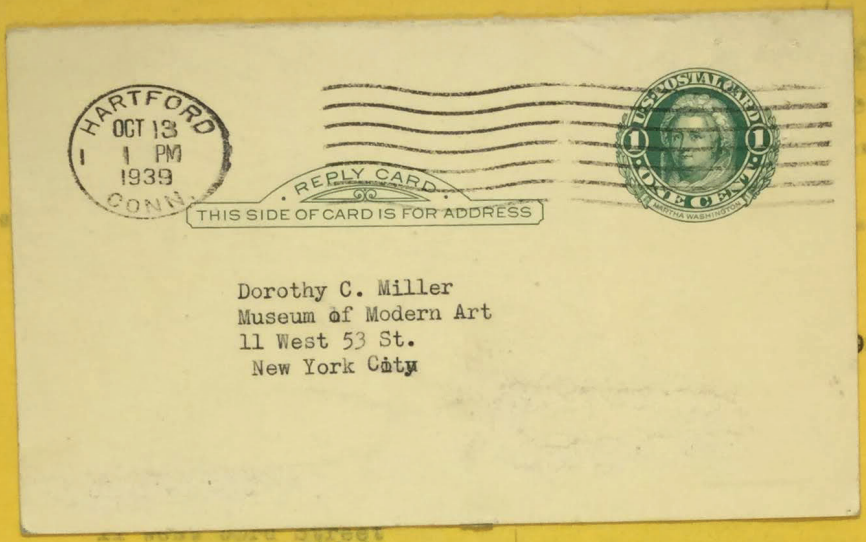

Dorothy C. Miller
Museum of Modern Art
11 West 53 St.
New York City

Dear Chick:

I wrote you on August 16th to ask if we might have the Wadsworth Atheneum's drawing, Two Dancers, and the painting, "Study of a Woman," for our Picasso show. Your secretary replied that you were in Mexico, but I am writing again to ask if we may have your answer since we need to complete our catalog, which goes to press on the 25th of this month.

I will be much interested in hearing about your trip.

Sincerely,

AHB:LB

A. Everett Austin, Jr., Director
Wadsworth Atheneum
Box 1409
Hartford, Connecticut

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	91.4

Hartford

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut Telephone 7-6421

August 16, 1939

September 13, 1939

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

Dear Chick:

Dear Mr. Barr: I wrote you on August 16th to ask if we might have the Wadsworth Atheneum's drawing, Two Dancers, and the painting, "Study of a Woman," for our Picasso show. Your secretary replied that you were in Mexico, but I am writing again to ask if we may have your answer since we need to complete our catalog, which goes to press on the 25th of this month.

I will be much interested in hearing about your trip.

Sincerely,

AHB:LB

A. Everett Austin, Jr., Director
Wadsworth Atheneum
Box 1409
Hartford, Connecticut

Sincerely yours,

Florence N. Blumenthal

FNB:B Secretary to the Director.

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Hartford

Wadsworth Atheneum
Avery and Morgan Memorials

Box 1409, Hartford, Connecticut Telephone 7-6421

August 18, 1939

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

Dear Mr. Barr:

Mr. Austin is in Mexico and will not return until early in September, so I want to thank you for your letter of August 16th. Of course your request for our two Picassos cannot be granted until Mr. Austin's return.

However I will try to settle your confusion about our Picasso painting. It is called "Study of a Woman" and is signed Picasso, 1922. The picture is small, five and one half inches wide, by seven and one half inches high, and is of a nude holding a white drapery. This picture did belong formerly to Samuel Kootz and was purchased through Wildenstein. We have only one painting, and so I believe that the one you referred to in your post script is the same as that about which you wrote in the second paragraph of your letter. Our ink drawing "Two Dancers" is the one reproduced on the cover of the catalogue of our Picasso Show.

I don't know whether Arthur is a secret or not, but it usually masquerades as A. Everett.

Sincerely yours,
Florence N. Blumenthal

FNB:B Secretary to the Director.

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Hartford

August 16, 1939

Dear Chick:

Our Picasso show is coming along pretty well. The "Master" has lent us a lot of things, some of them never shown before and we have had excellent luck with other European lenders. I am now trying to round up our American loans.

Do you think the Wadsworth Atheneum could let us have the superb drawing of 1925 called, I think, the Two Dancers - - I mean the one reproduced on the cover of your Picasso show, and the small painting, Femme Nue, 1922? "Study of a woman" 1922?

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that your pictures would be away for a long period but the exhibition will be of such importance and your pictures are of such quality that we feel that we must ask you to lend them if you possibly can.

The museums will of course be willing to pay all expenses of shipping and insurance.

If you are willing to lend, would you mind filling in the enclosed blanks. Some of the questions on these blanks are crossed out because we already have the information.

The Museum of Modern would need to have your loans by November 1st.

Won't you assure your Trustees that the Trustees of our two institutions would very greatly appreciate your generosity in lending?

I hope you are having a good summer.

Sincerely,

P.S: I am rather confused in my mind as to whether you also Picasso standing figure, a fairly small oil of around 1920. Could you let me know about this - where it is reproduced - is it by any chance the picture which Kootz owned about twelve years ago and which was sold, I believe, through Wildenstein?

Mr. Arthur Everett Austin, Jr.
Director, Wadsworth Atheneum & Morgan Memorial
Hartford, Connecticut
AHB:B

CC: Miss Dudley

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Picasso

March 25, 1940

Dear Eddie:

I find on my return today that the Barlach Head and the Picasso Blue Boy which you so generously lent to us have been returned to you in my absence.

I don't need to tell you again how much we appreciate your letting us have these things for so long, particularly the Picasso which we originally borrowed for Art In Our Time last May.

Sincerely,

Edward M. M. Warburg, Esq.
30 Rockefeller Plaza
New York, N. Y.

ahb:vs

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RECD JAN 27 1940

January 29, 1940

Dear Mr. Warrington:

We have advised Mr. Daniel C. Rich, Director of the Art Institute of Chicago, that you wish your two Picasso drawings returned to Cincinnati at the close of the exhibition.

I trust they will reach you in good condition.

Very truly yours,

Registrar

Mr. John W. Warrington
16 Elmhurst Place
Cincinnati, Ohio

:M

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Miss Dudley

REC'D JAN 27 1940 please reply

Warrington

January 25, 1940

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

Dear Sirs:

Would you please ask the Chicago Art Institute on my behalf to send my two Picasso drawings to me, in Cincinnati when the show is over. The address is 16 Elmhurst Place, Cincinnati Ohio. I would write them myself but have no idea whom to write to. Thanking you for any trouble you may take,

Sincerely,
John W. Warrington

nd Head of Pierrot,
the Art Institute
were to be able to
of the Museum join

enormous success. We
the cooperation of
Picasso in his many

snd from February 1st to March 3rd. Your loans will be returned to you by the Art Institute early in March.

With renewed thanks, I am

Sincerely,

John W. Warrington, Esq.
79 Martin Street
Cambridge, Mass.

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Warrington

January 18, 1940

Dear Mr. Warrington:

The drawings, Youth on Horseback and Head of Pierrot, which you lent to the Picasso exhibition have gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include them in the show. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition was, I believe, an enormous success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as yourself, which enabled us to present Picasso in his many phases and at his best.

The exhibition in Chicago will extend from February 1st to March 3rd. Your loans will be returned to you by the Art Institute early in March.

With renewed thanks, I am

Sincerely,

John W. Warrington, Esq.
79 Martin Street
Cambridge, Mass.

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Picasso
Warrington

October 20, 1939

Dear Mr. Warrington:

We are now making arrangements for collecting the loans to our forthcoming Picasso exhibition. Perhaps the two drawings by Picasso which you have so generously consented to lend could be packed with three other drawings which are being lent to us by the Fogg Museum of Art.

If you wish to make this arrangement, will you please get in touch with Miss Blaine Bevan, Registrar at the Fogg Museum of Art? We should like them shipped to arrive here not later than November 1st. The Museum of Modern Art will, of course, pay all expenses of packing and shipping. I understand that you will maintain your own insurance.

We are looking forward very much to having your drawings in the exhibition.

Very sincerely yours,

Registrar

Mr. John W. Warrington
79 Martin Street
Cambridge, Massachusetts

:M

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Warrington

October 10, 1939

Mr. John W. Warrington
79 Martin Street
Cambridge, Mass.

Dear Mr. Warrington:

In answer to your kind consent to lend your two Picasso drawings to our exhibition, I am sending two of our loan blanks. We are eager to have this information as soon as possible for the catalog.

Sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting
and Sculpture

DCM:evh
encl.

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Warrington

79 Martin Street
Cambridge Mass.

October 3, 1939

Dear Mr. Barr:-

I returned from Europe the other day and when I saw Miss Mongan of the Fogg Museum she told me that you had had no answer to the letter you wrote me on August Fourth. I suppose my answer which I mailed to you from France at the beginning of the war must have miscarried. I should be delighted to let you have the two Picassos you asked for. If you would send me the blanks to fill up which you sent me in France, I will fill them up again. You asked me for photographs. The Fogg Museum called me up today and told me that they were sending you a copy of the photograph of the Youth on Horseback. Inclosed please find a photograph of the Head of Pierrot. If there is anything else I can do for you, do not hesitate to ask me.

blanks sent by miller 10/10/39

Yours very sincerely,

John W. Warrington

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

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HOTEL MAJESTIC
Sur la Croisette
CANNES

August 18, 1939

Ans rec'd

Dear Mr. Barr:—

I would be delighted to let you have my two drawings. I am enclosing the forms you sent me, one of them made out for a woman in an armchair. This I have not, and so I filled in the Head of Pierrot 1917 which you mentioned in your letter.

Sincerely

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

John W. Warrington

1939

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I assure you that the trustees of the two institutions would very greatly appreciate your generosity in lending.

Yours very sincerely,

Mrs. John W. Warrington
79 Martin
Cambridge, Mass.

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Warrington

AUG 5 1939

Dear Mrs. Warrington:

Probably you have heard that the Art Institute of Chicago and the Museum of Modern Art are to hold a comprehensive exhibition of the work of Picasso during the coming season. The artist himself has cooperated both in selecting the paintings and by lending over thirty works many of which have never been seen or reproduced before.

Would you be willing to lend your very fine drawings, Youth on Horseback, 1905, and Head of Pierrot, 1917? They would be really valuable additions to the exhibition.

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that your drawings would be away for a long period but the exhibition will be of such importance and the pictures are of such quality that we feel that we must ask you to lend them if you possibly can.

The museums will of course be willing to pay all expenses of shipping and insurance.

If you are willing to lend, would you mind filling in the enclosed blanks? On the blanks some of the questions are crossed out because we already have the information.

The Museum of Modern Art would need to have your loans shortly after November 1st.

I assure you that the Trustees of the two institutions would very greatly appreciate your generosity in lending.

Yours very sincerely,

Mrs. John W. Warrington
79 Martin
Cambridge, Mass.

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Picasso
Orders

Wertheim

#91

August 22, 1940

Dear Mr. Wertheim:

Thank you very much for your kind letter of August 13th which came to the Museum during my absence on vacation.

I understand perfectly well your wish to have your Picasso "Mother and Child" returned to your home. I made the request again simply because the picture was so important to the exhibition. Thank you again for letting us keep it over so long a period.

Very sincerely yours,

Maurice Wertheim, Esq.
120 Broadway
New York City
ec:a

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August 14, 1940

Dear Mr. Wertheim:

Your letter of August 13th has been received during Miss Courter's absence from the Museum on vacation. We are sorry to learn you find it impossible to extend your loan and have instructed our Registrar to return your Picasso "Mother and Child" to your home on Thursday of this week as you request. Will you be good enough to sign and return the enclosed receipt when you have received the painting?

Very sincerely yours,

Elizabeth Ames
Secretary to Miss Courter

Maurice Wertheim, Esq.
120 Broadway
New York City

enclosures: 2
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ONE TWENTY BROADWAY
NEW YORK

August 13, 1940.

Miss Elodie Courter,
Museum of Modern Art,
11 West 53d St.,
New York City.

Dear Miss Courter:

Upon my return from my vacation I find your letter of August 1st. I shall be glad if you will deliver the Picasso "Mother and Child" to my home, 33 East 70th Street, on Thursday of this week.

I wish it might be possible for me to accede to your suggestion to continue its tour, but having parted with it for so long I really feel I could not part with it again for so long a period.

Sincerely yours,

Maurice Wertheim

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Picasso (Leaders)

Wertheim

August 1, 1940

Dear Mr. Wertheim:

The Picasso exhibition has returned from San Francisco and we are making plans to return the paintings we borrowed through this showing. Can you let me know when it would be convenient to return your "Mother and Child" to your home?

I hesitate to suggest this, but I have been unable to secure for the rest of the tour--which includes the museums in Cincinnati, Cleveland, Pittsburgh, New Orleans and Minneapolis--any oil of the Blue Period of equal importance. Would you, possibly, be able to spare this picture for the rest of the tour? We would probably be able to return it to you sometime late in April, 1941. I trust you will not consider this request an imposition. I would not ask you again if we had been able to find a substitute of any quality.

Very sincerely yours,

Maurice Wertheim, Esq.
120 Broadway
New York City

ec:a

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Wertheim

Picasso

March 18, 1940

Dear Mr. Wertheim:

The Picasso itinerary has been arranged as follows:

March 17th to April 14th, City Art Museum of St. Louis, Mo.

April 26th to May 25th, Boston Museum of Fine Arts, under the Auspices of The Institute of Modern Art, Boston, Massachusetts

June 21st to July 20th, San Francisco Museum of Art, San Francisco, California

The paintings should be returned to the Museum at the very latest by the end of the first week in August. I believe you could count on having your painting Mother and Child returned to you by the middle of August.

I trust this arrangement is satisfactory to you.

Very sincerely yours,

Maurice Wertheim, Esq.
55 East 70th Street
New York, N. Y.

ec:vs

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Wertheim

December 27, 1939

Dear Mr. Wertheim:

I want to thank you very much indeed for your generous offer to allow us to keep your painting, Mother and Child by Picasso for the travelling exhibition which will be shown in St. Louis, Pittsburgh and probably San Francisco. The painting is, of course, one of the most important of the early ones in the exhibition. I know that the other museums will appreciate your kindness in lending it for so long a period.

We should be glad to insure it for the duration of the tour and until the picture is returned to you. However, if you prefer to maintain your own insurance the dates of the scheduled showings will probably be as follows: St. Louis from March 24th to April 21st; Pittsburgh from May 19th to June 16th.

The Pittsburgh dates have not been confirmed. I expect a decision in a day or so. The San Francisco dates have not as yet been settled. I will write you as soon as they have been arranged.

Very sincerely yours,

Maurice Wertheim, Esq.
33 East 70th Street
New York, N. Y.

ec:vs

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Unique Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date 12/21/39

For Miss Courter

By Mr Maurice Wertheim

Phone Rec 2-2300

Time 12 45 PM

Remarks

called again 3:25

Where

Rec'd by B Carey

c.c. Miss Dudley

December 20, 1939

Dear Mr. Wertheim:

For some month ... er museums, asking for the Picasso exhibit ... this time we have made no plans to send t ... w find that most of the European loans will ... and we are making tentative arrangements ... possibly to St.Louis and San Francisco after ...

I hesitate to ... your painting, Mother and Child, for a ... inting the travelling exhibition will not inc ... Period. For this reason I want to make t ... er museums scheduling the exhibition.

If its further ... hatsoever, please do not hesitate to let me ... ou after the Chicago showing.

I can assure you that the museums taking the exhibition will exercise every care in handling the paintings.

If it is not too much trouble will you be good enough to telephone me about this loan at your earliest convenience?

Very sincerely yours,

Maurice Wertheim, Esq.
33 East 70th Street
New York, N. Y.

ec:vs

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c.c. Miss Dudley

December 20, 1939

Dear Mr. Wertheim:

For some months requests have been pouring in from other museums, asking for the Picasso exhibition after the showing in Chicago. Up to this time we have made no plans to send the exhibition elsewhere. However, we now find that most of the European loans will be available for several months to come and we are making tentative arrangements to send the exhibition to Pittsburgh and possibly to St.Louis and San Francisco after the Chicago showing.

I hesitate to ask whether you would be willing to lend your painting, Mother and Child, for any further exhibitions. Without this painting the travelling exhibition will not include any important pictures of the Blue Period. For this reason I want to make this special request in behalf of the other museums scheduling the exhibition.

If its further loan will cause you any inconvenience whatsoever, please do not hesitate to let me know and we will return the picture to you after the Chicago showing.

I can assure you that the museums taking the exhibition will exercise every care in handling the paintings.

If it is not too much trouble will you be good enough to telephone me about this loan at your earliest convenience?

Very sincerely yours,

Maurice Wertheim, Esq.
55 East 70th Street
New York, N. Y.

ec:vs

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Wertheim

December 14, 1939

Dear Mr. Wertheim:

Thank you very much for the color prints of your Picasso Mother and Child. Such inexpensive prints represent a real service to the public and we are delighted to have them.

Sincerely,

Maurice Wertheim, Esq.
120 Broadway
New York, N.Y.

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Wertheim

AUG 5 1939

consent given on blank

Dear Mr. Wertheim:

Probably you have heard that the Art Institute of Chicago and the Museum of Modern Art are to hold a comprehensive exhibition of the work of Picasso during the coming season. The artist himself has cooperated both in selecting the paintings and by lending over thirty works many of which have never been seen or reproduced before. The two museums have also been able to borrow many important works from other European collections.

Picasso personally recommended that your painting, Mother and Child, 1901, be included in the exhibition. Would you be willing to lend it?

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that your painting would be away for a long period but the exhibition will be of such importance and the picture is of such quality that we feel that we must ask you to lend it if you possibly can.

The museums would be willing to pay all expenses of shipping and insurance. If, however, you can conveniently maintain your own insurance you would be doing a great service to the museums, because, as you can guess, the expenses of the exhibition will be rather large.

If you are willing to lend, would you mind filling in the enclosed blank? On the blank some of the questions are crossed out because we already have the information.

The Museum of Modern Art would need to have your loan shortly after November 1st.

I assure you that the Trustees of the two institutions would very greatly appreciate your generosity in lending.

Yours very sincerely,

Maurice Wertheim, Esq.
120 Broadway
New York, N. Y.

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Picasso
Wescott

85, 91

April 18, 1940

Dear Mrs. Wescott:

As the Picasso exhibition closed in Chicago on March 3rd, we assume that your painting,"Standing Nude," has been returned to you. Would you be kind enough to sign and return to us the enclosed receipt so that we may complete our records for this painting.

As you know, the ten mounted pages from your book, "Le Chef d'Oeuvre Inconnu" are included in the circulating exhibition of the works of Picasso. We are holding the rest of the book here at the museum so that it may be returned to you in its entirety.

Sincerely yours,

Registrar

Mrs. Lloyd Bruce Wescott
Clinton, New Jersey

:M
Encl.

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January 31, 1940

Dear Mrs. Wescott:

The Standing Nude and the illustrations for Le Chef d'Oeuvre Inconnu which you lent to the Picasso exhibition have gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include them in the show. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition was, I believe, a great success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as yourself, which enabled us to present Picasso in his many phases and at his best.

The exhibition in Chicago will extend from February 1st to March 3rd. Your painting will then be returned to you by the Art Institute and the etchings, I believe, will go on tour with a circulating exhibition of Picasso.

With renewed thanks, I am

Sincerely,

Mrs. Lloyd Bruce Wescott
Clinton
New Jersey

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Picasso
Wescott

October 24, 1939

Dear Mrs. Wescott:

In answer to your letter of October 19th. The company with which the insurance for the Picasso will be placed is Farjeon, Ballin & Company, Insurance Brokers, 116 John Street, New York.

Your Soutine and Utrillo will be returned to you early in November.

Very sincerely yours,

Registrar

Mrs. Lloyd Bruce Wescott
Clinton, New Jersey

:M

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Wescott

October 16, 1939

Dear Mrs. Wescott,

I am enclosing our receipt for the Picasso Standing Nude which you have generously lent for the forthcoming exhibition of the work of Pablo Picasso.

Will you please let us know the value for which you wish us to insure the painting while it is on exhibition?

Very sincerely yours,

Mrs. Lloyd Bruce Wescott
Clinton, New Jersey

DCK
enclosure

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Picasso
Lenders

see memo to Wheeler of July 31

see also memo to Wheeler Dec 15, '39

Wescott

#91

January 5, 1940

Dear Mrs. Wescott:

Mr. Wheeler has assured me that you are quite willing to have us send the etchings from Chef-d'Oeuvre Inconnu on tour with the Picasso exhibition.

It is kind of you to allow us to keep them for a longer period. I can assure you that they will be very carefully protected from any damage which could occur.

As soon as the itinerary of the exhibition is complete I will send you a list of the dates so that you will know where the exhibition is being shown.

Very sincerely yours,

Mrs. Lloyd Bruce Wescott
P. O. 368
Clinton, New Jersey

ec:vs

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Wetmore

March 25, 1940

Dear Miss Wetmore:

By the time this letter reaches you, you should have received the Picasso watercolor, Harlequin, which you were kind enough to lend to our exhibition and I want to tell you how happy we were to have been able to include it in the show.

The exhibition was, I believe, a great success, thanks to the generous cooperation of such lenders as yourself who made it possible for us to present Picasso in his many phases and at his best. The President and Trustees of the Museum join me in expressing our appreciation.

Sincerely,

Miss Edith Wetmore
1 Beekman Place
New York, N. Y.

P.S. Will you please sign and return the enclosed receipt for our records?

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Picasso
Weyhe

May 21, 1940

Dear Mr. Zigrosser:

This is to confirm the telephone conversation that the Museum of Modern Art is no longer responsible for the insurance on the Picasso, "Woman's Head." Will you please sign and return to us the enclosed receipt so that we may complete our records for this loan.

Sincerely yours,

Registrar

Mr. Carl Zigrosser
The Weyhe Gallery
794 Lexington Avenue
New York, N.Y.

:M
Encl.

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Picasso
Weyhe

April 2, 1940

Dear Mr. Zigrosser:

At your direction we have sent the Picasso bronze, "Woman's Head," to Simon Moselsio at Bennington College. We regret extremely that this damage occurred while the piece was on exhibition here. I hope that the damage can be repaired satisfactorily.

We have written to Mr. Moselsio asking him to send us an estimate of the cost of repairing it so that we may notify our insurers.

Sincerely yours,

Registrar

Mr. Carl Zigrosser
The Weyhe Gallery
794 Lexington Ave.
New York, N.Y.

:M

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January 18, 1940

Dear Mr. Zigrosser:

The Picasso etchings, Salome, Women, Figures and The Bath, have been returned to the Gallery and the other prints and the bronze have gone to Chicago for the exhibition there. I want to tell you how very happy we were to be able to include them in the Picasso exhibition. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition was, I believe, an enormous success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as the Weyhe Gallery, which enabled us to present Picasso in his many phases and at his best.

With renewed thanks, I am

Yours very sincerely,

Mr. Carl Zigrosser
The Weyhe Gallery
794 Lexington Ave.
New York City

P.S. When your loans have been delivered will you please sign and return the enclosed receipt.

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Weyhe

September 18, 1939

Dear Mr. Zigrosser:

Thank you for offering to lend us both the first and realistic version and the "Abstract Head" for our Picasso exhibition. We would like very much to show them both.

If agreeable to you, we will call for the realistic head shortly before the 1st of November. In the meantime, will you have the enclosed blank filled out and returned to us? We especially need a photograph of the realistic head.

Sincerely,

Mr. Carl Zigrosser
E. Weyhe
794 Lexington Avenue
New York, N.Y.

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Weyhe

BOOKS ON THE FINE AND APPLIED ARTS.
RARE BOOKS, MODERN PRINTS, DRAWINGS
WATERCOLORS, PAINTINGS, SCULPTURE

794 LEXINGTON AVENUE
E. WEYHE
NEW YORK CITY, U. S. A.

BETWEEN 61st AND 62nd STREETS. CABLE, "BOOKWEYHE" N.Y. TELEPHONE, BOOKS, REgent 4-0757; GALLERY, REgent 4-1916

Weyhe

need photo

August 16th, 1939

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

Dear Mr. Barr:

It will be agreeable to us for you to borrow the Picasso, "Abstract Head", for the exhibition in New York and Chicago. Would you care to have also the first and realistic version of the same head? We have it in the gallery.

With b est wishes,

Sincerely yours,

Carl Zigrosser

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Weyhe

August 5, 1939

Dear Mr. Weyhe:

May we count on the Picasso Cubist bronze head, 1909, which is now on exhibition, for the big Picasso exhibitions here and in Chicago? The New York show opens in mid-November and the Chicago show closes the end of February.

We have had great luck in Europe with loans and think the show will be very exciting.

With kindest regards, I am

Yours very sincerely,

Mr. E. Weyhe
794 Lexington Avenue
New York, N.Y.

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White

January 18, 1940

Dear Mr. White:

The gouache, Figures in a Landscape, which you lent to the Picasso exhibition has gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include it in the show. The President and Trustees of the Museum join me in expressing appreciation.

The exhibition was, I believe, an enormous success. We feel that we were particularly fortunate in obtaining the cooperation of lenders such as yourself, which enabled us to present Picasso in his many phases and at his best.

The exhibition in Chicago will extend from February 1st to March 3rd. Your loan will be returned to you by the Art Institute early in March.

With renewed thanks, I am

Sincerely,

Samuel S. White, III, Esq.
114 Llanfair Road
Ardmore, Pennsylvania

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Picasso
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CABLE ADDRESS
WHITE-PHILADELPHIA

Philadelphia, U.S.A. October 17, 1939

Mr. S. S. White 3rd
The S. S. White Dental Manufacturing Co.
Philadelphia, Pa.

Dear Mr. White:

It was to me, not to Miss Dudley, that you spoke on Saturday about having the smaller Picasso photographed before it was returned to you. I am extremely sorry that it was not possible for us to do this. The photographer whom we use was not available to us at that particular time, as he was working on another job.

Sincerely yours,

S. S. White 3rd

S.S.WHITE, 3RD

SSW3/JS

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Philadelphia, U.S.A.

October 18, 1939

he means me. D.M.

Miss Dorothy H. Dudley

The Museum of Modern Art
11 W. 53rd St.
New York, N.Y.

Dear Miss Dudley:

I am in receipt of your favor of the 16th and note that Mr. Barr found it impossible to use the small Picasso that I delivered to you on Saturday and that you were sending it to me today by express.

When I was talking to you in New York last Saturday I requested that even though you could not use the small Picasso in the exhibition, would you kindly have it photographed and you stated that you would. I hope that the photograph was taken, but you do not mention it. Please advise me.

As soon as the picture reaches me I will sign and return the receipt to you.

Very truly yours,

S. S. White 3rd

S.S.WHITE, 3RD

SSW3/JS

Shall I write + explain? D.M.

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White

October 16, 1939

Dear Mr. White,

I am enclosing a receipt for the Picasso Figures in a Landscape which you have generously lent for the forthcoming Picasso exhibition. The small receit of delivery is for the other Picasso which, unfortunately, Mr. Barr finds it impossible to use since the catalog has gone to press. We do, however, appreciate your willingness to lend it.

The small painting will be sent to you to-morrow by express prepaid. When you have received it will you kindly sign and return the receipt for our records.

Very sincerely yours,

Mr. Samuel S. White, 3rd
114 Llanfair Road
Ardmore, Pennsylvania

DCK
enclosures

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Philadelphia, U.S.A. [illegible] 19 1939

White

Charge to the account of Museum of Modern Art, 11 West 53rd Street, nyc $

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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

Oct. 13, 1939

S. S. White, 3rd
S. S. White Dental Manufacturing Co.
Philadelphia, Pennsylvania

WOULD GREATLY APPRECIATE ~~YOUR~~ BRINGING YOUR PAINTING WITH YOU IF CONVENIENT

Dorothy Miller
Museum of Modern Art

S.S.WHITE, 3RD

ssw3/js

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Philadelphia, U.S.A. October 12, 1939

Miss Dorothy C. Miller
The Museum of Modern Art
11 W. 53rd Street
New York, N.Y.

Dear Miss Miller:

I am in receipt of your favor of the 10th and note that your catalog is going to press immediately. My delay in supplying you with the information requested was due to the fact that I was in hopes of finding a photograph with glossy finish to send you, but after searching find I have nothing but a dull finish photograph of the Picasso gouache which I can send you if you can use it.

I expect to be in New York Saturday morning and I can bring over to you either the photograph or the picture itself if you wish. I could have it photographed here and have the photograph in your hands early next week.

Please advise me tomorrow - Friday, the 13th, before 5 p.m. - which you wish me to do.

I am enclosing herewith the loan blank filled out and I am only sorrty that I cannot send the photograph at this moment.

Sincerely yours,

Samuel S. White 3rd

S.S.WHITE, 3RD

ssw3/js

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White

October 10, 1939

Mr. Samuel S. White, 3rd
The S. S. White Dental Mfg. Co.
Philadelphia, Pennsylvania

Dear Mr. White:

In order to complete the catalog information on the Picasso gouache which you have so kindly offered to lend to our exhibition, may we ask you to fill out and return the enclosed loan blank? As the catalog is going to press immediately, we would appreciate this information as soon as possible.

Sincerely yours,

Dorothy C. Miller
Assistant Curator of Painting and Sculpture

DCM:evh
encl.

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The S. S. White Dental Manufacturing Co.

Philadelphia, U.S.A.

September 18, 1939

Dear Mr. White:

I am very happy to know that we may borrow your gouache for our Picasso exhibition. It is the larger of the two described in your letter of August 16 that we would like to show - the one of figures among trees. We will write about date of shipment in a few weeks. Thank you for offering to deliver it to the Philadelphia Museum.

The Still Life of 1919 we could not use since we already have several fine examples of that period.

With best wishes, I am

Sincerely,

Samuel S. White 3rd, Esq.
The S. S. White Dental Mfg. Co.
Philadelphia, Pennsylvania

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Philadelphia, U.S.A. August 16, 1939

no blank ret'd

Mr. Alfred Barr

The Museum of Modern Art
11 S. 53rd St.
New York, N.Y.

Dear Mr. Barr:

In reply to your favor of the 10th I shall be very happy to lend you both of my Picasso Gouaches. They are both small, as you probably remember, one smaller than the other, and both I would say about 1909 rather than 1908.

from the Quinn Collection

The larger one shows figures among trees, showing negro influence. The other one is quite small, but very charming and a fine example, has a nude figure on a bed with figures in the background. Both pictures are worthy of the exhibition that you intend giving of this period of his work.

If you wish, I will be glad to deliver these to the Museum here, if you will be good enough to advise me the date on which you wish them delivered.

I have another Picasso - an oil - a large Still Life but dated 1919, which is at your service if you would like to borrow it.

Sincerely yours,

Samuel S. White 3rd

SSW3/JS

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White

August 10, 1939

Dear Mr. White:

It is a curious coincidence that I have just seen your letter of July 18th (I have been in Europe and just returned) for I was about to write you to ask whether we could borrow for our Picasso exhibition your fine watercolor - or is it a gouache - of Figures, dated about 1908. As you know, most of the big pieces of this sort are in Moscow so that we must represent this important phase of Picasso's work by smaller pictures.

Our Picasso exhibition is a joint undertaking with the Art Institute of Chicago so that I would like to ask whether you could lend to both institutions. The show would open here about the middle of November and close in Chicago about the end of February.

We are having several things sent from the Philadelphia Museum so that if you are willing to lend it would be a great service to us if you could deliver the picture to that museum. This will save us the heavy cost of sending a truck out to your house in the suburbs. As you can imagine, the exhibition is a very costly undertaking.

In filling out the enclosed blank would you let us know whether you would be willing to maintain your own insurance as so many of our American lenders are doing?

I remember very well the Matisses which you lent us so many years ago and also my visit to your house where you and Mrs. White showed me your handsome pictures. I remember admiring especially the Demuth watercolors.

With kindest regards to her and to you, I am

Very sincerely yours,

Samuel S. White, 3rd, Esq.
The S.S.White Dental Mfg. Company
Philadelphia
Pennsylvania

ahb:vs
Enclosure
c.c. Miss Dudley

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File - Picasso -

M.S.

Charmion von Wiegand
Accord, New York RFD No. 1

November 1939

PICASSO'S LAST PERIOD

The Museum of Modern Art has given us three

~~What is the general effect of the present retrospective exhibition of works of Picasso at the Museum of Modern Art? Three~~ floors of paintings, collages, book illustrations, drawings and the large mural of Guernica. These comprise the most exhaustive survey of Picasso ever seen on this side of the Atlantic. Missing are the sculptures which owing to the dangers of sea transportation were not sent.

~~It would be impossible to evaluate this exhibition critically in a short space, for~~ The collection covers Picasso's productions from his earliest years up to the present day. ~~But sometimes a first impression survives in clarity and incision a more detailed study.~~ Walking through many rooms of works well displayed in a modern setting is like progressing through a cold inferno of forms seen under glittering northern lights. No matter how rich, how encrusted with pigment, how sensitively wrought the color of Picasso is, the sum total is that of coldness, as if the colors themselves were permeated and penetrated with skeptical thought or subjected to the mathematical analysis of a profoundly rational mind.

This exhibition is the most beautiful purgatory of fragments ever conceived by a single artist -- diverse and strange forms waiting to be born to life. Their creator pursues a ceaseless quest, often making excursions into exotic regions, returning to well defined paths, but ever forging ahead in search of some new solution which will hold new life for our time. From this laboratory of the creator sparks have ignited many bonfires in distant lands.

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Forever Picasso seeks but he never finds the goal where he may rest. The quest is not fruitless; its by-products make up some of the essential elements of our modern life in the 20th century. But Picasso has no interest in by-products; he seems to be seeking the long lost paradise of harmony unattainable in our age. In the beginning he sought it in feeling; pity floods the forms with sentiment, tinging everything with the blue melancholy of twilight, unbearably elegaic and frustrated of hope. Then sensuous abandon to surface texture plays with curves and fragile colors in a rococo elegance of taste and sensibility. Such tender voluptuousness is followed by the dynamic thrust of energy in planes and volumes of grim destructiveness. Sometimes the quest is conscious and technically dextrous, again it is lyric and studded with jewels of color in bewildering ornament; or it is nobly human in the classic mould.

~~Who is this Picasso,~~ Picasso is both a beginning and an end, a link with our oldest past and a challenge to our future. ☺ ~~What does he seek among these~~ Among his unfinished masterpieces he seeks fragments of a lost dream. ☺ ~~Dreams~~ These dreams are never realized: ~~for the too real,~~ the too rational artist must tear them apart, examine them under the microscope nailing their frail anatomies like night moths to his canvases -- dessicated skeletons of once mysterious vibrant forces.

One may know the flower through the senses, breathing it, possessing it through sensibility and emotion. One may know the flower, too, by tearing it apart, examining the shape and texture and color of each petal, the hidden core. But torn apart, the inner mystery escapes the scalpel. Who shall say which is the superior method of knowing? Yet Picasso seeks to do both things and at the same time.

The first way is the way of the artist, the old way of primitive life, as old as prehistoric man. It gives immediate possession and immense

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sensuous satisfaction. The second way of knowing is the way of the scientist, of modern man, who was born in the 19th century and who has lost his primitive animal unity with nature. This is the way we feel today, no matter how we may try to recover the old happy way of the golden age. Man is no longer merely a beast with the satisfactions and the superb radiating energy of the beast. Man, today, is a machine for living, a rational thinking machine in a world of monsters which he has created. He may sometimes dream himself back into the age of innocence but he can find the golden age only by moving ahead.

So Picasso seeks the golden age walking on the edge of the abyss, seeks it pityingly, cynically, rationally, passionately -- in all the divided facets of man's being -- the old wonderful lost unity with nature -on another and newer level of consciousness. This is Picasso's holy grail, this is his secret. It is the goal beyond accomplishment that makes his greatness and gives him immense meaning for us. Maker of images in a terrible age, he creates strange gods fearful as the old primitive masks. He gives pictorial form to the images of men's dreams -- the bewildering passionate nightmare which we must live through until the dawn of another age.

It is his miraculous sensitivity to modern man's dilemna that makes Picasso ~~great~~ is colossal stature. He is the greatest failure in the world of art today, and as the greatest failure, he stands head and shoulders above all his contemporaries. Like Cezanne, he can say "I am the primitive of the way I have begun." At the same time, he is the inheritor of all our past. No one is as old as Picasso. He is the man of the Mediterranean basin scribbling ritual dramas on the stones of the African desert and deep in the caves of the Pyrenees. He is the Moorish chieftain of Mohammed, the conqueror, writing in dry dialectic the sacred name. He knows the language

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of the smiling archaic maidens of the Acropolis and the language of the Humanist Pico del M irandello. He has lived through the torments of a Michael Angelo and of a Gruenewald yet he can feel the ingenuous tender wistfulness of Watteau. He can speak with brittle tongue of 18th century rationalism and be shaken by the rage of a Robespierre. ~~Picasso has invented not a single syllable of his art, but his~~ His intuition has probed the plastic experiences of the past and assimilated them to our age. He has a gargantuan appetite for absorbing pictorial inventions and improving on them. He is not so much a beginning as an end. He is the sum and substance of our past and the presage of the future, ~~and being all these things, he cannot himself be in harmony.~~

In the United States, timid collectors acquire daring by purchasing the Blue and Rose period. Our most conservative critics plume themselves on accepting Cubism of two decades ago while decrying the new and terrifying Picasso of the present. "All, all we accept" say the critics (Picasso has been hallowed by tons of publicity) "but not this new last work. This is not art fit for a museum, this is not art at all." So Picasso is belabored with the old conservative broomstick. Ten years from now these same critics will be shouting that the period 1929-1939 is marvelous but that the work of 1949 is impossible.

Born in this last decade, in the chaotic upheaval and reactionary tide of our lost civilization, the new Picasso is greater than all his selves that went before. He has shed his petty amours, his pity, his analytical doubts to spell out in a new stark language, in letters not yet deciphered, the agony of modern man in his death struggle, the yearning for the lost beauty that was his, an insupportable beauty of the past, that beckons its sunset across the battlefields of Europe.

How can one compare this with the young Picasso at the beginning of

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the century. Coming to Paris to seek his fortune, as ~~he was~~ a precocious youngster he avidly absorbed the experiences of the world's capital, cataloguing the bizarre and pathetic anecdotes of the street and the studio in fin de siècle tailor mades. Only a sensibility to suffering raised his painting above the Parisian art of the time. It was period painting under the shadow of Toulouse Lautrec. But the young Picasso could never command the acid script of the crippled aristocrat; he never fathomed its mordant irony, its searing purity conceived in suffering. Overwhelmed with pity for this infernal world, Picasso poured cold blue pigment over the cadaverous forms of beggars and poverty-stricken mothers. Nothing less plastic or sensuous could be conceived. The Blue Period lacks everything that made Lautrec great -- irony, restraint and acute observation of life; it remains an adolsecent's sentimental dream of Lautrec. It was the blinding impact of the Parisian metropolis with its contrast of sordid poverty and wilful luxury that produced the melancholy self-pity of the Blue Period on the stranger from Spain. He, too, knew the insecurity and obscurity of a ceaseless struggle to exist.

But the senses assert their prerogative in youth and apocalyptic splendors penetrate even student's attics and narrow streets at twilight. After his trip to Holland, Picasso's ~~blue tones are flushed with the rose of dawning sensuousness. He had~~ awakened to other aspects of existence -- to the vanished beauties of the past, seen through a roseate glow; to the budding forms of girls in antique nudity; to the sad-eyed clowns and lithe tumblers of the traveling circus. Pale blue shadows falling across the rose-colored forms still subscribe pity to wane adolescents of a Cytherean region uncharted on any map, to a parade of pale Harlequins from Watteau's lost land, now prisoners of domesticity. Sensitivity to textures has increased and behind the diaphanous rose-hued veils, the nervous delicacy

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of line assumes a critical vitality that spells maturing awareness. Closer to Pompei than to Paris is this caressing line, enclosing the classic forms that emerge like pearls from the ambient rose-colored light.

The adolescent always sees life in extremes -- the deep indigo of despairing melancholy or the rose-petal shimmer of delighted senses. But Picasso was too much of a primitive Spaniard, too close to the earth of his ancestors, to remain in a never-never land of exquisite wistfulness and self-indulgent tears. Already, as in the Lady in the Fan, the unique painter is emerging with an extraordinary color sense, a detached absorption in pictorial reality. Picasso is no aristocrat -- hence his sentimental version of Lautrec, his spiritualizing of Watteau's wistful frivolity. Picasso felt no aristocratic propriety before the spectacle of the past, nor any veneration of the ritual of forms because they are old. He had the temper of a young revolutionary. His immense inert energy was awakening to the present; he felt the creative force of maturity in impact with reality and sought a more vital expression purged of all pity and sensuousness.

In the primitive art of the African continent, in the sculpture of savage races, in the dark polished planes of malevolent beauty wrought from the heart of the jungle, replete with reverence and with terror, Picasso found a solace and a strength unknown in the over-cultivated arts of Europe. Imperialist nations had at last succeeded in subjugating the "backward" races of the earth and enslaving them to a modern industry, but the backward peoples experienced their own revenge, for the magic primitive arts inundated Europe in a dark tide and left their impress indelibly on the most over refined culture in the world. African dances and African sculpture penetrated the effete life of Paris. Picasso was nurtured on this art of the dark continent; it fed both is intuitions and his intelligence. By delving in man's oldest past, he came up against the future. This was his real turning

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point away from the past -- from the illustrative and ornamental incrustations of art in Europe. This was the beginning of genius.

Strange-eyed African Galateas, ochre and earth-hued bodies tortured to life, fill the canvases of this period. We are fortunate to possess the Demoiselles of Avignon -- one of the most provocative of paintings because it reproduces before our eyes a portrait of the artist changing from old to new forms. The first of these nudes still wears the classic design but the third one has been transformed into an African Venus. Thus it records the beginning of Cubism, the most revolutionary step in art since the Renaissance. As such, it marks the close of the whole history of art from Giotto to the 20th century.

It must be kept in mind here that Picasso did not create Cubism single-handed nor did he derive it from African art. Cubism is the peculiar contribution of our century to art and it owes more to Cezanne than to any other single artist. Cubism was born out of the modern world and it is permeated by the intelligence of modern man. There is nothing primitive about it, and nothing mystical. It is a thoroughly materialistic and highly philosophical conception only possible to trained intelligence. It is closely related to the scientific discoveries of the 20th century.

Dispensing with color as too dangerous an accessory, we see Picasso build the gaunt forms of dynamic cubism into gigantic machines of energy. This is a presage of things to come, this art washed of all color and of joy, pregnant with the energy of destruction. It is one of many contemporary absurdities that this art built on the most concrete pictorial reality should bear the name "abstract". Before me is a photograph taken in the last war, of a British tank in action -- its great geometric shape hurtling through space in sharp diagonals of speed, casting up the earth in a dizzy movement of forward thrusting line. It might be a photographic record of a 1913 Picasso.

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For this art, born just prior to the first world war, records the terrific tension out of which that explosion burst. ~~The old system and the old unity of society collapsed and fell into a million pieces. Man himself was destroyed, his classic heritage was demolished to fragments, his physical body reduced to a geometric anatomy of planes and volumes.~~

Yet Cubism's contribution was not merely a destructive energy let loose in the old temple of classic art. Nor was it the sole possession of Picasso. A long list of brilliant artists contributed to its development -- among them Braque, Marcel Duchamp, Gleizes, Juan Gris. It contained a new principle by which modern life could be rebuilt from the foundations, for it was nothing more than a new way of looking at space. Painting had ceased to be concerned with solid bodies in unlimited extension seen from a fixed point of view. It had become an interchange of movement and energies seen from diverse aspects, which is nothing more than a pictorial parallel to the Einsteinian theory of relativity in the world of physics.

Picasso pushed to the periphery of destruction by his momentuous experiment suffered a natural reaction after a tremendous exertion of energy. The pendulum of his art swung backwards. Revolution was followed by retreat. But the Cubist principle of analysis did not retreat; it moved off the canvas into the actual world. It peculiar mode of thought developed a new architecture and new applied arts. The Purists, the Constructivists, and the de Stil architects of Holland created a new international modern style.

But Picasso is first of all a painter, a recorder of pictorial reality. He has no real concern with what lies outside the province of painting. He continued to mirror the social reality of our time, the collapse of energy following the great war and the revolutions that ensued from it. He developed Cubism into a complex and two dimensional pattern in which color again found its place -- a decorative art of exquisite lyricism as witness

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some of the smaller canvases of still lives on tables before a window by the sea. When he had exhausted his experiments, he turned to analysing the classic basis of European art from a new point of view. Every period in European history has had to revaluate the classic heritage in its own terms and Picasso was to add a new chapter to this history of our art. From 1919 to 1923 he submitted himself to the severe discipline of the old classic canons as seen through the eye of Ingres, the last great French classicist. Heavy-footed nudes, like statues come to life, pose before seascapes on monumental canvases in which the old Renaissance perspective again prevails.

Of all his experiments, this period seems to be least happy. The resources of Europe were no longer capable of producing a monumental or mural art comparable to Giotto and Massaccio. This belated classicism of Picasso could bequeath only a miniature art. It could stamp his drawing with a line both delicate and ductile as steel. Compare the large canvases of stony-eyed shrimp pink nudes with the very small ones seen for the first time in this country. In the latter, nacre-hued girls, roseate and warm, breathe the same air as Corregio, Rubens, Boucher and the late Renoir. It is exquisite miniature art in moderm terms.

Picasso's effort to build a monumental modern art on a backward looking classicism could not succeed, but his attempt bore a strange fruit, in an exotic land. Grafted on the tree of revolution in far away Mexico, this classicism produced a new mural art of astounding vitality. The Mexican painters headed by Diego Rivera ~~had come to Paris to study. They~~ applied the lessons of Picasso to social subjects embroidering their frescos with brilliant Indian colors in the open patios of native buildings. For Europe, it was too late for a mural art, but in a primitive land not yet submitted to the mastery of the machine, this marriage of the classic and the native talent marked a great cultural advance for Mexico.

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In Europe art was moving in an entirely new direction. It had turned inward to explore man's unconscious in a shattered world. The Surrealists, with Chirico as their precursor, turned their backs on external reality, on the problem of structure, to delve into the world of the unconscious and of dream and to rescue strange and alarming and fantastic images from it. New in subject matter, their technique displayed a reactionary 19th century realism. Picasso was deeply effected by the change in the direction of art. In a short while his heavy footed nudes were transformed into monstrous Venuses of fantastic shape still enthroned in classic composition. He painted prehistoric bones, three dimensional and sculptural, remnants of archaic Athenes washed up on the shores of France. Bather by the Sea (1928) despite its surrealist form is as classic as a mourning muse.

But the deep disunity between the surrealist image and the classic form on canvas was apparent to Picasso. Yet he could not after Cubism accept the illustrative technique of Surrealism. Already in the Seated Woman of 1927, he was moving toward a new style amalgamating the irrational image with the cubist principle creating a new pictorial ornament in two dimensions. He was moving toward a new content in a new form completely removed from the old classic and renaissance world.

While thousands of artists were now slicing things up in a cubist formula as academic now as David was in his time, while Mondrian was pushing Cubist principle to its logial conclusion in an art as pure as mathematics, while the non-objective and the surrealist painters, each school in its own way, were successfully divorcing themselves from all external reality, Picasso was searching for a new way to create pictorial reality. No matter how far his excursions carry him, Picasso's main theme is always man and his environment. If he had reached a turning point in his art, it was only that he might strike out for a new world.

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His painting after 1929 offers few historic signposts for the person trained in the conventions of European art. It is an entirely new experience that evokes few memories of the past and for this reason creates confusions and sometimes repulsion in the spectator. But Picasso had experienced the futility of three dimensions on a two dimensional canvas -- it was better for architecture or for sculpture. He had discarded years before the illustrative image, for the camera could do better. The problem of movement had found adequate if primitive solution in the movie. What was there left for painting to do?

He has sought an answer in the Guernica mural, which the Museum of Modern Art consummately displays along with all the drawings and preparatory sketches that went to its making. By some strange coincidence in the room adjacent to this mural of the Spanish debacle created in black and battle-ship grey, hangs the Sleeping Gypsy of Rousseau le douanier. Here two worlds face each other, the past and the present. The contrast is strikingly illuminating.

What relief to pass from the bewildering agony of this new Picasso to the peace of Rousseau, to exchange the strident confusion of modern warfare for the primitive peace of the desert. In Rousseau's canvas, the moonlight floods the saffron sands and falls across the multi-colored robe of the sleeping Moor. The old lion, lean and lonely, lifts his ancient call to the night and from the muted strings of the silent guitar arises a melody so insinuatingly sweet and familiar in the quivering silence. One hears again the divine melody of Giotto, of Shakespeare, of Bach -- the great melody of western culture that takes us back to classic shores, a melody that brings yearning, brings catharsis, tears of release to all our longing. Rousseau, this child at the end of the line, how he encompasses harmony, this pure fool never simple but never tortured, who

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built with the ardor, complexity, and humanity of the Gothic age ~~his cathedral of art into a mighty unity.~~ a new serene unity.

How does Picasso stand up against this supreme lyric beauty? The answer is that he is a modern artist. To create the harmony of Rousseau in a world of chaos would be to lie, and Picasso never lies. He gives himself wholly and thus ourselves. He can come to no synthesis because man today faces only confusion. He knows our sins and that the chief of these is the death of humanity in our hearts. And so his Guernica mural is a monument to the death of all ~~the~~ values of an old world now perishing in agony. ~~And if Picasso's images are barbaric, clothed in sack cloth and ashes or in the bloom of violent color and wild rage, they are no more than the image of modern man carparisoned in clever inventions flying on steel wings to destruction -- a new and terrible Ierus.~~

The Guernica, ~~this~~ mural, commerating the destruction of an ancient Spanish town by ~~the~~ Fascist airplanes, ~~in the recent disasterous civil war,~~ must be looked at with different eyes, eyes that have dissolved the images of the past. It may not be looked at with a classic eye nor even with a cubist one, although it could not have been created without discipline and mastery of both modes. More than the mural, the drawings for it, incorporate a vision stranger and more bewildering than was cubism twenty years ago. And when the final judgement is made, when the elements in Picasso's art that are transitoryand immediate to our own time are extracted, I believe these drawings will stand as the most consummate achievement in the art of our time.

If one looks long enough at this series of mourning women, these mothers carrying their wounded children, these horses and men in death agony, their truth becomes a conversion. They destroy the stereotypes of our everyday jaded vision and offer us humanity in a new light. ~~I remember the first time I saw them, stopping~~ If you really see the Guernica mural, you are compelled afterwards to look at people in the

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street as if I had never seen them before. I looked at them as if I had just arrived from another planet. I saw them neither realistically, so-called, nor humanely, with the compulsion of the Christian myth, nor aesthetically, with the old conventions of beauty, nor medically as the doctor judges the organism by age and the inroads of disease. I saw the human being in a new light, growing and changing. I saw how the eyes, and nose and mouth are made not only in the flesh but in the spirit. I saw all this quite materialistically -- how the voice with its cries of pain and ecstasy has shaped the throat and the roof of the mouth and the lips. I saw how the nose is built for breathing and for smelling and how the nostrils have been shaped by this need. I saw man in the making, organic and emotional man as the sum total of human history. I was astonished and horrified and thrilled by this vision of human personality deeper than rational thought, more eternal than the single individual in time.

This strange new art, that as yet bears no label was not created in a historic void. These mourning women with eyes like flowers and diagnol furrows of tears are they not sisters of classic matrons mourning on Athenian grave steles? These men with tongues protruding in hoarse cries, have they not the fierce intensity of the portraits of Fayum of the second century after Christ. This language of the mouth and the hands, this agony of spirit, was known to a master even nearer in time, to one of the great masters of European art, lost for centuries but reborn in our own age. In the Isenhbim Altar of Mathias Gruenewald, Durer's greater contemporary, one may study the anatomy of grief in the rebellious and chaotic time of the Reformation. No painter has ever rendered the agony of Christ the grief of the Virgin, the repentance of the Magdalen, the prophetic cry of John the Baptist as did Gruenewald. Picasso has translated this agony into our own terms. He experiments fearlessly, drawing the diagonal

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lines of pain, many times, changing the position of the eyes, plastically shaping the mouth, even the teeth to make the cry of pain pictorially visible.

An art that evokes such deep perception, that questions the meaning of man goes far beyond the usual definition of art as a means of making things beautiful. It incorporates a new pictorial vision. It is part and parcel of the life we are living today but which is vouchsafed to few to see. We who live in a dark room if we look through a chink in the wall out into the blazing sun, are blinded and see naught but the violent light too piercing for the eye to endure. So the actual world today is too much for the range of a single human eye to bear; it is as if the organ had not developed sufficiently to include so complex a vision. The eye itself must grow and change, become many faceted like an insect's, to accept the world that already exists. The single organism of man with its emotional perceptions must grow and change to deal with complex existence. Man has become too feeble a measure of reality and yet he is the only measure in a changing universe, where even time and space no longer maintain their old categorical imperatives.

We live today on the verge of the greatest destruction of human life and of human values that the history of the world has ever known. The Guernica mural remains an experiment in kinetic design which only movement could complete -- it is a fragment dedicated to realization in the future. In it Picasso has looked on man and brought forth some of the truth of our life in this terrible twilight between two world wars. If Guernica was created through indignation and hatred of the forces of reaction, Picasso's latest work has been created through love. In the series of portraits of women, in the Girl with the Cock, color denied so long, flows back in unprecedented richness. In these rugged two dimensional designs illumined with spectral light, Picasso is moving toward a solution of the last task of painting --

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the creation of a living ornament consonant with the new architecture and with modern invention. The beauty of these last paintings surpasses all that he has ever done. He himself passed judgement on his own work when he said: "My whole life as an artist has been nothing more than a continuous struggle against reaction and the death of art." He might have added: "and the death of an old society."

- Charmion von Wiegand
Accord - New York
December 1939

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CC: Miss Dudley

Willert

Consent telephoned

Willert

FAST RCA DIRECT

CL 32

91

TO ALL ... IPS AT SEA

RECEIVE... STANDARD TIME

K233

LC

YES

Further
L Picasso (Willert)

L. B.
~~DD.~~

9/18/39

Paul Willert's sec'y phoned to say he would lend his Picasso. We must collect it now as his house is being rented - She will let you know in a day or so.
DM

Telephone: HAnover 2-1811 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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CC: Miss Dudley

Willert

Consent telephoned

Willert

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RCA

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See letter EL Picasso (Willert)

YES =

WILLERT

Picasso

Telephone: HAnover 2-1811

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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CC: Miss Dudley

Willert

Consent to be obtained

Willert

HOTEL LA TREMOILLE
CHAMPS ELYSÉES
PARIS
Téleg. TREMOILLERT-PARIS
Téléph. ELYSEES 97-21

Dear Mr. Barr,

Forgive my not having answered your letter of Aug 4th to my husband, before. We shall be delighted to lend our Picasso but could you communicate immediately with Miss Sherwood of the Oxford University Press,

1939

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CC: Miss Dudley

Willert

Consent telephoned

114 V Ave, Wa 9-1100,
as to means of collecting
it as she is closing
our house for us & storing
the furniture -

If possible shower,
or read her this letter
as I have not written
to her about the
picture -

Yrs
Brenda Willert

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CC: Miss Dudley

Willert

Consent telephoned

September 15, 1939

Dear Mr. Willert:

I am writing to assure you that we still hope to have your painting, La Guitare, for our retrospective Picasso exhibition. Your secretary has told us that you are not expected back from London until the middle of October, so I am writing again to ask if we may have your answer, since our catalog goes to press on the 25th of this month.

Could you cable us, at our expense, whether we may include this fine painting in our exhibition?

Yours very sincerely,

Paul Willert, Esq.
c/o Oxford University Press
Press Road
Neasden Lane
London, N.W.10

Via Dixie Clipper

CC: Miss Sherwood

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OFFICE OF THE VICE-PRESIDENT

OXFORD UNIVERSITY PRESS New York

Picasso

Watkins Willert 9-1100

114 FIFTH AVENUE

August 9, 1939

Dear Mr. Barr:

Your letter of August 4th about the Picasso painting has been forwarded to Mr. Willert in London. No doubt, you will hear from him about this.

He expects to return to New York around the middle of October.

Yours sincerely

Helen Sherwood

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

last heard fr Aug 20th
[illegible]

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AUG 5 1939

Dear Mr. Willert:

I think you'll be glad to know that we have had very good luck so far with the Picasso show which the Art Institute of Chicago and our Museum are doing together. Picasso, who is a most unpredictable and difficult person, has given remarkable cooperation not only by lending over thirty works from his studio (many of them completely unknown) but also by spending hours in going over the lists of works for the exhibition.

Would you be willing to lend your very fine painting, La Guitare, 1922? It would be a really valuable addition to the exhibition.

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that your painting would be away for a long period but the exhibition will be of such importance and the picture is of such quality that we feel that we must ask you to lend it if you possibly can.

The museums will of course be willing to pay all expenses of shipping and insurance.

If you are willing to lend, would you mind filling in the enclosed blank? On the blank some of the questions are crossed out because we already have the information.

The Museum of Modern Art would need to have your loan shortly after November 1st.

I assure you that the Trustees of the two institutions would very greatly appreciate your generosity in lending.

Yours very sincerely,

Paul Willert, Esq.
114 Fifth Avenue
New York, N. Y.

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Worcester

February 8, 1940

Dear Francis:

Men and Horses, By the Sea and the Classic Head which the Worcester Art Museum lent to the Picasso exhibition have gone to the Art Institute of Chicago, and I want to tell you how very happy we were to be able to include them in the show. The President and Trustees of the Museum of Modern Art join me in expressing appreciation.

The exhibition will be shown in Chicago through March 3rd. Your loans will then be returned to Worcester direct by the Art Institute.

With best wishes and renewed thanks, I am

Sincerely,

Francis Taylor, Director
Worcester Art Museum
Worcester, Massachusetts

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WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

September 16,1939

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Form 16

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MUSEUM OF MODERN ART=
11 W 53 ST NYC=

3 PICASSO PAINTINGS SHIPPED TODAY=
WORCESTER ART MUSEUM.
1205P

(Anonymous Lent)

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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 25, 1939

ZERVOS
14 RUE DU DRAGON
PARIS (France)

PLEASE CABLE PERMISSION USE PICASSO CONVERSATION EXHIBITION CATALOG

BARR

(Anonymous/Lent)

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WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

September 16,1939

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

My dear Mr. Barr:

We are enclosing a copy of the letter from Mr. Walter A. Edwards granting permission to lend the three paintings by Picasso to your exhibition during November and December of this year, and to the Chicago exhibition during the month of February 1940.

We are enclosing prints of the Classic Head,1921 and the Chevaux au bain . Our photographer is making a print of the Two Women on a Beach which we will forward to you on Monday.

You will note the paintings are to be amply insured from wall to wall - please let us know on what date this will go into effect and on what date you wish us to ship the paintings to you.

Very truly yours,

Benjamin H. Stone

Benjamin H. Stone,
Secretary, Worcester Art Museum

BHS:hew

(Anonymous/Lent)

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Worcester

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS U.S.A.

September 15, 1939

Dear Mr. Stone:

Thank you for your letter of August 24 in reply to our request for the loan of the Picassos Chevaux au bain, 1905, Two Women on Beach, 1920 and Classic Head, 1921. You are very kind to take this matter up with the Trustee of the owner of the paintings. I am writing again to ask if we may have his answer, since our catalog goes to press on the 25th of this month. We will much appreciate anything that you can do to help us secure them for our show.

Yours very sincerely,

Mr. Benjamin H. Stone, Secretary
Worcester Art Museum
Worcester, Massachusetts

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Worcester

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

August 24, 1939

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

My dear Mr. Barr:

In answer to your letter of August 16th to Mr. Taylor; we do not own the three items which you ask for your exhibition of the works of Picasso.

I am writing to the Trustee of the owner to these paintings requesting his permission which I am very sure he will grant. If permission is granted they will have to be listed as an anonymous loan through the courtesy of the Worcester Art Museum.

We can supply photographs of the Classic Head and the Chevaux au bain at fifty cents each. The drawing, Two Women on a Bench, 1920 will have to be photographed and we will have to wait the return of our photographer in September.

Very truly yours,

Benj. H. Stone

Benjamin H. Stone,
Secretary, Worcester Art Museum

BHS:hew

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Worcester

August 16, 1939

Dear Francis:

Probably you have heard that the Art Institute of Chicago and the Museum of Modern Art are to hold a comprehensive exhibition of the work of Picasso during the coming season. The artist himself has cooperated both in selecting the paintings and by lending over thirty works, many of which have never been seen or reproduced before. The two museums have also been able to borrow many important works from other European collections.

Would you be willing to lend your very fine gouache, Chevaux au bain, 1905; drawing Two Women on Beach, 1920; and pastel, Classic Head, 1921? These would be really valuable additions to the exhibition.

The exhibition at the Museum of Modern Art runs from the middle of November to the end of December; at the Art Institute of Chicago from February 1st to February 29th.

We realize that your pictures would be away for a long period but the exhibition will be of such importance and they are of such quality that we feel that we must ask you to lend it if you possibly can.

The museums will of course be willing to pay all expenses of shipping and insurance.

If you are willing to lend these, would you mind filling in the enclosed blanks. Some of the questions are crossed out on these blanks because we already have the information. I hope you can let us have photographs for we want to reproduce at least one of the things in the catalogue.

The Museum of Modern Art would need to have your loans by November 1st.

I assure you that the Trustees of the two institutions would very greatly appreciate the generosity of your museum in lending.

Hodie Courter tells me that you cut a fine figure in California. I wish I had been there. We are going to try to do something about indians this winter.

Sincerely,

Mr. Francis Taylor
Director, Worcester Art Museum
Worcester, Mass.

AHB:b CC: Miss Dudley

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November 29, 1939

Dear Monsieur Zervos:

I hope by now you have received a copy of the catalog of the exhibition, which is arousing a good deal of interest, enthusiasm and resentment.

Although you most generously suggested that we use your interview with Picasso in our catalog without asking any return, we would feel happy if you would accept the enclosed check for one thousand francs.

I am sorry to say that Madame Zervos' painting has not yet arrived although we had hoped to receive it after you had written that some individual might bring it. Tanguy might have, for instance, since he has arrived quite recently.

We did not include the head which you own and which is in the posession of the Perls Gallery because we had so many other items related to Guernica. Moreover, knowing that you wish to sell this picture, we felt sure that there would be a far greater chance of its being sold if it were in the hands of so active a dealer as Perls.

We hope Madame Zervos is well, and also Picasso. If you should see Picasso, please tell him that his catalogs are on the way but were delayed because of the new parcel post ban on packages of more than a certain weight. As a result, Picasso's package of some half dozen copies was returned to us.

I suppose I could write this to Picasso but, as he never answers letters, I do not have much enthusiasm or interest in a

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one way correspondence.

The newspaper critics have been more than usually stupid, but I think we are going to have some excellent articles in periodicals.

I note your suggestion about reproducing photographs of the Picasso exhibition installation. We expect to have these taken very soon but have been waiting until the last shipment arrived from France. Unfortunately the Three Musicians of Rosenberg has not yet come from Buenos Aires.

Please keep us informed of how you are and what goes on among our friends.

Cordially,

Encl.

M. Christian Zervos
Editions "Cahiers d'Art"
14, rue du Dragon
Paris 6

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Picasso Ex. Zervos

C
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P
Y

Editions "Cahiers d'Art" 14, rue du Dragon, Paris 6

April 21

Cher Monsieur Barr,

Hier je vous ai télégraphié au sujet des tableaux Picasso de Madame Callery. Voici de quoi il s'agissait.

La veille nous en avions parlé avec Picasso à qui je venais d'apprendre que Madame Callery avait l'intention d'envoyer en province sept des plus importants tableaux de sa collection pour les mettre à l'abri.

Nous avoins réfléchi que ces tableaux, que Picasso tient à voir figurer dans son exposition à New York, seraient mieux dans votre Musée que dans une cave.

C'est à la suite de cette conversation avec Picasso que j'ai pris sur moi de vous cabler, persuadé que vous seriez content d'avoir ces tableaux dans votre Musée, même si l'exposition Picasso ne se faisait pas par suite des évènements.

Pour le moment la situation paraît s'éclaircir et le danger de guerre semble s'éloigner.

Si toutefois il arrivait à nouveau quelquechose ne manquez pas de cabler à Mme. Callery pour lui demander les sept tableaux en question. À ce moment je ne serais plus là pour intervenir.

Bien cordialement, votre

Christian Zervos

Je n'ai rien reçu de M. Brodovitch.

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Picasso - #91

27 Décembre I939

Zervos

Cher Monsieur Barr,

Je viens de recevoir votre lettre avec le chèqu et vous e n remercie. J'ai appris par des amis l'immense succès de l'expo sition Picass o; je vous en félicite. Ne soyez pas étonné que la grande presse se soit montrée plutôt hostile à l'égard de l'oeuvre de Picasso. Le contraire m'eût fortement étonné. Je le dis sans faux romantisme, il est beaucoup plus facile au grand public de comprendre un grand savant comme Einstein qu'un artiste comme Picasso. L'art demande un don naturel de la part du spectateur que la compréhension par le jugement ne saurait en aucune manière compenser.

Lá galerie Perls de votre Ville a vendu mon tableau Guernica à un très bon prix, ce qui me permettra de mettre en route le deuxième volume de l'oeuvre complet de Picasso. Mme Perls de Paris a acheté ahevre le petit tableau de ma femme. Elle l'enverra prochainement à New York. Nous avons été dans l'obligation de vendre tout ce que nous pouvions, car les libraires voulaient profiter des difficultés actuelles pour nous étrangler. Pour le moment nous sommes hors danger.

Il y a une semaine nous avons expédié à M. Weyhe le dernier numéro paru des Cahiers d'Art et de la nouvelle revue littéraire que je viens d'éditer avec Paul Eluard. En I940 Cahiers d'Art paraitra 6 fois avec 56 pages le numéro, Je préfère éditer pendant les hostilités fréquemment la revue de manière à tenir l'étranger au courant des manifestations d'art à Paris.

Max Ernst est sorti le 25. Il vient de m'écrire une lettre très gentille. Picasso est à Royan, Hôtel "au Tigre" Boulevard Georges Clemenceau, ROYAN Charente Inférieure. Braque travaille uniquement la sculpture, Léger est en progrès d'une façon merveilleuse; il fait une très grande toile avec des personnages qui rencontrera un très important succès. Laurens est également dans une période très intéressante. On dirait que chaque artiste en se retirant de l'actualité s'amplifie intérieurement. Quand vous viendrez à Paris vous serez très étonné.

Comme pendant la crise I933-I935 nous allons organiser, I2 rue Bonaparte, de grandes manifestations d'art pour montrer la peinture et la sculpture moderne, pendant la fermeture de la galerie Rosenberg et de la Galerie Pierre, celui-ci étant au front depuis le mois d'Août. On y verra les oeuvres de Braque, Picasso, Léger, Matisse, Miro, Masson, Max Ernst, Tanguy, Dali, Lam etc et de Arp, Giacometti, Gonzalez, Laurens Lipchitz etc.

Quand vous aurez les photos de l'exposition Picasso envoyez-moi, je vous prie, un jeu pour les Cahiers.

Mes meilleurs vœux à

Mme Barr et à vous,

Cordialement

Zervos

je vous prie de m'envoyer par avion les 2 photographies des esquisses que Picasso vous a prêtées pour le tableau "Demoiselles d'Avignon" et qui ont paru dans votre catalogue. J'en

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j'ai absolument besoin pour le Vol. II
de Picasso. Mille et mille merci

T.

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le 26 Octobre 1939

Cher Monsieur Barr,

je viens de voir chez le fondeur le coq de Picasso et d'autres sculptures de lui réalisées en bronze. je regrette vraiment beaucoup que Picasso ait laissé chez le fondeur ces sculptures au lieu de vous les envoyer. Ce sont des pièces magnifiques qui auraient très bien fait dans votre musée et auraient enrichi votre exposition. Comme vous le savez il a quitté Paris aussitôt après la déclaration de guerre. Il se trouve depuis à Royan par très loin de Bordeaux où Paul Rosenberg s'est installé et il n'a donné qu'à moi une seule fois signe de vie pour me demander un petit service. Personne n'a de nouvelles de lui.

Malgré son absence je préface le IIe Volume de ses œuvres qui paraîtra, si la guerre nous laisse travailler,

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en janvier 1940.

Pour l'année 1939 je ferai paraître encore deux numéros de Cahiers d'Art où le lecteur trouvera les dernières oeuvres de tous les artistes vieux ou jeunes que vous aimez.

Avec Eluard qui est mobilisé comme lieutenant et qui travaille du matin 7 heures du soir 6½ comme ravitailleur, avec Hugnet et d'autres faits que vous connaissez, je ferai paraître une revue poétique qui sera intitulée "Usage de la parole" et dans laquelle j'essaierai de conserver la poésie et de la préserver de l'indifférence que la guerre n'a pas manqué de provoquer. Cette revue, avec son titre, sera adjointe aux "Cahiers d'Art" et fera un volume mais distinct des Cahiers par son titre et son papier. Vous voyez que je fais tout ce que je peux pour sauvegarder les droits du plastique et du poétique. Combien de temps je pourrai le faire, je n'en sais rien. Tout dépendra des événements. Si ceux-ci me permettent de continuer en 1940, je vous demanderai

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de faire l'impossible auprès des amateurs d'art moderne que vous connaissez aux Etats-Unis, afin que leur aide compense le déficit que la revue va subir de la perte des abonnés allemands, russes, tchécoslovaques, polonais etc.

Si vous faites des photographies de toutes les salles de votre exposition Picasso, n'oubliez pas, je vous prie, de me prêter un jeu complet pour le publier dans la revue.

Je vous prie de transmettre à Mme Barr notre affectueux souvenir et de croire à toute notre sympathie.

Christian Zervos

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Vendredi 29 septembre

Cher Monsieur Barr,

Au moment de la déclaration de la guerre j'ai porté à Vézelay les quelques objets auxquels je tenais le plus et parmi ces objets le petit tableau Picasso.

Pour le moment je ne peux retourner à Vézelay, mais lorsque je le pourrai je rapporterai le tableau et vous l'enverrai par "avion" sans le cadre. J'en ai parlé à la maison "Le Rondelle" et nous sommes là-dessus d'accord.

Je souhaite la pleine réussite de votre exposition qui sera sans doute très belle.

Avec mon meilleur souvenir à Mme. Barr et pour vous.

Yvonne Zervos.

PS Je vous prie de faire parvenir la lettre à M. Weyhe que j'ai ajoutée à la votre pour des raisons d'économie. Merci

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le 6 septbre 1939

Cher Monsieur Barr,

Vous voyez que l'irréparable est consommé. Nous avons commencé une nouvelle vie.

Je reste à Paris, en attendant mon appel sous les armes. Paris est la ville que j'aime par dessus tout au monde, c'est pour moi un culte. J'ai essayé de me convaincre d'aller à Vézelay mais je n'ai pu me décider. D'ailleurs il ne me reste plus grand temps avant mon départ sous les drapeaux.

Je suis un peu fatigué par les émotions et profondément dégoûté des êtres humains. Il n'y a vraiment rien à faire avec eux.

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Continuez à travailler pour l'art moderne. Cela est nécessaire plus que jamais, car ici ce sera arrêté pour longtemps. Faites tout ce que vous pourrez, cela vous donnera du courage.

je vous prie d'essayer de vendre le petit tableau Picasso, le plus vite et le plus que vous pourrez. Et si vous en avez la vente écrivez à ma femme pour vous l'envoyer et quand il sera entre vos mains vous lui enverez l'argent, dont elle aura besoin car je la laisse sans argent.

De même essayez de lui vendre le tableau Guernica dont j'ai parlé à Mr Janis (Sidney).

Tous mes hommages à Mme Barr et à vous notre affectueux souvenir

Christian Zervos

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Tous mes hommages à Mme. Barr et à vous notre affectueux souvenir.

sgd. Christian Zervos

Adresse de ma femme - 40 rue du Bac, Paris 7

ou Vézelay ( )

Elle sera à Paris tant que j'y serai ou que j'y serai près.

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