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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

November 17, 1952

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Jacques:

Mr. Tuchmann of Frenkel and Company draws my
attention to the fact that your sculpture is not insured.
This information is just for the record.

Sincerely yours,

CV:JW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 10, 1941

Mr. Jacques Lipchitz
42 Washington Square
New York, New York

Dear Jacques Lipchitz:

J'ai pense vraiment sur votre situation, et j'ai essaye de trouver une solution pour le moment.

J'ai pense de parler a Joseph Brunner apres j'ai pense a parler a Paul Rosenberg, mais je n'ai pas voulu faire ca sans votre consentement.

Je vous ai dit que je n'ai pas plus d'argent, specialment parceque j'ai promis mon aide a deux artiste avant votre arrive et malheureusement, c'est assez et tous que je peu faire apres ayant travailler seulement pour quatre ans.

Mais j'aimerais d'essayer quelque chose et je vous la proposition suivante.

Bertelli m'a donner le prix de \$450. pour la fonte de la grande piece dans votre atelier, sur la condition que je pai cette somme dans trois mois. J'ai pense que j'acheterai cette bronze pour \$900. inclus la somme de \$450. pour la fonte. Au cas que vous etes interesse dans cette proposition, je vous payerai \$150. chaque mois pour trois mois et \$150. a Mr. Bertelli.

Cette proposition n'est pas genereuse mais les conditions sont tres difficile et \$900. sont une grande somme pour moi.

Amicalement

Curt Valentin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 1, 1941

Mr. Jacques Lipchitz
42 Washington Square
New York City

Cher Jacques Lipchitz:

J'ai une etudiante de l'art de la Universite de New York, Mademoiselle Mensch, qui parle francais et anglais. Elle m'a telephonee quelle est interesse de vous donner des lecons anglaise. J'avais dit a la secretaire d'Universite que vous payerez \$1.00 pour la lecon.

Mademoiselle Mensch me telephonerai demain matin si vous etes interessez. Au cas que oui, elle viendra a votre atelier de causer avec vous sur cette proposition. Telephonez moi demain matin s'il vous plait.

Cart Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 2, 1941

Mr. Jacques Lipchitz
42 Washington Square
New York, New York

Cher Jacques Lipchitz:

J'espère que ma tête est dans une bonne condition
et mon cerveau devient plus sec chaque jour.

Je suis tellement occupée ces jours-ci. Je ne suis
pas sûre si je peu venir de vous voir cette semaine
mais je voudrai bien d'avoir quelques dessins
maintenant. Est-ce que vous les trouveriez de
m'apporter une collection pour faire le choix pour
l'encadreur. Je pense ce n'est pas très difficile
parceque vous m'avez dit que l'encadreur est pas
loin de ma galerie.

Mes salutations à Madane,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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July 18, 1941

Mr. Jacques Lipchitz
262 West 71st Street
New York, New York

Dear Mr. Lipchitz:

Just for your information, I charged your account
with the following items:

Matting of drawings for the exhibition	\$13.75
Photographs	5.75
25% commission on sales	<u>81.25</u>
	\$101.75

Please do not consider these items as immediate
debts. They are only due whenever you are in a
position to repay them.

Very sincerely yours,

Curt Valentin

CV:JS

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July 2, 1941

Mr. J. Gatsby Jones
149 East 73rd Street
New York, New York

Dear Mr. Jones:

I am surprised to hear that the letter which I wrote to you in connection with the Lipchitz exhibition, never reached you. The exhibition can be seen during the coming week, from 1 to 5.30 p.m.

The reason why I put on this small exhibition so late in the season, is to show Jacques Lipchitz' latest bronzes and drawings to all his friends, and also to try to make some sales for him since he arrived here without any money at all. The results of these sales will be turned over to him in full.

Hoping that you will find time to come and see this exhibition, I am,

very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

July 2, 1941

Mr. Schockan
Hotel Delmonico
502 Park Avenue
New York, New York

Dear Mr. Schockan:

Mr. Meyer Schapiro kindly suggested my writing to you to tell you that Jacques Lipchitz, the French sculptor, arrived in this country a few weeks ago. I took this occasion to put on a small exhibition of his bronzes and drawings, all of which he brought with him from France, to show them to his friends and other people who might be interested in his work.

The exhibition can be seen during the coming week, from 1 to 5.30 p.m.

I would appreciate it very much indeed if you could find time to come and see this exhibition.

Very sincerely yours,

Curt Valentin

CV:JS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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c.c. MR. VALENTIN
MISS DUDLEY

THE MUSEUM OF MODERN ART
11 W. 53rd STREET
OFFICE OF THE DIRECTOR

July 2, 1941

Dear Mr. Lipchitz:

I realize your difficulty in securing funds with which to start your life in New York, when summer is already upon us so that it is impossible to have a successful exhibition. I have been able to secure \$500 as a loan to you. Since I have had to borrow this money from a friend I would like to ask as security that you leave here at the Museum the bronze sculpture of Prometheus (the version without the vulture) and, in addition, four drawings. Since I do not have the time now to choose the drawings, will you yourself please select them with the understanding that at some future time I may exchange them for drawings of the lender's selection?

Please understand that this is a loan and not a purchase. I am sorry that I have not been able to find a purchaser in this difficult season.

I hope that you will be able to find a studio shortly and that the summer will not be too difficult. Believe me, we are very happy that you have at last reached this country in safety and have the greatest hope and faith in the fine works which you are going to produce.

With kind regards to you and Mrs. Lipchitz, I am

Sincerely,

Mr. Jacques Lipchitz
c/o Gastel
262 West 71 Street
New York, N. Y.

P.S. Let me repeat what I have already written you and told you that it is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

THE MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK 19, N.Y.

C.C. MR. VALENTIN
MISS DUDLEY

July 2, 1941

Dear Mr. Lipchitz:

I realize your difficulty in securing funds with which to start your life in New York, when summer is already upon us so that it is impossible to have a successful exhibition. I have been able to secure \$500 as a loan to you. Since I have had to borrow this money from a friend I would like to ask as security that you leave here at the Museum the promise of Prometheus (the version without the virtue) and, in addition, four drawings. Since I do not have the time now to choose the drawings, will you yourself please select them with the understanding that at some future time I may exchange them for drawings of the lender's selection? Please understand that this is a loan and not a purchase. I am sorry that I have not been able to find a purchaser in this difficult season. I hope that you will be able to find a studio shortly and that the summer will not be too difficult. Believe me, we are very happy that you have at last reached this country in safety and have the greatest hope and faith in the work which you are going to produce.

With kind regards to you and Mrs. Lipchitz, I am
Sincerely,

Mr. Jacques Lipchitz
c/o Gaudet
222 West 71 Street
New York, N. Y.

P.S. Had no repeat what I have already written you and told you that it is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To: Mr. Jacques Lipchitz

-2-

July 2, 1941

of extreme importance that you and Mrs. Lipchitz learn English as soon as possible. If you are too busy with your sculpture she must take the time to learn it immediately. If you do not do this you will be seriously handicapped, for while you will find many friends who speak French, the language of this country is English. Forgive my insistence.

ARB:va

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HARVARD UNIVERSITY • FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

Room 5600
80 Rockefeller Plaza
New York

June 27, 1941

Dear Mr. Valentin:

Mr. Nelson Rockefeller has asked me to thank you for your recent letter inviting him to visit the exhibition of Jacques Lipchitz' work being held at your gallery this week. While he appreciates your thoughtful invitation, he is sorry that, due to his present schedule, he will not have an opportunity to come in.

Sincerely yours,

Mary Hills

Mr. Curt Valentin
Buchholz Gallery
32 East 57th Street
New York, New York

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HARVARD UNIVERSITY • FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

June 25, 1941

Mr. Curt Valentin
Buchholz Gallery
32 East 57th Street
New York, New York

Dear Mr. Valentin:

Thank you for your note telling me
about the Lipchitz exhibition.

Unfortunately, I shall not be in
New York to see it, but I shall speak of it to
whatever friends are going down.

Sincerely yours,

Louis Morgan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 18, 1941

Mr. Sam Salz
Hotel Ambassador
Park Avenue and 1st Street
New York, New York

Dear Mr. Salz:

As you may have heard, the French sculptor Jacques Lipchitz arrived in this country last Friday. I took this occasion to put on a small exhibition of his water colors, gouaches, and drawings as well as two recent bronzes, in order to show them to some of his friends and other people who might be interested in his work.

The exhibition can be visited during the week of June 22 through 28.

I would appreciate it very much if you could find time to see this exhibition.

Very sincerely yours,

see over

Carl Valentin

CV:JS

see over

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 28, 1941

Mr. Jacques Lipchitz
42 Washington Square South
New York City

Dear Jacques Lipchitz:

I am enclosing a check for \$75. in payment of
the gouache which I bought from you last night.
Please bring it in whenever it is framed.

I telephoned with Mr. Bertelli, who will get in
touch with you and tell you when he will call
for the plaster.

I am sorry we could not stay longer last night
but we will repeat the visit very soon.

Do you understand my English?

My kindest regards to you and Mrs. Lipchitz,

yours,

Curt Valentin

CV:JS

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ANTON BASKY
SCULPTURAL SERVICE

209 EAST 39TH STREET
NEW YORK, N. Y.
PHONE: LEXINGTON 2-2850

BRONZE, ABASTONE, PLASTER CASTING ■ MODELING ■ ENLARGING ■ STONE CARVING ■ SCALE MODELS

NEW YORK, N. Y., ... Nov. 5, 1941 193....

M. r. Valentine

Buchholz Gallery

Terms:

Calling for and Delivery of
Walnut Base as per sketch

11 00

pol 11/5/41

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 8, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, New York

Dear Jacques:

I am enclosing a check for \$50.00, in
payment of the drawing which was sold to Mrs.
Schnabel.

Sincerely yours,

Curt Valentin

CV:JS
Enc. 1 Check

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 4, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, New York

Dear Jacques:

I forgot to confirm our agreement in regards to my purchase of the bronze "Rape of Europa II". The agreement says that, in case this bronze should be sold, you are entitled to the amount of \$500. in addition to the \$600. which I paid for it.

Sincerely yours,

Curt Valentin

CV:JS

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JACQUES LIPCHITZ
42 Washington Square South
New York, New York

March 17, 1942

Federal Reserve Bank of New York
Foreign Properties Division
33 Liberty Street
New York, New York

Re: REP # 10

Gentlemen:

I am enclosing herewith, my report which you
had returned to me for completion.

Very truly yours,

Jacques Lipchitz

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April 6, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, New York

STATEMENT

Debit:	Credit:
Cast of "Mother and Child" \$450.	One bronze \$400.
Cast of "Rape of Europa" \$450.	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 6, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, New York

Dear Jacques:

This is to confirm that I bought for
\$400. the bronze (of which I do not know the
title yet) from you. I will pay the first
\$100. this week.

Sincerely yours,

Curt Valentin

CV:JS

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May 5, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York City

STATEMENT

2 casts of "Flight"
1 cast of "Arrival"
1 cast of "Mother and Child"

\$170.
100.
450.
\$720.

Payment received, May 4, 1942

BUCHHOLZ GALLERY
Secretary:

884 VP
270
1154 W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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(2)

Le 18 mai 1942

Cher Monsieur Valentin

En réponse à votre lettre je me vois obligé de vous écrire un peu longuement.

Depuis trente cinq ans que je pratique la sculpture, vous pensez bien qu'il m'est arrivé de faire des expéditions de mon travail d'une ville à une autre, d'un pays à un autre, d'un continent à un autre. J'ai toujours pris la précaution d'assurer mes envois.

A Paris ma maison, mon travail, mes collections étaient assurés contre l'incendie, contre le vol. Jamais rien n'est arrivé. Si je continuais mes absences qui continuaient cher, c'est que j'avais la conviction d'être dédommagé en cas d'accident.

Je payais donc pour cette tranquillité.

Dans le cas contraire cela aurait été un non sens.

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2) Pour enchaîner avec notre affaire, permettez moi de vous dire que votre Compagnie à vous manque vraiment d'élégance en vous faisant des difficultés que vous me contez. En acceptant un risque il est très peu sport de faire perdre à son partenaire tout de temps pour un cas aussi évident, aussi clair.

Je suppose qu'elle n'emploie pas les mêmes méthodes pour accepter les assurances.

Enfin, moi personnellement je n'ai heureusement rien à faire avec votre Compagnie.

C'est vous qui êtes responsable envers moi et c'est à vous que je me vois forcé à m'en prendre, croyez le, pas de gâche de cœur.

La proposition qui vous fait votre Compagnie est permettre moi de vous le dire, ridicule et la prétention de

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mesurer le dommage après que j'aurai (3)
réparé la pièce est tout simplement
risible et prouve leur ignorance.

Je vous ai confié un bronze sain sur
lequel, comme vous le savez, j'ai beaucoup
travaillé et vous connaissez ma manie à
soigner les moindres détails.

Vous me rendez une pièce détériorée et
à vrai dire impossible à rétablir dans
son équilibre premier à moins de
faire une opération compliquée, que nous
n'avons même pas envisagée.

Cette pièce restera donc amoindrie.

En France jamais, je ne l'aurais vendue
après un pareil accident, je l'aurais gardé
pour moi comme souvenir.

C'est pourquoi je vous ai proposé tout
au début de cette malheureuse affaire
de me donner cette pièce que je n'aurais

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plus mis en vente, de me faire fonder une autre pièce et de me le dédommager en plus de mon travail qui est long, comme vous le savez. Vous n'avez pas accepté ma proposition.

À ma seconde proposition vous ne répondez par une offre presque vexante.

C'est pourquoi j'ai décidé de remettre l'affaire entre les mains d'un avocat, ayant une absolue confiance dans la justice américaine.

Veuillez croire, cher Monsieur Valentin, à mes sentiments les meilleurs

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July 8, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, New York

STATEMENT

Cast "Rape of Europa"
Photographs
Income Tax
Salary of Accountant

\$450.
17.50
16.78
5.

\$489.23

Payment received July 7, 1942

BUCHHOLZ GALLERY
Secretary:

378
N Min Tamo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

ABICHT

Jacques Lipchitz
42 Washington Square
New York City

New York, July 19, 1942

[Handwritten signature]

City of New York
Emergency Revenue Division
50 Lafayette Street
New York, N. Y.

Gentlemen:

Please register me as a seller at retail. I am
an artist and from time to time I may have occa-
sion to sell some of my work (sculptures and paint-
ings) to residents of New York. Such sales, I
beleive, would be subject to the City sales Tax.

Very truly yours:

Jacques Lipchitz

[Handwritten signature]

NO 3
JUL 21 11 10 AM '42
RECEIVED
CITY OF NEW YORK

\$ 50.00
363.00
470.00
ment
1000.00
nce 611.51

\$ 2494.51

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Buchholz Gallery
32 E 57th Str.
N.Y.C.

Charge to the account of

Statement.

WESTERN UNION
CABLEGRAM

Mr. Jacques Lipchitz, N.Y.C.

DebitCredit

Read the following statement, subject to the terms on back hereof, which are hereby agreed to.

1942 Febr. 28	Balance	\$ 800.00	March 21	Drawing	\$ 50.00
March 3	Check	50.00	April 16	Gallery Bronze	363.00
23	"	100.00	May 4	Remittance	470.00
31	1 Minotaurem.	3.78	July 7	Insurance settlement	1000.00
April 18	Photos	17.50	Aug. 31	Balance	611.51
16	Check	53.00			
27	"	50.00			
11	Cash	10.00			
30	2 Flight 1 Arrival	270.00			
July 3	Income Tax	16.78			
	accountant	5.00			
7	Check	506.94			
28	Com'n sale Kaufm.	604.00			
Aug. 17	Cable Toulouse	2.09			
	" Rio	5.42			
		<u>\$2494.51</u>			<u>\$ 2494.51</u>
Sept. 1	Balance	\$ 611.51			

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

1256-A

Charge to the account of

Buchholz Gallery, 52 East 57th St. N.Y.C.

\$

CLASS OF SERVICE DESIRED	
ORDINARY	
URGENT RATE	
DEFERRED	
NIGHT LETTER	
SHIP RADIOGRAM	
Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.	

WESTERN UNION CABLEGRAM

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

September 9. 1942

NLT R P 00.00

GILBERT COURTOIS

3 AVENUE FRIZAC TOULOUSE

WOULD BE VERY HAPPY TO RECEIVE NEWS FROM YOU ALL

ALSO BROTHER NIECE FRIENDS

LOVE

JACQUES LIPCHITZ

42 Washington Square South, City

pd

not send off

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Charge to the account of BUCHHOLZ GALLERY, 32 EAST 57TH ST. CITY

CLASS OF SERVICE DESIRED	
ORDINARY	
URGENT RATE	
DEFERRED	
NIGHT LETTER	
SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the cablegram will be transmitted at full rates.

WESTERN UNION CABLEGRAM

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

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

September 18, 1942

NLT RP \$3.00

GILBERT COURTOIS
3 AVENUE FRIZAC TOULOUSE

PLEASE SEND ME NEWS OF YOU ALL I AM WELL LOVE
AND THOUGHTS

JACQUES LIPCHITZ

42 Washington Square South, City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 3, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York, N. Y.

STATEMENT

87 large photographs of sculpture @ 25¢	\$21.75
20 small photographs of sculpture @ 10¢	2.00
	<hr/>
	\$23.75

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Buchholz Gallery
New York City

Statement.

Mr. Jacques Lipchitz
New York City

July 28 Commission		Sept. 15 Sale Europa	\$ 2000.00
Kaufman Sale	\$ 604.00	9 payment	60.00
August 17 cable Toulouse	2.09	cable Toulouse	4.92
" Rio	5.42		
Sept. 16 check	1977.25	30 Balance	559.71
8 photos	23.75		
ringbook and mounting sheets	12.12		
	<u>\$ 2624.63</u>		<u>\$ 2624.63</u>
Sept. 30 Balance	\$ 559.71		
Plus Adjustment Kaufman	96 -		
	<u>\$ 655.71</u>		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 17, 1942

Dear Mr. Lipchitz:

I have telephoned with Budworth today and they will come tomorrow between 2 and 5 p.m. to collect nine pieces of sculpture from your studio. As a matter of correctness I am listing the items in the following, for which they are to call:

Rape of Europa II
Study for Prometheus I
Study for Prometheus II
Pastorale
Portrait C. V.
The Flight
Arrival
Jara Standing
Mirrah

Very sincerely yours,

Jane Sabarsky

Mr. Jacques Lipchitz
42 Washington Square South
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

December 3, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York City

STATEMENT

Sept. 30	Balance	\$559.71	Oct. 5	Pmt	\$30.
	Adjusting		Nov. 30	Bal.	708.81
	Comm. Kaufmann				
	from \$604.				
	to \$700.	96.			
Oct. 15	Sales Tax	16.50			
	Fee for				
	Accountant	5.			
	Cancellation				
	of sale to				
	Barr (3/21/42)	50.			
Nov. 23	2 copper plat.	11.60			
		<u>\$738.81</u>			<u>\$738.81</u>
Dec. 1	Balance	\$708.81			

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

CHARLES H. VOORHEES & CO., INC.

REAL ESTATE

55 LIBERTY STREET

NEW YORK

TELEPHONE RECTOR 2-6151-6152

Dec. 12, 1942

Buchholz Gallery,
32 East 57th Street,
New York City.

Attention: Mr. Curt Valentin

Gentlemen:

Mr. Jacques Lipchitz of No.42 Washington Square South is negotiating for space under our management and has given your name as a reference.

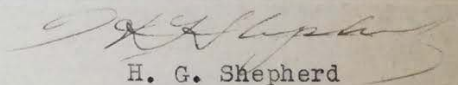
Any information you may be able to give us as to the responsibility and desirability of the applicant as a tenant will be appreciated and treated in confidence.

A stamped envelope is enclosed for your convenience.

Very truly yours,

CHARLES H. VOORHEES & CO. Inc.

By


H. G. Shepherd

HGS:CMF

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

December 14, 1942

Charles H. Voorhees & Co., Inc.,
55 Liberty Street
New York, New York

Attention Mr. H. G. Shepard

Gentlemen:

I have known Mr. Jacques Lipchitz for a long period of time both in business and socially and I assure you that he is entirely trustworthy and responsible.

I am sure your property will be in the best hands if he rents space from you, and as a further guarantee I will be very glad to sign the lease with him.

Yours very truly,

Curt Valentin

CV:jjh

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Jacques Lipchitz
42 Washington Square South
New York City

42 Washington Square South

1842 - WADSWORTH ATHENEUM - 1942
AVERY AND MORGAN MEMORIALS
BOX 1409, HARTFORD, CONNECTICUT

Dec. 18, 1942

Mr. James T. Soby,
Museum of Modern Art,
11 West 53rd St.,
New York City.

Dear Mr. Soby:

Your letter of December 14th
is received.

In the Exhibition "43 Portraits", 1937,
#10 Charles V (?) German School, 16th Century,
Oil on panel Painted 1533, was lent by Mr.
Jacques Lipchitz, Paris. It was also
No. 48 in Fantastic Art Dada Surrealism,
Museum of Modern Art, 1937. Would this be
the painting (not sculpture) which he refers
to? I can supply a catalogue, price \$1. plus
postage. (The only one available has no cover,
if this would be satisfactory.)

With holiday greetings to you and Nelly,
I am

Sincerely yours,

Florence Paull Berger
her m. e.

(General Curator)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Jacques Lipchitz
42 Washington Square South
New York City

December 30, 1942

Mr. Hans Foy
160-21 -- 12th Road
Beechurst, Long Island, N.Y.

Dear Mr. Foy:

Thank you very much for your kind letter of December 30th, asking me to give you my opinion on the work of Mr. Peter J. Grippe. I am indeed very pleased to do so in the hope that the information I can give you will help to convince the Federation of Modern Painters and Sculptors to accept Mr. Peter Grippe for membership. In my opinion Mr. Grippe is one of those young American artists whose work I find the most promising and talented.

Thanking you again for your letter and hoping that the above will sufficiently serve your purpose,

very sincerely yours,

Jacques Lipchitz.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

December 31, 1942

Mr. Jacques Lipchitz
42 Washington Square South
New York City

Dear Mr. Lipchitz:

In the following please find a statement of the bronzes
and drawings which we have on consignment from you:

Arrival, bronze
Return, bronze

29 Drawings of which are
7 at this gallery
15 on exhibition at the Arts Club of Chicago
3 with Circulating exhibition of the Museum of Modern Art
1 at the Russian War Relief auction
1 at the Art Institute of Chicago

Mother and Child on exhibition Museum of Modern Art.

BUCHHOLZ GALLERY
Secretary:

98

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

January 27th, 1943

Dear Sir:

Because you were so kind the last time I wrote you, I have the courage to once more ask a favor of you. Your letter did much to prevent rejection of Mr. Grippe's application for membership in the Federation of Modern Painters & Sculptors. It made it possible to take the matter from the hands of the committee, who pleaded they had no time to consider the application, and place it directly before the membership. The result was sanction by the membership as a whole, to present Mr. Grippe's application together with photographs of his work, at the next meeting to determine his eligibility for membership.

This is the favor I would ask of you. Whether it is at all possible for you to attend this meeting which will take place on February 1st at the home of Miss Wingate, 23 East 74th Street, so that we can have your vote on Mr. Grippe's eligibility. If, however, it is not possible for you to attend this meeting, would you send me a note giving me authority to cast your vote by "proxy", I believe it is called.

I am sure you are thinking I am bothering you a great deal about a small matter - but all this, I can assure you is necessary. As you may know, our exhibition will take place sometime during May and I would like to see it a really outstanding affair, so am working hard to add to our membership artists of a vital nature, in time for the exhibition. Other members feel we should limit ourselves to present member's works, but I cannot understand such a deadening policy. God knows there is little enough vital art being shown and any act preventing the showing of a vital work finds me ready to fight. All my efforts in this matter may not bring success, but for every help I get, I am very appreciative. So if you will give this letter a little of your time and write me before the end of the week how you have decided, if you will attend the meeting or if you will allow me to vote for you by proxy, I can assure you of my many thanks.

Meanwhile, allow me to extend to you my highest regards.

Sincerely,

Hans Jay

160-21 12th Road
Beechurst, L.I.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

January 5, 1942

Miss Florence Paull Berger, General Curator
Wadsworth Atheneum
Hartford, Connecticut

Dear Miss Berger:

I am enclosing a \$1.00 bill in payment for a catalogue of your exhibition "43 Portraits", held in 1937. It is this at the order of Mr. Jacques Lipchitz, to whom please send the catalogue directly. In the following please find his address:

42 Washington Square South
New York, New York.

Thanking you very much in advance,

very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

January 30, 1948

Mr. Hans Fay
100 - 21 18th Road
Beechurst, L. I.

Dear Mr. Fay:

I am writing to you in behalf of Mr. Jacques Lipchitz, who asked me to do so as he feels that his knowledge of the English language is not sufficient to do so himself.

Unfortunately Mr. Lipchitz will not be able to attend the meeting but he asks you to be kind enough to vote for him in favour of Mr. Grippe's acceptance for membership.

Mr. Lipchitz asked me to extend to you his best regards and many thanks in advance,

very sincerely yours,

Curt Valentin

CV:JS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

January 30, 1943

Mrs. Henry P. Van Dusen
305 West 122th Street
New York City

Dear Mrs. Van Dusen:

Mr. Lipchitz, who is very busy these days, asked me to answer your letter of January 28th. Mr. Lipchitz is not quite sure which exhibition it is you mention in your letter. Would you be good enough to give us more accurate information about it?

Thanking you,

very sincerely yours,

Curt Valentin

CV:JS

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Jacques Lipchitz
42 Washington Square South
New York, New York

March 1, 1945

Mr. Rene Batigne
Care of National Gallery of Art
Washington, D. C.

Dear Mr. Batigne:

You would oblige me very much if you would have the kindness to let me have my bronze entitled "Harpists", that I may be able to show it in my forthcoming exhibition at the Buchholz Gallery, 32 East 57th Street, New York City, at the beginning of April.

The bronze belongs to me and I had lent it to the Direction des Beaux Arts in Paris, for the exhibition in the French Pavillion at the New York World's Fair.

Thanking you very much in advance for your trouble,

Very sincerely yours,

Jacques Lipchitz

JL:JS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

COPY

March 12, 1943

March 19th, 1943

FINE ARTS FLOATER

Jacques Lipschitz, Esq.
42 Washington Square
New York City

Dear Sir:

We refer to our letter of January 15th confirming that we had obtained a binder for a Fine Arts Floater for you.

Since then, Mr. Bunce of the Insurance Company has repeatedly tried to see you, but has not found you at your Studio. He will call at your Studio at 2 East 23rd Street, next Wednesday, March 24th at 10 A.M.

In case this should not be convenient for you, please call our Mr. Tuchmann as soon as possible.

Thanking you for your co-operation, we remain,

Yours very truly,

FRENKEL & CO. INC.

FT:ew

cc: Buchholz Gallery, 32 East 57th St.
New York City

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Jacques Lipchitz
2 East 23rd Street
New York, New York

March 22, 1943

A sculpture as important and complicated as we are planning to install, does not only involve the work of the sculptor alone but also a long list of different material necessary and workmen in order to realize the plan.

1. Plastilin
2. Carpenter and blacksmith
3. Plaster mould
4. Mechanical enlargement
(Since the sculpture will extend from the wall, I am planning to make it first one third of the actual size, about 2 meters high, after which it will be enlarged mechanically, and I will finish the sculpture after it has been installed at its proper place, so as to avoid errors).
5. Bronze cast
6. Transportation within New York
7. Transportation of the plaster cast to Brazil
8. Gilding (in case it should be decided upon)
9. Definite installation of the bronze
10. My trip to and from Brazil
11. My expenses.

Two arrangements can be made. First, it can be settled upon one whole sum which would mean that I would have to cover all expenses. Second, I receive a fee and all expenses will be paid by the office in charge. Personally, I prefer the second arrangement.

For the expenses we have to consider the following items:

Plastilin, Armature, Moulding and Transportation of the Plaster Model c.	\$3500.
Enlargement of the Model c.	5000.
Packing & shipping of the Model to Rio	?
Installation of the Model, building and scaffolding	?
Costs of the bronze cast c.	20000.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Foreign Funds Control
Federal Reserve Bank of N. Y.
70 Pine Street
New York, N. Y.

Curren

adj. capital

42 Caballero 50

7 28 Comm. Karpman

8 17 Cattle

9

9 16 Check

9 8 photos

Ring book Meeb

9 15 Rape of Europe

9 9

9 9 Cattle Toulouse

1 10/5 30 1/9 30
payments 12/8 60 2/12 30

10 15 Sales Tax

Abid

Cable Man

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11 17 photos

10 14

12 21 City Tax Meeb

1 20 Sales Tax

Abid

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2 2 photos

4 3 printer

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Abid

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343385

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Dm

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Still 10.50		30.00 paid	
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Form TFE-1 (Revised 8-1-41)
TREASURY DEPARTMENT
FOREIGN FUNDS CONTROL

APPLICATION FOR A LICENSE TO ENGAGE IN A FOREIGN EXCHANGE TRANSACTION, TRANSFER OF CREDIT, PAYMENT, EXPORT OR WITHDRAWAL FROM THE UNITED STATES, OR THE EARMARKING, OF GOLD OR SILVER COIN OR BULLION OR CURRENCY, OR THE TRANSFER, WITHDRAWAL OR EXPORTATION OF, OR DEALING IN, EVIDENCES OF INDEBTEDNESS OR EVIDENCES OF OWNERSHIP OF PROPERTY.*

(To be executed and filed in triplicate with the Federal Reserve bank for the district or with the Governor or High Commissioner of the territory or possession of the United States in which the applicant resides or has his principal place of business or principal office or agency. If the applicant has no legal residence or principal place of business or principal office or agency in a Federal Reserve district or such territory or possession the application should be filed with the Federal Reserve Bank of New York or the Federal Reserve Bank of San Francisco.)

TO THE SECRETARY OF THE TREASURY,
Washington, D. C.

I

SIR:

In accordance with Executive Order No. 8389 of April 10, 1940, as amended, regulating transactions in foreign exchange, etc., and the Regulations and Rulings issued thereunder, the undersigned hereby applies for a license to execute the transaction described below:

- A. (1) The name of the applicant is Jacques Lipchitz;
- (2) Applicant resides at or, in the case of a corporation, partnership, association or other organization, has its principal place of business at:
- 42 Washington Square South (City) New York (State) N.Y. (Country);
- (3) Applicant is and has been a citizen of France since (Month) (Day) 1923 (Year);
- (4) The nationality** of the applicant is French (came to U.S. as immigrant June 13, 1941 has first papers)
- (5) Since early youth (1918) the applicant has been engaged in the business of sculptor (State nature of business)
- B. The applicant desires a license in order to:
- (State in detail the nature, purpose and amount of the transaction, and the name, address, nationality** and extent of interest of every party, including the applicant, involved or interested in the transaction.)

Have released to him -

his bronze sculpture called "Harpias" and valued tentatively at approximately \$ 500. so that he can sell the same, when, as and if opportunity offers itself, either alone or together with other works of his art, and can keep the proceeds of such sale without any restrictions whatsoever.

This sculpture was exhibited in the French Pavilion of the New York World's Fair in 1939 and 1940, and when at the close of the Fair, due to war conditions it was impossible to ship the bronze back to France, it was placed in the custody of the Curator of French Art, Mr. Rene Batignol, c/o the National Gallery of Art, Washington, D.C. and subsequently became subject to the U.S. foreign property control. At present the sculpture has been lent to the Buchholz Gallery, 32 E 57th Str., New York where it forms part of an exhibition, devoted entirely to the works of the applicant.

*All definitions appearing in Executive Order No. 8389 of April 10, 1940, as amended, and the Regulations and Rulings issued thereunder shall apply to the terms employed herein.

**In the case of a corporation, partnership, or association, give country in which organized and indicate the approximate percentages of stock, shares, bonds, debentures, notes, drafts, or other securities or obligations of such organization owned or controlled, directly or indirectly, by a blocked country or one or more nationals thereof.

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II

- C. The applicant represents and warrants that no party other than those mentioned in item B above has any interest, direct or indirect, in the transaction or transactions for which a license is applied for herein. If there are any exceptions, note them below.
- D. The applicant represents and warrants that all the facts herein stated are correct and true and that he does not have knowledge of any material facts in connection with such application which are not fully and accurately set forth herein. (Attach hereto schedules of any additional material information.)
- E. The applicant represents and warrants that he has complied, and agrees that he will comply, in all respects, with Executive Order No. 8389 of April 10, 1940, as amended, and the Regulations and Rulings issued thereunder, and with any and all licenses issued to the applicant pursuant thereto, and that, with respect to the transaction here involved, no other application of the undersigned for a license has been filed or is pending, except as follows:

(Applicant)

By.....

STATE OF.....
County of..... } ss:

I, Jacques Lipchitz, on oath, depose and say that I am the applicant in the above application for license, or the....., of.....
(State relationship to applicant) (Name of applicant)
who is the applicant in the above application for a license, and that I am duly authorized to make the foregoing application on behalf of the applicant; that I have personal knowledge of the facts as set forth in said application and know the same to be true and accurate; and that I do not have knowledge of any material facts in connection with such application which are not fully and accurately set forth herein.

(Signature of affiant)

42 Washington Square South, N.Y.C.
(Address)

Subscribed and sworn to before me this..... day of May, 1943

(Notarial Seal)

(Officer administering oath)

My commission expires.....

RECOMMENDATION OF FEDERAL RESERVE BANK

TO THE SECRETARY OF THE TREASURY:

The above application is forwarded to the Secretary of the Treasury with the recommendation that a license should be (granted in the following amount.....).
(denied).

Remarks:.....
.....
.....
.....
.....

Respectfully,
FEDERAL RESERVE BANK OF NEW YORK

per pro

NOTE: If this application covers gold in any form the provisions of the Provisional Regulations issued under the Gold Reserve Act of 1934 must also be complied with.

Copies of this form may be obtained on request, at any Federal Reserve Bank, mint or assay office, or the Treasury Department, Washington, D. C.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Jacques Lipchitz
42 Washington Square South
New York, N. Y.

May 12, 1943

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

STATEMENT

For repair of terracotta sculpture \$35.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

May 10, 1943

Mr. Jacques Lipchitz
42 Washington Square South
New York City

Dear Mr. Lipchitz:

In the following I am listing those items of the
exhibition which have been returned to you:

Return of the Child, Granite
Yara II, bronze
Album Page, Bronze
Innocent Victim, bronze
Blossoming, Bronze
The Pilgrim, bronze
Pastoral, Bronze
Prometheus Strangling Vulture, Plaster model & base
Benediction, Plaster for Bronze

Theseus IV, drawing
Pastorale II, Drawing
Prometheus, drawing
Sketch for Album Page, drawing
Pastorale I, Drawing
Theseus, drawing
Pastorale IV, Drawing
Sketch, drawing
Sketch, drawing
3 drawings, unmatted

BUCHHOLZ GALLERY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

June 1, 1943

Mr. Jacques Lipchitz
42 Washington Square South
New York City

Dear Mr. Lipchitz:

This is to confirm that we have thirty-two of your drawings and four bronzes ("Arrival", "Flight", Sketch for "Benediction" and "Myrrah") on consignment at the gallery.

Sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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List of items in Mr. Jacques Lipchitz' studio at 2 East 23rd St. N.Y.C.

Bronzes:

- 2 - "The Two Prometheuses"
- 2 - "The Two Pastorales"
- 1 - "Arrival"
- 1 - "Flight"
- 1 - "Innocent Victim"
- 1 - "Album Page"
- 1 - "Standing Yara"
- 1 - "Pilgrim"

Terracottas:

- 1 - "Portrait Curt Valentin"
- 1 - "Portrait Kelekian"
- 1 - "Portrait Barbara"
- 3 - small Studies

Plaster:

- 1 - model to "Mother and Child"
- 1 - " " "Rape of Europa"
- 1 - " " "Return of the Child"
- 1 - " " "Pastorale"
- 1 - " " sketch of Prometheus"
- 1 - big sculpture "Benediction" in work
- 1 - "Portrait Marsden Hartley"
- 1 - "Portrait Catesby Jones"
- 2 - "Sketches for Benediction"

- 1 - sculpture in granite

many drawings

Furniture and working material

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Le Cste de sculptures actuellement dans mon atelier
 2 Feb 23rd St. à N.Y.C.

Bronzes:

- 2 - les deux Prométhées
 - 2 - les deux Pastorales
 - 1 - Arriaval
 - 1 - Fuite
 - 1 - Victime innocente
 - 1 - Page d'Album
 - 1 - Yara debout
 - 1 - Pelerin
- 400 2400
4000

Terre Cuite

- 1 - Portrait de Curt Valentin
 - 1 - Portrait de Kelesian
 - 1 - portrait de Barbara
 - 1 - portrait de Barbara
 - 3 - petites esquisses
 - glacées
- 400 2800

- 1 - Model de la mère et l'Enfant
- 1 - Model de l'Enlèvement d'Europe
- 1 - Model de Retour de l'Enfant
- 1 - Model de Pastorale
- 1 - Model de la maquette de Prométhée

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1 - grande statue de Bénédiction en train de
travailler

1 - portrait de Marsden Hartley

1 - Portrait de Catesby Jones

2 - Esquisse pour Bénédiction.

1 - statue en granit

beaucoup de dessins

Mobilier et matériel d'atelier

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

June 29, 1943

Frankel and Company
80 Maiden Lane
New York City

Attention: Mr. Tuchman

Dear Mr. Tuchman :

This is the list of pieces now in Mr. Lipchitz' studio. I have entered them in his insurance book and have put an average value of \$500. on each piece, which leaves \$2,000.00 for the drawings. -

I still do not think that this solution is entirely satisfactory but since your company insists on doing it this way I hope it will work out alright.

Very sincerely yours,

Curt Valentin

CV:JS
cc to Mr. Jacques Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

COPY

July 19, 1943

(7)

FINE ARTS FLOATER

Jacques Lipschitz, Esq.,
2 East 23rd Street,
New York City.

Dear Sir:

We refer to previous correspondence and are pleased to enclose policy of the Sun Insurance Office issued in the amount of \$15,000. for one year from January 15, 1943, together with our bill for the premium of \$187.50.

You will find attached to the policy, a schedule of the items insured, together with their agreed values. These values will form the basis of settlement in case of claim.

The drawings are insured for \$1500. subject to the condition that you must carry insurance for the full value of these drawings, otherwise you will become a coinsurer.

The policy covers only the items shown in the schedule and in case you desire any changes, please advise us. The policy does not cover any furniture or fixtures.

The property insured is covered anywhere in the continental United States and Canada, but excluding fair grounds or any national or international exposition. The property also is covered in transit in the United States and Canada but excluding shipment by mail.

The insurance covers against All Risks excluding wear and tear, gradual deterioration, moth, vermin, inherent vice or damage sustained due to, and resulting from any repair, restoring or retouching process.

War risks are also excluded. Kindly advise us in case you desire a War Damage Policy.

Again thanking you for having favored us with this business, we remain,

Yours very truly,

WENKEL & CO. INC.

Enc. CC to: Buchholz Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JACQUES LIPCHITZ
42 Washington Square South
New York City

Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Att: Miss Dorothy Dudley

STATEMENT

Repairing one terra cotta sculpture. \$50.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

COPY

November 15, 1944

7, Dec. 17, 1943

FINE ARTS FLOATER

Collector of International Art
"Artomhouse"
New York 4, N. Y.

Dear Sir:-
Jacques Lipshitz, Esq.
2 East 23rd Street
New York 10, N.Y.

Dear Sir:-

We are enclosing renewal of the above policy, issued for one year from January 15, 1944 on the same basis as expiring, together with our bill for the premium.

This policy covers the items specifically listed in the schedule, anywhere in the Continental United States and Canada but excludes fair grounds or any national or international exposition. Kindly advise us in case you desire any changes in the schedule.

The policy does not cover the following:-

- 1-Shipments by mail;
- 2-Wear and tear, gradual deterioration, moths, vermin, inherent vice or damage sustained due to and resulting from any repairing, restoration or retouching process;
- 3-War risks.

It is a condition of the insurance that all property be packed and unpacked by competent packers.

Policy may be issued for three years at 2½ times the annual premium.

With the compliments of the season, we remain

Very truly yours,
FRENKEL & CO., INC.

FT:FR
Encs.
cc: Buchholz Gallery

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

November 15, 1944
November 13, 1944

Collector of Internal Revenue
Customhouse
New York 4, N. Y.

Dear Sir:

I enclose my check in the amount of
\$125.00 to cover the third installment on Mr. Jacques
Lipchitz' estimated income tax.

Very truly yours,

Curt Valentin

enclosure
CV:ean

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Le 13 novembre 1944

November 13, 1944

Ci joint le chèque de

M. Jacques Lipchitz
2 East 23rd Street
New York 10, N. Y.

Cher M. Lipchitz:

Le chèque doit être pour \$125.00 au lieu de \$135.00.

Nous l'avons envoyé au Collector of Internal Revenue,

mais veuillez-vous nous écrire un autre pour \$125.00???

Mille remerciements.

Très sincèrement,

Mrs. F. W. Nelson

enclosure

Merci

J. Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Le 14 novembre 1944

Ci joint le chèque de
\$135.00 représentant

les \$125.00 que vous avez
eu la gentillesse d'envoyer
au Collector of Internal
Revenue et les \$10.00
Cash que vous m'avez
avancé l'autre jour

Merci.

Lipchitz

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	Valentin	III.A.92

88 Mt. Vernon St.

Boston 8, Mass.

December 6, 1945

Mr. Curt Valentin
Bucholz Gallery
32 East 47th St.
New York City, N. Y.

Dear Mr. Valentin:-

As you ask for more information in regard to the Lipchitz statue in the possession of my wife and myself, here is, as it were, La Carte D'Identité du "Flûtiste Arlequin".

In 1917 my wife, then Mademoiselle Marie Jeanrenaud, was assisting her brother Paul Jeanrenaud in conducting a private school for boys at Soisy-sous-Etiolles, Seine et Oise, France. One of the students was André Simkevitch (not sure of the spelling), the young step-son of Mr. Jacques Lipchitz. Mlle. Jeanrenaud became very fond of the little boy, then about 8 years old, and took a special interest in him. She thus came to know personally Mr. and Mrs. Lipchitz, and she liked them very much, having a very sincere admiration for Mr. Lipchitz as a great artist and a fine man who was devoting his life to an artistic ideal. Twice she visited them at their home in Paris, and on both occasions Mr. Lipchitz showed her his studio and his statues and explained to her his theory of cubism. One Sunday when Mr. and Mrs. Lipchitz came to the school to visit their son he brought in his arms the Flûtiste Arlequin and the Raynal brochure and presented them to Mlle. Jeanrenaud, saying that the statue was his work.

In 1918 the Jeanrenaud brothers, there were now three engaged in the management of the school, purchased a beautiful château property at Jouy-en-Josas, near Versailles, and transferred their school to the new estate, which had long been known as "Le Montcel". Little André Simkevitch spent a year or so at the Montcel and then transferred to another school. After that time

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Mlle. Jeanrenaud lost contact with Mr. and Mrs. Lipchitz. (2)

L'Ecole du Montcel prospered, survived the German occupation, although the Germans on leaving burned the historic central château, and it is still in operation. Paul Jeanrenaud, however, died of a heart attack shortly before the invasion of France in 1940.

I met Mademoiselle Jeanrenaud at Le Montcel in the summer of 1925, and one year later we were married at Jouy-en-Josas, and she came with me to Andover, Mass., where I was an instructor in English at Phillips Academy, a private school for boys. In 1944 I retired as a teacher at Phillips Academy, and we removed to Boston to await an opportunity to ^{remove} ~~settle~~ definitively in France. On account of the very difficult living conditions in France, we have now decided to settle first in Switzerland, where my wife's aged mother is living.

My wife has always greatly admired and cherished her little Flûtiste Arlequin, and when she brought it with her to Andover I became equally attached to it, for it is the work of a great artist, perfectly proportioned and with a deep subtlety of comprehension in every line, every plane. It was our prized work of art. Once we loaned it to the Addison Art Gallery at Phillips Academy. We had always expected to take it to Europe with us, but at present there is a complete embargo on personal freight to Switzerland, and for some time freight charges to Switzerland will be excessive and the transportation of anything as fragile as a terra cotta statue will be hazardous. We finally came to the painful conclusion that we would rather sell it to an art museum or a responsible private purchaser in America than to risk its safety in a trip to Switzerland.

We have kept track of Mr. Lipchitz as much as possible. We knew that he was in a German concentration camp, and through young Pierre Rosset, the stepson of Dr. Cournand of New York and a student of mine at Phillips Academy, we learned of his liberation. Then two years ago we attended in Boston the meeting addressed by Mr. Lipchitz, ~~and~~ Mr. Chagal and a third artist whose name I have forgotten. My wife was shocked by the evident suffering through ^{which} Mr. Lipchitz had passed. My wife, by the way, was too modest and unassuming to attempt to

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(3)
meet Mr. Lipchitz after the meeting. Until Pierre Rosset Cournand (he was known as "Cournand" at the school) volunteered for military service, we heard frequent news of Mr. Lipchitz. The death in action of the brave young Rosset caused us great grief. We corresponded with Dr. Cournand in regard to the youth's brilliant military career.

The enclosed sketch of the statue gives a general idea of the work, but the poor Flûtiste Arlequin has a changed personality. He appears as he would look to himself in a convex mirror, for he no longer svelte et mince, but quite rotund. In propria persona he is a very distinguished gentleman, the conception and work of a great artist.

As to price, I hesitate to say, but I am informed that \$200.00 is a fair figure. As to the Raynal brochure, if in the course of his war vicissitudes Mr. Lipchitz has lost his own copies, we shall be delighted to present to him our Exemplaire No. 336. I am very ready to answer any questions that you or Mr. Lipchitz may care to ask. The sincere hope of my wife and myself is that Mr. Lipchitz will not feel that we are ungrateful philistines ~~if~~ seeking to sell his spontaneous gift made to Mademoiselle Jeanrenaud nearly thirty years ago.

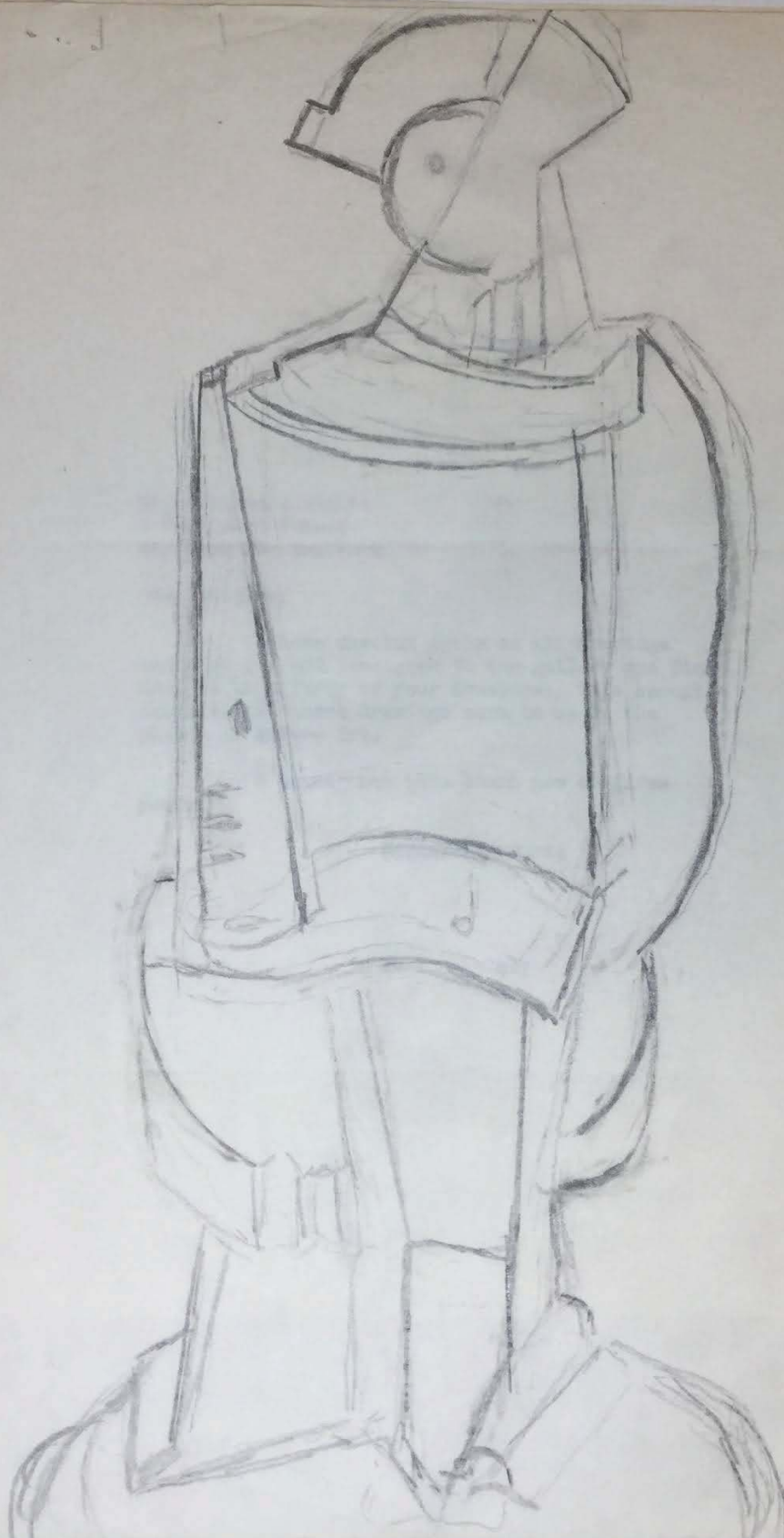
Sincerely yours,

Roy E. Spencer

Roy E. Spencer

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Statue de Valentin

Socha

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January 10, 1945

Mr. Jacques Lipchitz
2 East 23rd Street
New York 10, New York

Dear Jacques:

I have checked again on all drawings owned by you and consigned to the gallery and find that we have forty of your drawings. This amount includes the three drawings sent to us by the Museum of Modern Art.

I trust that this count now confirms yours.

Sincerely yours,

Jane Sabersky

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SELFRIDGES

L/Export/HPE-18

1946 April 1946

Curt Valentin, Esq.
Executive Director
12 West 57th Street,
New York 19,
N.Y.
U.S.A.

April 20, 1946

Re: L/Export/HPE-CB

Dear Sir,

Thank you for your letter regarding
the Sports-Tourer two-seater Boat ordered to be
sent to Mr. Lipshitz of Paris.

Selfridges, Ltd.

Oxford Street
London, W1 1, England

It is to be noted that the
of February 6th did not state that the
two-seater Boat was at that time ordered and not
the old price of £1,150.00. It was stated that
was existing stock which since has been sold.

Gentlemen: We have now received
referring to your letter of April 15, I am
enclosing a further draft for £18.15.3., which
notice that the price has increased
considerably. We include the freight charges. I will expect
which you will see a refund in case the shipping charges should
be less.

Sports-Tourer two-seater Boat
Carrying Bags
A pair of Paddles @ 37/-

Very sincerely yours,

We note your suggestion that the
shipping charges should be collected upon
delivery in Paris, but would point out that it
is very difficult to get Shippers to undertake

Curt Valentin

P.T.O.

CV:mma
encl.

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TELEPHONE
MAYFAIR 1834

SELFRIDGES

SELFRIDGES LTD
OXFORD STREET
LONDON-W1

TELEGRAMS
"SELFRIDGE LONDON"

L/Export/HPE-CB 15th April 1946

Curt Valentin, Esq.
Buchholz Gallery
32 East 57th Street,
New York 22,
N.Y.
U.S.A.

Dear Sir,

Thank you for your letter regarding the Sports-Tourer two-seater Boat ordered to be sent to Mr.Lipchitz of Paris.

It is regretted if our communication of February 6th did not make it clear that the two-seater Boat was at that time £23.18.4 and not the old price of £18.0.0. The Boat quoted then was existing stock which since has been sold. We have now received the new 1946 catalogue and notice that the prices have again increased considerably. We enclose the catalogue from which you will see that the prices are as follows

Sports-Tourer two-seater Boat	£27.10.0
Carrying Bags	1.15.0
2 pairs of Paddles @ 37/-	<u>3.14.0</u>
	£32.19.0

We note your suggestion that the shipping charges should be collected upon delivery in Paris, but would point out that it is very difficult to get Shippers to undertake

P.T.O.

draft for £18.15.3
, London, England.
e. for the Sports-
it delivered to
sincerely yours,

the amount of £18.
collected upon

Valentin

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work on this basis. The approximate charges for freight, packing and insurance to nearest Port would be £3.16.3, and if it is your wish to proceed with the order, it would be convenient if this amount could be included in your further remittance. Should the shipping charges prove to be less, we shall of course be most happy to refund the balance.

Your further instructions are awaited with pleasure, and to ensure correct and immediate connection kindly quote reference stated overleaf left hand corner in your reply.

Yours faithfully
for SELFRIDGES LIMITED
Letter Order Department

H. Edmund

of February 6
18 Rue de Cherche-

raft for £18.15.3
London, England.

delivered to
incerely yours,

amount of £18.
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2

Introducing the

BRITISH BUILT GRANTA FOLDBOAT

for some years it was necessary to produce a bulky and informative catalogue, we were introducing a new sport of which we are the pioneers. The wonderful support we have received both in England and throughout the world demonstrates that we have no longer to tell you very much, but only to show you our new models, which we do, in the succeeding pages.

Our friends have the knowledge that not only is the FOLDBOAT superior to foreign imitations, but that they have helped to build up an industry employing 100 per cent. British labour, British material and British capital.

The possibilities of touring by water are not generally realised, yet the whole country is veined by rivers, streams and canals, in fact Bliss shows that one tour is possible of over 800 miles and the number of smaller rivers are legion. Neither is it necessary to go abroad for rapid waters. The Wye valley is unsurpassed for loveliness and is sufficiently wild to provide enough thrills for the novice, the Severn, the Shannon and the Clyde are in this category, whereas the Usk, Dee, Monnow, Wharfe and Eden are for the expert.

The average man or girl will not begin by these thrilling aspects of canoeing, they will be content to find quietness and peace and the freedom which is no longer possible on the roads but only among the waterways of this beautiful island. One cannot describe the song of the wind in the trees or the glory of the dawn at a riverside camp, away from the rush and scurry of the roads. The Foldboater is a child of freedom. In sun and rain, the Foldboater lives in primal simplicity for the time of his holiday and to do that, forgetting for a time the workaday world, is to know contentment. Buy a GRANTA FOLDBOAT and find out for yourself, that is the best advice I can give.

A. S. CAVENDER

**FOLDBOAT HOLIDAYS
FOR FUN & FROLIC AFLOAT**

3

**FASCINATING STREAM LINES, STRENGTH AND ABSOLUTE
SAFETY, COMFORT AND REMARKABLE SIZE. AMAZING SPEED**

ASSEMBLY OF THE FOLDBOAT

is of the greatest simplicity and a matter of an entertaining 20 minutes. It has been done in the record time of 4½ minutes. Complete instructions are delivered with every boat. It gives you the greatest comfort in consequence of the roomy cockpit and the spacious room under deck fore and aft, wherein you can store all luggage: as tents, blankets, sleeping bags, clothes, bags, cooking utensils, rucksacs and trailer, as well as the whole sailing outfit. Although light of weight, has an enormous capacity. It is of sturdy construction and built of strongest materials. The framework consists of best seasoned ash, and the fittings are of solid brass, while all parts are heavily varnished. Owing to its construction, it is practically non-capsizable, because its centre of gravity is below the water-line, which makes overturning almost impossible. The hull consists of best quality heavily woven fabrics specially rubberised, is absolutely watertight and rot-proof, therefore gives greatest possible resistance, flexibility, seaworthiness and long life. The stem and stern are specially rubberised on to the hull, thus



securing watertightness and preventing any damage to the hull or frame when striking ground or rocks. Apart from the hull fitting round the body the deck is made of very strong, watertight canvas in an attractive colour, which will not fade. The deck and body are

CLUB SINGLE SEATER

General lines and specification as Lightweight Two-seater, cockpit length 50 in. Cockpit width, 19½ in. Weight 40 lbs.

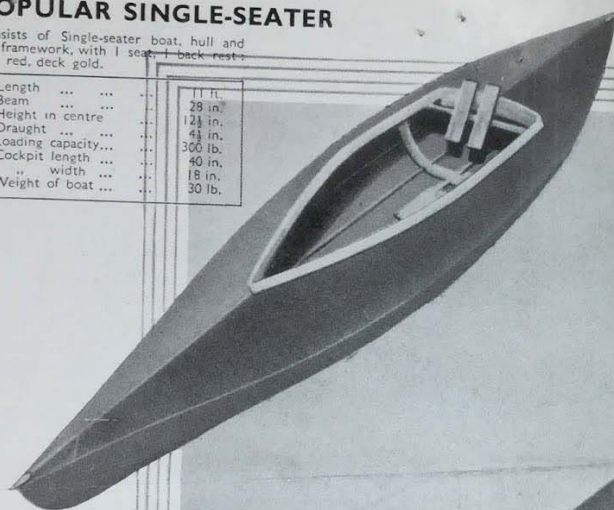
(Not illustrated.)

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GRANTA FOLDBOAT POPULAR SINGLE-SEATER

Consists of Single-seater boat, hull and ash framework, with 1 seat, 1 back rest, hull red, deck gold.

Length ...	11 ft.
Beam ...	28 in.
Height in centre ...	12 1/2 in.
Draught ...	4 1/2 in.
Loading capacity ...	300 lb.
Cockpit length ...	40 in.
" width ...	18 in.
Weight of boat ...	30 lb.



DURING WAR TIME
COLOURS AND
SPECIFICATIONS
ARE NOT
GUARANTEED



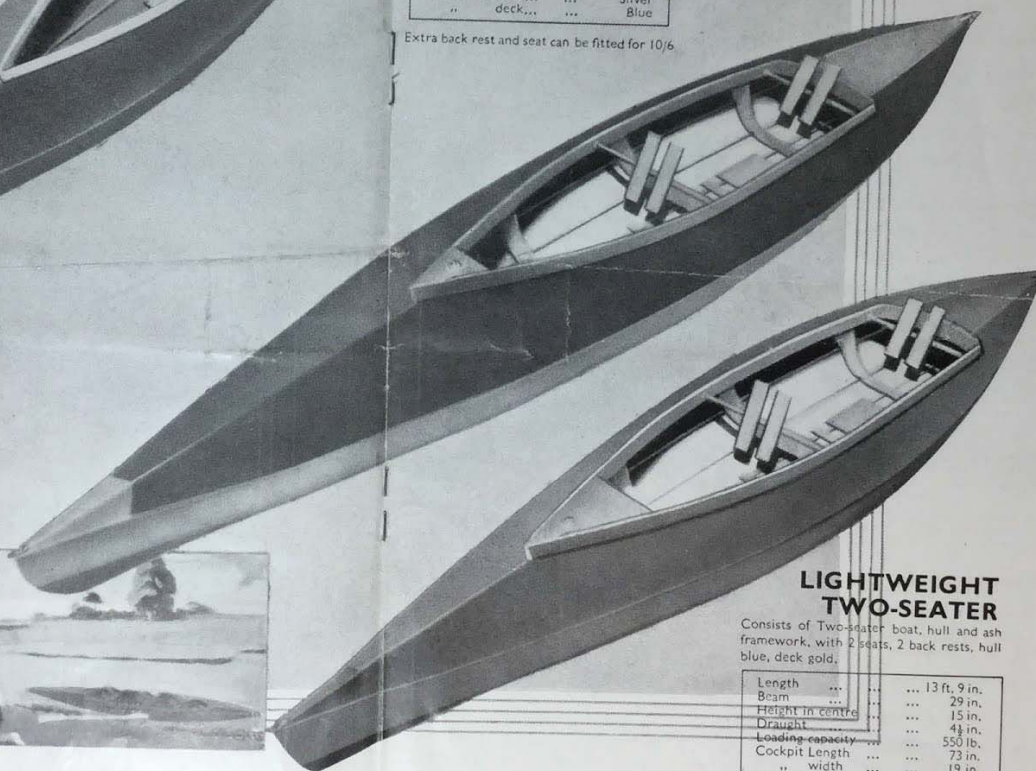
FAR FROM THE MADDING CROWD

SPORTS-TOURER TWO-SEATER For Touring or Sailing, on Sea or Rapid Rivers.

Consisting of Two-seater boat, hull and ash framework, stem and stern of hull are reinforced with metal ends, 2 seats, and 2 back rests, as illustrated below

Length ...	17 ft. 9 in.
Beam ...	32 in.
Height in centre ...	17 in.
Draught ...	4 1/2 in.
Loading capacity ...	800 lb.
Cockpit length ...	93 in.
" width ...	21 in.
Weight of boat ...	68 lb.
" spray cover ...	3 lb.
Colour of skin ...	Silver
" deck ...	Blue

Extra back rest and seat can be fitted for 10/6



LIGHTWEIGHT TWO-SEATER

Consists of Two-seater boat, hull and ash framework, with 2 seats, 2 back rests, hull blue, deck gold.

Length ...	13 ft. 9 in.
Beam ...	29 in.
Height in centre ...	15 in.
Draught ...	4 1/2 in.
Loading capacity ...	550 lb.
Cockpit Length ...	73 in.
" width ...	19 in.
Weight of boat ...	42 lb.

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PRICE LIST, 1946

(INCLUSIVE OF ALL CHARGES)

ACCESSORIES

Paddles: double-bladed, collapsible, 8ft.	£ s. d.	Map of Waterways: On linen	s. d.
Canadian type, single blade, 5ft. 0in.	15 8	Boat Sailing: For beginners	2 6
" " " 3ft. 6in.	13 2		
Drip-rings: cup-shaped moulded rubber	1 3	No Purchase Tax on Books or Maps.	
Paddle-grips	4 2	FOLDBOAT REPAIR MATERIALS AND DRESSINGS	
Paddle-rests: useful brackets to fit on washboards for holding paddles when not used	3 9	Repair Outfit in bag with all essentials	4 4
Flagstick: with spring	6 3	Rubber Binding: for hull repairs or keel strips 3 ins. wide	1 3
without spring	2 6	10 ins. wide "	3 4
Flags: genuine bunting, red ensign each	5 0	Keel Strip: heavy quality for beach protection, 10 ins. wide	6 3
Spray Covers: For Popular Single each	12 6	Foldboat Solution: for repairs, per tin	1 3
Lightweight Two "	2 5 0	Hull Preservative	2 6
Popular Three "	3 15 0	Composition Paint: for painting on Foldboat hulls, covering abrasions, name writing and renovations—	
Sports Single "	2 3 9	Blueflex per ½ pint	6 3
Sports-Tourer Two "	3 2 6	Redflex "	6 3
Rudder: complete with foot stirrups, aluminium, collapsible	2 0 0	Silverflex "	6 3
Trailer: all metal, collapsible, for portage of boat either assembled or in bags, with quick detachable wheels each	2 3 9	Deck Proofing: blue per tin	3 4
Safety Bags: inflatable rubber, to prevent boat from sinking in the event of a capsizing	15 0		
Safety Tubes: for attachment to the gunwale when sailing, render boat unsinkable fitted per pair	17 6		
Back Rest Pads	3 4		
Foldboat Hook: a useful 3ft boathook	8 9		
Light Kedge Anchor: complete with rope	7 6		
Mooring Rope: complete	3 4		

BOOKS AND MAPS

Granta Foldboat Handbook: With hints on Sailing	6
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FOLDFLAT ROWING DINGHY

Complete with 2 oars and rowlocks.

No assembly, folds flat. Instantaneous erection.

Price £11 : 0 : 0

See special Leaflet.

PRICE LIST, 1946

1/3/46

(INCLUSIVE OF ALL CHARGES)

Popular Single-seater: illustrated on centre page, primarily intended for rivers and lakes, but is often used in the sea, definitely not for rapid rivers or for very bulky camping gear, great advantage is its light weight and low price. Silver hull and blue deck. Essential extras are one paddle. Price £15/0/0

Carrying bags, per pair £1/7/6

Lightweight Two-seater: illustrated on centre page, for river touring and sea use, roomy and beamy, not so fast as Sports Tourer, and not to be used in more than moderately wild water. Essential extras are one or two paddles. Silver hull and brown deck. Price £23/0/0

Carrying bags, per pair £1/10/0

Popular Three-seater: for three or two, chief characteristic is a large and wide cockpit, very popular for fishing and wildfowling, also for the middle-aged man who likes a lot of room. Essential extras, one, two or three paddles. Silver hull and blue deck. Price £28/15/0

Carrying bags, per pair £1/15/0

NOTE:—Wild water does not mean choppy water, but the wild and turbulent waters as they come down rapids in rivers.

Club Single-seater: this is a single for all use whether sail, rapids or touring, is the fastest of all canoes and a delight to the young athletic type. Essential extra one paddle. Silver hull and fawn deck. Price £22/10/0

Carrying bags, per pair £1/10/0

Sports-Tourer Two-seater: can be used as occasional three, illustrated on centre page. This is the "go-anywhere" boat. Thoroughly sea-going, for rapids, for long tours. It is upon this boat that our reputation has been built. Essential extras are one or two paddles and for wild water a spray cover. Silver hull and green deck. Price £27/10/0

Carrying bags, per pair £1/15/0

Silver Club: two-seater or occasional three-seater, similar in general to the Sports-Tourer, but with de-luxe finish, silicon aluminium cross frames, special lever washboard fittings, nickel-plated brass, &c. This model is supplied complete with carrying bags, paddles, paddle rest, compass, drip-rings. No extras necessary. See Special Leaflet.

NOTE:—All models can carry full complement of sails, jib, main and mizzen, Una rig or lug sail.

Foldflat Dinghy: see special leaflet.

Racing Single-seater: built to conform to I.R.K. standards, see separate leaflet.

Engines: sideboard for canoes or outboards for dinghy. See separate leaflet.

Special Cycle Side-carrier: See Special Leaflet.

Sailing Equipment: See Special Leaflet.

Accessories: on page 6.

Camp Beds: very strong, steel and wood frame, packs up small. Service Type. Price £3/10/0

Camping Accessories: see separate list.

GRANTA FOLDING BOATS, Foldboat Works, COTTENHAM, Cambs.

TEL.—COTTENHAM 241

TELEGRAMS—FOLDBOAT, COTTENHAM CAMBS.

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Foldboat
Holidays
are different



The most enjoyable Way to
Health and Happiness

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April 7, 1946

April 18, 1946

Selfridges Ltd.
Manufacturers Trust Company
741 Fifth Avenue
New York City

Gentlemen: Attention: Mr. Inselberg

I have referred to your letter of February 8.
Gentlemen: Mr. R. Lipchitz, 18 Rue de Cherche-
Midi, Paris.

Will you please make up a draft for £18.15.3
payable to Selfridges, Ltd, London, England.
Please send air mail advice.

(the Sports-
Tourer two-seater) and have it delivered to
Mr. Lipchitz in Paris. Very sincerely yours,

I am enclosing my draft in the amount of £18.
The shipping charges can be collected upon
delivery in Paris.

Curt Valentin

Very sincerely yours,

Curt Valentin

CV:mm

Encl.

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SELFRIDGES

OXFORD STREET
LONDON W.1

100/100/100
Page 140.

6th February 1946

Mr. R. Lipchitz,
16, Rue du Cherche-Midi,
Paris, 5ème.

April 7, 1946

Dear Sir,

The delay in replying to your
letter is regretted and we hope you will
accept our apology.

Selfridges Ltd.
Oxford Street
London W. 1, England

With reference to your letter of the 6th February we
have been informed by the manufacturer
that a delivery will be made approximately three
weeks time.

Gentlemen:

We are enclosing a draft for the amount of £18.00.
please note the 25% inc.

I have before me your letter of February 6
addressed to Mr. R. Lipchitz, 16 Rue du Cherche-
Midi, Paris.

The price of a
Sports Tourer Two
(twenty three
and four seats)
old price £18 0/0

I would like to order the boat reproduced in
the center of the enclosed folder (the Sports-
Tourer two-seater) and have it delivered to
Mr. Lipchitz in Paris.

Light Weight Two
(sixteen pounds,
and six pieces)
old price £12 10/0

I am enclosing my draft in the amount of £18.
The shipping charges can be collected upon
delivery in Paris.

Very sincerely yours,

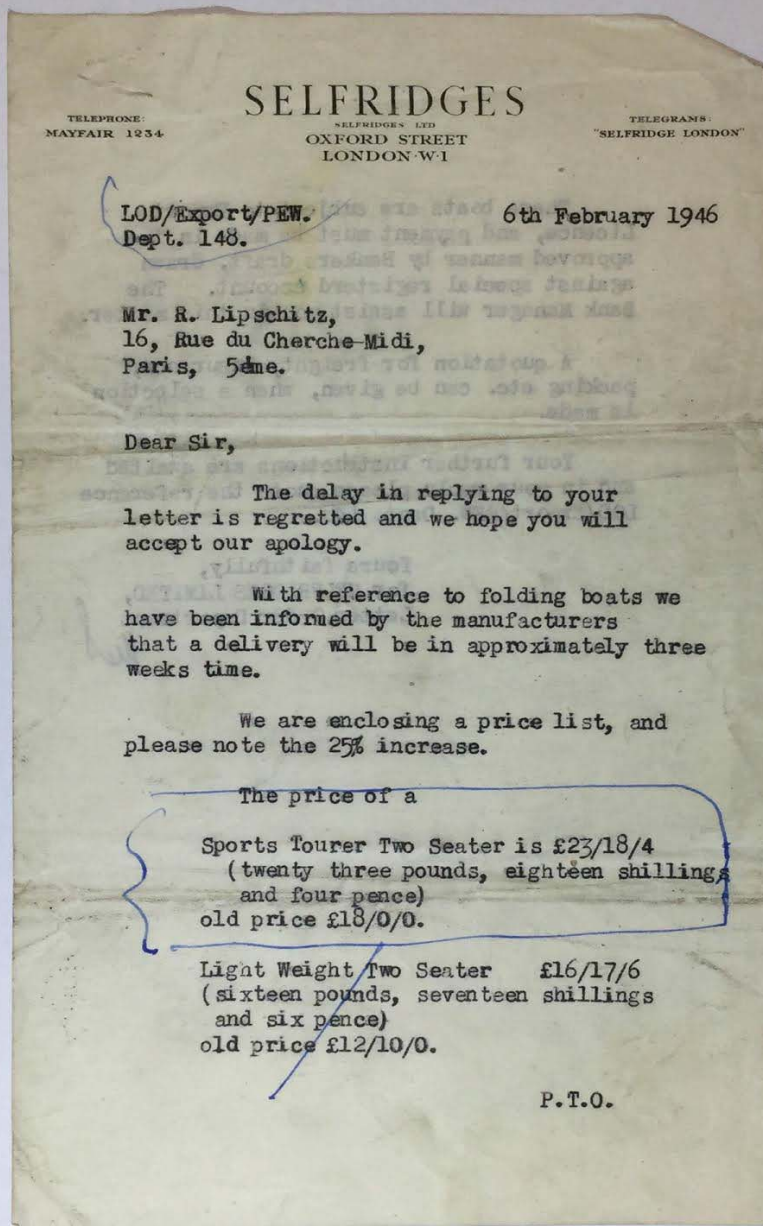
P.V.O.

Curt Valentin

CV:mm
Encl.

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These boats are subject to Export
Licence, and payment must be made in the
approved manner by Bankers draft, drawn
against special registered account. The
Bank Manager will assist you in this matter.

A quotation for freight, insurance,
packing etc. can be given, when a selection
is made.

Your further instructions are awaited
and in your reply please quote the reference
LOD/Export/PEW. Dept. 148.

Yours faithfully,
for SELFRIDGES LIMITED,
Letter Order Department

W.S.

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42 Washington Square
New York, N. Y.
April 24, 1946

n'ayant jamais vu de sculpture auparavant, ne soupçonnant
probablement pas qu'un tel art existe, je ne suis parvenu à faire
dans le Paris d'avant 1914, et dans mon voyage en Espagne, en
la durée de la guerre m'a surpris à Vallarona. Les rochers de
cette île et ce que l'on pouvait voir de haut de ces rochers dans
A Monsieur Germain Bazin, Conservateur au Musée du Louvre
Aux bons soins de Mademoiselle Mina Journot
21 Rue de Miromesnil
Paris VIII, France
Monsieur: en 1915 sous le titre "Formes et Équilibre" (reproduite
à l'époque dans "Art et Décoration"). C'est en montrant à cette
Voici quelques renseignements que vous avez l'aimabilité de me
demander pour le travail que vous entreprenez aux éditions
d'Orion. Le nom véritable est Jacques. C'est un artiste de
Paris artistique d'abord, n'ayant jamais dans la vie de la
Mon nom est Lipchitz (sans "s"), le prénom usuel Jacques. Je
suis citoyen Français par naturalisation, ne possède aucune
distinction honorifique. D'origine Juive, né le 22 Août, 1891,
à Druskieniki (alors Russie), petite ville d'eau au bord du
Niemen. Mon père était entrepreneur en constructions, j'ai grandi
parmi les charpentiers et les maçons et mes premiers jouets étaient
des briques et des cailloux. C'est un portrait très exact
réaliste. En 1914 je devais aller avec mes amis à la
Reforme pour maladie, je n'ai pu faire la guerre de 1914-18, par
contre j'ai beaucoup travaillé. Le livre de Maurice Raynal de
1920 témoigne de mon activité durant cette période. Trop vieux
pour faire la guerre de 1939 je suis resté dans mon atelier à
Boulogne, presque jusqu'à l'arrivée de l'envahisseur, quand j'étais
forcé de prendre la route pour finalement m'installer à Toulouse,
d'où je suis venu à New York en Juin 1941 sur l'invitation du
Museum of Modern Art. J'ai toujours vécu assez solitaire, ne
pouvant me conformer à aucune école. Quant aux événements im-
portants qui ont eu une influence sur le développement de mon
art, il y en a eu trop pour les dénombrer tous.
J'ai commencé en 1909 par fréquenter l'École des Beaux Arts comme
élève libre. Ne pouvant pas m'y accoutumer, je suis entré à
l'Académie Julian, 19 Rue du Dragon, où je suis resté cinq ans
(si je ne m'abuse). Mes premières sculptures exposées dans les
salons étaient faites là. Ami à mes débuts, entre tant d'autres,
de Medigliani, Max Jacob, Cocteau, j'ai fréquenté Matisse et
Picasso et les poètes. En 1916 je me suis lié d'amitié fraternelle
avec Juan Gris. J'ai commencé à sculpter à l'âge de huit ans,

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n'ayant jamais vu de sculpture auparavant, ne soupçonnant probablement pas qu'un tel art existe, je me suis surtout formé dans le Paris d'avant 1914; et dans mon voyage en Espagne, où le début de la guerre m'a surpris à Mallorca. Les rochers de cette île et ce que l'on pouvait voir de haut de ces rochers dans le fond de la mer, sont certainement pour beaucoup dans ma formation première. Après c'est à travers le Cubisme, l'œuvre de Cézanne qui a le plus agité sur mon développement.

J'ai débuté en 1912 au Salon National des Beaux Arts avec deux têtes de 1911. Même année (1911) j'ai fait une biche qui m'a servi pour une composition faite en 1912 et exposée au Salon d'Automne en 1913 sous le titre "Femme et Gazelles" (reproduite à l'époque dans "Art et Decoration"). C'est en examinant à cette exposition d'une façon répétée mon envoi, quatre ou cinq sculptures, je ne me souviens plus, qu'une profonde insatisfaction est née en moi et de là une véritable crise. Cette crise et l'ambiance du Paris artistique d'alors, m'ont projeté dans la voie de la découverte. J'ai fait alors une série d'œuvres; un bas relief avec un archer, rien de commun cependant avec celui de Bourdelle, "La Femme au Serpent," "La Danseuse au Repos," "La Rencontre." En même temps je fréquentais aussi une académie à Montparnasse où je dessinais d'après nature le soir. En 1914 je fais mon "Acrobate à Cheval" et une autre "Danseuse au Repos" avec un éventail, et pendant tout le temps des portraits strictement réalistes. En été 1914 je décide d'aller avec mes amis aux Îles Baléares, c'est là que la guerre me surprend. C'est là aussi que j'ai conçu et dessiné "La Femme à la Tresse," "Le Marin et la Guitare," "La Mère et Enfants." Isolé de partout je mets sept mois avant de pouvoir rentrer à Paris, où j'arrive au début de 1915 avec deux sculptures exécutées à Madrid, "La Femme à la Tresse," et le "Marin à la Guitare." C'est à Madrid aussi que j'ai conçu et dessiné "Le Toreador." J'ai exécuté cette sculpture aussitôt en rentrant à Paris et aussi "La Mère et Enfants." De ce fait plusieurs sculptures de cette époque chevauchent sur les deux années 14 et 15. À vrai dire ayant decanté mon émerveillement devant la générosité de la nature Méditerranéenne mon esprit était déjà loin de ce que j'étais en train d'exécuter, je me délivrais tout simplement. J'étais déjà obsédé par les rochers et les pics, par les grottes et les fentes, par la flore et la faune sous-marine, que je pouvais observer de haut de falaises Mallorquaises, par les cristaux de toutes sortes qu'il m'a été donné de voir et de toucher et que j'ai senti le besoin d'intégrer à ma sculpture. C'est de tout cela que lentement sont

devenue familière. De là viennent mes premiers motifs.

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Jeune Rosenberg et Madame Jeanne Bucher se sont occupées de
 nes une serie d'œuvres ni fleurs, ni rochers, ni tours,
 des etres etranges que l'on appellerait aujourd'hui "doubles
 images," et dont moi a l'epoque je n'avais la moindre idee.
 Plusieurs de ces sculptures existent, d'autres ont ete detruites
 par moi meme, effraye que j'etais par l'etrangete de leurs
 aspects. Ce n'est qu'au debut de 1917 que je commence a etre
 passionne par le Cubisme dans le vrai sens du mot. En 1920 la
 Galerie d'Effort Moderne (Leonce Rosenberg) fait mon exposition,
 le livre de Maurice Raynal parait presque en meme temps. Cette
 exposition et ce livre ont eu une grande influence sur la marche
 de mon evolution. Je suis a nouveau bouleverse dans ma quietude
 et une nouvelle ere approche dans mon developpement. "La
 Madeleine Repentante," 1921, "Femme Couchee," 1922, marquent mes
 preoccupations nouvelles. Un ouvrier tailleur de pierres qui
 m'aidait alors s'est ecrite a la vue de ces chenets: "En bien
 Monsieur je n'y comprends plus rien, a present que le carre
 commence a marcher, vous vous mettez a faire du rond." Ayant
 paracheve plusieurs commandes pour Mr. Barnes et termine une
 grande statue commences en 1923, nommee "Baigneuse," j'eprouve
 un imperieux besoin de spiritualiser d'avantage mon volume
 en meme temps qu'a pouvoir m'exprimer d'une facon plus rapide,
 plus directe. C'est ainsi que je fus amene en 1925 a mes
 sculptures dites "transparentes" et a leurs techniques toute
 particuliere (a base du procede dit a cire perdue) jusqu'a
 l'annee 1928 c'etait surtout ce change que je creusais. En
 1927 je me souviens avoir realise une sculpture en bronze dans
 la technique que je viens de mentionne et que j'ai nomme "Pierrot
 s'evade." C'etait, en effet, comme un signe de depart vers des
 horizons nouveaux. Comme si ayant forge mon langage, j'avais
 senti le besoin de parler, de conter dans ce langage des
 histoires qui me touchaient de pres. C'est cette ligne que je
 poursuis toujours, empruntant souvent des voies differentes,
 mais qui toutes tendent vers le meme but. Pour terminer avec
 ce paragraphe je dois ajouter qu'en dehors du voyage en Espagne
 et quelques voyages a travers l'Allemagne, j'en ai fait un de
 trois mois en Russie en 1935. Je n'ai jamais ete en Italie, meme
 pas a Londres. En Juin 1941 j'arrive a New York d'ou je compte
 revenir bientot a Paris. J'oubliais de vous dire qu'a cote de
 mon village natal, dans la ville de Grodno, mon grand pere
 possedait une propriete ou il avait fait batir un cirque, qu'on
 louait aux troupes en passage. Quand, gamin, je venais la je
 passais naturellement mes journees sur la piste et dans les
 ecuries. Ce passe temps a laisse en moi des traces inoffacables.
 Venu a Paris la veine Seurat, Toulouse Lautrec, Picasso m'etait
 donc toute familiere. De la viennent mes premiers sujets.

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Leonice Rosenberg et Madame Jeanne Bucher se sont occupés de ma production. Mes sculptures se trouvent dans nombre de collections en France et surtout en Amérique. Dans la Barnes Foundation, Museum of Modern Art, Metropolitan Museum, Albright Museum, Buffalo, Chicago Art Institute, Worcester Museum, Yale University Museum, Gallatin Collection, Philadelphia Museum of Art, Museum of St. Paul, Minnesota, Art of This Century, etc. Pour le moment pas une œuvre de moi dans aucun musée de France, cependant dans quelques collections particulières, Jacques Doucet, Alphonse Kahn, Vicomte Ch. de Noailles, Baron Gourgour, Madame de Mandrot, Pierre David Raynal, Dr. Dalsace, Dr. Le Mee, Dr. Girardin, Comte André de Fels, Mlle Chanel, etc. Je crois que j'avais obtenu une médaille d'or à l'Exposition Internationale de 1937 pour mon Prométhée du Palais de la Découverte. ~~évaluation, j'espère avoir été assez clair.~~

La seule commande de l'état Français était mon "Prométhée" de 1937. J'ai travaillé pour l'Edifice de la Barnes Foundation 1923-24, pour Mr. Jacques Doucet, pour le Vicomte Ch. de Noailles, pour Madame de Mandrot, pour le Comte A. de Fels, pour le Ministère de l'Éducation à Rio de Janeiro, Brazil. Je suis en train d'étudier une sculpture avec l'architecte Américain Ph. Goodwin pour le nouvel édifice du Musée de Yale University, New Haven. J'ai commencé à graver ici. En France j'ai tout juste fait deux pointes sèches, et pendant la guerre à Toulouse ma première eau forte, sans trop connaître comment m'y prendre.

Depuis 1912 j'ai participé à nombres d'expositions tant en France qu'à l'étranger. Expositions particulières: A L'Effort Moderne en 1920. En 1930, Cent Sculptures de 1911-30 à la Galerie Renaissance organisée par Mme. Jeanne Bucher. En 1935 une grande exposition à la Galerie Joseph Brummer à New York. En 1937 une salle au Petit Palais à Paris lors de l'exposition Internationale. En 1942, 43 et 46 expositions particulières à la Buchholz Gallery à New York. Une exposition à Chicago Art Institute en 1943. Une exposition de dessins et gravures à l'Université de Chicago. Une exposition est actuellement en préparation à la Galerie Maeght à Paris, et un autre circulant à travers les États-Unis, organisée par le Museum of Modern Art touchant le Prométhée, dessins, marquettes, esquisses et photographies.

Une monographie en 1920 par Maurice Raynal, une autre par Roger Vitrac à la Nouvelle Revue Française en 1928. Une aux Éditions du Triangle en 1929 par Waldemar George, un album de dessins pour Prométhée, Éditions Jeanne Bucher, Paris 1940.

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"Douze Transparentes," Curt Valentin editeur, New York, 1943.
"Dessins par Jacques Lipchitz," Curt Valentin editeur, New York
1944.

Toutes mes sculptures en bronze a cire perdue possèdent a
partir de 1936, je crois, a cote de ma signature, mon empreinte
digitale

J'ai fait mon possible en absence de tous mes documents de
reconstituer la marche de mon evolution, j'espere avoir ete
assez clair.

Veuillez croire, Monsieur, je vous prie a mes sentiments les
plus distingués.

Jacques Lipchitz

JL:1000

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État des dessins et ~~gouaches~~ appartenant à la galerie

39 Dessins et gouaches - (pris les dessins pour envoyer en France)
 plus 11 dessins
 * ~~Les chemins de l'exil~~ (panneau) reste donc la dessin 28 dessins et gou

12 Étude pour Bénédiction (panneau bleu)

Thérèse (panneau) rendu
 de l'exposition retenus à la galerie

Lupin

23 Thérèse — (panneau petit)

34 Bénédiction (dessin au fusain rehaussé de blanc)

45 Le Couple 1 petit panneau

56 Le Couple 2 plus grand panneau

67 Bénédiction (panneau fond noir)

78 La joie d'Ophée (panneau fond rouge)

89 Tendresses (panneau)

En plus j'ai déposé deux grands

9 10 1 dessin rehaussé d'aquarelle

10 11 1 gouache rehaussée pastel

A la date de 1 mai 1946 moins "monuments"

37 numéros dessins gouaches
 37 panneaux

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Sculptures rapportées à la Buchholz Gallery.

- 1 Portrait de Marnden Hartley — Bronze
- 2 La Fuite — Bronze
- 3 L'Enivré — Bronze
- 4 Harpistes — Bronze
- 5 La Suppliante — Bronze
- Thésée — Bronze — (rendu)
- Esquisse téné Canto Maranda Hartley — (repris)
- Esquisse Prométhée — Bronze — (repris)
- 6 La Prière — Bronze
- 7 Cantique des Cantiques — Bronze (acheté par Curt)
- 8 Le Bonheur d'Orphée 2 — Bronze
- 9 Le Sauvetage — Bronze
- 10 Trentina — Bronze
- 11 Esquisse Mère et Enfant — Bronze (repris)
- 12 Massacre — Bronze
- 13 Esquisse Bénédiction 1 — Bronze (marlé)

Ceci est l'état de mon avoir en
Sculptures à la date de 1 mai 1946

- 14 Bonheur d'Orphée (acheté par Curt)
- 15 Le Sauvetage

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Le 1er juillet

Mon cher Curt

Ne soyez pas trop sévère surtout
aujourd'hui. J'ai travaillé toute
la journée à la fonderie et je
peux dire, que pas seulement la
cire ramollissait sous mes doigts,
mais encore mes doigts eux mêmes
devaient lutter avec cette chaleur
sans issue. Et dire que demain
cela va recommencer.

Je ne vous ai pas répondu à
votre bonne lettre de suite parce que
les girls m'ont dit que vous étiez
plus à Londres et je ne sais
même pas si vous êtes à Paris.

J'ai rencontré au musée Clifford
qui m'a dit qu'il aime beaucoup

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ma "figure" 1926-30 en bronze et qu'il
aurait aimé l'avoir (pour le musée, je suppose)
Je lui ai dit que j'avais un exemplaire
chez moi tout prêt et me charge de lui
faire parvenir cette pièce si elle
lui convenait. Je lui ai demandé
d'aller la voir chez moi quand il
me dit qu'il sera à Paris en fin
de juin ou au début de juillet.

J'ai demandé à Berthe de lui
montrer le bronze et de vous prévenir
si vous êtes à Paris au moment
de sa visite si il s'annonce et
si vous êtes à Paris.
Êtes-vous en contact avec Berthe?
Êtes-vous en général à Paris?
En tout cas ne lui parlez d'aucun
prix pour le moment si par

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hasard la visite pourrait se faire
 jusqu'à présent je n'ai rien entendu
 de Richmond, mais je suis allé malgré
 ça voir un médecin et le 16 juillet
 je serai probablement sur le billard.
 Je ne sais pas encore dans quel hôpital
 je me feras en bonne condition pour
 cette opération qui se fera certainement
 du bien, surtout qu'il faudra se
 reposer après pendant six semaines.
 Vous voyez ça ici, quelles vacances
 royales !

Qui se passe-t-il à Paris ?
 Avec Kaduweiler nous avons eu
 un échange de lettres, Nasty !
 Bonne poignée de main
 de votre Mijoch

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Le 23 Août 1945
 Mon cher Curt, Vous êtes un mauvais garçon et un bon
 favey. Je pensais avoir quelques nouvelles de vous, vous
 voir avant votre départ pour New York, en vain, vous
 vous êtes dissipé de la circulation, vous vous êtes
 évaporé, pourtant vous n'avez rien que je sois l'un
 fantôme. Décidément, il faut croire, que l'Europe
 vous réussit trop bien, pour oublier à tel point ses
 amis. Vous aurez énormément à faire pour vous
 faire pardonner tout des méfaits.

Pourtant j'avais beaucoup à vous dire. 11 10
 Tout va bien que cela continue assez bien, pour
 moi, bonne presse et très bon accueil, moins
 de ventes, mais rien ne marche pour le moment.
 Tout de même pour moi il y a quelque chose.

J'ai vu va Cassou, qui de deux mains veut
 faire le bien, il est à présent en vacances
 une fois rentré que dois-je faire?
 Dois-je poursuivre l'affaire et sous quelle forme.
 Un mot de vous là dessus me ferait plaisir.

J'ai un service à vous demander. J'ai écrit à
 Studly il y a longtemps déjà lui demandant
 de m'envoyer par avion des photos suivantes
 en trois exemplaires chaque. Je n'ai jamais reçu de réponse.

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M 71 (La Supplante)

{ JL 106
JL 107 "Bonheur d'Orphée" (d'après le bronze)
plus la face dont je n'ai pas le numéro

079 "Naissance des Muses"

JL 113 "Le Sauvetaige (d'après le bronze)"

{ JL 11
JL 10 "Printemps"
plus la face dont je n'ai pas le numéro

JL 211 "Le Retour de l'Enfant" (granit)

{ JL 111 "Trentina"
plus la face dont je n'ai pas le numéro (mais pas
le JL 110, ni le JL 112 dont j'ai assez des exemplaires

JL 94 "La mère et l'enfant"

JL 117 "Bonheur d'Orphée" (bronze)

J'ai aussi besoin de plusieurs photographies de
"Aurelia" que je ne possède pas ici de tout
Choisissez celles qui vous paraissent les mieux
Demandez S.V.P. à Study de mettre partout les numéros
et de m'envoyer le tout par avion le plus vite.

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Donnez moi S.V.P. l'adresse de la fonderie.
 Croyez gentil arrangez cela à plus vite possible,
 car j'en ai besoin - merci

Nous avons dîné l'autre jour chez As Church
 c'était charmant et très bon aussi, le vin
 surtout était excellent, ce qui est précieux
 par ces temps de disette.

Dites mon meilleur souvenir à tous
 les amis et ne tardez pas de me répondre.

Berthe vous envoie ses amitiés

Notre bonne poignée de main
 Jacques

Here is the address of the foundry:

Modern Art Foundry
 4-36 Astoria Boulevard
 Long Island City, Long Island, N. Y.

I hope you are enjoying France, but we would like
 to have you back in America.

Very sincerely yours,

Secretary to Mr. Valentin

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September 3, 1946

Mr. Jacques Lipchitz
9 Allee des Pins
Boulogne-Billancourt
Seine, France

Mr. Jacques Lipchitz
9 Allee des Pins
Boulogne-Billancourt
Seine, France

Dear Mr. Lipchitz:

Mr. Valentin has asked me to let you know about the photographs which Mr. Studly sent to you. He sent them by ordinary mail because by air it would have cost about twenty dollars. It is too bad if you needed them in a hurry, but perhaps you will receive them soon.

Here is the address of the foundry:

Modern Art Foundry
4-36 Astoria Boulevard
Long Island City, Long Island, N. Y.

I hope you are enjoying France, but we would like to have you back in America.

Very sincerely yours,

Secretary to Mr. Valentin

My best to Berthe and you.

As always,

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Le 7 septembre 1946

Mon cher Curt,

Merci de m'avoir répondu de suite, je suis content que vous soyez bien arrivé et de nouveau dans votre ambiance favorite. Dites moi ce que le passé à New York comment sont les amis comment vont les affaires et quelles sont les vues sur le futur. Ici c'est dur. Si vous avez besoin de quelque chose n'hésitez pas à me le demander.

J'ai reçu les photos de Studly, il a fait des économies pour moi et m'a envoyé ça par simple ~~par~~ poste. Je lui ai demandé d'autres lettres S.V.P. que celles là me soient envoyées par avion.

Vous avez très bien compris à propos de Colson, il n'est pas ici pour le moment, je vous expliquerai par la suite comment il faudra agir. Quant à ma part là dedans nous nous arrangerons toujours.

"But my English is simple enough and you

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will understand" dites vous dans votre lettre.

What that mean my dear Boss ?!!!

Vous pouvez même employer des tournures
charmeuses. I am able to understand it.
et voilà !

Depuis plus d'un mois Paris est vide,
cela fait que je n'ai pas fait grand
chose, le vrai travail va commencer
à présent.

Tenez moi au courant de ce que se
passe chez vous
Moi je vous tiendrai au courant de ce que
je verrai ici. En tout cas je ne suis
pas entièrement d'accord avec vous
touchant les jeunes.

Bonne nuit encore ses meilleurs
souvenirs, mon frère aussi

Moi je vous serre fortement
la patte Jacques

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Mon Cher Art

Merci de nos deux lettres que je viens de recevoir en même temps. Pour la son merci c'est très bien et aussi pour l'invitation que j'espère recevoir de votre part.

October 7, 1946

Mr. Jacques Lipchitz
9 Allée des Pins
Boulogne-Billancourt
Seine, France

Dear Jacques:

What a profound silence! How are you and what is going on in Paris?

Someone wants to buy your piece of jewelry now on exhibition at the Museum of Modern Art. The "someone" is Mitzi Solomon whom I guess you remember. What shall we ask for it -- if it is for sale at all?

Please give me the latest news from Paris. Everybody is asking when you are coming back. When are you coming back?

I went to Cincinnati for the opening of a small exhibition of Brancusi, Calder, Lipchitz and Moore -- one early piece of each artist and four later pieces. You are represented by the early "Toreador," the "Seated Figure" in stone, "Harpists," (which we took from your studio) and the large "Figure," belonging to the Museum of Modern Art.

Best to Berthe and you.

CV:mn
Je vous apprends que j'ai obtenu de la part de la galerie d'Art Moderne de New York une invitation à venir à l'ouverture de l'exposition de Brancusi, Calder, Lipchitz et Moore. Je serais content que vous puissiez avoir l'honneur de venir avec moi. Je vous en prie de me le faire savoir. Je pense que je pourrais faire dans la première quinzaine de novembre, il ne tarde de me mettre au travail sérieusement. A vrai dire pour le moment je n'ai fait rien de quelque chose de grand veut arriver. Je suis

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Le 12 octobre 1946

Mon cher Art

Merci de vos deux lettres que je viens de recevoir en même temps. Pour Cassou merci c'est très bien et aussi pour Arlinati que j'espère ras a good appearance. Dites le moi, je vous prie et suis accablé.

J'ai vu l'autre jour Lefevre-Foinet qui m'a dit que finalement vos choses sont parties pour New York non sans mal. Il vient lundi chez moi pour chercher mes papiers.

J'ai obtenu une licence d'exportation ce qui simplifie pour moi les choses.

Je vous apporterai le catalogue du Salon d'Automne. Quant au bijou son prix est de \$500. et je serais content que Mitzi Salomon puisse l'avoir.

Vous me demandez quand j'embarque, cela ne dépend plus de moi, je pense que je pourrai le faire dans la première quinzaine de novembre, il ne tarde de me mettre au travail sérieusement. A vrai dire pour le moment je n'ai gouté à rien quelque chose de grand vient d'arriver. Je suis

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Plusieurs jours nous savons que Jerome Bucher
est pour très peu de temps encore parmi nous,
et il n'y a plus rien à faire pour la sauver.
Cela me fait une peine immense.

A vous Jacques

Merci pour le catalogue de ^{exposition} Rodin, je viens aussi de recevoir

Fortune

Merci d'avoir écrit à Sweeney, cette lettre
est très importante pour mon départ

Berthe vous envoie son souvenir affectueux

Sincerely,

CV:mm
encl

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mon cher Curt, j'aurais de vous dire que le
prix de \$500 pour le bijou c'est uniquement
pour Mitzi Salomon, autrement c'est \$750.
tandis que pour la "beast" c'est pour aucun
argent, même pas pour \$10.000. et pourtant
j'en ai besoin. C'est pourquoi je serais
content que Mitzi puisse l'avoir et que cela soit fini.

A vous Jacques

Sincerely,

CV:mm
encl

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October 17, 1946

Mr. Jacques Lipchitz
Mr. 9 Allee des Pins
Boulogne-Billancourt
Seine, France

Dear Jacques:

Thank you very much for your letter, I will
pass on your message to Mitzi Solomon.
which is self explanatory.

I am enclosing a copy of a letter which James
Sweeney sent me. I am not quite sure whether
the original letter was sent to you or to the
Ambassador in Paris — anyway it was sent.

By the way, Sweeney has resigned as director,
but so far his resignation has not been accepted
and as usual, of course, the whole thing is a
big secret. He is sending them off again
by air mail today.

I heard about Jeanne Bucher and it is needless
to say how deeply moved I am.

Sincerely,

Nothing new otherwise.

Sincerely,

CV:mm
encl

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October 21, 1946

Mr. Jacques Lipchitz
9 Allée des Pins
Boulogne-Billancourt
Seine, France

Dear Jacques:

I am enclosing a letter from Mitzi Solomon which is self explanatory.

If you see Jeanne Bucher and if she is still able to enjoy anything, please take her some flowers from me.

Studly phoned today that unfortunately he put the wrong address on the last batch of photographs you ordered and they have been returned to him. He is sending them off again by air mail today.

Sincerely,

CV:mm

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Le 22 octobre 1946

Mon cher Curt,

Merci de votre lettre et aussi du secret que vous m'avez confié. Vous pouvez être tranquille il ne sera pas divulgué (ou moins par moi). La lettre pour l'ambassadeur que Sweeney m'avait envoyée je l'ai reçue, malheureusement il n'y a pour le moment rien à faire étant donné que les bateaux américains sont en grève. Je tâcherai d'avoir une priorité sur un bateau français et pour ce best j'ai un rendez-vous avec Georges Salles jeudi matin. Je vous tiendrai au courant de mes démarches et du résultat.

J'ai pu vendre quelques sculptures, cela fait qu'ici je ne manque pas à présent d'argent et n'aurai aucune difficulté de ce côté-ci, je l'espère. En plus l'État veut me faire un achat important qui naturellement ne m'enrichira pas. Pour le moment nous sommes en pourparlers j'espère qu'ils aboutiront avant mon départ. Pour tout cela il aurait fallu avoir beaucoup de temps devant soi mais c'est précisément ça qui manque le plus et le temps passe avec une vitesse vertigineuse.

Je n'ai toujours pas reçu les photos que j'ai demandées à Stady, j'en ai pourtant bien besoin, car de plusieurs côtés on m'en demande pour des publications et des

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Cinq, qui probablement finira par se faire

Vous avez certainement entendu parler du Festival Cinématographique de Cannes. Là un film "La dernière Chance" a ~~été~~ reçu le premier prix pour la Paix et c'est mon esquisse en bronze du Prométhée 1936 qui recevra l'auteur de ce film, le second prix est une toile de Picasso. C'est le 2 novembre que les prix vont être distribués à Paris pendant une fête spécialement organisée pour cela. On parle beaucoup ici de cet événement.

Avec tout ça je ne travaille pas, c'est à dire je ne fais pas de sculpture, il me tarde vraiment d'être à New York pour finalement recommencer à faire ce que je dois.

A tous mes amis mon meilleur souvenir
Berthe vous envoie ses affections

Moi une bonne poignée de main

de votre Nipet

Vendredi, j'ai attendu avec cette lettre à cause de la grève des avions je pensais qu'il n'y a plus pour le moment de courrier aérien et voilà que votre lettre avec la réponse de Miti m'arrive ce matin. J'ajoute lui S.V.P. mon meilleur souvenir. J'ai vu George Sallas qui a été l'un des extrême amabilité il fera tout son possible pour m'embarquer, j'ose bientôt je saurai approximativement l'heure de mon départ. Avec le même courrier ^{ce matin} j'ai reçu une lettre de Amédée de chez Gallimard, il me réclame urgemment le texte et les photos pour le livre. Il me dit qu'il a tout sauf maison. Je lui téléphonerai tout à l'heure pour lui donner texte et photos. Il fait un froid de ^{canard} à Paris
A vous Jacques

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	Valentin	III.A.92

Mon cher Carl,

Cela fait longtemps que nous n'avons
pu bavarder ensemble.
Pour ce à cause de la maladie et
de la fin de madame.

November 14, 1946

Je la fin de madame
dans la plus profonde tristesse
justement aujourd'hui nous avons assisté
à une messe de 8 heures
et se la messe de 8 heures

Mr. Jacques Lipchitz
9 Allée des Pins
Boulogne-Billancourt
Seine, France

Dear Jacques:

Je n'ai donc pu
parler de mes aff
les choses intéressantes
je cherche à
qui passe le 23
une place, Carl

I want to write you at greater length but I have
little time today, so will just answer your letter
which arrived today.

Les choses intéressantes
je cherche à
qui passe le 23
une place, Carl

The insurance is covered. Let me know on which
boat the cases are leaving and tell Lefevre-Foinet
to case your things, not crate them.

qui passe le 23
une place, Carl

I would like, of course, very much to show the
other Seurat drawings too. Please bring them along
if they are still in Paris.

une place, Carl
mieux j'ai mis un
y compris l'amb
etc. très gentille
la résultat un
pour le moment

The exhibition in Cincinnati is over. It looked
very nice as I told you before, but nothing sold.
Smith College, unfortunately, did not buy the "Song
of Songs" but they have asked for other photographs
so I sent proofs of the "Theseus."

etc. très gentille
la résultat un
pour le moment

St. Louis is still undecided about the "Harpists."
I see the director this week.

pour le moment

More soon. Best to Berthe and you.

Le jour de mon anniversaire

Sincerely,

Le jour de mon anniversaire
sculptures parmi lesquelles le grand Christ
des "Voyelles" en bronze et je don papier
la statue (qui a été achetée par le musée)
pour la faire, que travail, juste à présent on
je suis sur le départ.

CV:mm

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Le 5 novembre 1946
Mon cher Curt,

Cela fait longtemps que nous n'avons pas bavardé ensemble.

Pour ici à cause de la maladie et de la fin de Madame Bucher sommes dans la plus profonde tristesse.

Justement aujourd'hui nous avons assisté à une messe dans une église de sa paroisse et de la ~~elle~~ son corps a été dirigé en Alsace pour son dernier repos.

Je n'ai donc pas beaucoup de temps de vous parler de mes affaires, où il y a beaucoup de choses intéressantes à vous dire.

Je cherche à m'embarquer sur America qui part le 23 novembre si je peux trouver une place. C'est pour ainsi dire impossible, mais j'ai mis en branle toutes mes relations, y compris l'ambassade américaine qui a été très gentille pour moi. Nous verrons les résultats au de ces jours.

Pour le moment j'ai énormément à faire. Le gouvernement désire m'acheter quatre sculptures parmi lesquelles le grand "Chant des Voyageurs" en bronze et je dois préparer le plâtre (qui a été bien abîmé dans le transport) pour la fonte, gros travail, juste à présent où je suis sur le départ.

J'ai rendu aussi quelques sculptures à des particuliers.

13 novembre 1946

Je dois
novembre au
entre la B et
je vous tenais
non américain

cel
Tout Valentin
sculptures pour
gelles en bronze
mément d'Europe
e 1920 et la
de Buffalo
et certainement
une œuvre de
vous la
surtout par je
cela

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Pour le reste je vous conterai tout de vive voix
 a présent cela ne va pas tarder
 Je n'ai pas reçu les photos de Stedley
 J'en ai un besoin urgent
 Bonjour à tous les amis
 Ma vous bonne pargner de votre
 de votre J. P. S. J.
 Le 6 novembre
 Je viens d'apprendre que je ne
 pourrai pas partir en Amérique
 il est comble. (text obscured)
 Le débat de demain que je pourrai
 organiser. Je suis très intéressé
 au Comité Central
 C'est à vous que je m'adresse
 Le Mas
 Ce qui
 de 1932
 main
 Tout
 de la
 Comp
 Ce qui
 J'ai p

J'ai rendu aussi quelques sculptures à mes amis

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Mon cher Carl,

le 13 novembre 1946

Merci de votre réponse si amicale et si prompte.
Évidemment ce que vous me dites de mes affaires n'est pas
réjouissant, mais cela ne m'atteint pas outre mesure.
Une fois à New York ^{November 21, 1936} tout ira bien, j'en suis sûr. En tout cas je me suis donné
de forces et mon passage ici m'a fait certainement
du bien pour ce que j'ai à faire.

L'essentiel à présent, c'est de pouvoir partir. Je dois
aller à l'ambassade le 25 novembre au
9 Allée des Pins
Boulogne-Billancourt
Seine, France
On m'a promis une place sur un bateau entre le 13 et
le 18 décembre. ^{Dear Jacques:} Je vous tiendrai
au courant. C'est très important.
I am enclosing a copy of a letter from Frenkel
& Company regarding your insurance.

Je m'occupe de mes affaires, ne s'en fait pas. Tout va bien.
C'est en train de m'acheter notre sculpture pour
le Musée d'Art Moderne. Le chapeau des Voyelles en bronze
ce qui est un gros morceau. L'Enlèvement d'Europe
de 1938, le portrait de Gertrude Stein de 1920 et le
Maurin et Gertrude de 1914, comme celui de Buffalo.
Tout cela prendra beaucoup de temps et certainement
de nombreuses années, mais pour moi comme pour le
compromis très bien, la question n'est pas là.
Ce qui me fait plaisir dans l'affaire, c'est que je
n'ai pas bougé du doigt pour tout cela.
J'ai rendu aussi quelques sculptures à mes collectionnaires.

CV:mm
encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mon cher Curt,

Le 18 novembre 1946

Merci de votre réponse si amicale et si prompte.
Évidemment ce que vous me dites de mes affaires n'est pas
réjouissant, mais cela ne m'atteint pas outre mesure.
Une fois à New York je me mettrai au travail et tout
ira bien, j'en suis sûr. En tout cas je me sens plein
de forces et mon passage ici n'a fait certainement
de bien pour ce que j'ai à faire.
L'essentiel à présent, c'est de pouvoir partir. Je dois
aller à l'Ambassade Américaine le 25 novembre où
on m'a promis une place sur un bateau entre le 13 et
le 18 décembre, nous le verrons bien, je vous tiendrai
au courant. C'est très difficile pour un non-Américain
d'embarquer en ce moment.

Je mes affaires ne son pas mauvaises. Tout d'abord
l'Etat est en train de m'acheter quatre sculptures pour
le Musée d'Art Moderne: Le Chant des Oiseaux en Bronze
ce qui est un gros morceau, l'Enlèvement d'Europe
de 1938, le portrait de Gertrude Stein de 1920 et le
Maur et Gertrude de 1914, comme celui de Buffalo.
Tout cela prendra beaucoup de temps et certainement
de m'enrichir pas, mais pour moi, comme nous le
comprons très bien, la question n'est pas là.
Ce qui me fait plaisir dans l'affaire, c'est que je
n'ai pas bougé du doigt pour tout cela.
J'ai rendu aussi quelques sculptures à des particuliers

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ce qui ne permet de vivre.

Merci beaucoup pour le bulletin. Il est bien curieux dans son contenu ainsi que dans sa composition. Je ne sais pourquoi, mais je sens comme une odeur de la "beauté" là dedans.

En tout cas ce qui m'a intéressé, c'est l'homme énigmatique, Marcel, il montre enfin un bout de son oreille et c'est merveilleux.

Ici la saison bat son plein, mais je suis tellement occupé, que je n'arrive même pas à visiter les expositions.

Je t'ai toujours vu de Studley.

Écrivez moi souvent.

Mes souvenirs à tous. Berthe vous envoie les meilleures salutations.

à vous très amicalement

Jacques

P.S. J'ai oublié de vous dire qu'il y a quelque temps déjà, Queneau, de chez Gallimard est venu chercher le photos et le texte de ma part du livre.

Il m'a dit qu'il a tout le monde sauf Mayson. Vous devriez lui écrire de ne plus tarder. C'est vraiment dommage pour tout le mal que nous vous avons donné.

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Le 22 novembre 1946

Mon cher Curt,

Vous savez déjà que c'est lundi prochain
à 25 novembre que je suis convoqué à l'ambassade
Américaine pour apprendre si je peux avoir un
bateau entre le 13 et le 18 décembre. Prig pour moi

Et voici une autre chose, mais celle là navale
c'est les pierres et plaques qui vont partir le 26
novembre sur American Forwarder, U.S.
Cine en 6 caisses numérotées:

- LLF 180 (Homme assis)
- 181 (Homme accoudé)
- 182 (Femme courbée et guitare)
- 183 (Instruments de musique)
- 184 (Homme et guitare)
- 185 (Les deux plaques et un socle en bois)

Donc voici tous les renseignements pour l'assurance
Toutes ces caisses sont adressées à mon atelier,
si elles arrivent avant moi, demandez je vous prie,
à l'expéditeur de les porter dans mon atelier
Excusez moi et merci beaucoup pour tous ces tracas
que je vous donne.

A présent autre chose, depuis plus d'un mois j'ai
reçu aucune nouvelle ni de Bernard ni de Becky,
je suis inquiet de ce que leur arrive. Donnez
S.V.P. un coup de téléphone chez eux pour savoir
comment ils vont et laissez le moi savoir.

Faites nous saches aller voir l'exposition de
l'Unesco, très curieux de voir la production picturale
(il n'y a pas de sculpture) presque de monde entier, même

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mal représentée, comme ces & ces, est très
~~intéressante~~ instructif, je vous en parlerai &
vive voix.

Savez vous qu'est devenu l'article de
Jean Cassou et toutes ces photos, Est-ce
paru?

A tous mes amis les meilleurs souvenirs

Bonne poignée de main &

voilà Jip L.

P.S. Vite, vite une réponse à propos de
Reis, je suis très impatient

Toujours aucune nouvelle de Study,

est un misérable, j'en ai

tellement besoin de ses photos.

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Le 25 novembre 1946

Mackler Cant,

Je crois que la situation commence à s'éclaircir.
Aujourd'hui j'états à l'Ambassade Américaine où l'on
m'a formellement promis de m'embarquer le 13 Décembre
Seulement je dois encore revenir le 2 Décembre
pour avoir une confirmation.

Donc, j'ai bon espoir d'être pour la Noël à
New York.

Merci pour votre lettre du 21 novembre que
j'ai reçu hier avec la copie de l'affirmation.
Vous avez du recevoir la mienne de samedi
avec toutes ces indications pour mes caisses
et le bateau. Pour en tout cas je vous
donne encore tous ces renseignements.
Le bateau: American Forwarder U.S. Line
Départ: le 26 novembre.

Les Caisses: LLF 180, homme assis, 181, homme accoudé,
182, femme couchée et guitare, 183, instruments de musique
184, homme et guitare, 185, les deux plates et assise
en bois.

Enfin j'ai reçu aujourd'hui une lettre de Bernard
chez qui tout va bien, je suis bien content.
A partir de ce moment je commence à me préparer
activement pour le voyage, il est temps, les
tracasseries ont assez duré.

A tous mes amitiés

Bonne poignée de main de votre
Jacques

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Merci de votre lettre de ce matin, aujourd'hui
 c'est samedi, c'est pourquoi j'ai pas téléphoné
 à Lefevre. Faut le voir le mardi je vais le faire
 pour qu'il écrit à son agent de s'adresser
 à vous pour mes œuvres. Cela sera fait.
 J'ai tout simplement ne pas pensé que
 vous voulez exposer tout suite ces
 sculptures, c'est pourquoi j'ai donné mon
 adresse. En tout cas si vous exposez
 la femme couchée. Il faut l'appeler
"Femme Couchée et guitare" 1928
 et la matière est une sorte de basalte
 très dur. Il faut l'exposer sur une
 petite table tournante, comme vous en avez
 de façon qu'il ait un vide entre le
 piédestal et la statue. Et le prix
 doit être pas moins de \$4,500
 A présent il ne semble que tout est
 dit j'ai un peu la tête qui me tourne
 tant j'avais à faire ce matin.

cannot be done, I will inform Keating about
 it. Did you take out a consular invoice?

I am planning an exhibition in January of a few
 good paintings by Gris, Braque, Leger, Picasso
 and Masson, and a very few pieces of sculpture
 by you, Laurens and Moore. I hope I can show
 your "Reclining Figure" which was in the window
 at Maeght.

Unfortunately, the photographs were returned to
 Studly as the package had been addressed to "Paris"
 instead of Boulogne, he sent it off again about
 ten days ago.

I do not know exactly where the article by Cassou
 is supposed to appear, I only know the Magazine
 of Art is publishing the one by Walter Pach in
 January.

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et vous devez excuser mon bafouillage
 Dans mon envoi il ya encore un projet
 de Bretagne qui est bien intéressant
 il est de 1922 et s'appelle "Hommes et S"
 Si vous le voyez demandez en \$3.000.
 Alors, Carl si vous faites vite
 avec ma place je pourrai
 embarquer le 12
 merci pour tout et
 excusez encore

J'ai oublié de vous dire que
 Berthe pour le moment reste
 ici, c'est donc d'une seule
 place qu'il s'agit

cannot be done, address them to Keating & company,
 for Jacques Lipchitz. I will inform Keating about
 it. Did you take out a consular invoice?

I am planning an exhibition in January of a few
 good paintings by Gris, Braque, Leger, Picasso
 and Masson, and a very few pieces of sculpture
 by you, Laurens and Moore. I hope I can show
 your "Reclining Figure" which was in the window
 at Maeght.

Unfortunately, the photographs were returned to
 Studly as the package had been addressed to "Paris"
 instead of Boulogne, he sent it off again about
 ten days ago.

I do not know exactly where the article by Cassou
 is supposed to appear, I only know the Magazine
 of Art is publishing the one by Walter Pach in
 January.

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November 27, 1946

Mr. Jacques Lipchitz
9 Allee des Pins
Boulogne-Billancourt
Seine, France

Dear Jacques:

Thank you very much for your letter of November 22 which arrived today.

I do not think you have to worry about Bernard and Becky Reis. I have seen them several times and could not reach them by telephone today as they were both out.

You should have addressed your cases to me. If it is still possible, have them addressed to W. R. Keating & Company, 90 Broad Street, New York City, for the Buchholz Gallery. Or if this cannot be done, address them to Keating & Company, for Jacques Lipchitz. I will inform Keating about it. Did you take out a consular invoice?

I am planning an exhibition in January of a few good paintings by Gris, Braque, Leger, Picasso and Masson, and a very few pieces of sculpture by you, Laurens and Moore. I hope I can show your "Reclining Figure" which was in the window at Maeght.

Unfortunately, the photographs were returned to Studly as the package had been addressed to "Paris" instead of Boulogne, he sent it off again about ten days ago.

I do not know exactly where the article by Cassou is supposed to appear, I only know the Magazine of Art is publishing the one by Walter Pach in January.

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Le 30 novembre 1946 46

Mon cher Carl,

Voilà qui est fait, je vais de recevoir
un coup de téléphone de l'ambassade sur
la traversée se fera sur le ~~George Washington~~
qui quitte le Havre le 12 décembre.
Je ne sais pas encore quand il arrive à
New York.

Tu es donc arrivé le moment du grand
affollement, j'ai encore tant à faire!

A présent de nouveau au service
à vous demander, je voudrais assurer
les bagages que je porte avec moi
3 malles: une avec des livres, celle
là doit être assurée par Bernard, pour
la somme qu'il jugera utile, car les livres
sont pour lui. Une autre malle avec des
masques et statuettes, régies, celle là je
voudrais l'assurer pour \$ 3.000 dollars
et une troisième malle avec les effets
qu'il faut assurer pour \$ 1.000.
Faire cela ensemble avec Bernard, je

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lui écris en même temps et lui demande
de se mettre d'accord avec vous.

J'espère que pour mes sculptures
Ta lettre n'est pas arrivée trop tard
et l'assurance a pu être faite en règle.

Si vous avez besoin de quelque chose
ici, dites-le tout de suite, je ferai
tout avec plaisir.

Ne me laissez pas sans nouvelles
et bientôt, bonne nuit.

Berthe et moi nous vous
envoyons notre pensée affectueuse.

mon cher Curt j'ai écrit cette lettre dans la nuit
ce matin quelques complications. D'abord le bateau
s'appelle "Washington" tout court. Et puis j'ai des
difficultés avec le change. L'office des changes me
refuse de rendre les dollars que j'ai besoin pour payer
mon passage. Vous savez que je suis un résident des
Etats Unis et je dois donc nécessairement avoir des
dollars. C'est pourquoi j'étais obligé de faire passer
par la Compagnie U.S. Line de s'adresser à vous pour
payer mon passage sur place et en dollars. Excusez-moi
encore pour cette ennuie, nous finissons par tout ça.

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Dimanche 8 Décembre 46

Mon cher Curt

J'ai reçu ce matin votre cable.
Tout est en ordre. Merci et merci encore.

J'embarquerai donc jeudi prochain le 12
décembre sur le Washington

J'ai immédiatement téléphoné à
Katzmeyer et nous avons convenus
qu'il m'enverra mardi un paquet de
lithos de Mayon que je prendrai dans
ma valise de la cabine, étant donné
que mes malles partent demain matin.

Lefevre-Tomer a fait tout le nécessaire
pour que vous puissiez recevoir mes
sculptures directement.

D'autre part je vous enverrai demain
par avion avec le même avion photos de
Jeanne Coache et guitare
Mes affections à tous

Bonne nuit envoyez mes amitiés
Au bateau j'embrasse votre Jacques

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N 3586

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FROM

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December 6, 1946

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Gentlemen:

We confirm our cable of December 5th,

"YOURS SECOND COLLECTED OCEAN 190 TRANSPORTATION
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and are enclosing Counterfoil of Exchange Order #18484.

Very truly yours,

UNITED STATES LINES COMPANY

By:

PAUL SANDOR

Prepaid Department

PS:mac
Encl.

cc: Mr. Curt Valentin
32 East 57th Street
New York City, N. Y.

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LISTE DES OEUVRES REMISES LE 10 DECEMBRE 1946 à Monsieur Lipchitz

02440- La terre ensemencée

épreuves n°: I3 I6 I7 I9N 20 2I 22 23 24 25 26 27 28 29 30

02444- Méditation

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

02446- Ruines

July 11, 1948

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

02448- Resurrection

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

02610- Improvisation

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

02611- Le Misanthrope

épreuves n°: 2I 22 23 24 25 26 27 28 29 30 3I 32 33 34 35

36 37 38 39 40 + 2 épreuves d'artiste

02481- Portrait d'Emily Brontë

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

+ I épreuve d'artiste

02445- Désespoir

épreuves n°: I6 I7 I8 I9 20 2I 22 23 24 25 26 27 28 29 30

Secretary to Mr. Valentin

em/encl.

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BERNARD REIS & COMPANY

July 11, 1946

10 EAST 40TH STREET
NEW YORK 17, N. Y.

July 12, 1946
Lipchitz

Mr. Kurt Valentin
c/o Buckholz Building
32 East 57th St.
New York, New York
The Hallow Realty Corporation
155 West 72nd Street
New York City

Dear Sirs:

Gentlemen:

The location of Mr. Jacques Lipchitz's studio is The Hallow
Realty Corporation
We are enclosing a check in the amount of
\$150 for the rent for the month of July of New York.
Mr. Jacques Lipchitz's studio at Two East
23rd Street. Unless we hear from you to the
contrary we will assume that the rent has
been paid for the month of June.

Until Mr. Lipchitz's return, will you please
send his rent bills to us.

Very sincerely yours,

B. J. P.
Secretary to Mr. Valentin

mm/encl.

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BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK 16, N. Y.

July 10, 1946

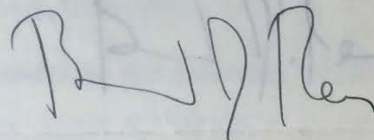
Mr. Kurt Valentin
c/o Buchholz Gallery
32 East 57th Street
New York, New York

Dear Kurt:

The landlord at Mr. Lipchitz's studio is the Halow Realty Corporation, 153 West 72nd Street, New York, New York. The rent is \$150.00 a month.

Please arrange to pay this, and let me know each month that it has been attended to.

Very truly yours,



BJR:MVB

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*Dr. Beth Israel Hospital
Private 23rd Street 897*

BERNARD REIS & COMPANY

*Manhattan
New York City, New York*

10 EAST 40TH STREET
NEW YORK 16, N. Y.

July 8, 1946

Mr. Kurt Valentin
c/o Buchholz Gallery
32 East 57th Street
New York, New York

Dear Kurt:

I enclose, herewith, telephone bill for Lipchitz.
Please be good enough to pay this bill and also advise me that
the rent has been paid at 23rd Street and also at Washington
Square up to the present time.

Please let me know by return mail.

Sincerely yours,

B. R. Reis

BR:MVB
Encl.

*profondément à votre service
si longuement déjà.*

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NIGHT LETTER (to France)

LIPCHITZ
9 ALLEE DES PINS
BOULOGNE BILLANCOURT

ALL INSURANCE COVERED SEE IF KANNWEILER HAS SOMETHING TO TAKE

AIRMAIL PHOTOGRAPH FEMME COUCHEE GUITAR BON VOYAGE ET AU REVOIR

CURT

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address
(Not to be transmitted)
Form 100-50-TA 248-S

Buchholz Gallery, 32 E. 57th St. 12/7/46

Comprends aussi l'effort, que mon
mes efforts est agacé de l'injustice,
il faut l'excuser. Quant à moi je
ne demande que la santé et un peu de
chance pour pouvoir ~~de~~ creuser plus
profondément le sillon que j'ai entamé
depuis si longtemps déjà.

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III.A.92
---------------------------------------	-------------------------	----------------------------

De Beth Israel Hospital
Ce dimanche 22 juillet 1997

Mon cher Carl

Merci de votre mot trop court, que
je veux de recevoir ici à l'hôpital.
Hier matin je vous ai écrit une lettre
et je me rends compte à présent, que
c'était comme la première, à une
adresse fantaisiste. La première vous
est parvenue, j'espère que celle-ci
vous parviendra aussi.

Évidemment toutes ces histoires n'ont
aucune importance, je suis tout à fait
à votre avis là-dessus, mais je
comprends aussi Berthe, qui tenon de
mes efforts est agacée de l'injustice,
il faut l'excuser. Quant à moi je
ne demande que la santé et un peu de
chance pour pouvoir ~~de~~ creuser plus
profondément le sillon que j'ai entamé
depuis si longtemps déjà.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

ce que se passe autour de nous et
 jusqu'à l'évolution de nos grands,
 me donne la conviction que je suis
 capable d'apporter un peu de lumière
 dans le chaos de ténèbres que
 nous vivons. Et cette conviction
 augmente la force et l'ardeur
 au travail. Excusez ces quelques
 divagations d'un demi-malade,
 car si c'est n'était un peu de
 faiblesse encore et la douleur de la
 blessure je me sentirais tout à
 fait bien. J'ai hâte de sortir
 d'ici, quoique j'y suis très
 bien

A vous en toute
 affection Jacques

P.S. Il ne faut pas abandonner
 l'histoire de Clifford

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 19 juillet 1947
Beth Israel Hospital

Mon cher Cur

Merci de belles roses, voici
trois jours que toute l'histoire est
over. And I am glad!
Avec leurs nouvelles méthodes ils
ont forcé de me lever dès le
lendemain de l'opération et
de marcher, chose que j'ai fait.
A présent je suis assis dans une
chaise pas trop confortable
pour vous écrire, c'est pourquoi
cette écriture débraillée, que
je vous prie d'excuser.
Comment ça va Paris? et
cette exposition surréaliste?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Imagine quel ennui et quelle
vieillesse démodée. Est-ce que
je me trompe?

A Pierre je vous prie, pas
un mot, avec son caractère,
cela prendrait des trop grandes
proportions.

Écrivez moi un peu plus
longueusement

Merci encore et bonne
poignée de main de
votre ami

Jaques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6 March 20 April 1945

Mon cher Aunt Welcome Home!
Je s'espère que vous revenez de votre Europe
démantellée pleins de forces et d'idées
nouvelles pour entamer des luttes nouvelles
sur le terrain difficile qui est à notre
disposition. Je suis très heureux

moi ici dans cette île heureuse
en train de récupérer après le coup
dur que j'avais à subir plus tard mardi

dur que j'avais à subir. Ce samedi ou au plus tard mardi je serai à New York. Nous aurons beaucoup à nous dire. Je dois vous entretenir d'un projet de faire venir ici Larrea pour entretenir une discussion publique à propos de son interprétation de symboles de Guernica qui ~~est~~ d'après moi, ~~les~~ ^{est} ~~un~~ ^{un} ~~travaux~~ ^{travaux} Alfred, par exemple n'est pas d'accord à ce que j'ai compris. Déjà Beaky et Bernard ont acceptés d'inviter chez eux Larrea, ce que facilite beaucoup ma tâche. Quant à Alfred à qui j'ai parlé du projet avant mon départ

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III.A.92
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pour moi, lui proposant de faire cette
discussion au musée, il m'a promis une
réponse. Il ne se rends donc pas compte
que cela est bon pour le musée, très
intéressant en soit même et si important
pour la marche de choses. A moins
que le musée ait peur que cela ne
fasse trop de bien à votre galerie,
entreprise privée. En tout cas si
cela ne marche pas là, nous la
ferons ailleurs.

J'ai hâte de vous voir de parler
de tout ça et de bien autres
choses. A vous bien amicalement

Jacques

P.S. mes meilleurs souvenirs
à Mrs Marjorie qui était
un ange.

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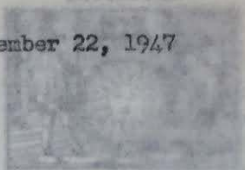
FINE ARTS POLICY

FOUNDED A. D. 1910

Policy No. 7 F.A. 54083

Sun Insurance Office

September 22, 1947



WM. H. MCGEE & CO., INC.

Mr. Jacques Lipchitz

2 East 23rd Street

New York City

Dear Jacques:

I am enclosing my check for \$200. For
better or worse I have decided to go PREMIUMS 250.00
on with my arrangement for six more
months. For the time being I do not
dare, being penniless.

In Consideration of the stipulations herein named

And of TWO HUNDRED FIFTY AND NO/100 Sincerely, Dollars Payment

One Dollar JACQUES LIPCHITZ

Wm. H. McGee & Co., Inc. 2 East 23rd Street, New York City

Policy No. 7 F.A. 54083 is 42 of record to date 1947

This policy is in full force and effect from the date of issue, for the term of

6 months, and shall remain in full force and effect until the expiration of the term of

6 months, and shall remain in full force and effect until the expiration of the term of

6 months, and shall remain in full force and effect until the expiration of the term of

CV:mm
encl.

JACQUES LIPCHITZ

This insurance covers the property insured hereunder while in transit
or otherwise in the custody of the insured or otherwise while the property is in the
United States and/or Canada (not including Alaska and Hawaii)
their grant or of any national or international organization, or
of any other person.

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FINE ARTS POLICY

FOUNDED A. D. 1710

Policy No. 7 F.A. **58083**



WM. H. MCGEE & Co., INC.
MANAGERS MARINE DEPARTMENT
111 JOHN STREET, NEW YORK 7, N. Y.

FINE ARTS DEPARTMENT
MACOMBER & COMPANY, INC., AGENTS
90 JOHN STREET, NEW YORK 7, N. Y.

AMOUNT \$ 20,000.00 RATE 1.25 PREMIUM \$ 250.00

BY THIS POLICY OF INSURANCE

In Consideration of the Stipulations herein named

And of TWO HUNDRED FIFTY AND 00/100 Dollars, Premium

Does Insure JACQUES LIPCHITZ

Whose Address is 2 EAST 23RD STREET, NEW YORK CITY

From the 15TH day of JANUARY 19 49 at noon, to the 15TH day of

JANUARY 19 50 at noon, standard time at place of issuance, for the sum of

TWENTY THOUSAND AND 00/100 Dollars.

On property as per schedule attached or listed below, against all risks of loss of or damage to such property except as hereinafter excluded.

SCHEDULE OF PROPERTY AND VALUATIONS

The following clause applies JACQUES LIPCHITZ

This insurance covers the property insured hereunder while in transit or elsewhere on exhibition or otherwise within the limits of the continental United States and/or Canada (but excluding the premises of fair grounds or of any national or international exposition, unless endorsed hereon).

BRONZES

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SCHEDULE OF PROPERTY AND VALUATIONS

The following clause applies JACQUES LIPCHITZ

This insurance covers the property insured hereunder while in transit or elsewhere on exhibition or otherwise within the limits of the continental United States and/or Canada (but excluding the premises of fair grounds or of any national or international exposition, unless endorsed hereon).

BRONZES

1.	1 Pastorable	\$500.	
2.	Arrival	500.	
3.	Flight	500.	
4.	Standing Yara	500.	
5.	Prayer	1000.	
6.	Rape of Europa	1000.	
7.	Variation	500.	
8.	2 Sketches for Benediction	500. Large	
		300. Small	
9.	Mardi Gras	500.	
10.	Rescue	500.	
11.	Theseus	700.	
12.	Myrrah	700.	
13.	Flight	500.	
14.	Circus	500.	\$ 8,700.

TERRACOTTAS

15.	1 Portrait Curt Valentin	500.	
16.	1 Portrait Kelekian	500.	
17.	3 Small Studies at \$500. each	1500.	2,500.

PLASTER

18.	1 Model to "Mother and Child"	500.	
19.	1 Model to "Rape of Europa"	500.	
20.	1 Model to "Return of the Child"	500.	
21.	1 Model to "Pastorable"	500.	
22.	1 Model to "Sketch of Prometheus"	500.	
23.	1 Big Sculpture "Prometheus"	500.	
24.	1 Portrait Marsden Hartley	500.	
25.	1 Portrait Catesby Jones	500.	
26.	2 Sketches for Benediction @ \$500. each	1000.	
27.	1 Sculpture in Granit	500.	
28.	Drawings (subject to the following clause)	1500.	7,000.

TOTAL \$18,200.

29.	"Seated Man", Onyx	400.	
30.	"Guitar Player", stone	400.	
31.	"Danseuse au Capucin", plaster model	500.	
32.	"Sacrifice", plaster model	500.	1,800.

GRANT TOTAL \$20,000.

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III.A.92
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The following clause applies to Item #28 only. *By*

"This company shall not be liable for a greater proportion of any loss or damage to the property described herein, than the sum hereby insured bears to one hundred per centum (100%) of the actual cash value of said property at the time such loss shall occur."

This policy excludes and does not cover risks by mail unless specifically agreed upon prior to shipment.

Attached to and forming part of policy No. 7 FA 58083 of the
SUN INSURANCE OFFICE, Ltd.

MACOMBER & COMPANY, Inc., Agents

BY

[Signature]

[Faint, illegible text]



The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III.A.92
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FOR INSURANCE POLICY, etc.
Witnessed to the signing of policy No. 114 2900 of the

THIS POLICY EXCEPTED AND DOES NOT COVER LOSS BY THEFT OR ROBBERY UNLESS THE LOSS IS CAUSED BY THE NEGLIGENCE OF THE ASSURED.

THE FOLLOWING

This Policy is made and accepted subject to the foregoing stipulations, terms and conditions, and to the following stipulations, terms and conditions printed on back hereof, which are hereby specially referred to and made a part of this Policy, together with such other provisions, agreements, or conditions as may be endorsed hereon or added hereto; and no officer, agent, or other representative of this Company shall have power to waive or be deemed to have waived any provisions, terms, conditions or stipulations of this Policy unless such waiver, if any, shall be written upon or attached hereto, nor shall any privilege or permission affecting the insurance under this Policy exist or be claimed by the Assured unless so written or attached.

Provisions required by Law to be stated in this Policy:—This Policy is in a stock corporation.
IN WITNESS WHEREOF, this Company has executed and attested these presents, but this Policy shall not be valid unless countersigned by MACOMBER & COMPANY, INC., Agents at New York 7, N. Y., or by a duly authorized agent of this Company.

Wm. H. McGEE & CO., Inc., Managers Marine Department

H. Jackson PRESIDENT

Countersigned this 10TH day of DECEMBER 1948 at NEW YORK 7 N.Y.

MACOMBER & COMPANY, INC., AGENTS,

BY *William B. ...* Agent.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

III.A.92

10. In case of loss or damage, it shall be lawful and necessary for the Assured, his or their factors, servants and assigns, to sue, labor, and travel for, in and about the defense, safeguard and recovery of the property insured hereunder, or any part thereof without prejudice to this insurance; nor shall the acts of the Assured or this Company, in recovering, saving and preserving the property insured in case of loss or damage, be considered a waiver or an acceptance of abandonment; to the charge whereof this Company will contribute according to the rate and quantity of the sum herein insured.

11. This entire Policy shall be void if the Assured has concealed or misrepresented any material fact or circumstance concerning this insurance, or the subject thereof; or in case of any fraud or false swearing by the Assured touching any matter relating to this insurance or the subject thereof; whether before or after a loss.

12. It is a condition of this insurance that no suit, action or proceeding for the recovery of any claim under this Policy shall be maintainable in any court of law or equity unless the same be commenced within twelve (12) months next after the calendar date of the happening of the physical loss or damage out of which the said claim arose. Provided, however, that if by the laws of the State within which this Policy is issued such limitation is invalid, then any such claim shall be void unless such action, suit or proceeding be commenced within the shortest limit of time permitted by the laws of such State to be fixed herein.

13. This Policy may be cancelled at any time upon request of the Assured, the Company retaining or collecting the customary short rates for the time it has been in force; or, it may be cancelled by the Company by delivering or mailing to the Assured at the address stated herein five (5) days' written notice of such cancellation and, if the premium has been paid, by tendering in cash, postal money order, or check, the pro rata unearned premium thereon.

FINE ARTS POLICY

Policy No. 7 F.A. **58083**

IMPORTANT

PLEASE READ YOUR POLICY

Assured JACQUES LIPCHITZFrom JANUARY 15TH, 1949To JANUARY 15TH, 1950

FOUNDED A. D. 1710

WM. H. MCGEE & CO., INC.

MANAGERS MARINE DEPARTMENT
111 JOHN STREET, NEW YORK 7, N. Y.FINE ARTS DEPARTMENT
MACOMBER & COMPANY, INC., AGENTS

IN CASE OF LOSS, OR CHANGE OF ANY KIND, NOTIFY

FRENKEL & CO. Inc.

GENERAL INSURANCE

EIGHTY MAIDEN LANE

NEW YORK 7, N. Y.

PHONE HAnover 2-6250

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

April 24 1948

Do you see any difference between painting
and sculpture. They seem to me like two
kinds of instruments, playing the same
music which is of

January 21, 1948

LONDON COUNTY COUNCIL.

CHAIRMAN
London County Council
Chairman's Room
The County Hall
Westminster Bridge, S. E. 1
London, England

Gentlemen:

Mr. Lipchitz has asked me to answer your
letter of December 15 which he received only
a few days ago as it was sent to the office
of the Affaires Etrangeres. They did not for-
ward it until January 3.

Mr. Lipchitz thanks you for your invitation to
participate in the open-air exhibition in London
and will be very glad to send you one of his
important pieces. It is a bronze "Figure,"
executed between 1926 and 1930. Height 2 meters
15 centimeters. The insurance value is \$12000.
The height of the base should be 50 inches, and
the width, 65 inches square.

The bronze is now in Mr. Lipchitz's studio in
Paris and is available at any time. Will you
please contact Mrs. Jacques Lipchitz, 9 Allee des
Pins, Boulogne-Billancourt, Seine, France, re-
garding shipment of the bronze.

Very sincerely yours,

Curt Valentin

CV:mm

The Museum of Modern Art Archives, NY	Collection: Valentin	Series.Folder: III.A.92
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April 24 1948

I don't see any difference between painting and sculpture. They seem to me like two kinds of instruments playing the same music. It is the music which is of



LONDON COUNTY COUNCIL.

CHAIRMAN'S ROOM,
THE COUNTY HALL,
WESTMINSTER BRIDGE, S.E.1.

26th January, 1948.

Dear Sir,

The Chairman of the Council has asked me to thank you most sincerely for your letter of 21st January, accepting on behalf of Mr. Lipchitz the invitation to submit an example of his work for the Exhibition of Sculpture to be held in Battersea Park during the summer of 1948.

Lady Nathan has passed your letter to the Clerk of the Council, who will be making the detailed arrangements for the Exhibition and who will be writing to Mrs. Jaques Lipchitz as you suggest.

Yours faithfully,

L. Paul

Chairman's Secretary.

Curt Valentin Esq.,
Buchholz Gallery,
32 East 57th Street,
New York, 22,
N.Y.

with Dols,
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 24 1948

I don't see any difference between painting and sculpture. They seem to me like two kinds of instruments playing the same music. It is the music which is of importance.

I don't feel any connection with Idols. My sculpture is as far away from them as, maybe, Rodin's sculpture from the Venus of Willendorf, or the paintings by Cézanne from the paintings of the grottoes of Altamira.

I believe in progress and by this I mean in emancipation, in the greatness, the power of man, in his mission on earth.

I feel that I am working to this end with the means that were given to me.

Wipacitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Le 30 juin 1948

Mon cher Curt

Rien que de voir les ténées
de votre lettre venant de Suisse,
j'avais plus frais aujourd'hui,
Ici depuis quelques jours nous
mourons de chaleur.

Ce matin vers midi j'étais obligé
d'interrompre mon travail à la
fonderie, la cire littéralement
fondait sous les doigts
malgré ça le travail sera fait!

Je compte continuer chez Spring
jusqu'à la fin du mois.

Je lui ai donné quatre pièces
à fonder, la grande "Mère et l'enfant"
"Le sacrifice", "Le Cantique des Cantiques"
et la Vierge. Entre Alwa Weber

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Bernard et la gallery, je pense
Cela ne sera pas trop difficile de
regler la chose.

Nous avions eu ici, organisée par
Luce de Life magazine, une
conférence de critiques d'art.
A juger par l'interview avec
George Duthuit (venue ici pour
la conférence), publiée dans
Times de ce dimanche, cela
devait être du joli. Il se
pauit comme de l'espoir pour
la France dans le domaine
des Arts, que de Giacometti,
décidément, le business
familial conduit bien!
Ce n'est qu'à regret avoir tout
fini à la fondue que je
songerai à mes vacances

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Autrement tout va bien chez moi
 J'etes S.V.P. à Lefevre Touchet
 de prendre chez moi ce que vous
 voudrez, sauf les terres cuites.
 J'écirai dans le même sens
 à Berthe, que je devrais
 reconnaître si vous lui
 voulez vite.

Si possible touchet aussi de
 voir mon frère, To me de
 Cherche Midi, afin de voir
 avec lui ce que se passe avec
 la terre que Boudas veut
 publier sur ma sculpture.
 Vous m'obligerez en faisant.

Et vous, Curti, que
 se passe t-il avec vous?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J'ai l'impression que l'Europe
n'a pas l'air de vous enchanter
beaucoup cette fois-ci.

Dites quoi

Dites moi à quel point se passe
avec vous, de rester pas
silencieusement trop longtemps

Nempêche, vous êtes
un sacré veinard - que
d'être à Paris!

Bien amicalement

voilà Jacques

The Museum of Modern Art Archives, NY

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Le 19 juillet 1949

Mon cher Curt
 Par Berthe, ça gèle, j'aurais
 de temps en temps de tes nouvelles mais
 avec ton nez vivant n'a fait autrement
 plaisir. Je juge plutôt par l'écriture, par
 par le sens de ce que tu dis (ta carte
 est illisible!) que tout va bien chez toi.

Ah, si je pouvais dire autant de moi!
 Je viens de passer des semaines angoissantes
 c'est toujours la santé de Yulla qui me
 préoccupe. Mais depuis la fin de la
 semaine dernière un peu d'espoir est venu
 je planterai chez nous, nous nous accocherons
 à lui et commencerons à respirer.

Puisse cela continuer.

Plus je vis et plus je constate que l'on
 ne fait pas ce que l'on veut, mais ce
 que l'on peut. C'est de même avec la
 sculpture. Je suis toujours à ma mère et
 enfant que je n'ai pas abandonné un
 jour, malgré, on peut être même

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à cause des journées pénibles que j'avais à vivre.

Elle avance cette statue, elle est de la reine Agar, mais avec des trouvailles, ne fussent-elles qu'à cause de sa taille, qui peuvent me fournir des éléments nécessaires pour les seven statues with 1 am pregnant with.

Je travaille aussi à mon petit grand-nor qui vient bien. C'est loin de moi cette statue, elle est de 22, toute une vie! donc, je puis la juger assez impartialement. Je ne sais si elle est bien, mais en tout je sais qu'elle est loin de toute cette sculpture d'aujourd'hui à qui le monde semble de plus en plus accorder les faveurs pour le moment.

Grâce merci, c'est loin de tout ça! C'est pourquoi l'idée du livre que tu projetes sur l'apport de J.L. dans l'art moderne ne fait plaisir. Non parce que ça satisfait ma vanité, mais bien parce que cela donne au sentiment de justice qui habite chacun

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Je vous en peu d'espérer.
 Qui sait, les gens peut être finiront
 par avoir les yeux sur mon effort,
 sur mon apport.
 J'ai entendu qu'à la Maison de la Pensée
 française Picasso expose ses dernières
 toiles. Comment c'est? Est-ce aussi
 bien que Kandinsky & dit. Pour lui c'est
 toujours Michelangesque tout ce qu'il fait, même
 ses assiettes. C'est un malheur que
 ce homme soit un critique et un marchand
 en même temps. Il paraît autrement plus
 sympathique si il pouvait être l'un de
 deux.
 Ceci dit l'exposition de P. est probablement
 épatante, je le souhaite en tout cas
 de tout cœur.

Je te dire bien cordialement ce
 matin, amuse-toi et reviens nous
 vite, tu nous manques.

Fernand Jacques

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SERVICE
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ferred character is in-
dicated by a suitable
symbol above or pre-
ceding the address.

WESTERN
UNION

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LC=Deferred Cable

NLT=Cable Night Letter

Ship Radiogram

S J I WEST 4TH ST. JOSEPH L. EGAN
ALGONQUIN 4-2096 PRESIDENT

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MC315 M.LLE357 DL PD=MINNEAPOLIS MINN 6 254P=

JACQUES LIPCHITZ=

42 WASHINGTON SQUARE SOUTH NYK=1

MAKING PLANS FOR OUR 35TH ANNUAL LOCAL ARTIST EXHIBITION
SINCERELY HOPE YOU CAN SERVE ON JURY COMPOSED OF CURATOR
PAINTER AND SCULPTURE TO SELECT PAINTINGS IN OIL AND WATER
COLOR AND SCULPTURE TO BE SHOWN AND TO AWARD RIBBONS WE PAY
ALL TRAVELING EXPENSES PLUS 50.00 HONORARIUM CAN MAKE YOU
PLANE OR TRAIN RESERVATIONS AND HOTEL RESERVATIONS FOR YOU
IF YOU DESIRE JUDGING BEGINS 2PM THURSDAY NOV 10 AND CONTINUES
FRIDAY AND SAT NOV 11TH AND 12TH LOOKING FORWARD TO SHOWING
YOU MINNEAPOLIS OUR PERMANENT COLLECTION AND LARGE LOAN
EXHIBITION OF SCULPTURE SCHEDULED FOR THAT TIME TELEGRAPH

per the your interest
non adresse: Olive Bridge
c/o Suarez, Villa Astoria

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CLASS OF SERVICE

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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-d Cable

Ship Radiogram

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01:22E 35

OR TELEPHONE COLLECT=

RICHARD S DAVIS SENIOR CURATOR MPLS INSTITUTE OF
ARTS=

35TH50.00 2PM 10 11 12=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Woodstock 6 23ma
1950

Mon cher Carl,

Je suis venu ici
à 15 miles de
l'endroit où je vis
C'est charmant ici
et imaginé chez un
des antiquaires j'ai
vu deux pierres assez
importantes par Flanagan
Elle demande \$650 pour
chaque. Cela peut
être vous intéresser
Mon adresse: Olive Bridge
c/o Suarez, Villa Asturia

Mr. Jacques Lip
Olive Bridge
c/o Suarez, Vill
Woodstock, New

Dear Jacques:

Thank

be interested in

Flanagan. Ever

with Mr. and Mrs

due when you can

ahead with the

six months last

CV:JW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

May 24, 1950

Mr.
Oli
c/o
Wood
Dear

that
be
Flar

with

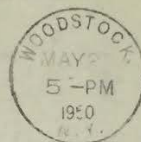
due when you vacate the country in Paris to go
ahead with the casting, and the balance of \$1,500 in
six monthly installments after the cast

All my best,

Sincerely yours,

CV:JW

CV:JW



THIS SIDE OF CARD IS FOR ADDRESS

Mr. Curt Valentin
Buehholz Gallery
32 East 57th Street
New York 22, N.Y.

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May 24, 1950

Mr. Jacques Lipchitz
Olive Bridge
c/o Quarez, Villa Asturia
Woodstock, New York

Dear Jacques:

Thank you very much for your note. I would be interested in seeing photographs of the pieces by Flannagan. Everything is all right here. I am working with Mr. and Mrs. Colt on your exhibition.

All my best,

CV:JW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITZ
2 East 23rd Street
New York, New York

June 29, 1950

June 3, 1950

Mr. Thomas C. Colt, Jr.
Portland Museum of Art
Mr. Jacques Lipchitz
2 East 23rd Street
New York, New York

Dear Jacques:

I have examined the list of the exhibition you are planning, and I find it almost perfect. I would like to see the most important pieces. This letter is to confirm our conversation that I will pay \$800 to cover the expenses for the moulding of the "Pegasus" purchased by Mr. Rockefeller. Further payment for the expenses of the cast will be paid by me to the Modern Art Foundry.

I also agree to pay up to \$1700 for a new cast of the figure to be cast in Paris. \$200 will be due when you commission the foundry in Paris to go ahead with the casting, and the balance of \$1500 in six monthly installments after the cast is finished.

your expenses, and it will mean a great deal to have this piece part of the exhibition.

Sincerely yours,

My best regards to you and Mrs. Colt.

Sincerely yours,

CV:JW

Jacques Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITZ
2 East 23rd Street
New York, New York

June 29, 1950

Mr. Thomas C. Colt, Jr.
Portland Museum of Art
Portland, Oregon

Dear Mr. Colt:

I examined the list of the exhibition you are planning, and I find it almost complete. However, I would like to say that if you would like to add one important piece, I think the exhibition would have a more complete meaning.

I just received a letter from the MAGAZINE OF ART asking me to write an article about the exhibition so I feel a certain responsibility; this is why I take the liberty of telling you I would be very very pleased if you would add this piece: "Mother and Child" 1941--an important bronze in my evolution.

I think it will make a very small difference in your expenses, and it will mean a great deal to me to have this piece part of the exhibition.

My best regards to you and Mrs. Colt.

Sincerely yours,

Jacques Lipchitz

1941;
exhibition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Mr. J. Lipchitz

- 2

If not, it occurs to me that, for the West Coast showings, we might borrow the Wright Dunnington car (he has one, hasn't he?) and save the long cross country shipment, while Cincinnati might include the example in New York.

Your assistance is appreciated, and it would forward have the weights.

Dear Mr. Lipchitz:

I appreciate your letter of June 29th, and the expression of your wish to have the "Mother and Child" 1941, included in the exhibition.

I have been in the midst of a furious correspondence trying to arrange the exhibition. It seemed that the rather large costs would have to be shared by three museums, and this seemed to rule out any hope of ~~including it in the itinerary~~. I received a letter from Dr. Valentin in Los Angeles, asking to be included in the itinerary. This necessitates certain changes in the schedule, which is tentative as yet; however, I trust it will be agreed as follows:

Portland	Oct. 24 - Nov. 26
Los Angeles	Dec. 11 - Jan. 10
San Francisco	Jan. 24 - Feb. 25
Cincinnati	Mar. 9 - April 8

The works will be shipped from Cincinnati on April 11 which will place them back in Budworth's hands on April 13th, which I trust will be convenient for your New York showing.

The cost of this itinerary will be \$4000, or \$1000 per museum, plus a contribution towards the catalog. This seems to be as much as these museums can afford, and in our case we wish to save all we can for a contemplated purchase.

The above costs are based on a maximum shipping weight of 6000 lbs., which we cannot exceed, this weight to include the crating.

With this shipping weight limitation, you can understand our difficulty of preparing our list. The list is of necessity tentative until we know the weights.

I wrote an urgent letter to Curt Valentin some weeks ago, asking for the weights on the works. Curt is of course away, but I had hoped the gallery might be able to do something about it. To date I have no reply.

Would there be any way that you could send me fairly precise weights on the 20 works listed plus the "Mother and Child" 1941? It would be a vast help to me.

We will do all we can to include the "Mother and Child", 1941; It would be ideal, of course, if we can include it under the 6000 lb. limitation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Mr. J. Lipchitz

- 2

RECEIVED BY MUSEUM
In the Museum's Gallery
June 30, 1950

If not, it occurs to me that, for the West Coast showings, we might borrow the Wright Luddington one (he has one, hasn't he?) and save the long cross country shipment, while Cincinnati might include the example in New York.

Your assistance is appreciated, and it would forward things very much to have the weights.

Mrs. Colt joins me in sending kindest regards.

Sincerely,

Thomas C. Colt, Jr.
Director

Mr. Jacques Lipchitz

2 East 23rd Street
New York, New York

7 July, 1950

TCC:jr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

6803	The Recluse, bronze, 1915, 19 inches high	JL
6803	The Joy of Orpheus II, bronze, 1915-16, 19 inches high	JL
6803	The Joy of Orpheus I, bronze, 1915-16, 19 inches high	CV
6385	Acrobat on a Horse, bronze, 1917, 21½ inches high	CV
6382	Seated Bather, pouillney stone, 1917, 27½ inches high	CV
10157	Musical Instruments, bronze, 1918, 22 by 28 inches	JL
11903	The Bather, bronze, 1919, 28 inches high	JL
11904	The Bather, bronze, 1919, 28 inches high	CV
10929	Seated Pierrot, lead, 1921, 13 5/8 inches high	CV
11626	Seated Man with Book, lead, 1922, 9 3/4 inches high	JL
11026	Seated Man, Brittany granite, 1922, 20 inches high	JL
10153	Musical Instruments, bronze, 1923, 19½ x 18½ inches	JL
10156	Seated Bather, bronze, 1924, 15 inches high	JL
9036	Seated Man, bronze, 1925, 13½ inches high	CV
9906	Mardi Gras, bronze, 1926, 11 inches high	CV
7648	Femme Debout et Guitar, bronze, 1927, 10½ inches high	CV
9447	Seated Man, onyx, 1925-28, 13½ inches high	JL
11627	Chimene, bronze, 1930, 14½ inches high	JL
7580	Harpists, bronze, 1930, 20½ inches high	JL
9928	Portrait of Curt Valentin, bronze, 1941, 10 3/4 inches high	CV
11905	Variation, bronze, 1942, 15 inches high	JL
5665	Sketch for Benediction I, bronze, 1942, 8 inches high	CV
6953	Sketch for Benediction I, bronze, 1942 8 inches high	JL
10386	Sketch for Prometheus, bronze, 1942, 21 inches high	CV
5945	La Suppliante, bronze, 1943, 17½ inches high	JL
6795	Sketch for Benediction II, bronze, 1943, 14½ inches high	JL
9339	Pegasus, bronze, 1944, 15½ inches high	CV
6653	Sketch for Song of Songs, bronze, 1945, 4½ inches high	CV
6654	Sketch for Song of Songs, bronze, 1945, 4½ inches high	CV

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

6803	The Rescue, bronze, 1945, 15½ inches high	JL
6805	The Joy of Orpheus II, bronze, 1945-46, 19 inches high	JL
6951	The Joy of Orpheus I, bronze, 1945-46, 19 inches high	CV
6779	Trentina, bronze, 1946, 20 inches high	JL
9185	Study for Sacrifice, bronze, 1947, 13½ inches high	JL
9186	Study for Happiness, bronze, 1947, 9½ inches high	JL
8472	Dancer with Hood, bronze, 1947, 16 inches high	JL
8476	Sketch for Dancer with Hood, bronze, 1947, 6 inches high	JL
8478	Sketch for Rescue II, bronze, 1947, 5½ inches high	JL
8480	Sketch for Couple I, bronze, 1947, 5½ inches high	JL
9391	Sketch for Rescue II, bronze, 1947, 8 inches high	JL
9392	Study for Dancer with Drapery, bronze, 1947, 9 inches high	JL
10528	The Virgin, bronze, 1948, 33½ inches high	JL
10913	Mother and Child, bronze, 1949, 17½ inches high	JL
10914	Mother and Child, bronze, 1949, 17½ inches high	JL
11162	Agar, bronze, 1949, 13 inches high	JL

Chose de naïf et de tout à fait
inattendu.

J'avais pour mardi matin
envoyé vous à l'hôtel avec
les transporteurs pour amener
"Payase" à la fondrière.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Le 3 Avril 1950

Mon cher Curt

Je viens de recevoir votre carte
de Bern. Il y a quelque temps je
vous ai écrit à Paris une
longue lettre vous racontant
ce que se passe avec moi.

Et bien depuis j'ai eu quelque
chose de neuf et de tout à fait
inattendu.

J'avais pour mardi matin
envoyé vous à l'hôtelier avec
les transporteurs pour amener
"Pegase" à la fondrière.

Valentin

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

III.A.92

hypothèse
dans le train ramenant à 1.7.
J'ai tout d'un coup senti
des violentes douleurs dans la
région abdominale, mais de
telles douleurs à vous donner
un avant goût de l'enfer.
Je suis malgré ça arrivé
à l'atelier, Dieu sait d'ailleurs
Comment, car je ne souviens
de rien. J'ai fait tout ce
que j'avais à faire C.A.D. expédié
mon plâtre à la fonderie
et seulement alors téléphoné
à mon docteur et au taxi
suis allé vers lui. Je suis

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

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font à la fabrique.
"La naissance des muses" est
à la fonderie. A présent
tranquillement je m'en vais
à Hastings pour me reposer
quelques jours et je partirai
ensuite un peu plus loin
pour me reposer tout à fait,
naturellement avec toute ma
petite famille qui va très bien.
Mon adresse sera:

Villa Asturias

Olive Bridge

N.Y.

A vrai dire il ne tarde déjà
d'être après les vacances

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

III.A.92

pour continuer le travail
qui a été interrompu par
"la naissance des Muses"

que je suis très content d'avoir
fait d'ailleurs.

Naturellement si vous voyez
Berthe ou mon frère pas un
mot S.V.P. C'est peu de chose
et ça ne ~~fera~~ pas la peine
de les tourmenter inutilement
J'espère que vous allez bien et
que'après les vacances
nous seront tous les deux
francs et dispos pour affronter
de nouvelles batailles et des
grandes victoires. Je vous serre la
patte forte Jacques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

arrivé chez lui en bon état.
Après trois injections
de morphine il m'a amené à
l'hôpital Mont Sinai où
j'ai passé ma journée à être
examiné, radiographié.

Ils ont finalement trouvés
que c'était un calcul rénal
qui ne voulait, plutôt ne
pourrait passer. Yulla qui
est venue me rejoindre m'a
ramené à la maison plus mort
que vif. Je suis resté hier
à Hastings. Mais pour aujourd'hui
j'aurais absolument à être ici
à l'hôtel, car Bowdoin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

highly

devoir venir pour prendre ce
 que j'avais ici C.A.D. 6 sculptures
 13 dessins, photos etc..
 plus la chose, la pierre, que j'ai
 restauré et qui était encore
 chez Asmussen. J'avais donc
 absolument à venir en ville
 et puisque le Docteur m'avait
 defendu de bouger et j'allais
 m'en faire un vrai scandale
 je suis venu tout de même,
 et tout a été fait et moi
 je ne suis pas mort.....
 Donc pour recapituler. Tout
 ce que j'avais pour Portland
 ici et à ~~l'extérieur~~ ^{l'extérieur} est parti,
 reste seulement les choses qui

The Museum of Modern Art Archives, NY

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hijakity

New York le 29 juillet 1950

Mon cher Curt,

J'étais triste d'apprendre que
vous étiez malade et c'est à l'hôpital
ça n'est vraiment pas la peine
d'aller pour ça en Europe.

Moi comme toujours au travail
je veux de terminer le moulage
de Pagase qui est bien venu
et c'est mardi que je l'apporte
à la fonderie. Blanchette et
Philip sont venus il y a deux
semaines pour le voir et
étaient tous les deux enthousiastes.

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

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hyperité
pourvu que la fonte soit bien
car à la fondre les choses
ne vont pas comme ils
doivent. Moi ce travail
m'a donné beaucoup de plaisir
mais aussi pas mal de fil
à retordre.

J'ai aussi travaillé à la
fondre pour finir les
choses pour l'exposition de
Portland. Tout est en
ordre à présent et je
crois que d'ici une semaine
je pourrai partir moi-même
un peu au repos. J'espère
pouvoir finir tout avant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Cette semaine, mais je me
rends bien compte qu'il ya
beaucoup à faire encore.

Vous ne me dites rien de ce
que se passe en Europe dans
notre petit monde des arts,
j'aimerais pourtant le savoir.
Un petit mot de vous me
fait plaisir.

La famille va bien
Je vous serre bien cordialement
la main. Soignez vous,
votre Jacques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

August 22, 1950

August 22, 1950

Mr. Maurice Lefebvre-Foinet
19 Rue Vavin
Paris, France

Dear Mr. Lefebvre-Foinet:

Mr. Jacques Lipchitz is sending today through Keating and Company a bronze, "Virgin", which is for exhibition at the Museum of Modern Art in Paris. After the exhibition is over, please deliver the bronze to Mrs. Lipchitz.

Also, please keep the box in which the bronze is shipped for future shipments.

Mr. Lipchitz says that you should not pay any duties because the Minister of Finance told him he could send his work to France free of duty.

Sincerely yours,

With my best regards to Mrs. C. Secretary to Mr. Valentin

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

hipchitz

RECEIVED AUGUST 22, 1950

Galler and Geller, 1911, bronze (Museum of Art Gallery)

Man with Musical Instrument, 1911, bronze 2500

Seated Man, 1922, bronze 1500

Seated Man, 1925, bronze 1500

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Seated Man, 1925, bronze 1500

Seated Man, 1925, bronze 1500

August 22, 1950

Mr. Thomas C. Colt, Jr.

Portland Museum of Art

Portland, Oregon

Trentina, 1940, bronze

Dear Mr. Colt: Seated Man, 1947, bronze

Sketch for Sacrifice, 1947, bronze

Sacrifice I am in New York for a few days to work in the foundry but am going back to Olive Bridge tomorrow. I hope you received my letter of last week.

Sketch for Couple 1, 1947, bronze

Sketch I have read Mrs. Colt's letter to Miss Wade where she asks for photographs. I am enclosing the few which I have. Some, as you know, we don't have--these photographs you will have to have made in Portland. I hope this will be satisfactory.

Two Heads, ink and wash, 1912

Seated Man In addition to what I wrote you about my cubism: For me cubism was never a doctrine but merely an orientation of the spirit.

Seated Man, 1925, bronze

Seated Man Here is the correct address of the photographer: William Vandivert, 21 West 10th Street. He is away from New York until after Labor Day. This is the photographer who made the photographs you like. He also made a very beautiful photograph of "The Prayer", which you might like for your catalog.

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

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Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

Seated Man, 1925, bronze

JL:JW

Enclosures and white

large \$ 200

4 in color 250

1 small 150

2 " (lined) 120

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SCULPTURE BY JACQUES LIPCHITZ

Sailor and Guitar, 1914, bronze (Albright Art Gallery)	
Man with Musical Instrument, 1915, limestone	\$ 2500
Still Life with Musical Instrument, 1918, bronze	1800
Seated Man, 1922, Brittany granite	2800
Seated Man, 1925, Onyx	3300
Guitarist, 1925,	3800
Mardi Gras, 1926, bronze	1400
Harpists, 1930, bronze	2500
Rape of Europa, 1941, bronze	3500
Mother and Child, 1941, bronze	8000
Theseus, 1942, bronze	3000
Marsden Hartley, 1942, bronze	1200
The Prayer, 1943, bronze	8000
S Prometheus Sketch, 1943, bronze	1500 - <i>Sold</i>
Pegasus Sketch, 1944, bronze	1500
The Rescue, I, 1945, bronze	1000
Trentina, 1946, bronze	2500
Danseuse au Capuchon, 1947, bronze	1800
S Sketch for Sacrifice, 1947, bronze	1500 - <i>Sold</i>
Sacrifice, 1948, bronze	8000
Mother and Child, 1949, bronze	8000
Sketch for Rescue II, 1947, bronze	400
Sketch for Couple I, 1947, bronze	400
Sketch for Massacre, 1945, bronze	400
Sketch for Song of Songs, 1945, bronze	400

DRAWINGS

Two Heads, ink and wash, 1912	200
Seated Man with Guitar, gouache, 1918	260
Seated Woman, crayon, 1915	280
Study for Mother and Child, gouache	300
S Theseus, gouache	300 - <i>sold</i>
Seated Woman, gouache, 1916	350
Sketch for Mother and Child, ink and wash, 1949	150
Sketch for Danseuse au Capuchon, ink and wash, 1947	200
Still Life, crayon and wash, 1916	200
Sketch for Danseuse au Capuchon, ink and gouache	275
Study for Dancer with Hood, ink	120
Dancer with Veils, ink, 1948	150
Two Figures, charcoal	200
Sketch for Spring	NFS

13 drawings
sacrifice

7 black and white
large \$ 200

4 in color 250

1 small 150

1 " (line) 120

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITS
2 East 29th Street
New York, New York

August 24, 1950

Portland Museum of Art
Portland
Oregon

FOR EXHIBITION (Sculpture by Jacques Lipchits)

"Sailor and Guitar", 1914, bronze (Albright Art Gallery)
"Man with Musical Instrument", 1915, granite \$2500 —
10157 "Still Life with Musical Instrument", 1918, like the sculpture
bronze 1500
11026 "Seated Man", 1922, Brittany granite 3500
9447 "Seated Man", 1925, Onyx 3500
"Guitarist", 1925, stone 3500
9006 "Mardi Gras", 1926, bronze 1400
1470 "Harpists", 1930, bronze the pleasure of seeing you 2500
"Rape of Europa", 1941, bronze 3500
"Mother and Child", 1941, bronze 8000
"Theseus", 1942, bronze Very sincere 3000
"Marsden Hartley", 1942, bronze 1200
"The Prayer", 1943, bronze 8000
10886 "Prometheus Sketch", 1943, bronze 1500 — S Portland
9389 "Pegasus Sketch", 1944, bronze Jacques Lip 1500
6803 "The Rescue, I", 1945, bronze 1000
10533 "Trentina", 1946, bronze 2500
8472-X60 "Danseuse au Capuchon", 1947, bronze 1500
"Sketch for Sacrifice", 1947, bronze 1500 — S Portland
"Sacrifice", 1948, bronze 8000
"Mother and Child", 1949, bronze 8000 —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITZ
2 East 23rd Street
New York, New York

December 7, 1950

December 7, 1950

Mr. John Harbeson
1510 Architects Building
Philadelphia 3, Pennsylvania

Mr. Herman More
Whitney Museum of Art
10 West 8th Street
New York, New York

I am very happy to know that you like the sculpture
size was nine to ten feet high. Now you propose to make
I made for Mrs. Rockefeller, and thank you for writing me such
please advise the committee about it since I will have to
a nice letter. I will begin making my quarter full size model in accor-
Dear Mr. More: new dimensions.

I am very happy to know that you like the sculpture
size was nine to ten feet high. Now you propose to make
I made for Mrs. Rockefeller, and thank you for writing me such
please advise the committee about it since I will have to
a nice letter. I will begin making my quarter full size model in accor-
Dear Mr. More: new dimensions.

Hoping to have the pleasure of seeing you soon, Mrs.,

Very sincerely yours,
Jacques Lipchitz

JL:JW
Jacques Lipchitz

JL:JW

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y.

Phone: PLaza 5-0537

JACQUES LIPCHITZ
2 East 23rd Street
New York, New York

March 3, 1951

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Dear Mr. Lipchitz

December 7, 1950

Mr. John Harbeson

1510 Architects Building
Philadelphia 3, Pennsylvania

Dear Mr. Harbeson:

In reference to your letter of December fourth,
I will begin making my quarter full size model in accordance with your new dimensions.

I would only like to emphasize that the original size was nine to ten feet high. Now you propose to make it larger than twelve feet. Of course I shall do this, but please advise the committee about it since I will have to ask a higher price for this larger group.

Very sincerely yours,

Jacques Lipchitz

JL:JW

I am embarrassed over the matter of your expenses for the Washington talk. Most of the expenses are for my university and I am sure they are paid. I had two or three who were in the group and in the budgeted about \$30 each for the trip from NY and hotel in Washington. This proved to be enough in every case but yours. I understood of course that it would be more because you were bringing Mrs. Lipchitz and we were glad to allow this but we did not anticipate that the total would be anywhere near so large and I also have not the authority

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y.

Phone: PLaza 5-0537

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PUBLICATIONS:

ART BULLETIN
Wolfgang Stechow, Editor,

COLLEGE ART JOURNAL
Laurence Schmeckebier, Editor

PLACEMENT BUREAU

Business Manager
Peter Magill

March 3, 1951

Dear Mrs. Lipchitz

I am embarrassed over the matter of your expenses for the Washington talk. Most of the speakers are pure universities and either pay their own expenses or are paid by their university. We had two or three artists on the program who were not connected with any institution and in offering to meet their expenses we budgeted about \$30 each for the trip from N.Y. and hotel in Washington. This proved to be enough in every case but yours. I understood of course that it would be more because you were bringing Mrs. Lipchitz and we were glad to allow this but we did not anticipate that the total would be anywhere near so large and I alone have not the authority

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to approve such a large expenditure
of funds belonging to the Association.

Would you be kind enough to refer
this matter to Mr. Peter Magill our
business manager who ~~there~~ will
explain our difficult position to you
and I hope that a solution satisfactory
to you can be found.

Again let me thank you for coming.
Because of the late start of your talk it
was impossible for me to remain after
the end as I had to attend a directors
meeting scheduled for 10 P.M. However
I understand that Mr. Phillips took you and
your wife out to his home.

Please accept my apologies for the difficulties
caused you over the misunderstanding regarding
funds
Sincerely yours A. A. H.

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The Corcoran Gallery of Art

Washington, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND CURATOR

April 13, 1951

May 1, 1951

Mr. Hermann Warner Williams, Jr.
Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

On behalf of Mr. Jacques Lipchitz I am answering your kind letter of April twenty-seventh.

Mr. Lipchitz is in the hospital for a few days and asked me to tell you that much to his regret he will not be able to join the jury of the 6th Area Exhibition at the Corcoran Gallery, the reason being that around the same time he is acting as a juror for the large sculpture exhibition at the Metropolitan Museum.

Mr. Lipchitz hopes you will ask him again some other time.

Sincerely yours,

Curt Valentin

CV:JW

Hermann Warner Williams, Jr.

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The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

April 27, 1951

METROPOLITAN 3211

Mr. Jacques Lipchitz
2 East 23rd Street
New York, New York

Dear Mr. Lipchitz:

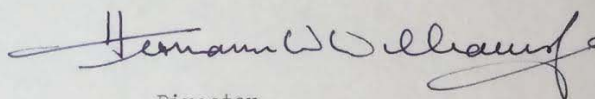
At a recent meeting of our local artists' groups you were nominated to serve as one of a three man jury to judge the sculpture submitted for the 6th Area Exhibition, to be held next year from November 24th to January 20th, 1952.

The jurying period has been scheduled for Tuesday, October 23rd, and will continue on thru the next day if need be.

I am sorry that we cannot offer you a fee, but, of course, we will be responsible for your travel expenses and any other incidental expenses while here in Washington.

I am hoping that you will be able to accept, as we would like this next year's Area Exhibition to be our finest to date. Do let us hear from you as soon as possible.

Sincerely yours,



Director

HWW:ls

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Hastings-on-Hudson
May 9, 1951

Dear Curt,

I understand that someone is interested in having the "Miracle II" made ten feet high and would like to know the price.

First of all, this version could not be made ten feet high. So I would have to make a new sculpture, but using the same elements, in order to support such a dimension (I was thinking myself of making a larger version). I think I could make the bronze requested for \$35,000.

However, I would not make the sculpture unless I was familiar with the project or with the work of the architect.

Sincerely,

*ça commence à aller
mieux A Bentot
Jacques*

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Le 2 juin 1951

Mon cher Art

Je te salue j'ai appris que
tes deux livres arrivent par
Schwarzenberg ils sont que vous
êtes complètement rétabli

June 1, 1951

Mr. Jacques Lipchitz
2 East 23rd Street
New York, New York

Dear Jacques:

A friend of mine is giving two of your pieces
to the Arizona State College in Phoenix. Therefore, I
had to cut the pieces considerably and am crediting your
account as follows:

"Sketch for Agar" 1948, 9 3/4" high \$400
"Dancer with Veils", 1943, 15" high 500

I hope this is all right with you. Since I
feel a little richer today, I am enclosing my check for
\$100 which you wanted.

Sincerely yours,

CV:JW
Enclosure

L'autre jour j'ai reçu le chèque
de Philadelphie mais seulement
de \$1.000, j'ai consulté mon
contrat, c'est évidemment

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Le 21 juin 1951

Mon cher Carl,

De la galerie j'ai appris que
vous êtes bien arrivé, par
Schwarzschild ils savent que vous
êtes complètement rétabli.

Donc j'étais bien content de
l'apprendre aussi. Quoique un petit
mot de vous n'aurait pas fait
du mal.

Chez moi rien de neuf, je
travaille à la viase et elle
progresser lentement.

L'autre jour j'ai reçu le chèque
de Philadelphie mais seulement
de \$1.000, j'ai consulté mon
contrat, c'est absolument

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correct. Je ne sais pas pourquoi
je me suis imaginé que j'avais
à recevoir le double.

Aussi ne voyez vous rien en
trouble.

J'ai à payé \$1.300 d'impôt et
il me faut en plus faire le
voyage que vous savez. Je n'ai
pas le premier sous et je ne sais
comment faire pour trouver tout
d'argent.

de serait-il pas possible pour
vous d'être à la galerie pour
qu'ils me donnent extra mille
dollars, je vous en suis reconnaissant.
Si vous pouvez le faire, cela me
rendrait bien service.

Comment avez vous trouvé

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Paris, les amis ?

Avez-vous vu Berthe, mon
frère ? Dites-le moi dans une
longue, longue lettre. J'ai
une telle soif de nouvelles
de Paris.

Je vous salue bien fortement la
main

-votre Jacques

P.S. Henry Hope vient me voir
aujourd'hui. J'ai reçu une
charmante lettre de Mrs. Grace.
Le 28 je m'en vais à Philadelphie
pour un meeting de Fairmount
Park. Ils ont voulu faire le
groupe de Mars à Epstein.

J.S.

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Le 2 juillet 1951

Cher Curt,

voilà votre lettre du 28 juin que je viens
de recevoir et a bien reçu.

Vous connaissez parfaitement l'état
de ma bourse et comprenez que
même si vous m'avez avancé
la somme que je vous demandais,
je n'aurais pas pu faire le
voyage avec ma famille.

Et comme il n'est absolument
indispensable de faire ce voyage
je serais forcé de faire des
démarches esquivantes pour
mes nerfs et pas de tout bonner
pour la dignité du standard de
nos affaires

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ici par Lefevre, les Bronzes nous les
 Colons ici. Quant au Taureau
 avec le Condor, je pourrais faire quelques
 Bronzes à Paris et les faire venir
 ici, vous savez bien que ces bronzes
 ne sont pas à vendre!

Si vous avez un moment demandez
 mon frère de venir vous voir et
 expliquer lui comment faire
 venir les Bronzes, je pense ces
 petits bronzes, dans les meilleures
 conditions pour vous
 même un peu au sec, j'espère
 que you had good times
 -votre Jacques.

L'adresse de mon frère:

R. Lipchitz 16 rue du Cherche Midi
 Paris 6^e

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Le jour où nous avez écrit votre
lettre j'étais à Philadelphie, on
tout a été bien. J'étais aussi au
Musée d'Ethnologie avec Madame
Grace, on dans la poussière et
presque sans le voir j'ai essayé
de faire un choix amusant.
Naturellement nous avons parlé
de vous.

Je suis bien content que l'exposition
de Laurens est réussie, il le
mérite, espérons que cela lui
redonnera du courage et de la
force, tout simplement en a bien
besoin.

Pour les plates et la pierre si vous
intéressent chez moi, dites S.V.P. à
Berthe lesquels et faites les venir.

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Le 18 juillet 1951

mon cher Curt,

merci de votre cable et aussi de
la somme de \$1000 que la gallery m'a
remise, l'autre jour. Après votre
lettre, j'ai écrit à Sturges lui
demandant de me consentir une
avance, chose qu'ils ont fait
en m'envoyant \$1000. Voilà
donc pour ma situation financière.
Je pense que j'ai à présent de
quoi entreprendre le voyage.
Mais là encore il y a un hic,
et cette fois il vient de Paris,
nous verrons bien comment tout
cela finira par s'arranger.
Pour le travail ça va malgré
la chaleur et la fatigue.

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J'aurai je commence à la fonderie
pour finir les Bronzes et Gypseries
Je remettrai ensuite les Bronzes à
Bourgeois.

Cet aujourd'hui j'ai vu au Museum
of Modern Art l'exposition de photos
j'y suis allé hier, cela a bonne
allure. Si seulement cela pouvait
être dans une autre salle, mais à vrai
dire je m'en fiche. Comment est
exposée ma statue à Londres?

J'ai vu toute à plusieurs
prises.

Un mot de vous ne fait plaisir

Je vous serre bien fortament

la main
à la Jacques.

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August 1 1957

Dear Mr. Abich,

Would it be possible for me to have the \$300 which you have to send me around the 15th before August 7th.

Since I am planning to go away ^{have until} this date for vacation. _{Aug 8/4/57}

If you are in touch with Miss Jane please tell her that I gave the head in bronze of Gertrude Stein to Budworth Co. to be sent to the Museum of Yale University as I promised to Mr. Valentin. I also gave to Budworth a bronze of the "Mother and Child" which the gallery sold at my exhibition.

Thanking you very much and wishing you a pleasant vacation
Sincerely yours Rischit

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Le 13 Avril 1957

Mon cher Carl

Enfin je suis au repos
Après deux jours je suis
ici à Salt Hampton au
calme et au frais.

Comme vous voyez mes plans
sont pas réussis, mais
cela peut être pour le mieux
Quand nous nous reverrons
je vous expliquerai la
situation. J'ai eu,
pas mal de difficultés
avant mon départ,
d'abord à cause de la chaleur

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j'ai eu à éplucher un accord
 assez grave avec ma Vierge
 une part se s'est effondrée
 de même ai je trouvé au
 matin en arrivant non
 autre statue la grande
 "Seve Biblique" par terre
 Ainsi au moins deux
 mois de mon travail
 ont été foutus à cause
 de cette sacrée chaleur
 intenable dans mon atelier
 qu'il me faudrait quitter
 le plus vite possible
 si je ne veux pas ruiner
 mes nerfs complètement

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J'ai eu pourtant le temps
 d'arranger nos petites
 affaires avant mon départ.
 J'ai terminé le Bronze et
 la statue de "Mère et enfant"
 que vous avez vue pendant
 l'exposition. J'ai aussi terminé
 Gertrude, fait faire un
 socle et remis les deux
 bronzes à Rudworth pour
 être envoyés de votre part
 l'un à Yale University
 l'autre à vous, comme
 moi je ne compte revenir
 que le 10 septembre, je pense
 avoir mon petit couplet

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de repos pour pouvoir me
 remettre au travail avec
 de forces neuves.
 Que devienez vous ?
 merci pour la carte postale,
 il ne tarde pas à avoir la
 statue sous la main pour
 avec quelques coups de
 marteau la remettre
 à plat. Soyez un
 peu plus bon
 bon seigneur de main
 de votre Jacques

c/o Tillingham Dairy
 Spagnogue Road
 East Hampton, Long Island, N.Y.

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January 16, 1952

January 23, 1952

Mr. Rubin Lipchitz
16 Rue du Cherche-Midi
Paris, France

New York, New York
Dear Rubin:

Who would have known what happened when I saw
you last Thursday before I left Paris. They did not tell
me in order not to worry me because I could not have done
anything about it anyway.

For the time being, I want to postpone the de-
cision on the casting of the big pieces until I know that
the money we have to invest will not be needed elsewhere.
But I shall let you know in a few days.

By the way, Jacques is of the same opinion that
these things cannot be exported without a license, and all
payments have to be by clearing.

Sincerely yours,

CV:JW

CV:JW

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January 23, 1952

FRENCH CABLE COMPANY
10 ROCKEFELLER PLAZA
TEL PLAZA 7-8157

Miss Elizabeth McCausland
50 Commerce Street
New York, New York

Dear Elizabeth:

DS89 NQ6/9 PA Lipchitz's "Portrait of Marsden Hartley" sur-

LT CUVIVED the fire, but it has to be repaired. The piece

PRIERE will be ready to be photographed in a few weeks. LIPCHITS POUR BIENNALE

REMERCIEMENTS

Sincerely yours,

COGNAT 110 BOULVEARD MALESHERBES PARIS

CV:JW

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DATE April 9, 1952

SENDER'S

NAME AND ADDRESS Curt Valentin, 32 East 57th Street

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Cognait
110 Boulevard Malesherbes
Paris

via RCA

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trois caisses une 46 sur 57 sur 27 inches huitcent livres americaines
une 60 sur 60 sur 36 huitcent livres une 35 sur 35 sur 35 cent livres

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MUSEES NATIONAUX

MUSEE D'ART MODERNE

RECEVOIR LA CORRESPONDANCE :
BUREAU DE LA MANUTENTION

BUREAU DE LA CONSERVATION
MUSEE DU PRESIDENT WILSON

PARTE 100
1 RUE DE LA MANUTENTION
TEL. 44220 7579

April 10, 1952
17 Avril 1952

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

viens de lire votre lettre à M.R. Cogniat que j'ai
appelé au téléphone, et la lui ai fait parvenir par un prochain
Dear Jacques:

Le Musée National d'Art Moderne ne présentant aucune
œuvre I talked to Alfred Barr yesterday who would il est préférable,
like to settle the matter of the check for \$1500 before il est préférable,
he leaves for Europe. vous adresser direc-
qui est le Commissaire Général et qui est responsable pour la partici-
pation I agreed to his proposition to keep the
"Ploumanach" for the time being although he would like
to turn in this piece on a future purchase—it is just, à mes sentiments les
a temporary settlement.

Sincerely yours,

Barrat
Bernard DORIVAL

Conservateur

CV:JW

M. Curt VALENTIN
32 East 57 th Street
New York 22 N Y
Etats Unis

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MUSÉE D'ART MODERNE

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ENTRÉE DE LA CONSERVATION :
13. AV. DU PRÉSIDENT-WILSON

PARIS-XVI^e
2. RUE DE LA MANUTENTION
TÉL : PASSY 77.73

17 Avril 1952

Monsieur ,

Je viens de lire votre lettre à M.R.Cogniat que j'ai appelé au téléphone , et la lui ai fait parvenir par un prochain courrier .

Le Musée National d'Art Moderne ne présentant aucune oeuvre de LIPCHITZ à la Biennale de Venise, il est préférable, afin de vous éviter une perte de temps, de vous adresser directement à M. Raymond COGNAT , 110 Boulevard Malesherbes, Paris 17^e qui est le Commissaire Général et seul responsable pour la participation française à la Biennale de Venise .

Je vous prie de croire , Monsieur , à mes sentiments les plus distingués

Bernard Dorival
Bernard DORIVAL

Conservateur

M Curt VALENTIN
32 East 57 th Street
New York 22 N Y

Etats Unis

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29 April 1952
Monika Curt

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F381 PARIS 47 28

LT LIPCHITZ CURT VALENTIN GALLERY 32 EAST 57TH ST NY

WILL APPRECIATE YOUR CABLING ME BY RETURN THELYSEES PARIS
A POSSIBLE EXHIBIT TO RPLACE THE COUPLE
STOP CONTRARY TO YOUR ASSURANCE FIND COUPLE UNADVISABLE
TO EXHIBIT AT PRESENT STOP TO YOUR INTEREST AND ALL CONCERNED
AMITIES
SWEENEY

32 57TH

Via All America
Via Commercial

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CHARGE ACCT. NO. ES-11-403

DATE April 29, 1952

SENDER'S

NAME AND ADDRESS Curt Valentin, 32 East 57th Street

TO

Sweeney
Musee D' Moderne
2 Rue Manutention
Paris

via RCA

SENDER PLEASE SPECIFY ROUTE

INSERT "RCA"

Nipchitz proposes Joie de Vivre 1927 ninety inches high plaster

original in studio

Curt

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DATE April 30, 1952

SENDER'S

NAME AND ADDRESS Curt Valentin, 32 East 57th Street

TO

Cogniat
140 Faubourg Saint-Honore
Paris

via RCA

SENDER PLEASE SPECIFY ROUTE.

INSERT "RCA"

Instruct French Line to cable New York office take three cases

Lipchitz free charges paid in France

Valentin

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WESTERN
UNION

W. P. MARSHALL, PRESIDENT

1201

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NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

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REMERCIEMENTS

COGNAT

117P

(cent fin)
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M+C - MONIA 52"

CV - ~~lectrons~~
Chimere 14 1/2"
1500 130

5986 MG 26 - \$1000 11"
7648 WOG 27 \$1000 10 1/2"
Head 1915 \$1500 24"
Foundry - Sacrific 8000 48 49"
Reis - Spring 4500 42

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Curt Valentin

CV:JW

Please ask whether insurance
payable in Dollars

since affairs are plus
Pau & money is towards the end

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May 7, 1952

Mr. Raymond Cogniat
ARTS
140 Faubourg Saint-Honore
Paris, France

Dear Mr. Cogniat:

The two cases with the Lipchitz sculpture for the exhibition in Venice left yesterday on the LIBERTEE.

So far we have insured the shipment for the value of \$23,500 only up to Paris. Would you please let me know whether you want me to have the sculpture insured while it is on exhibition in Venice or whether you are taking care of the insurance.

In case you do take care of the insurance, would you please confirm to me in writing that you can refund the owners of the sculpture in U.S. dollars in case of damage or loss.

Sincerely yours,

Curt Valentin

CV:JW

*Please ask whether insurance
payable in Dollars*

*since affair for plus
Paw & money je travail de salut*

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	Valentin	III.A.92

le 24 juillet 1952
Mon cher Curt,

RCA COMMUNICATIONS, INC.

A SERVICE OF RADIO CORPORATION OF AMERICA
102 EAST 57TH STREET, N. Y. TEL. PL 5-8109

NS, INC.

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PL 5-8109

ES157

RCF442/BV361 PARIS 37 13 1855

LT - CURT VALENTIN 32 EAST 57TH STREET NEWYORK22

AVONS ASSURE SCULPTURES LIPCHITZ AUPRES LLOYDS LONDRES CONTRE
TOUS RISQUES POUR TRANSPORT ALLER ET RETOUR NEWYORK VENISE VIA
PARIS ET SEJOUR VENISE STOP REMERCIEMENTS STOP
ERLANGER DIRECTEUR ACTION ARTISTIQUE .

CFM 32 57 22 .

*Please ask whether insurance
payable in Dollars*

*How much insurance for the sculpture?
Please advise on plus
Paw & money je dois le rembourser*

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ES116

MAY 17 1952

RCF982/BC264 PARIS 49 16 1740

LT - CURT VALENTIN 32 EAST 57TH STREET NEWYORK22

VOUS CONFIRME PRIERE ANNULER ASSURANCE CONTRACTEE NEWYORK
POUR OEUVRES LIPCHITZ PRESENTEES BIENNALE VENISE STOP AVONS
PRIS ASSURANCE DE NOTRE COTE AUPRES LLOYDS LONDRES STOP
REGLEMENTS OFFICE DES CHANGES INTERDISENT PAIEMENT EN DEVICES
PRIMES ASSURANCES STOP REMERCIEMENTS STOP
ERLANGER DIRECTEUR ACTION ARTISTIQUE

CFM 32 57TH NEWYORK22

103 rue de l'Université
Invalides 164140

Poste 1638

UNICATIONS, INC.
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RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
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pour un jour /
mince affaire bon plus
Pau & moner je t'avais le salut

The Museum of Modern Art Archives, NY

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le 24 juillet 1952

Mon cher Curi,

Quelle chance pour vous d'être
 lors de New York, c'est l'enfer !
 A tel point que j'étais obligé de cesser
 de travailler à la fonderie.

J'ai pourtant tenu assez longtemps
 jusqu'au début de cette semaine.
 Malgré ça j'ai eu le temps de faire pas
 mal de choses, tout d'abord de finir
 et d'expédier "Mère et Enfant" pour
 l'exposition de Philadelphie
 (Zigrossell et Marceau sont venus
 me voir à la fonderie) j'ai
 aussi préparé le plateau de Prométhée
 pour la fonte, ça n'était pas une
 mince affaire non plus
 Pour le moment je travaillerai seulement

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à mes deux portants et me propose à
 aller à East Hampton faire celui
 d'Otto Speck. En voiture au bout pour
 Et surtout, surtout de me reposer,
 car je tiens à peine. Lâcher
 A part ça rien de neuf. Lâcher
 continue lentement à monter et ici
 à la maison j'étais force d'entreprendre
 des grandes réparations tellement
 ma baraque était en mauvais état
 Ma petite famille va aller bien.
 Voilà donc, toutes mes nouvelles
 Mais vous, grand voyageur devant
 l'éternel, vous sur voyez tant de
 gens et tant de choses pourquoi
 ne m'écrivez vous pas. Et si vous êtes
 trop paresseux pour écrire à moi je peux
 comprendre, pourquoi ne m'écrits vous
 pas une longue sans vous faire pardonner
 Je vous embrasse Jacques

The Museum of Modern Art Archives, NY

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Series.Folder:

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Le 6 Août 1952
 Mon cher Paul j'ai reçu votre carte au moment
 même de me mettre en voiture en route pour
 nos vacances. Notre maison était toute bouleversée
 la chaudière du chauffage a éclaté juste
 deux jours avant notre départ projeté. Les
 tuyaux crevés, nous étions inondés.
 Les ouvriers travaillaient dans tous les coins
 de la maison. Toute part la construction
 de l'atelier marche en plein. Dans ces conditions
 comme vous pouvez vous imaginer aisément
 ça n'était pas facile de s'occuper d'Hastings
 Mary et à fallait, nos chambres étaient
 louées. Et nous voici ici dans notre
 mansarde de l'année dernière.

J suppose que vous avez reçu ma
 brève lettre et savez tout ce que j'ai
 fait. Pour le moment je suis
 tellement fatigué, que je ne peux
 même pas penser au portrait de Spatch

The Museum of Modern Art Archives, NY

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le 14 août - 1957

Mon cher Curt,

Bien reçu votre lettre, merci. Cela ne me
surprise pas d'apprendre que c'est au résultat de
la surprise et pas l'habitude.

Le crime comme vous dites, n'est pas
mortel. J'aimerais bien oublier
toute cette histoire et le plus vite
possible.

J'ai commencé il y a quelques jours
le portrait et pour le moment ça
marche pas mal.

J'ai donné votre bonjour à Faeth
qui m'a demandé de vous transmettre
le sien.

Naturellement à votre passage à
Paris, demandez à Faeth de vous
envoyer les trois transparents.

Portez vous bien Jacques

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Le 27 septembre 1952
Mon cher Curt

Voici la lettre dont je
tiens de vous parler par
téléphone. Répondez lui ce
que vous trouvez nécessaire
mais tenez moi, je vous prie
au courant de façon que je
puisse le dire à Betty

Bientôt

Jaeger

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October 6 1952

Dear Cur,

I received your letter. Please tell
Mr. Paul Sachs that I am touched by
his appreciation of my several drawings.
Teresa loved it also very much.

October 6, 1952

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Jacques:

Enclosed is a letter which I received from
Paul Sachs. Please return it to me with your reply.
probably in Israel - or day.

Best,

If Mr. Sachs would care to have it
for exhibition at the Fogg Museum for
a while I will gladly give it to him

CV:JW
Enclosure

Best regards, hoping to see
you soon

Jacques

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October 6 1952

Dear Sam,

I received your letter. Please tell Mr. Paul Sachs that I am touched by his appreciation of my several drawings. Teresa liked it also very much.

But I am hoping myself to be able to give all my collection to a Museum, probably in Israel - or day.

If Mr. Sachs would agree to have it for exhibition at the Fogg Museum for a while I will gladly give it to him.

Best regards, hoping to see you soon

Jaqueline

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Mr. Jacques Lipchitz

- 2 -

November 4, 1952

painters in search of inspiration outside the traditional fields made sterile by the overgrazing of academic artists have turned to non-European cultures, for example Africa, the Near and Far East, pre-Columbian South America and Oceania, and from these sources, largely represented in sculpture, have received suggestions for new formal experiments and for the extension and enrichment of their imagery." Haven't you misread me here? Dear Jacques: Haven't we actually in complete agreement on this point as well as on all the others you have cited?

I appreciate the spirit in which your letter was written.

I beg you, though, to read my introduction again carefully. I may have tried to say too much in too short a space, with the inevitable distortions of truth that broad generalizations produce. In my forthcoming book on sculpture, now in press, I have a little more space to spread myself and points can be made more exactly or with necessary qualifications.

Even so, if you will reread my brief introduction to the catalogue, and taking up your criticisms one by one, you will find that:

a) I say "Since the renaissance the painter has held a dominant position in the visual arts," not during the renaissance, as you have misread me. Of course Donatello, Verocchio and Michelangelo and many other renaissance sculptors were as great, if not greater, than their painter contemporaries. Since the renaissance, despite the few exceptions you mention (and I mention most of them too in the book), I still think painting tended to dominate the scene until the coming of Rodin. Even so, as I say in the book, and I quote:

Mr. Jacques Lipchitz "...I hasten to recall once again how much the modern painter has taken from sculpture of all periods. Matisse and Picasso's debt to Rodin; Cezanne's to Michelangelo, Houdon and others; Gauguin's to the folk carvings of Brittany and Oceania; the expressionists and the cubists to African sculpture - all these and many more instances of the vitalizing effect of one art on the other go far to balance any debt that exists from one to the other. The important fact is the interaction of sculpture and painting, a healthy fusion that today, in America at least, is having important results. When modern architecture loses some of her virginal fears and reticence and joins the company of painting and sculpture, a further enrichment of all three will surely result."

b) On the importance of Rodin how much more emphatic do you want me to be than I have been in paragraphs four and five of my catalogue introduction? Please read them again, consider the show itself and reconsider your implied criticism that I have not done him sufficient honor.

c) You ask, speaking of the influence of the primitive arts on twentieth century art: "Are not those primitive objects all made by sculptors?" In paragraph three of my introduction I have said: "Many modern

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Mr. Jacques Lipchitz

- 2 -

November 4, 1962

painters in search of inspiration outside the traditional fields made sterile by the overgrazing of academic artists have turned to non-Western cultures, for example Africa, the Near and Far East, pre-Conquest South America and Oceania, and from these sources, largely represented by sculpture, have received suggestions for new formal experiments and for the extension and enrichment of their imagery." Haven't you misread me here again and aren't we actually in complete agreement on this point as well as on all the others you have cited?

With all best wishes,

Sincerely,

Andrew C. Ritchie

Mr. Jacques Lipchitz
Hastings on Hudson
New York

ACR:ab

Mail directly to
Achilleo (Art Dir.)
La Biennale
Venice

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Photographs needed of late work

— Mother & Child 1941 (Ludington n) ht. 130 cm.
~~Kaufman~~
 MOMA

~~Brin~~ Brin temp. 1944 (B. Reis) ht 38 cm.
 Shunglun

~~Strangling~~
 X Prometheus Vanguing the Vulture, Bronze, ht. 250 cm.
 (engraved) Philadelphia

JL55 Prayer 1943, bronze ht 110 cm. Ingersoll

~~1948~~ Sacrifice 1948
 Buffalo
 (Ingersoll)

— Virgin for Assy. ~~esquisse~~ {photo of artist at work.

Portrait of Marsden Hartley

Colton

{ 1922
 { 1942

Mail directly to
 Chalonis. (Asst Dir.)
 La Biennale
 Venice



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wait for
MOMA
Mother & Child

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Venezia, 8 1 novembre 1952
S. Marco, Ca' Cappello - Tel. 0415 - 1941

Monsieur
Jacques Lipchitz
9 Allée des Pins

November 13, 1952 sur Seine

Cher Maître,

en effectuant le bilan administratif de la Biennale
de Venise, il m'a résulté que vous avez vendu directement à
la Biennale de New York vos sculptures n. 123 et n. 125
"L'homme" et "Blanc et la clarinette".
Cela ressort d'une lettre que le monsieur A. Valentin a
adressée au Directeur de l'Exposition des Ventes, R. Gian Ferrari.

Dear Mr. Piccini:

Mr. Jacques Lipchitz, who lives in New York, gave
me your letter of November first and asked me to answer it
for him.

I am Mr. Lipchitz's exclusive dealer and purchased
before the opening of the Biennale the two bronzes which you
mention in your letter and for which you ask a sales commis-
sion. Since some of the works by Mr. Lipchitz in the exhi-
bition were lent by Mrs. Lipchitz, some by himself and the
greater number by me, I did not think it was necessary to
notify you of the change of ownership.

I hope this letter will clarify the situation. I
shall be glad to give you further information, if required.

Sincerely yours,

Curt Valentin

CV:JW

LE DIRECTEUR ADMINISTRATIF
(Cav. Giovanni Piccini)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ENTE AUTONOMO
"LA BIENNALE DI VENEZIA."

Venezia, li 1 novembre 1952

S. Marco, Cà Giustinian - Tel. 27858 - 28110

Monsieur
Jacques Lipchitz
9 Allée des Pins
Boulogne sur Seine

Indirizzo
Ha acquistato le opere esposte:
Cher Maître,

en effectuant le bilan administratif de la XXVIème Exposition, il m'a résulté que vous avez vendu directement à M. Kurt Valentin de New York vos sculptures n. 123 et n. 125 "Arlequin et guitare" et "Pierrot à la clarinette".

Cela ressort d'une lettre que le même M. Valentin a adressé à notre Directeur du Bureau des Ventes, M. Gian Ferrari, lettre dont je vous envoie ci-joint copie.

En effectuant ces ventes vous n'avez probablement pas tenu présent ce que statue le règlement de la XXVIème Biennale à l'art. 37 que je transcris ici: "L'Esposition a droit à 15 "pour cent sur le prix de chaque oeuvre vendue, même si la ven "te est faite directement par l'artiste, ou par le propriétaire "de l'oeuvre, ou par toute autre personne agissant pour leur "compte".

Je suis cependant certain que vous serez d'accord pour correspondre à la Biennale le pourcentage qui lui est dû sur ces ventes.

Il serait de notre droit d'exiger le pourcentage sur les prix par vous signalés dans votre fiche de notification; ce pendant, puisque M. Kurt Valentin autorisait le Bureau des Ventes à accorder une réduction du 20% sur ces prix, la Biennale est di sposée à vous favoriser de façon amicale, en calculant sa provi sion d'après les prix réduits du 20%, comme vous le verrez dans la facture ci-jointe.

Je considère qu'il est opportun que cette question soit résolue par le canal de l'Association Française d'Action Artisti que, à laquelle j'envoie pour connaissance copie de la présente lettre.

Veillez agréer, Monsieur, l'expression de mes sentiments les meilleurs.

LE DIRECTEUR ADMINISTRATIF
(Cav. Giovanni Piccini)

4 pièces jointes

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FISSATO PROVVISORIO INTERNO

XXVI ~~XXVIII~~ BIENNALE VENEZIANA

UFFICIO VENDITE

Il Signor JACQUES LIPCHITZ

Indirizzo per vendite effettuate direttamente al Sign. CURT VALENTIN

ha acquistato le opere sottosegnate:

Padiglione	N. del Catalogo	Autore	Titolo dell' Opera	Prezzo di domanda	Prezzo di vendita
Francia	123	J. Lipchitz	"Arlecchino e chitarra"	Fr.fr. 600.000	Fr.fr. 480.000.=
"	125	" "	"Pierrot con clarinetto"	700.000	560.000.=
					1.040.000.=
					=====
			Provvigione del 15% su		
			fr.fr. 1.040.000	Fr.fr.	156.000.=
					=====

Venezia, li 28 ottobre 1952

L' ACQUIRENTE

LE SPESE PER DIRITTI DOGANALI, TRASPORTO, IMBALLAGGIO E IMPOSTA GENERALE ENTRATA, SONO A CARICO DELL'ACQUIRENTE.

IL DIRETTORE DELL'UFFICIO VENDITE

Elina Ciana Ferrari

N.B. L'offerente apponendo la propria firma si vincola all'acquisto una qualvolta la propria offerta venga accolta. — Il compratore deve pagare metà della somma all'atto dell'acquisto, metà alla chiusura dell'Esposizione.
En signant ce bulletin, l'Amateur s'engage d'acheter l'œuvre lorsque l'offre vient d'être acceptée. — MM. les acquéreurs doivent payer moitié de la somme au moment de leurs acquisitions, moitié à la clôture de l'Exposition.
By signing this schedule one binds himself to the purchase, should the offer be accepted. — The purchaser must pay half the sum on concluding the purchase, and the other half at the close of the Exhibition.
Die Unterschrift des Offerenten bedingt unwiderruflich den Ankauf des Werkes falls der Künstler den angebotenen Preis annimmt. — Der Käufer muss den halben Kaufpreis gleich, die andere Hälfte am Schluss der Ausstellung erlegen.

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ENTE AUTONOMO
"LA BIENNALE DI VENEZIA,"

Venezia, li
S. Marco, Cà Giustinian • Tel. 27853 • 38143

Monsieur
Jacques Lipchitz
9 Allée des Pins
Boulogne sur Seine

CURT VALENTIN GALLERY, Inc.
Formerly Buchholz Gallery
32 East 57th Street, New York, 22 N.Y.

Telephone: Plaza 5-9320 Cable: Buchvalent

September 30, 1952

Mr. Gian Ferrari
LA BIENNALE DI VENEZIA
San Marco
Venezia, Italy

Dear Mr. Ferrari:

Mr. Lipchitz gave me your letter dated September twenty-second about the possibility of a purchaser for one of the two bronzes No. 123 and 125, as listed in the catalog of the Biennale Exhibition. Since, in the meantime, I purchased these bronzes from Mr. Lipchitz, I am free to determine the prices; therefore, I shall give you a reduction of 20 per cent if this would help the sale.

As you might remember, I met you when I was in Venice with Marino Marini, and I am still very much interested in the drawings by Alfred Kubin in the Austrian Pavilion. Enclosed is a list with prices, which I noted at the time, of the drawings which interest me.

Sincerely yours,

Curt Valentin

CV:JW
Enclosure

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LA XXVI BIENNALE DI VENEZIA

1952

R È G L A M E N T

- 1 Du 14 juin au 19 octobre 1952 aura lieu à Venise la XXVIème Exposition Biennale Internationale des Beaux-Arts de « La Biennale de Venise ».
- 2 La XXVIème Biennale est organisée par le Comité International des Experts qui a la tâche d'établir le plan historique et culturel de l'Exposition et par la Commission exécutive qui désigne les artistes vivants à inviter.
- 3 La XXVIème Biennale, continuant le programme des deux précédentes, se propose de présenter à Venise les expressions les plus importantes et les plus significatives de l'art contemporain italien et étranger. Pour remplir ses fonctions culturelles et informatives, la Biennale de Venise organise en outre des expositions rétrospectives d'artistes ou de groupes d'artistes, tant italiens qu'étrangers, représentant des tendances ou des courants ayant un intérêt historique.
- 4 La XXVIème Biennale exposera dans la section italienne des tableaux, sculptures, gravures, dessins, monotypes, médailles complètement inédits, c'est-à-dire n'ayant pas figuré dans d'autres expositions, sauf pour les expositions rétrospectives, et pour les expositions d'artistes invités auxquels on aurait demandé des oeuvres de différentes époques.
- 5 Dans le Pavillon des Arts décoratifs « Venezia » aura lieu une Exposition du Verre de Venise, comprenant: a) une rétrospective de l'art du Verre de Venise avec des pièces provenant de musées et de collections particulières; b) des verres choisis dans la production des fabriques parmi les plus significatifs de la période 1900-1950; c) des verres de la production la plus récente, entièrement inédits. Les autres objets d'art décoratif choisis par le Comité organisateur (dentelles, céramiques, mosaïques, laques, émaux) seront exposés pendant la période d'ouverture de l'Exposition des Jardins et suivant les modalités fixées par le Règlement général, dans les Salles de l'Institut de Vénétie pour le Travail, « Opera Bevilacqua La Masa » (Place Saint Marc, Venise). Ces expositions feront l'objet d'un règlement spécial.
- 6 La Biennale distribuera les prix suivants qui seront décernés par un jury international:
 - 1.000.000 lire pour un peintre étranger
 - 1.000.000 lire pour un sculpteur étranger
 - 1.000.000 lire pour un peintre italien
 - 1.000.000 lire pour un sculpteur italien
 (Prix de la Présidence du Conseil des Ministres)

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200.000 liras pour un graveur étranger
200.000 liras pour un graveur italien

(Prix de la Présidence de la Biennale).

- **7** Ces prix ont surtout la valeur d'un haut témoignage international tendant à récompenser l'ensemble de l'oeuvre d'un artiste.
- **8** Pour confirmer ce témoignage, la Présidence de la Biennale proposera à l'artiste d'offrir une de ses oeuvres à la Galerie Internationale d'Art Moderne de Venise où elle sera exposée avec la mention du prix obtenu. Si l'oeuvre en question a remporté le prix offert par la Ville de Venise, l'oeuvre appartiendra à la Ville qui la destinera à la Galerie d'Art Moderne de Venise. S'il s'agit de prix offerts par la Présidence du Conseil des Ministres ou par la Biennale, l'oeuvre appartiendra à la Biennale qui la confiera à la Galerie d'Art Moderne pour l'exposer. Le même prix ne pourra être donné à un artiste l'ayant obtenu à une Biennale précédente.
- **9** D'autres prix, offerts par des organismes ou par des particuliers, pourront être institués, d'accord avec la Présidence de la Biennale. Ces prix seront également décernés par le Jury International.
- **10** Au cas où de nouveaux prix seraient mis à la disposition de la Biennale au cours de l'Exposition, c'est-à-dire après la réunion du Jury International, leur adjudication serait faite par la Commission exécutive.
- **11** Sont membres de droit du Jury international les Commissaires nommés par les Gouvernements des Nations qui participent à la Biennale; deux des membres du Comité International des Experts et de la Commission exécutive, élus à cet effet par leurs collègues; le Secrétaire Général de la Biennale et un membre nommé par le Président de la Biennale. Le Jury élira son Président dont la voix, en cas de partage, sera prépondérante.
- **12** Tous les artistes italiens et étrangers, quel que soit le nombre d'oeuvres qu'ils exposent, concourent aux prix à moins qu'ils n'y aient renoncé, totalement ou en partie, par une déclaration écrite. Les exposants faisant partie du Comité International des Experts ou de la Commission exécutive ne sont pas admis à concourir.

PARTICIPATION ÉTRANGÈRE.

- **13** La participation internationale à la XXVIème Biennale est constituée par les expositions des Nations invitées qui les aménageront dans leurs pavillons respectifs et par les expositions d'artistes étrangers demandées directement par la Biennale. La Biennale s'efforcera de réserver aux Nations ne disposant pas d'un pavillon un espace proportionné aux exigences du plan général de l'Exposition.
- **14** La Présidence de la Biennale se réserve le droit de demander aux Nations qui ne se serviraient pas de leur pavillon pour participer à la XXVIème Biennale l'autorisation d'en disposer afin que, pour le prestige même de l'Exposition, l'utilisation de tous les locaux contribue à rendre la Biennale plus vivante et plus importante.
- **15** Le Gouvernement de chaque Nation nomme son propre Commissaire. Celui-ci préside à la formation de la section et pourvoit à son aménagement après s'être mis d'accord avec le Secrétaire Général de la Biennale et en se conformant aux conceptions générales d'organisation de l'Exposition. Le Commissaire étranger se trouvant dans l'impossibilité de se rendre à Venise pourra, exceptionnellement, déléguer ses pouvoirs au Secrétariat de la Biennale en ce qui concerne l'aménagement de la section. Les Commissaires auront soin d'envoyer avant le 15 avril au Secrétariat de l'Exposition la liste des exposants, avec des notices biographiques les concernant, un choix de photographies des oeuvres et une brève présentation de leur section: ceci

lequel tiendra compte, en cas d'urgence, de la date de la demande écrite que les Commissaires auront eu soin de faire parvenir au Secrétariat. La Biennale fera de son mieux étant donné les moyens dont elle dispose et le temps nécessaire à la douane pour les formalités de retour. Le retour des oeuvres des artistes invités s'effectuera suivant les exigences de groupage pour le départ dans les différentes directions. Il sera tenu compte, si le travail du Bureau des Expéditions le permet, de l'urgence de certains renvois; au cas où cela occasionnerait des frais supplémentaires, ils seraient à la charge des intéressés.

PLACEMENT.

- **33** Dans les sections étrangères le placement sera fait, suivant l'article 15, par le Commissaire de chaque Nation. Dans la section italienne, il sera fait par le Secrétaire Général de la Biennale. Tout exposant donne pleins pouvoirs au Secrétaire Général pour le placement de ses oeuvres, s'en remet à son jugement et renonce à toute protestation à ce sujet.
- **34** Les sculptures pourront, si leur caractère le permet, être placées dans le parc de l'Exposition.
- **35** Pendant le déballage, l'installation et le réemballage des oeuvres, seules les personnes affectées aux travaux pourront pénétrer dans l'enceinte de l'Exposition.

VENTES.

- **36** La Biennale représente les exposants pour la vente de leurs oeuvres dont elle s'occupe au moyen d'un Bureau spécial.
- **37** L'Exposition a droit à 15 pour cent sur le prix de chaque oeuvre vendue, même si la vente est faite directement par l'artiste, ou par le propriétaire de l'oeuvre, ou par toute autre personne agissant pour leur compte.
- **38** Au cas où des contrats de vente seraient stipulés en même temps par le Bureau de ventes de la Biennale et par l'exposant ou par quelqu'un agissant pour son compte, le contrat stipulé par le Bureau de la Biennale aurait la priorité.
- **39** L'exposant ne peut s'opposer à la vente d'une oeuvre précédemment mise en vente sauf s'il verse à la Biennale le pourcentage normal sur le prix de vente indiqué sur sa fiche. Au cas où le prix de vente n'aurait pas été fixé sur la fiche à retourner à la Biennale, l'artiste invité est tenu de le communiquer au Secrétariat dix jours au moins avant l'ouverture de l'Exposition. Après l'ouverture de l'Exposition, aucun prix ne pourra être augmenté.
- **40** Au moment de l'achat, l'acquéreur verse des arrhes se montant à la moitié du prix convenu. Au cas où l'acquéreur, dans les trois mois suivant la fermeture de l'Exposition, ne compléterait pas le paiement, la somme resterait acquise à l'artiste, déduction faite du pourcentage total revenant à la Biennale.
- **41** Le pourcentage est également dû sur le prix des oeuvres vendues à la Biennale après la fermeture de l'Exposition.

CATALOGUE ET PHOTOGRAPHIES.

- **42** Le Catalogue illustré de l'Exposition, publié par la Biennale, est la seule publication officielle en vente dans l'enceinte de l'Exposition. Les Nations étrangères peuvent préparer, à titre de propagande, des catalogues de leur section ou des études la concernant, à condition de les distribuer gratuitement.
- **43** La Présidence de la Biennale se réserve le droit de charger des personnes qualifiées de rédiger pour le Catalogue officiel des études sur des artistes et sur des mouvements représentés à l'Exposition.

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pour la compilation du Catalogue officiel. A cet effet, ils recevront du Secrétariat de la Biennale des fiches spéciales à faire remplir par les exposants ou par quelqu'un les représentant.

Le Secrétariat de la Biennale déclare d'ores et déjà ne prendre aucune responsabilité pour l'éventuelle exclusion de ces indications de la première édition du Catalogue officiel, au cas où elles ne parviendraient pas à la date indiquée.

- 16 Pour les Expositions spéciales la Biennale se mettra en rapport direct avec les intéressés.
- 17 La Biennale prend à sa charge les frais de transport aller et retour en petite vitesse de la frontière italienne au siège de l'Exposition; elle pourvoit au déballage, au réemballage et à l'installation. L'expédition devra être faite franco de port pour tout le parcours étranger. Le Commissaire fera connaître au Secrétariat de la Biennale le nom de la maison d'expédition chargée de s'occuper des formalités à la frontière italienne afin que le Secrétariat puisse lui donner à temps ses instructions pour le passage en douane et l'expédition sur Venise. Au cas où l'envoi des oeuvres aurait lieu par un moyen de transport autre que le chemin de fer, les frais de transport sur le parcours italien, à l'aller comme au retour, seraient remboursés sur la base du tarif spécial de petite vitesse accordé à la Biennale par les chemins de fer italiens. Au cas où, à cause d'un retard d'expédition, il serait nécessaire d'avoir recours à la grande vitesse, la différence de prix serait à la charge du Gouvernement de la Nation intéressée.
- 18 Pendant la période des travaux du Jury International pour l'attribution des prix, les Commissaires étrangers seront les hôtes de la Biennale.
- 19 Cette année aussi la Biennale accueillera un certain nombre d'oeuvres d'artistes étrangers, résidant en Italie depuis deux ans au moins, choisis par la Commission exécutive. Le Secrétariat Général donnera aux intéressés qui en feront la demande toutes les indications nécessaires.

PARTICIPATION ITALIENNE.

- 20 Les artistes italiens participent à la XXVIème Biennale lorsqu'ils y sont invités par le Président de l'Exposition sur désignation de la Commission exécutive.
- 21 La lettre d'invitation précise le nombre d'oeuvres devant être exposées. Toutefois, l'artiste peut envoyer un nombre d'oeuvres supérieur s'il s'en remet à la Commission et au Secrétaire Général pour le choix - dans les limites spécifiées par l'invitation - des oeuvres les plus significatives et les plus indiquées pour constituer un ensemble, tout en tenant compte des possibilités de placement et d'espace.
- 22 L'artiste est prié de renvoyer, signée, datée et recommandée, à la Présidence de la Biennale, Ca' Giustinian, Venise, au plus tard avant le 31 janvier, la formule imprimée qui lui aura été adressée. Faute de quoi, la Présidence jugera que l'invitation n'a pas été acceptée et pourra disposer de l'espace qui avait été réservé.
- 23 Le Secrétariat de la Biennale fournira à l'artiste une fiche en trois exemplaires que celui-ci aura soin de remplir en répondant à toutes les questions, et qu'il signera et renverra recommandée, ou remettra avant le 31 mars 1952.
- 24 Les oeuvres devront être prêtes pour l'expédition le 15 avril 1952. Celles qui seront déposées au siège de la Biennale, aux Jardins Publics, devront l'être au plus tard le 25 avril 1952. Les oeuvres qui auront été portées au siège de la Biennale devront également y être retirées. Si un retard se produit sans une autorisation préalable pour un cas de force majeure, l'artiste perd le droit de figurer à l'Exposition.
- 25 Les frais de transport, aller et retour, en petite vitesse, les frais

de déballage, de réemballage et d'installation sont à la charge de la Biennale. Les artistes devront se conformer rigoureusement aux présentes instructions et à celles qu'ils recevront du Bureau des transports de la Biennale.

En ne s'y conformant pas, l'artiste risque de perdre la gratuité du transport. Au cas où le transport aurait lieu en grande vitesse, la différence de prix serait à la charge de l'artiste. Au cas où il serait effectué par camion, sans que cela soit prévu par la Biennale, l'aller et le retour seraient également à sa charge. Des instructions spéciales seront données aux artistes habitant des localités dépourvues de chemin de fer.

- 26 Les tableaux mesureront au maximum 1 m. 20 de large. Il faut en effet tenir compte du plan général de l'Exposition, du nombre d'oeuvres exposées dans la section italienne, des artistes invités, des expositions historiques et rétrospectives. Les artistes ont la faculté de varier les dimensions de leurs tableaux pourvu que le total des oeuvres et des dimensions ne dépasse pas le maximum mis à leur disposition. De toutes manières ils voudront bien communiquer au Secrétariat Général un plan d'utilisation de leur emplacement.
- 27 Les artistes doivent faire emballer leurs oeuvres avec le plus grand soin, dans des caisses solides, les couvercles fixés au moyen de vis. L'emballage pourra être simplifié et même éliminé quand le transport aura été prévu par la Biennale au moyen de camions. Les tableaux devront être convenablement encadrés. Les aquarelles, pastels, monotypes, gravures et dessins devront en outre être protégés par un verre. On conseille de coller toujours un papier sur le verre pour éviter qu'en cas de bris, les éclats de verre n'endommagent les oeuvres. Pour les sculptures, la règle est d'employer un matériel noble. La terre cuite est autorisée. Ce n'est qu'en cas de nécessité absolue et après s'être mis d'accord avec le Secrétariat Général, que des plâtres pourront être envoyés.
- 28 Le Président de l'Exposition a la faculté de refuser les oeuvres qui, de l'avis de la Commission exécutive, manquent de caractère artistique, ne respectent pas les convenances ou semblent inopportunes, et, en outre, celles qui offenseraient les chefs d'Etat, membres des Gouvernements, Institutions, la religion et les sentiments nationaux des différents pays.
- 29 En ce qui concerne les risques de transport des oeuvres de la gare de provenance à Venise, la Biennale ne traite avec les chemins de fer et les Compagnies de navigation en lieu et place de l'intéressé, que dans les cas de perte ou d'avarie prévus par la loi. La Biennale retire les oeuvres pour le compte des artistes, mais ne saurait engager sa responsabilité en cas de dommages effectifs ou possibles, ni pour tout autre dommage qui pourrait se produire durant le transport de la gare de Venise, ou du bateau, au siège de la Biennale, aux Jardins Publics, ou viceversa.
- 30 Tout en s'occupant avec le plus grand soin de la surveillance et de la sécurité de ses locaux, la Biennale ne prend aucune responsabilité pour les risques de vol et d'incendie ou pour tout autre dommage, les artistes ayant la faculté d'assurer eux-mêmes leurs oeuvres. De même pour les oeuvres présentées par l'artiste et appartenant à des tiers, excepté lorsqu'il s'agit d'oeuvres demandées directement par le Secrétariat de l'Exposition que la Biennale assure à ses frais; elle assure également toutes les oeuvres qui lui sont prêtées par des galeries et musées italiens et étrangers pour les expositions rétrospectives et historiques. Une assurance «tous risques» dégage la Biennale de toute responsabilité ultérieure.
- 31 Au cas où l'artiste désirerait qu'à la clôture de l'Exposition une ou plusieurs de ses oeuvres soient expédiées ailleurs, il perdrait le bénéfice du retour gratuit et devrait pourvoir à l'emballage particulier qui pourrait devenir nécessaire. Le changement d'adresse devra être communiqué au Secrétariat de la Biennale par lettre recommandée avant la fermeture de l'Exposition.
- 32 Le réemballage et la réexpédition des oeuvres, pour des raisons techniques, ne pourront commencer que six jours après la fermeture de l'Exposition. Partiront avant tout les oeuvres qui auront été demandées par la Biennale aux collections publiques ou privées. Les oeuvres des sections étrangères partiront dans l'ordre fixé par le Secrétariat,

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- 44 Lorsque les auteurs, les propriétaires et leurs ayants cause n'ont fait au préalable aucune déclaration contraire, la Biennale est autorisée:
- a) à faire reproduire en noir et en couleurs par des maisons qualifiées les œuvres exposées pour les publier dans le Catalogue officiel de l'Exposition et, au besoin, dans d'autres publications (livres, revues, journaux, etc...).
 - b) à vendre ces reproductions à l'intérieur de l'Exposition.
- La faculté de reproduction s'étend également au cinématographe.
- Les maisons désirant reproduire à leur compte, en noir ou en couleurs, des œuvres figurant à la Biennale devront obtenir l'autorisation du Secrétariat. Avant de les mettre en circulation elles devront déposer à la Biennale trois exemplaires dont l'un, en cas d'approbation, leur sera rendu.

- 45 Toute reproduction, même partielle, du Catalogue officiel de l'Exposition est interdite par la Loi du 22 avril 1941, No 633.

- 46 En acceptant l'invitation de la Biennale, l'artiste déclare accepter expressément tous les articles du présent règlement dont communication lui a été donnée, et dont on présume qu'il a pris connaissance.

DIVERS:

- 47 Les exposants reçoivent une carte d'entrée permanente à l'Exposition, rigoureusement personnelle.

- 48 Si la fermeture de l'Exposition est retardée, ce Règlement est également valable durant la période de la prorogation.

- 49 Toutes les communications doivent être adressées au Bureau du Secrétariat Général de la Biennale, Ca' Giustinian, San Marco, Venise.

CONCOURS POUR LA CRITIQUE.

- 50 La Biennale publiera un règlement à part du « Concours pour la critique italienne et étrangère sur la XXVIème Biennale ».

Venise, février 1952.

LE PRÉSIDENT DE LA « BIENNALE DE VENISE »

GIOVANNI PONTI

LE CONSEIL D'ADMINISTRATION

Le Professeur Angelo Spanio, Maire de Venise, Vice-Président; Monsieur Stanislas Ceschi, Ingénieur, Sénateur; Monsieur Guido Cirilli, Architecte, Président de l'Académie des Beaux-Arts de Venise; Monsieur Guglielmo De Angelis d'Ossat, Directeur Général des Antiquités et des Beaux-Arts; Maître Nicola De Pirro, Directeur Général des Spectacles; Monsieur Giovanni Favaretto-Fisca, Président de la Deputazione provinciale de Venise.

Syndics: M.M. Francescantonio Marcello, Adriano Rova, Tommaso Sacchetta.

LE DIRECTEUR ADMINISTRATIF

GIOVANNI PICCINI

LE SECRÉTAIRE GÉNÉRAL

RODOLFO PALLUCCHINI

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Milan 24.II.1952

Mr. Jacques Lipchitz

December 3, 1952

Dear Sir:

I beg to inform you I am preparing for account of Messrs. Hoepli, editors, in Milan, a new book on modern world "Silverplates", enamels and jewelry.

Via Abbondio Sangiorgio 15

Milano, I should be grateful to you if you would kindly let me have as soon as possible, some photos of your latest works, which might be included in the above edition.

Each photo to be accompanied by a short description of materials used. Photos will all be returned to you after use. ~~Italy we cannot loan~~ photographs.

Under separate cover I send you a specimen of my books published up today. ~~Manchester 13, England, and one~~ one piece.

Thanking you in advance for your kind collaboration and for your reply, I remain

Yours faithfully
Jane Wade

Roberto Alois

Via Abbondio Sangiorgio 15
Milano, Italy

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Paris le 21 Avril 1952

Curt Valentin
32 East 57 th Street
New-York 22
U.S.A.

Monsieur.

December 3, 1952

Comme suite à mon dernier télégramme, je vous
serais très obligé de faire expédier d'urgence les
trois caisses contenant les œuvres de Lipchitz, et
dont vous avez bien voulu m'envoyer précédemment
les poids et dimensions.

L'expédition devra être faite
par la compagnie transatlantique et porter l'adresse

Mr. Roberto Aloiventente:
Via Abbondio Sangiorgio 15
Milano, Italia
(à l'attention de l'action artistique)

Dear Mr. Aloiventente: En vous remerciant vivement de la peine
que vous voulez bien prendre, je vous prie de recevoir
In reply to your letter of November twenty-fourth,
Mr. Lipchitz has made only one or two pieces of jewelry and
unfortunately we cannot locate any photographs.

However you might write Mrs. Marcus Cunliffe,
8 Plymouth Grove West, Manchester 13, England, who owns
one piece.

Sincerely yours,

Jane Wade

Commissaire Général pour la Participation
française à la Biennale de Venise

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Paris le 21 Avril 1952

Curt Valentin
32 East 57 th Street
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les poids et dimensions.

L'expédition devra être faite
par la compagnie transatlantique et porter l'adresse
suivante:

Express 'ransport, 27 rue de Flandre, Paris
(à l'attention de l'action artistique)

En vous remerciant vivement de la peine
que vous voulez bien prendre, je vous prie de recevoir
mes salutations distinguées.

Raymond COGNIAT

140

Raymond Cogniat

Commissaire General pour la Participation
française à la Biennale de Venise

*franc
gouvern
L'actr
artist
an
du
doux*

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a/s XXVI^e Biennale de Venise

ASSOCIATION FRANÇAISE D'ACTION ARTISTIQUE

Reconnue d'Utilité Publique — (Décret du 16 Mars 1923)

Paris, le 23 Mars 1952 19

Monsieur LIPCHITZ
168 Warburten Avenue
HASTINGS près HUDSON (N.Y.)
ÉTATS UNIS

Maître,

Comme suite à ma lettre du 21 Février 1952, j'ai l'honneur de vous faire parvenir sous ce pli le Règlement de la Biennale de Venise, ainsi que des fiches de prêt, que je vous serais reconnaissant de vouloir bien nous retourner, dûment remplies en trois exemplaires, dans les plus brefs délais.

En effet, la Biennale de Venise nous a demandé de lui envoyer ces documents le plus rapidement possible afin qu'elle puisse préparer son catalogue.

Nous adressons également une fiche de prêt à Mme LIPCHITZ afin qu'elle puisse nous communiquer les mêmes renseignements pour vos oeuvres qui sont à prendre en France.

Je tiens à vous rappeler que les frais de transport et d'assurance, de clou à clou, sont à la charge de l'Association Française d'Action Artistique.

Votre envoi devrait être adressé à la Société Express-Transport, 27, rue de Flandre, Paris, chargée par nos soins du rassemblement et du transport de la collection.

Je tiens à vous remercier vivement de l'aide que vous voulez bien nous apporter à l'occasion de cette importante manifestation internationale.

Veillez agréer, Maître, l'expression de mes sentiments très distingués.

-P.J.-

Pour le Directeur absent :
La Secrétaire Générale :

G. Bradet

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Mon cher Curi,
Cet homme
pauvre et idiot

Jaeger

TV-RADIO WORKSHOP

1960s, even in this small study, made about 1980.

OF

THE FORD FOUNDATION

...and that this is a good thing.

frequency of cases in the United States, the

[illegible]

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(START ON RODIN NAME) with these two ideas....that

which one calls williness in nature. In art becomes
RODIN - THE THREE DANCERS
 great beauty. In art only those things which are

This is the THREE DANCERS by Auguste Rodin, the
 father of modern sculpture, known to everyone for
 (PAUSE) his famous statue THE THINKER.

(PAUSE) Here, even in this small study, made about 1880,
 one can see the vitality and inventiveness of
 image which were to have such a profound influence
 on twentieth century sculpture.

(PAUSE) The marks made by Rodin's thumbs remain in the
 clay. He left them there on purpose, to catch and
 reflect the light, to add to the vigor and the
 freshness of what he was doing. Notice, too, that
 he has left some things out altogether -- simplified.

The arms of the dancers are joined together in a
 mass of metal. This was unthinkable to the
 sculptors of his day -- they would have shown
 every wrist and fingernail.

Rodin said: "At first I made close studies
 cluttered. Art is complex. I said to Rodin, who
 imitating nature.....later I came to under-
 stand that art required more breadth - exaggeration,
 in fact.....the uninformed say of my work 'that is
 not finished' but there is no notion more false than
 this one of 'finish' unless it is that of 'elegance'.

"We seek form in nature, but we must draw it
 from a composition in order to arrive at beauty."

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People would kill art with these two ideas....that which one calls ugliness in nature, in art becomes great beauty. In art only those things which are without character are ugly." even by itself even

Further, in this PORTRAIT OF WILL RODIN by the (PAU TO MAILLOL NAME)

Frenchman sculptor Auguste Rodin who spent

(STAND: THE YOUNG CYCLIST BY MAILLOL) e., began

in 1881 was two years in the making. Will Rodin, HARR: THE YOUNG CYCLIST by Maillol. Rodin had a young art student at that time, posed several started the trend away from imitative realism. These, and at each sitting Rodin completed in These same ideas -- of simplicity, the exaggeration play a complete bust which the artist recalls were of some things, and the changing of others, were each excellent likenesses. These were always carried still farther by Aristide Maillol. And in destroyed at the end of the sitting, with a smile Maillol, we find the beginnings of something else -- at the artist's chagrin. The final version was not an interest in shapes by themselves. Not an began until he saw the head by heart. And even interest so much in the emotions which shapes might after this bronze was that he continued to make suggest directly, but an interest in lines, masses, variations on the portrait always broadening and volume, their development and their calm, reposeful simplifying the form, sharpening and refining inner logic.

the sculpture. (PAUSE)

(PAUSE)

Maillol was also a Frenchman, 21 years younger "Simplicity is not an end in art," says Rodin. than Rodin and to Maillol, even Rodin's works seem "but not reached simplicity in spite of oneself by cluttered. "Art is complex, I said to Rodin, who approaching the real meaning of things." smiled because he felt I was struggling with nature.

(PAUSE - SPEAKER LIGHTS UP CIGARETTE)

I was trying to simplify whereas he noted all the Rodin's interest in the "perfection" of form profiles, all the details....."

was motivated only by his concern with the materials

(PAUSE)

he worked with. For instance, "High polish," he "We seek forms in nature, but we must draw from said, "is a necessity which even nearly destroys them a composition in order to arrive at beauty." Forms demand of certain materials."

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(PAUSE TO BRANCUSI NAME)

(STATUE; MILE POGANI by BRANCUSI by ALBRITTON)

Carrying this same idea of form by itself even further, is this PORTRAIT OF MILE POGANI by the Rumanian sculptor, Constantin Brancusi, who spent most of his life in France. The portrait, begun in 1911, was two years in the making. Mile Pogan, a young art student at that time, posed several times, and at each sitting Brancusi completed in clay a complete bust which the sitter recalls were each excellent likenesses. These were always destroyed at the end of the sitting, with a smile at the sitter's chagrin. The final version was not another influential, and recurrent idea, is that begun until he knew the head by heart. And even sculpture is not only the shaping of, but also the after this bronze was cast he continued to make enclosing, and subdividing of space. variations on the portrait always broadening and simplifying the forms, sharpening and refining the contours. called CITY SQUARE, the empty space (PAUSE) and between the figures is precisely calculated "Simplicity is not an end in art," says Brancusi, "but one reaches simplicity in spite of oneself by approaching the real meaning of things." (PAUSE - STATUE LIGHTED TO SHINE) and that perhaps Brancusi's interest in the "purification" of form was matched only by his concern with the materials he worked with. For instance, "High polish," he said, "is a necessity which some nearly absolute forms demand of certain materials."

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(PAN TO ARCHIPENKO NAME)

(STATUE: WOMAN COMBING HER HAIR by ARCHIPENKO)

WOMAN COMBING HER HAIR by Alexander Archipenko was made in Paris a few years later than the great Brancusi. But Archipenko uses another, different, way of reducing and combining forms. Concave surfaces are played against convex forms, and the opening of holes through the sculpture makes its idea of mass and more of construction, space, is a constellation in the Milky Way.

(PAN TO GIACOMETTI NAME)

(PAUSE)

(STATUE: CITY SQUARE by GIACOMETTI) tion of

modern sculpture. It is just one of the many. Another influential, and recurrent idea, is that directions in which sculpture has developed in the sculpture is not only the shaping of, but also the last 70 years or so, and is still developing. enclosing, and subdividing of space.

Often artists themselves are masters of fact what Alberto Giacometti is a Swiss, now living in Paris. They are Swiss, though they talk long and earnestly in this piece called CITY SQUARE, the empty space about the things art should do. Different things around and between the figures is precisely calculated were important to Rodin than were important to not only for its design, but also for its effect on Maillet -- different things to Maillet than Brancusi, our feelings. Like any artist of any age, Giacometti whatever their different purposes, perhaps they have is trying to do the things he feels it is instinctively right for him to do -- hoping that perhaps of few rules indeed -- an individual business -- that somebody else may have sometime noticed this same it continues to prosper in proportion to the energy, sense of loneliness about a city square. curiously and instinctive honesty brought to it.

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(PAN TO LASSAW NAME)

(MONOCEROS by LASSAW)

Sub-1000 4000 Valentin
11 East 57th Street
New York City 22

Ibram Lassaw is a young American sculptor, who works metal with a welder's iron. He is interested primarily in making forms in space. In MONOCEROS, as this piece is called, he uses meandering lines of bronze to build a complex shape which you can see into and beyond. He has named similar pieces after constellations and galaxies. Monoceros, is a constellation in the Milky Way.

(PAUSE)

Bronzed brut de LEPICIER

This is not an end point or a culmination of modern sculpture. It is just one of the many directions in which sculpture has developed in the last 70 years or so, and is still developing. Often artists themselves are unaware of just what they are doing, though they talk long and earnestly about the things art should do. Different things were important to Rodin than were important to Picasso. Maillol -- different things to Maillol than Brancusi. Whatever their different purposes, perhaps they have helped to prove mainly this -- that art is a business of few rules indeed -- an individual business -- that it continues to prosper in proportion to the energy, curiosity and instinctive honesty brought to it.

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8

9/50 7/42

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COPY

ETS LUCIEN LEFEBVRE-FOINET

PARIS, FRANCE

MAY 26, 1953

Monsieur Curt Valentin
32 East 57th Street
New York City 22

c/o Keating & Co.
90 Broad Street
New York City 4

LLF 2412

Bronzed brut de LIPCHITZ:

15,000
No. 1 Le Combat des Betes
6000 2 Laokoon
" 3 Etude vers un nouveau monde
" 4 Tete Creuse
" 5 Promethee
" 6 Etude David et Goliath
" 7 Etude David et Goliath
" 8 Etude Cubiste
4000 9 Etude pour Monument X
4000 10 Etude pour Monument X
15,000 11 Etude Enfant Prodigue
20,000 12 Danseuse

50,000
41/8

Valeur de fonte: 100.000.-FR.FCS.

Emballage 8.500.-
Affidavit .360.-
108.860.-FR.FCS.

9/50 7 1/4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

June 23, 1953

Jacques Lipchitz

Mr. F. J. La Rosa
U. S. Appraisers Stores
201 Varriack Street
New York, New York

Dear Mr. La Rosa:

Enclosed This letter is in reference to a recent shipment received from Paris consisting of twelve small bronze sculptures by Jacques Lipchitz (Entry No. 277226). The two bronzes entitled "Etude pour Monument", valued at 4000 French francs each, which you have temporarily put under Seal are actually two small figures (with draperies) dancing and mounted on top of a column.

Kindly acknowledge receipt and return the two pieces are here, and I shall be very glad to show them to you again whenever you are in the neighborhood.

J.E. Farrell, Jr.
encls.

Sincerely yours, J.E.

Jane Wade

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Le 11 juillet 1953
Mon cher Carl
En effet tu es l'ami le moins
avant que je sache. Et si
cela présente quelque avantage
pour on est sûr d'un bon
de l'ordre et une belle affaire.
June 2, 1953
Jacques Lipchitz
Sunnyside Federal Savings & Loan Ass'n
54 Main Street
Irvington, New York
Gentlemen:
Enclosed please find Policy #F 799952 of the Sun Insurance
Office Limited renewing for the above assured for three
years from July 28, 1953 \$10,000 fire and extended cover-
age #4 on frame dwelling situate 168 Warburton Avenue,
Hastings-on-Hudson, Town of Greenburgh, Westchester Co.,
New York, with loss, if any, payable to you as first
mortgagee.
Kindly acknowledge receipt and oblige
Very truly yours,
J.R. Farrell, Jr.; k
encls.
FRENKEL & CO. INC.
Cherchez plutôt les jeunes
vous finit par faire y en a
et des bons. Ou est-il
donc, après tout, ton œil

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Le 11 juillet 1953

Mon cher Curt

En effet tu es l'ami le moins
bavard que je connais. Et si
Cela présente quelque avantage
quand on est près l'un de l'autre
de loin c'est une terrible lacune.

Quel conseil donner au
marchand artiste ?!
Mais tout simplement de ne
pas toucher aux Miro's, qui
même s'il faisait ses tableaux
avec de l'or pur se vendraient
pour moi plus de quatre sous.

Cherchez plutôt les jeunes
J'en suis sûr qu'il y en a
et des bons. Ou est-il
donc, après tout, ton œil

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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l'aigle ?
 Ramène la pierre de Jérusalem,
 voilà une chose à faire.
 Moi toujours au travail et
 c'est merveilleux de pouvoir
 le faire dans mon atelier
 qui est frais et clair.
 J'ai recommencé la nouvelle
 Vierge pour New York et aussi
 la statue pour Philadelphie
 j'ai fait pour ça des nouvelles
 esquisses que Sturges et sa
 sœur sont venus voir.
 Il les a approuvées et m'a dit
 d'aller de l'avant.
 J'attends d'un jour à l'autre
 "Le Chant des Voyelles" et c'est

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

surtout à la Bourse que je
vais travailler avant de
partir en vacances.

Nous comptons le faire
vers la fin du mois.

Écris moi plus souvent
et surtout plus long

Avec les meilleurs amitiés
de tous tous

Jacques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

August 10 1953

Dear Mr. Abiedr

Your check followed me to
East Hampton where I am vacationing
Thank you very much.

Would you be so kind and
send me the next check to
my present address directly.
Do you have some news from
Mr. Valentin? Where is he?

Very sincerely yours

Jipchitz

% Tillinghast Dairy
Apoquogue Road
East Hampton, L.I., N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

8/16

August 14 1953

Dear Miss Jane,

I just received a letter from Mr. Valentin who is asking me to ask you to send a set of photographs of my exhibition by Suranci to Jean Calfon, director of the Modern Art Museum in Paris and one set to David Thompson. Please ask Miss Margaret Miller how to get these. But especially don't ask Studly; his are not good. I finally received the letter from Paul. I hope you answered it. Hope you had a pleasant summer.

Very sincerely yours,
Pip Kit

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

Le 31 Août 1913

Mon cher Curt,

Bonne nuit !

J'espère que vous vous êtes
bien reposé et rentrez plein
de force et de vigueur
pour attaquer cette nouvelle
bizon artistique qui sonne
futile.

Nous tous allons bien
serons de retour à Hastings
le 4 septembre
affectionnés (Joseph)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

September 18, 1953

FIRE INSURANCE

Mr. Jacques Lipchitz
168 Warburton Avenue Gallery, Inc.,
Hastings, New York
New York 22, N. Y.

Dear Jacques:

Dear Sir:

Your exhibition is now definitely scheduled to
open on May 18, 1954, at the Museum of Modern Art.
We thank you for the \$25.00 payment of our bill #36842
in connection with the insurance on your dwelling at 168 Warburton Avenue,
Hastings. Hope to see you next week.

We understand that you are under the impression that the
premium of \$80. should cover an amount of \$25,000. and not
only \$10,000. You are probably thinking of your \$25,000.
policy covering the contents of your house at 168 Warburton
Avenue, Hastings-On-Hudson, for which you paid a premium of
\$80. for the first year and \$62.40 for the second year. For
CV:JW third year, starting March 15th, 1954, the premium will
also be \$62.40.

Sincerely yours,

On the other hand, the \$80. just paid covers your dwelling
in the amount of \$10,000. for three years from July 25th, 1953.
You carry a second policy on your house in the amount of \$6,000.
which will expire on February 1st, 1955, making a total of
\$16,000. of insurance. Kindly instruct us in case you require
an increase.

We are still awaiting your instructions regarding the placing
of insurance on your new studio and its contents, as well as
liability insurance.

Our Mr. Frederick G. Tushman will be glad to call on you at your
convenience to discuss your insurance with you.

Assuring you that we are always at your service, we remain,

Sincerely yours,

Very truly yours,

FARRELL & SONS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

September 23rd, 1953

FIRE INSURANCE

Mr. Jacques Lipchitz
c/o Curt Valentin Gallery, Inc.,
32 East 57th Street,
New York 22, N. Y.

Dear Sir:

We thank you for the \$80.00 in payment of our bill #36044 sent to you with our letter of June 4th, 1953 in connection with the insurance on your dwelling at 168 Warburton Avenue, Hastings-On-Hudson.

We understand that you are under the impression that the premium of \$80. should cover an amount of \$25,000. and not only \$10,000. You are probably thinking of your \$25,000. policy covering the contents of your house at 168 Warburton Avenue, Hastings-On-Hudson, for which you paid a premium of \$80. for the first year and \$62.40 for the second year. For the third year, starting March 15th, 1954, the premium will also be \$62.40.

On the other hand, the \$80. just paid covers your dwelling in the amount of \$10,000. for three years from July 28th, 1953. You carry a second policy on your house in the amount of \$6,000. which will expire on February 1st, 1955, making a total of \$16,000. of insurance.. Kindly instruct us in case you require an increase.

We are still awaiting your instructions regarding the placing of insurance on your new studio and its contents, as well as Liability insurance.

Our Mr. Frederick C. Tuchmann will be glad to call on you at your convenience to discuss your insurance with you.

Assuring you that we are always at your service, we remain,

F.C.TUCHMANN:hjb

Very truly yours,
FRENKEL & CO. INC.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

J one
 JL owes
2300
 J.L.
 9/1-52 - 8/31-53

4528.31

Credits

1952	9/31	Special Comm	2750-
	11/26	Art - Service & Sacrifice	137.50
	12/14	25 Bronges @ 375	9375.-
	12/1	Page - Butler	750-
	12/13	~ - Gaudin	500-
1953	1/24	Page - Sketch f. Rayne	137.50
		Page - Virgin in Flower	1200-
	2/24	~ - Matador	900-
	5/18	~ - Study f. Sacrifice	150-
	6/11	Page - Musical Instruments	950-
	8/31	~ - Gaudin (as of 4/17)	600-
			<u>17450</u>

118-

21 300
 771
 16
4529

Debits

1952	9/1-12/31	7 x 300	2100-
		1 x 400	400-
	12/13	for Gaudin	500-
	1/1-8/31	16 x 400	6400-
	3/14	Some Rel. T. 100	62.10
	4/1	Rel. f. Art	21.11
	4/17	for Gaudin	600-
	6/7	Reading f.	60.30

10,144.19
 2300 - 1 x

also

Paris Comm.

Note: 2/13/53 he gave us 12 for 2000 for Gaudin - Chant Voyelles (remind half is 1000 changed July 52)

He also gave us in March 1950 - 1000 - for Gaudin - Whistling gale

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

November 1, 1953

February 12, 1954

1- Il a été agréé et convenu entre Curt Valentin de la Curt Valentin Gallery, Inc., 32 East 57th Street, New York 22, d'une part et Jacques Lipchitz, sculpteur, Hastings-on-Hudson, d'autre part, ce que suit:

2- Mr. Curt Valentin reçoit l'exclusivité de vente commerciale pour les U.S.A. des oeuvres de Jacques Lipchitz.

3- Curt Valentin s'engage de son côté d'acheter ferme chez Jacques Lipchitz ses oeuvres en leur état définitif chaque année pour une somme pas moindre que \$9600.00.

4- Cette somme peut être payée par C.V. à J.L. par mensualités de \$800.00 ou demi mensualités de \$400.00.

5- Les oeuvres achetées par C.V. à J.L. deviennent la propriété de C.V. Il est libre de les vendre tels que. Il n'est pourtant pas autorisé de les reproduire, sauf en photographie.

6- J.L. s'engage à ne vendre à aucun marchand ni particulier aux U.S.A., sauf avec expresse permission de C.V. A chaque fois qu'un cas pareil se présente, C.V. reçoit une commission de 33 1/3% du prix de vente déduit les prix de dépenses de fabrication.

7- J.L. est obligé de donner des oeuvres en commission à C.V.; à côté des oeuvres achetées ferme par C.V.

8- C.V. s'oblige de faire une exposition des oeuvres de J. L. tous les trois ans avec l'assistance de J. L.

C. V. reçoit une commission de 33 1/3% des prix de vente déduit les dépenses de fabrication.

9- En cas de commandes faites directement à J.L., J.L. s'engage à réserver une commission de 15% à C.V. (déduit les dépenses de fabrication). En cas des ventes faites par J.L. dans l'atelier C.V. reçoit une commission de 25% de prix de vente (déduit dépenses de fabrication).

10- Si les commandes sont faites par l'intermédiaire de C.V., J.L. réservera une commission de 25% prix de vente (déduit dépenses de fabrication).

11- ce agreement est fait de Novembre 1 1953 jusqu'à Octobre 31 1956

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Le 19 Février 1954

Mon cher Curi,

February 18, 1954

J'ai pas question
ou d'under 25.000 cette
sculpture etc donnée par
moi

Dear Jacques,

Enclosed is a letter from Oberlin College. I do not think I ever said "it would not be over \$25,000".

Anyway think about this matter and return the letter to me.

I shall try to get the recent issue of ARCHITECTURAL FORUM for you and send it to you.

Sincerely yours,

CV:JW

Enclosure

pourquoi vouloir
faire sculpture toute faite
pour leur édifice pourquoi
ne pas essayer de faire quelque
chose de spécial pour
cette architecture ?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Le 19 Février 1954
 Mon cher Curt,
 Il n'est pas question d'over
 ou d'under \$25.000. Cette
 sculpture a été donnée par
 moi à Lolya et ne sera pas
 vendue à moins de \$35.000
 tout me je vis, moi ne
 voulant pas un sou de
 ça.

Mais pourquoi veulent
 ils une sculpture toute faite
 pour leur édifice pourquoi
 ne pas essayer de faire quelque
 chose de spécial pour
 cette architecture ?

The Museum of Modern Art Archives, NY

Collection:

Valentin

Series.Folder:

III.A.92

Évidemment rien ne pourra
être fait avec la somme
qu'ils possèdent.

Songez, rien que cette seule
fonte de Prométhée me
coute déjà \$7.500

En tout cas vous voyez
plus clair s'il y a lieu
de poursuivre cette
conversation

Portez vous bien
Si j'ajoute la lettre de
Parkhurst

A vous
Jaques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

May 13, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Jacques:

This letter is to confirm our agreement which we concluded yesterday and which will go into effect on June 1, 1954:

1. Every year I shall buy sculpture and drawings amounting to \$12,000 payable in two monthly installments of \$500 each (\$1000 every month).

2. All sculpture and drawings here on consignment which I sell I will receive a commission of one-third (after the deduction of production costs). I shall receive the same commission in case of sales you make yourself in your studio.

3. You have the right to sell drawings in your studio on which I shall not take any commission.

4. I shall receive 15 per cent on commissions for portraits, sculpture for buildings, etc., in case I am instrumental in getting you the commission. If you yourself are instrumental in getting a commission of the same type, I shall receive 10 per cent.

5. I am obliged to submit every three months a list of all sculpture and drawings which I have on consignment.

6. This agreement is valid for three years and will be renewed automatically except if you or I cancel it.

Sincerely yours,

CV:JW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

J. L.

Old Account

Credit Balance 4/30 \$ 215.48

5/1	Keating Wright	\$ 56.70
5/13	do	400.-
5/19	Inf. Henry Hope	300.-
	flowers	25.-
	Lefebvre - Finet Wright	137.75
	25 MoMA Catalogues	56.25
5/28	Grim Sale Baltimore	290.-
	~ ~ Leyva	260.-
	Inf. Paris Cast 2	2300.-
		\$ 3825.70
		215.48
5/28	Debit Balance	\$ 3610.22

\$ 215.48

New Account

5/27	do	\$ 1000 -	5/19 Bize 1923-25 Bather	\$ 6500 -
			"Accordion Player	1150 -
		\$ 1000 -		\$ 7650 -
				1000 -
			5/28 Credit Balance	\$ 6650 -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

June 9, 1954

July 9, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Mr. Lipchitz:

We credited your account with \$1100 for the
bronze "Bather", 1915, which Mr. Valentin bought.

Curt Valentin Gallery

Sincerely yours,

Jane Wade

W

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

July 21 1954

Dear Mr. Abbot

Thank you for the check of \$1200
which you sent me. But the gallery
over the "Matador" not \$1200

July 9, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Mr. Lipchitz:

At the request of Mr. Valentin, we are enclosing
herewith our check for \$1200.00, in payment for Matador.

Very truly yours,

Curt Valentin Gallery

Please be so kind to send me
the remaining \$575 and also
the following checks to this
address: % Tillinghast Dairy,
Sparrowe Road, East Hampton,
Long Island, N.Y.

Thank you very much,
Wishing you a pleasant summer
very sincerely yours

Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

July 21 1954

Dear Mr. Abicht

Thank you for the check of \$1.200
which you sent me. But the gallery
owes me for the "Matador" not \$1.200
but \$1775 according to my latest
arrangements with Mr. Valentin.
Please be so kind as to send me
the remaining \$575 and also ^{no -}
the following checks to this ^{repaid}
address: % Tillinghast Dairy, ^{in letter}
Sparrowe Road, East Hampton,
Long Island, N.Y.

Thank you very much,

Wishing you a pleasant summer

very sincerely yours

Pipet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

September 28, 1954

September 3, 1954

Mr. Jacques Lipchitz
163 Warburton Avenue
Hastings, New York

Dear Mr. Lipchitz:

This letter is to acknowledge receipt of the
bronze "Mother and Child", 1949, which has been sent for
exhibition in Fort Worth, Texas. We have listed the
sales price at \$800.

Sincerely yours,

Jane Wade

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Joy of Orpheus II, bronze, 1943-46
 The Miracle, bronze, 1947
 Dancer with Train, bronze, 1947
 Study for Song of Songs, bronze, 1945
 Couple I, bronze, 1947
 Sketch for Dancer with Hood, bronze, 1947
 Sketch for Couple I, bronze, 1947
 Gertrude Stein, bronze, 1920
 Rape of Europa IV, bronze, 1941
 Pierrot with Clarinet, bronze, 1919

September 18, 1954

SCULPTURE ON CONSIGNMENT FROM JACQUES LIPCHITZ:

- Study for Birth of the Muses, bronze, 1949
 Study for Birth of the Muses, bronze, 1949
 La Suppliante, bronze, 1943
 Sketch for Benediction II, bronze, 1943
 Sketch for Massacre, bronze, 1945
 Joy of Orpheus I, bronze, 1945
 Sketch for Benediction I, bronze, 1942
 Sketch for Dancer with Hood, bronze, 1947
 Study for Happiness, bronze, 1947
 Dancer with Drapery, bronze, 1947
 Seated Man, Onyx, 1925-28
 Portrait of Gertrude Stein, bronze, 1920 (18" H.)
 Seated Bather, bronze, 1923
 1015 Musical Instruments, bronze, 1923
 Seated Man with Book, lead, 1922
 1015 Musical Instruments (plaque), bronze, 1918
 Man with Guitar (plaque), bronze, 1918
 The Guitarist, bronze, 1913
 Song of Songs, bronze, 1945
 Sketch for Hagar, bronze, 1948
 12438 Musical Instruments (plaque), bronze, 1918
 Man with Guitar (plaque), bronze, 1918
 The Guitarist, bronze, 1913
 Study for Birth of the Muses I, bronze, 1950
 Study for Birth of the Muses II, bronze, 1950
 Head, bronze, 1915
 Study for Hagar, bronze, 1948
 Hagar, bronze, 1948
 Dancer, bronze, 1948
 Mother and Child II, bronze, 1949
 Biblical Scene I, bronze, 1950
 Biblical Scene II, bronze, 1950
 Study for Birth of the Muses III, bronze, 1950
 Variation on a Chisel I, bronze, 1951
 Variation on a Chisel II, bronze, 1951
 Variations on a Chisel III, bronze, 1951
 Pierrot with Clarinet, bronze, 1919

33000
 3000 (sent to Texas
 directly from studio)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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-2-

Joy of Orpheus II, bronze, 1945-46
 The Miracle, bronze, 1947
 Dancer with Train, bronze, 1947
 Study for Song of Songs, bronze, 1945
 Couple I, bronze, 1947
 Sketch for Dancer with Hood, bronze, 1947
 Sketch for Couple I, bronze, 1947
 Gertrude Stein, bronze, 1920
 Rape of Europa IV, bronze, 1941
 Pierrot with Clarinet, bronze, 1919
 Dancer with Braids, bronze, 1948
 Study for Birth of the Muses, bronze, 1949
 Study for Birth of the Muses, bronze, 1949
 Study for Birth of the Muses, bronze, 1949
~~Gertrude Stein (large), bronze~~
 Sketch for Burning Virgin, bronze, 1953
 Condor and Bull, bronze, 1932
~~Enthusiasm, bronze, 1923~~
~~Stork, bronze, 1952~~

Pageant, bronze, 1944 \$3000
 Mother & Child ^{bronze}, 1941 8000 (sent to Texas
 directly from studio)

Sincerely yours,

Jane Wade

iv:dk
 enl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

November 12, 1954

October 27, 1954

Mr. Jacques Lipchits
163 Warburton Avenue
Hastings, New York

Dear Jacques: Enclosed by an American University

is a check for \$66.67 in payment
for the drawing which was recently sold and
paid for. from the exterior wall of a curved meditation.

We have ordered the twenty-five copies of
the COLLEGE ART JOURNAL, and I shall let you know
as soon as they arrive. of \$16.00. If you are interested,

please let us know and I will get more information about the
project.

Sincerely yours,

Jane Wade

jw;eko
encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

ROSENMAN GOLDMARK GALLERIES & RAYE

575 MADISON AVENUE NEW YORK 17

ROSENMAN GOLDMARK
GALLERIES & RAYE
575 MADISON AVENUE
NEW YORK 17
ALVIN J. ROSENMAN
RAYE
ALVIN J. ROSENMAN
RAYE

November 12, 1954

December 22, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Miss Jane Wade

Dear Mr. Lipchitz: in Gallery, Inc.
12 East 57th Street

We have been approached by an American University

to inquire whether you would be interested in doing a large
bas-relief to adorn the exterior wall of a curved auditorium.

The surface of the wall is 40 feet by 100 feet. The fee for letter to
Bernard Reis about the Lipschitz situation. Will you
would be in the neighborhood of \$16,000. If you are interested, at the
difference in the two accounts in accordance with my
please let us know and I shall get more information about the in mind
that after your inventory has been completed, you will
project. Supply me with a list of all pieces of sculpture which
are owned by Mr. Lipschitz and which are on consignment
to the Gallery. Sincerely yours, also like to know the
location of the various items, i.e., whether they are in
the Gallery or out on loan.

Jane Wade

Sincerely,

jw;eko

ENC: PYP
Encls.

[Handwritten signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 8-7800

December 22, 1954

Miss Jane Wade
Curt Valentin Gallery, Inc.
32 East 57th Street
New York 22, N.Y.

Re: Estate of Curt Valentin, Deceased

Dear Jane:

Please note the annexed copy of my letter to Bernard Reis about the Lipschitz situation. Will you please ask Mr. Abicht to give me a memorandum about the difference in the two accounts in accordance with my promise to Mr. Reis. Will you also please bear in mind that after your inventory has been completed, you will supply me with a list of all pieces of sculpture which are owned by Mr. Lipschitz and which are on consignment to the Gallery. Mr. Reis would also like to know the location of the various items, i.e., whether they are in the Gallery or out on loan.

Sincerely,

RFC:FFF
Encls.

R. F. Colin

I am having an inventory made of everything at the Gallery. This is necessarily proceeding slowly because if the staff were to devote their entire attention to its preparation, the Gallery would have to be closed soon. However, just as soon as the inventory is completed, I will be happy to supply you with a list of all of the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

Bernard J. Reis, Esq.

-2-

December 22, 1954

MURRAY HILL 8-7800

Lipschitz sculptures owned by him and on loan to the Gallery.

December 22, 1954

With best regards and holiday greetings, I am

Bernard J. Reis, Esq.
10 East 40th Street
New York 16, N. Y.

Sincerely,

Ralph F. Colin

Re: Estate of Curt Valentin, Deceased

Dear Bernard:

I am replying to your letter of December 15th. I am asking Mr. Abicht at the Gallery to send me a memorandum of the exact difference between the old account and the new account with Mr. Lipschitz. When I have that information, I will forward it to you.

As to the sale of the "Stone-Seated Figure" referred to in the second paragraph of your letter, Mr. Lipschitz is simply mistaken as to the sales price. I understand that the item was sold for \$3,000, not \$4,000, and that accounts for the difference between our figures and yours. Incidentally, I understand that the sculpture sold by Curt Valentin was originally his entirely and not one in which Mr. Lipschitz had any interest whatsoever. However, at the time of the sale, Mr. Lipschitz apparently was in need of funds and Curt accordingly made the gesture of offering to exchange the figure sold, which he owned entirely, for another stone-seated figure which he accepted from Mr. Lipschitz. This made it possible for Mr. Lipschitz to share in the sale then being made and left Mr. Valentin with the unsold item which he accepted in exchange as his own property.

I am having an inventory made of everything at the Gallery. This is necessarily proceeding slowly because if the staff were to devote their entire attention to its preparation, the Gallery would have to be closed down. However, just as soon as the inventory is completed, I will be happy to supply you with a list of all of the

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

Bernard J. Reis, Esq.

-2-

December 22, 1954

Lipschitz sculptures owned by him and on consignment to the Gallery.

With best regards and holiday greetings, I am

Sincerely,

Ralph F. Colin

Mr. Jacques Lipchitz
168 Varburton Avenue
Hawthorne, New Jersey

RFC:FFF

Town of Greenburgh

Westchester Co., New York

Dear Mr. Lipchitz:

You carry two policies on your dwelling: One for \$10,000 arranged by me and expiring July 30, 1955 and the other arranged through a local agent at Dobbs Ferry, New York in the amount of \$6,000 which will expire on February 1, 1955.

It is very important that all policies covering the same property read alike and I would appreciate receiving your instructions to renew the \$6,000 policy for you for three years from February 1, 1955.

The premium for the renewal policy I issued on the "All Physical Loss" form will be \$52.50, or if you accept a \$50,00 deductible the premium will be \$43.50 for three years.

For your convenience I am enclosing an extra copy of this letter on which kindly mark which form you desire. A stamped, self-addressed envelope is also enclosed.

With best wishes for the New Year, I remain,

Sincerely yours,

R. F. TUCKERMAN:pw
Encl.

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COPY

December 29, 1954

December 28, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings-On-Hudson
Town of Greenburgh
Westchester Co., New York FIRE INSURANCE

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings-On-Hudson
Town of Greenburgh
Westchester Co., New York for Agent which

Dear Mr. Lipchitz:

You carry two policies on your dwelling: One for \$10,000 arranged by me and expiring July 28, 1956 and the other arranged through a local agent at Dobbs Ferry, New York in the amount of \$6,000 which will expire on February 1, 1955.

It is very important that all policies covering the same property read alike and I would appreciate receiving your instructions to renew the \$6,000 policy for you for three years from February 1, 1955.

The premium for the renewal policy if issued on the "All Physical Loss" form will be \$52.50, or if you accept a \$50.00 deductible the premium will be \$43.50 for three years.

For your convenience I am enclosing an extra copy of this letter on which kindly mark which form you desire. A stamped, self-addressed envelope is also enclosed.

With best wishes for the New Year, I remain,

Sincerely yours,

F. C. TUCHMANN:pw
Encl.

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	Valentin	III.A.92

December 31, 1954

December 29, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Jacques:

Enclosed is our check for \$358.34 in payment
for the small bronze "Sketch for Hagar" which we recently
recently sold.

Sales Price	\$500.00
less cost	71.66
	428.34
less Gallery Commission 1/3	142.78
Jane Wade	285.56
plus cost price	73.20
	\$358.34

jw;eko
encl.ck.

Sincerely yours,

Jane Wade

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

December 30, 1954

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Jacques:

Enclosed is our check for \$358.34 in payment
for the small bronze "Sketch for Hagar" which we recently
sold:

Sales price	\$900.	
Sales Price	180.	\$500.00
less cast price	750.	75.00
less Gallery Com. 1/3	250.	425.00
plus less Gallery Commission 1/3	141.66	
plus cast price	283.34	75.00

Sincerely yours, \$358.34

Sincerely yours,

Jane Wade

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

January 28, 1955

January 13, 1955

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, N. Y.

Dear Jack:

Enclosed is our check for \$650.00 in payment for the
bronze "Study for Birth of the Muses", 1949, 12" H.

The payment was computed as follows:

Sales price	\$900.
less cast price	150.
	750.
less Gallery Com. 1/3	250.
	500.
plus cast price	150.
	\$650.

Sincerely yours,

Jane Wade

jw:eko
encl.ck.

Mr. Abbot informs me that the Paris Castings
represent payments made to Mr. Lipchitz in re-
imbursement of cost of castings of his works which were
made in Paris. The total of such payments amounted to
\$2,300.00 which total was transferred in May 1954 to the
Old Account, so that the Paris Account is completely
balanced.

I would appreciate it if you would review these
accounts with Mr. Lipchitz as promptly as possible and let
me have either Mr. Lipchitz's confirmation of their cor-
rectness or any other comments which he may have.

Very truly yours,

With best regards,

Sincerely yours,

JWC:VVF
Encls.

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	Valentin	III.A.92

January 10, 1955

January 31, 1955

Mr. Bernard J. Reis
10 East 40th Street
New York, N. Y.

Re: Estate of Curt Valentin, Deceased -
Lipchitz Account

Dear Bernard:

I am now sending you herewith two photostatic copies of statements prepared by Mr. Abicht showing the accounts between Mr. Jacques Lipchitz and the Curt Valentin Gallery for the five year period from January 1, 1950 to December 31, 1954. In summary, they show that in the Ol Account there was a debit balance of Mr. Lipchitz to the Gallery in the amount of \$3,610.22. This is partly offset by a credit balance in Mr. Lipchitz's favor in the amount of \$2,750.00, leaving a net balance owing by Mr. Lipchitz to the Gallery of \$860.22.

Mr. Abicht informs me that the Paris Castings Account represents payments made to Mr. Lipchitz in reimbursement of cost of castings of his works which were made in Paris. The total of such payments amounted to \$2,300.00, which total was transferred in May 1954 to the Old Account, so that the Paris Account is completely balanced.

I would appreciate it if you would review these accounts with Mr. Lipchitz as promptly as possible and let me have either Mr. Lipchitz's confirmation of their correctness or any other comments which he may have.

With best regards,

Sincerely yours,

Ralph

RFC:FFF
Encls.

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ROSENMAN GOLDMARK COLIN & KAYE

575 MADISON AVENUE NEW YORK 22

SAMUEL I. ROSENMAN
GODFREY GOLDMARK
RALPH F. COLIN
SYDNEY M. KAYE
WALTER J. PETSCHKE
MAX FREUND
AMBROSE DOSKOW
SEYMOUR D. LEWIS

MURRAY HILL 8-7800

February 3, 1955

January 31, 1955

Mr. Bernard Reis
10 East 40th Street
New York, N. Y.

Dear Jacques: Re: Estate of Curt Valentin, Deceased -
Jacques Lipchitz

Dear Bernard:

I have just received a memorandum from Mr. Abicht, the Valentin accountant, commenting on your letter to me of January 13. His comments run substantially as follows:

As per instructions received from me, Mr. Abicht prepared transcripts of the accounts for a period of five years, i.e., beginning January 1, 1950 for the five years 1950, 1951, 1952, 1953 and 1954. Accordingly, the transcript which I sent you does not show that Mr. Lipchitz was credited on November 29, 1949 with \$9,500 due him for the Nelson Rockefeller purchase of "Pegasus".

If you have any other comments or if at any time you wish to sit down with Mr. Abicht and review the accounts, I will of course be glad to arrange it.

Sincerely,

Ralph F. Colin

RFC:FFF

cc: Miss Jane Wade
Curt Valentin Gallery, Inc.
32 East 57th Street
New York 22, N. Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 31, 1955
February 3, 1955

Mr. Jacques Lipchits
168 Warburton Avenue
Hastings, New York
Mr. Jacques Lipchits
168 Warburton Avenue
Hastings, New York

Dear Jacques: This letter is to confirm the fact that we re-
you a cast of the "Portrait of Hartley" which
we in turn sold to Mr. Lawrence A. Fleischman in Detroit.
Enclosed is our check for \$1583.33 in payment
for the bronze "Pierrot with Clarinet", 1919, which we
recently sold to Morton D. May in St. Louis.

The amount was figured as follows:

Sales price	\$2200.00	
Less cast price	350.00	Dallas Museum
	1850.00	
Less gallery commission 1/3	616.67	U. of Colorado
	1233.33	Dallas Museum
Plus cast price	350.00	Yale University
	\$1583.33	ATA

As soon as the foregoing drawings are returned
to the gallery, we will return the

Sincerely yours,

Sincerely yours,

Enclosure

Jane Wade

Enclosure

✓ 200
616.67
1583.33

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

March 31, 1955

Date of sale	Title	Purchaser	Price	Lot
July 23, 1947	Le Sacrifice	University of Iowa	\$1000	742
Sept. 1, 1947		Andre Meyer	350	743
Dec. 3, 1947		New York	500	744
Feb. 7, 1948		Portland Museum	1750	745
May 11, 1948		Basel, S. Wilhelms	1400	746
March 21, 1949		Joseph Shapiro	1200	747
May 11, 1949		George Ingewall	6000	748
Feb. 29, 1950			500	749
Oct. 26, 1950			1700	750
June 1, 1951			600	751
June 1, 1951			750	752
Sept. 1, 1951			825	753
Jan. 16, 1952		Albright Art Gallery	4000	754
March 21, 1952			5500	755
Oct. 17, 1952			12,000	756
March 21, 1953			2000	757

Mr. Jacques Lipchitz
168 Warburton Avenue
Hastings, New York

Dear Mr. Lipchitz:

This letter is to confirm the fact that we received from you a cast of the "Portrait of Hartley" which we in turn sold to Mr. Lawrence A. Fleischman in Detroit. Enclosed is a copy of a letter we wrote Mr. Fleischman on March fifteenth.

This letter is also to confirm the fact that the gallery has on consignment from you the following five drawings which, at the present time, are out on exhibition:

- "Sketch for Sacrifice" ink and wash, 1946 Dallas Museum
- "Sketch for Danseuse au Capuchon" ink and wash, 1947 U. of Colorado
- "Sketch for Danseuse au Capuchon" ink, 1947 Dallas Museum
- "Sketch for Sacrifice" ink and pencil, 1947 Yale University
- "Sketch for Mother and Child" ink and wash, 1949 AFA

As soon as the foregoing drawings are returned to the gallery, we will return them to you.

Sincerely yours,

Jane Wade

Enclosure

The Museum of Modern Art Archives, NY

Valentin

III.A.92

Date of sale	Title	Purchaser	Price	Net
July 25, 1949	Le Sacrifice	University of Iowa	\$1080	\$680
Sept. 15, 1951	Couple I	Andre Meyer	350	212.50
Dec. 3, 1951	Rescue II	Max Kahn	500	325
Feb. 7, 1951	Prometheus	Portland Museum	1350	637.50
May 11, 1951	Mother and Child	Daniel S. Gillmore	1400	700
March 28, 1952	Mother and Child	Joseph Shapiro	1200	700
May 11, 1951	The Prayer	Sturgis Ingersoll	6000	4000
Feb. 29, 1952	Couple	Robert Weil	600	342.50
Oct. 26, 1951	Miracle	Karl Nathan	1300	1300
June 1, 1951	Study for Agar	Oliver James	600	400
June 1, 1951	Dancer with Veils	Oliver James	750	500
Sept. 15, 1951	Dancer with Braids	Andre Meyer	825	550
Jan. 16, 1952	Sacrifice	Albright Art Gallery	8000	4500
March 31, 1950	Figure	John Senior, Jr.	8500	5750
Oct. 17, 1950	Pegasus	Nelson A. Rockefeller	12,000	9500
March 18, 1952	Trentina	Mrs. Lois Bailey	2000	1100
March 27, 1948	Joy of Orpheus I	Henry Church		
Feb. 14, 1952	Joy of Orpheus I	Washington University		
Dec. 6, 1948	Pegasus	Mrs. Longstreet Taylor		
April 1, 1948	Specifying Made with			
July 25, 1949	Le Sacrifice	John D. Rockefeller III		
March 29, 1948	Pegasus	University of Iowa		
Oct. 21, 1947	Rescue II	University of Michigan		
Dec. 21, 1949	Pegasus II	North Gallery		
Sept. 13, 1951	Couple I	Wallace Harrison		
Feb. 12, 1952	Specifying Made with	Andre Meyer		
May 26, 1951	Specifying Made with	J. E. Steinberg		
Dec. 3, 1951	Specifying Made with	Cincinnati Museum		
Oct. 21, 1947	Specifying Made with	Max Kahn		
April 1, 1948	Specifying Made with	Max Kahn		
Nov. 5, 1948	Specifying Made with	Max Kahn		
Feb. 7, 1951	Specifying Made with	Max Kahn		
May 11, 1951	Specifying Made with	Max Kahn		
March 28, 1952	Specifying Made with	Max Kahn		
Oct. 17, 1950	Specifying Made with	Max Kahn		
Dec. 9, 1949	Specifying Made with	Max Kahn		

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SCULPTURE BY JACQUES LIPCHITZ
(sold)

*offer to cover
from Sept 1942 to
to Sep 1952*

<u>Our No.</u>	<u>Date of sale</u>	<u>Title</u>	<u>Purchaser</u>	<u>Price</u>
12933	May 11, 1941	The Prayer	Sturgis Ingersoll	
12938	Oct. 20, 1941	Miracle		
12939	May 20, 1944	Matelot	Albright Art Gallery	\$1200
12943	March 20, 1945	Pegasus	Lois Dailey	385
12944		Pegasus	Henry Church	350
12945	March 28, 1945	Pegasus	Herman Shulman	375
5076	Sept., 1942	Rape of Europa IV	Sturgis Ingersoll	3000
5153	Nov. 29, 1944	Mother and Child	Wright Ludington	4000
5269	Sept., 1942	Mother and Child	Edgar Kaufmann	
5663	April 6, 1946	Theseus	St. Paul Gallery	1700
6136	April 1, 1948	Portrait Hartley	Hudson Walker	1100
6223A		Pegasus	Merle Gallery	350
6223B	Oct. 28, 1948	Pegasus	Edgar Kaufmann	400
6223C	May 24, 1950	Pegasus	Jane Wade Rosenberg	200
6223	May 22, 1948	Pegasus	Carroll Knight Gallery	
6313	Oct. 22, 1945	Prometheus	Mrs. Stanley Resor	900
6364	Dec. 10, 1945	Massacre	Mrs. Perkins (Cambridge)	350
6383	April 30, 1945	Bather (stone)	Lois Dailey	2200
6384	April 1, 1949	Matador	Sold by Kleemann	700
6653	Dec. 11, 1951	Song of Songs	Eliot Moyes	365
6802	Feb. 19, 1947	Song of Songs	Henry R. Hope	1650
6806	April 12, 1946	Aurelia	Peggy Guggenheim	2000
6829	March 27, 1946	Joy of Orpheus I	Henry Church	1000
6951	Feb. 14, 1952	Joy of Orpheus I	Washington University	1080
6959	Dec. 6, 1948	Pegasus	Mrs. Longstreet Taylor	375
7568	April 1, 1948	Reclining Nude with Guitar (basalt)	John D. Rockefeller III	4000
8473	July 25, 1949	Le Sacrifice	University of Iowa	1080
8474	March 29, 1948	Happiness	University of Michigan	1200
8475	Oct. 21, 1947	Rescue II	Norton Gallery	1350
8479	Dec. 21, 1949	Rescue II	Wallace Harrison	325
8480	Sept. 15, 1951	Couple I	Andre Meyer	350
9036	Feb. 11, 1952	Seated Man	J. Z. Steinberg	2500
9389	May 28, 1951	Pegasus	Cincinnati Museum	1000
9391	Dec. 3, 1951	Rescue II	Max Kahn	500
9427	April 7, 1948	Couple II	Dr. Israel Rosen	400
9448	Oct. 21, 1948	Musical Instruments	Sturgis Ingersoll	2500
9451	April 12, 1948	Gertrude Stein	Etta Cone	1200
10155	Nov. 26, 1948	Elle	Lois Dailey	1200
10159		Dancer	Joseph Pulitzer, Jr.	1050
10886	Feb. 7, 1951	Prometheus	Portland Museum	1350
10913	May 11, 1951	Mother and Child	Daniel S. Gillmore	1400
10914	March 28, 1952	Mother and Child	Joseph Shapiro	1200
10973	Oct. 13, 1950	M		
11176	Dec. 9, 1949	Seated Man with Guitar	Nelson Rockefeller	3000
12979		Man with Musical Instrument	Museum of Modern Art	

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SCULPTURE BY JACQUES LIPCHINE
on consignment at the -2- Valentin Gallery
(January, 1965)

12983	May 11, 1951	The Prayer	Sturgis Ingersoll	6000
12985	Feb. 29, 1952	Couple	Robert Weil	600
12988	Oct. 26, 1951	Miracle	Karl Nathan	1300 net
12989	June 1, 1951	Study for Agar	Oliver James	
12993	June 1, 1951	Dancer with Veils	Oliver James	
12994	Sept. 15, 1951	Dancer with Braids	Andre Meyer	
12995	Jan. 16, 1952	Sacrifice	Albright Art Gallery	8000
13000		Joy of Orpheus I, bronze, 1948, 18" x 14" x 14"	Gallery	
13001		Sketch for Benediction I, bronze, 1947, 8" x 8" x 8"	Gallery	
13002		Sketch for Happiness, bronze, 1947, 8" x 8" x 8"	Gallery	
13003		Dancer with Company, bronze, 1947, 8" x 8" x 8"	Gallery	
13004		Seated Man, bronze, 1948-49, 18" x 14" x 14"	Gallery	
13005		Seated Woman, bronze, 1948, 18" x 14" x 14"	Gallery	
13006		Musical Instruments, bronze, 1948, 18" x 14" x 14"	Gallery	
13007		Seated Man with Book, bronze, 1948, 18" x 14" x 14"	Gallery	
13008		Musical Instruments, bronze, 1948, 18" x 14" x 14"	Gallery	
13009		Man with Guitar, bronze, 1948, 18" x 14" x 14"	Gallery	
13010		The Guitarist, bronze, 1948, 18" x 14" x 14"	Gallery	
13011		Song of Songs, bronze, 1948, 18" x 14" x 14"	Gallery	
13012		Sketch for Happiness, bronze, 1947, 8" x 8" x 8"	Gallery	
13013		Musical Instruments, bronze, 1948, 18" x 14" x 14"	Gallery	
13014		Man with Guitar, bronze, 1948, 18" x 14" x 14"	Gallery	
13015		The Guitarist, bronze, 1948, 18" x 14" x 14"	Gallery	
13016		Study for Birth of Moses I, bronze, 1948, 18" x 14" x 14"	Gallery	
13017		Study for Birth of Moses II, bronze, 1948, 18" x 14" x 14"	Gallery	
13018		Dead, bronze, 1948, 18" x 14" x 14"	Gallery	
13019		Agar, bronze, 1948, 18" x 14" x 14"	Gallery	
13020		Dancer, bronze, 1948, 18" x 14" x 14"	Gallery	
13021		Mother and Child II, bronze, 1948, 18" x 14" x 14"	Gallery	
13022		Biblical Scene I, bronze, 1948, 18" x 14" x 14"	Gallery	
13023		Biblical Scene II, bronze, 1948, 18" x 14" x 14"	Gallery	
13024		Study for Birth of Moses III, bronze, 1948, 18" x 14" x 14"	Gallery	
13025		Variation on a Theme I, bronze, 1948, 18" x 14" x 14"	Gallery	
13026		Variation on a Theme II, bronze, 1948, 18" x 14" x 14"	Gallery	
13027		Variation on a Theme III, bronze, 1948, 18" x 14" x 14"	Gallery	
13028		Placard with Glorified, bronze, 1948, 18" x 14" x 14"	Gallery	
13029		Joy of Orpheus II, bronze, 1948-49, 18" x 14" x 14"	Gallery	
13030		The Miracle, bronze, 1947, 18" x 14" x 14"	Gallery	
13031		Dance with Two Men, bronze, 1947, 18" x 14" x 14"	Gallery	
13032		Study for Song of Songs, bronze, 1948, 18" x 14" x 14"	Gallery	
13033		Couple I, bronze, 1947, 18" x 14" x 14"	Gallery	
13034		Sketch for Dancer with Veils, bronze, 1947, 18" x 14" x 14"	Gallery	
13035		Sketch for Couple I, bronze, 1947, 18" x 14" x 14"	Gallery	
13036		Cartoon Study, bronze, 1948, 18" x 14" x 14"	Gallery	
13037		Boys of Europe IV, bronze, 1948, 18" x 14" x 14"	Gallery	
13038		Marcel with Clarinet, bronze, 1948, 18" x 14" x 14"	Gallery	
13039		Dancer with Veils, bronze, 1948, 18" x 14" x 14"	Gallery	
13040		Study for Birth of Moses, bronze, 1948, 18" x 14" x 14"	Gallery	
13041		Study for Birth of Moses, bronze, 1948, 18" x 14" x 14"	Gallery	
13042		Study for Birth of Moses, bronze, 1948, 18" x 14" x 14"	Gallery	
13043		Sketch for Dancer with Veils, bronze, 1947, 18" x 14" x 14"	Gallery	
13044		Dancer and Man, bronze, 1947, 18" x 14" x 14"	Gallery	

Pequana Spring, 1944, 20" x 14"

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SCULPTURE BY JACQUES LIPCHITZ
on consignment at the Curt Valentin Gallery
(January, 1955)

Inventory No.	Title	Location
5945	La Suppliante, bronze, 1943, 17½" H.	Gallery
6054	Sketch for Song of Songs, bronze, 1945, 4½" H.	MOMA Landing Corv
6795	Sketch for Benediction II, bronze, 1943, 14½" H.	Gallery
6801	Sketch for Massacre, bronze, 1945, 5 3/4" H.	Gallery
6805	Joy of Orpheus I, bronze, 1945, 18½" H.	Gallery
6953	Sketch for Benediction I, bronze, 1942, 8" H.	Gallery
7926 9186	Sketch for Happiness, bronze, 1947, 9½" H.	Gallery
9292	Dancer with Drapery, bronze, 1947, 9" H.	Gallery
9447	Seated Man, Onyx, 1925-28, 13½" H.	Gallery
10156	Seated Bather, bronze, 1923, 15" H.	Gallery
10158	Musical Instruments, bronze, 1923, 19½ x 18½"	Gallery
11626	Seated Man with Book, lead, 1922, 9 3/4" H.	Gallery
12438	Musical Instruments, bronze, 1918, 6 x 6½"	Gallery
12439	Man with Guitar, bronze, 1918, 5½ x 8 3/4"	Gallery
12467	The Guitarist, bronze, 1913, 4½ x 6 5/8"	Gallery
12489	Song of Songs, bronze, 1945, 24" H.	MOMA
12490	Sketch for Hagar, bronze, 1948, 6" H.	Gallery
12925	Musical Instruments, bronze, 1918, 6 x 6½"	Gallery
12926	Man with Guitar, bronze, 1918, 5½ x 8 3/4"	Gallery
12927	The Guitarist, bronze, 1913, 4½ x 6 5/8"	Gallery
12967	Study for Birth of Moses I, bronze, 1950, 8½ x 10½"	Gallery
12968	Study for Birth of Moses II, bronze, 1950, 7½ x 9½"	Gallery
12977	Head, bronze, 1915, 24" H.	Gallery
12981	Hagar, bronze, 1948, 23" H. (12981)	MOMA
12992	Dancer, bronze, 1948, 13 3/4" H.	Gallery
12996	Mother and Child II, bronze, 1949, 15½" H.	Gallery
12998	Biblical Scene I, bronze, 1950, 12" H.	Gallery
12999	Biblical Scene II, bronze, 1950, 20" H.	Denver
13000	Study for Birth of Moses III, bronze, 1950, 10 x 14"	Gallery
13001	Variation on a Chisel I, bronze, 1951, 8" H.	MOMA
13002	Variation on a Chisel II, bronze, 1951, 8" H.	Gallery
13003	Variation on a Chisel III, bronze, 1951, 8½" H.	MOMA
14039	Pierrot with Clarinet, bronze, 1919, 30" H.	Gallery <i>Sold</i>
14449	Joy of Orpheus II, bronze, 1945-46, 19" H.	Gallery
15151	The Miracle, bronze, 1947, 17½" H.	Gallery
15214	Dancer with Train, bronze, 1947, 9½" H.	Gallery
15215	Study for Song of Songs, bronze, 1945, 4½" H.	Gallery
15216	Couple I, bronze, 1947, 5" H.	Gallery
15275	Sketch for Dancer with Hood, bronze, 1947, 5½" H.	Gallery
15276	Sketch for Couple I, bronze, 1947, 5" H.	Gallery
15298	Certude Stein, bronze, 1920, 15 3/4" H.	MOMA
15306	Rape of Europa IV, bronze, 1941, 32 3/4" H.	Reis
15481	Pierrot with Clarinet, bronze, 1919, 30" H.	Gallery
15483	Dancer with Braids, bronze, 1948, 13 3/4" H.	Gallery
15665	Study for Birth of Moses, bronze, 1949, 10" H.	Boston
15666	Study for Birth of Moses, bronze, 1949, 10" H.	Gallery
15667	Study for Birth of Moses, bronze, 1949, 12" H.	Gallery <i>Sold</i>
15976	Sketch for Burning Virgin, bronze, 1953, 25" H.	MOMA
16106	Condor and Bull, bronze, 1932, 8" H.	Minneapolis

Pegasus bronze, 1944, 20" H

MOMA

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DRAWINGS BY JACQUES LIPCHITZ

Returned to Artist - March 30th, 1955

Inventory No.

Title

6187	Study for Flight, pen and ink, 1940
6190	2 Studies for Mother and Child, pen and ink
6199	Study for Mother and Child, gouache
7928	Sketch for "Sacrifice", ink and wash, 1946
7930	Sketch for "Sacrifice", ink and wash, 1946
7932	Sketch for Sacrifice, ink and wash, 1946
7933	Sketch for "Sacrifice", ink and wash, 1946
7935	Sketch for "Sacrifice", ink and wash, 1946
9357	Sk. for "Danseuse au Capuchon", ink and wash, 1947
9358	Sk. for "Danseuse au Capuchon", ink and wash, 1947
9359	Sk. for "Danseuse au Capuchon", ink and wash, 1947
9361	Sk. for "Danseuse au Capuchon", gouache, 1947
9362	Sk. for "Danseuse au Capuchon", gouache, 1947
9373	Sk. for "Rescue II", crayon, ink, gouache, 1947
11307	Sk. for Mother and child, ink, pencil, wash, 1949
12031	Study for Dancer, pencil and ink, 1948
12032	Study for Rescue II, gouache, 1947
12033	Study for Agar II, ink, 1949
12034	Study for Dancer with Hood, gouache, 1947
12035	Study for Dancer with Hood, ink, 1947
12036	Study for Rescue II, ink and pencil, 1947
12037	Study for Hagar II, ink and gouache, 1949
12038	Study for Hagar II, gouache, 1949
12039	Dancer with Veils, ink, 1948
12040	Dancer with Veils, ink, 1948
12041	Dancer with Veils, ink, 1948
12042	Sk. for Dancer with Hood, gouache, 1947
12043	Sk. for Dancer with Hood, ink, 1947
13006/7/8/9/10/11	Sk. for Biblical Scene, ink and pastel, 1951
13512	Study for Sacrifice, watercolor, ink, wash, 1948
14542	Mother and Child, ink and tempera, 1940
15340	Study for Mother and Child, ink and watercolor, 1941
9926	Sketch for "Sacrifice", ink and wash, 1946

Received
Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

DRAWINGS BY JACQUES LIPCHITZ
on consignment at the Curt Valentin Gallery
(January, 1955)

Statement of Account

<u>Inventory No.</u>	<u>Title</u>	<u>Location</u>
6187	Study for Flight, ink, 1940, 12 3/4 x 9 3/4"	Gallery
6190	Two studies for Mother and Child, wash, 19 1/2 x 15"	Gallery
6199	Study for Mother and Child, gouache, 12 x 9"	Gallery
7926	Sketch for Sacrifice, wash, 1946, 17 x 11"	Alabama <i>Gallery</i>
7928	Sketch for Sacrifice, wash, 1946, 17 x 11"	Philadelphia
7930	Sketch for Sacrifice, wash, 1946, 21 3/4 x 17"	Philadelphia
7932	Sketch for Sacrifice, wash, 1946, 21 7/8 x 17"	Gallery
7934	Sketch for Sacrifice, wash, 1946, 22 x 17"	Gallery <i>Dallas</i>
7935	Sketch for Sacrifice, wash, 1946, 21 7/8 x 17"	Philadelphia
9355	Sketch for Danseuse au Capuchon, wash, 13 x 9 3/4"	Gallery <i>Colorado</i>
9356	Sketch for Danseuse au Capuchon, wash, 13 x 9 3/4"	Gallery <i>Dallas</i>
9357	Sketch for Danseuse au Capuchon, wash, 1947, 17 x 12"	Gallery
9358	Sketch for Danseuse au Capuchon, wash, 21 3/4 x 17"	Gallery
9359	Sketch for Danseuse au Capuchon, wash, 21 3/4 x 17"	Gallery
9361	Sketch for Danseuse au Capuchon, wash, 21 3/4 x 17"	Gallery
9362	Sketch for Danseuse au Capuchon, gouache, 24 x 18"	Gallery
9365	Sketch for Danseuse au Capuchon, gouache, 24 x 18"	Gallery
9371	Sketch for Sacrifice, ink, 9 x 6"	Yale
9375	Sketch for Rescue II, gouache, 24 x 17 3/4"	Yale <i>Sold</i>
11307	Sketch for Rescue II, gouache, 24 x 19"	Yale
11308	Sketch for Mother and Child, wash, 16 3/4 x 13 3/4"	Philadelphia
12031	Sketch for Mother and Child, wash, 16 3/4 x 13 3/4"	Philadelphia
12032	Study for Dancer, ink, 14 3/4 x 11 3/4"	Alabama
12033	Study for Rescue II, gouache, 18 3/4 x 10"	Gallery
12034	Study for Agar II, ink, 10 x 13"	Philadelphia
12035	Study for Dancer with Hood, gouache, 13 x 10"	Gallery
12036	Study for Dancer with Hood, ink, 13 x 10"	Gallery
12037	Study for Rescue II, ink, 13 x 10"	Philadelphia
12038	Study for Hagar II, gouache, 12 1/2 x 14 3/4"	Philadelphia
12039	Study for Hagar II, gouache, 11 x 14 1/2"	Philadelphia
12040	Dancer with Veils, ink, 16 3/4 x 13 3/4"	Gallery
12041	Dancer with Veils, ink, 16 3/4 x 13 3/4"	Philadelphia
12042	Dancer with Veils, ink, 16 3/4 x 13 3/4"	Philadelphia
12043	Sketch for Dancer with Hood, gouache, 22 x 17"	Elmore-Laurie
12045	Sketch for Dancer with Hood, ink, 22 x 17"	Gallery
13006-13011	Sketches for Biblical Scene, pastel, 10 1/2 x 7 1/2" (one in Philadelphia)	Philadelphia
13512	Study for Sacrifice, watercolor, 24 3/4 x 18 3/4"	Gallery
14542	Mother and Child, tempera, 10 1/2 x 14 1/2"	Philadelphia
15340	Study for Mother and Child	Philadelphia

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITZ
April-May
Statement of Account

June 9, 1955

<u>Old Account</u>	<u>Debit</u>	<u>Credit</u>
Debit Balance	\$2110.22	
5/14 "Bronze Plaque"		\$320.00
5/31 "Biblical Scene II" bronze		<u>1075.00</u>
Mr. Jacques Lipchitz	2110.22	1395.00
168 West 47th Street	<u>1395.00</u>	
Debit balance 5/31/55	\$ 715.22	

Dear Jacques:

Enclosed is our check for \$1395 in payment of

New Account

	"Man with Guitar" bronze plaque	\$ 320	
3/31	Credit balance (no change)		\$2750
	"Biblical Scene II" bronze	1075	

Sincerely yours,

Jens Wade

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

June 9, 1955

Mr. Jacques Lipchitz
168 West 11th Avenue
Hastings, New York

Dear Jacques:

Enclosed is our check for \$1395 in payment of
the following:

"Man with Guitar" bronze plaque	\$ 320
"Biblical Theme II" bronze	1075

Sincerely yours,

Jane Wade

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Sculpture and Drawings by JACQUES LIPCHITZReturned to the Artist June 23, 1955

- 5945 ✓ La Suppliante, bronze, 1943, H.17 $\frac{1}{2}$ "
- 6795 Sketch for Benediction II, 1943, bronze, H.14 $\frac{1}{2}$ "
- 6305 The Joy of Orpheus I, 1945, bronze, H.18 $\frac{1}{2}$ "
- 6953 Sketch for Benediction I, 1942, bronze, H.8"
- 9136 Study for "Happiness", 1947, brown tint bronze, H.9 $\frac{1}{2}$ "
- 9392 Dancer with Drapery, 1947, bronze gilt patina, H.9"
- 9447 Seated Man, 1935/38, Onyx, H.13 $\frac{1}{4}$ "
- 10156 Seated Bather, 1923, bronze, H.15"
- 10158 Musical Instruments (frame with legs), 1923, bronze, 19 $\frac{1}{2}$ x 13 $\frac{1}{4}$ "
- 11626 Seated Man with Book, 1922, lead, H. 9 $\frac{3}{4}$ "
- 12438 Musical Instruments (plaque), 1918, bronze, 6 x 6 $\frac{1}{2}$ "
- 12439 Man with Guitar (plaque), 1918, bronze, 5 $\frac{1}{2}$ x 8 $\frac{3}{4}$ "
- 12467 The Guitarist, 1913, bronze, 4 $\frac{1}{2}$ x 6 $\frac{5}{8}$ "
- 12925 Musical Instruments (plaque), 1918, bronze, 6 x 6 $\frac{1}{2}$ "
- 12927 The Guitarist (plaque), 1913, bronze, 4 $\frac{1}{2}$ x 6 $\frac{5}{8}$ "
- 12967 Study for Birth of the Muses, I., 1950, bronze, 3 $\frac{1}{4}$ x 10 $\frac{1}{2}$ "
- 12968 Study for Birth of the Muses, II, 1950, bronze, 7 $\frac{1}{4}$ x 9 $\frac{1}{2}$ "
- 12977 Head, 1915, bronze, H.24"
- 12992 Dancer, 1948, bronze, H.13 $\frac{3}{4}$ "
- 12996 Mother and Child II, 1949, bronze, H.15 $\frac{1}{2}$ "
- 12998 Biblical Scene I, 1950, bronze, H.12"
- 13000 Study for Birth of the Muses III, 1950, bronze, 10 $\frac{3}{4}$ x 14 $\frac{1}{4}$ "
- 14449 Joy of Orpheus II, 1945/46, bronze, H.19"
- 15151 The Miracle, 1947, bronze, H.17 $\frac{1}{2}$ "
- 15214 Dancer with Train, 1947, bronze, 9 $\frac{1}{2}$ "H.
- 15216 Couple I, 1947, bronze (green), H.5"
- 15275 Sk. Dancer with Hood, 1947, bronze, H.5 $\frac{1}{4}$ "
- 15276 Sk. Couple I, 1947, bronze, H.5"
- 15298 Gertrude Stein, 1920, bronze, H.13 $\frac{3}{4}$ "
- 15481 Pierrot with Clarinet, 1919, bronze, H.30"
- 15483 Dancer with Braids, 1948, bronze, H.13 $\frac{3}{4}$ "
- 15665 Study for Birth of the Muses, 1949, bronze, H.10"

Lipchitz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

JACQUES LIPCHITZ

2.

- 15666 Study for Birth of the Muses, 1949, bronze, H.10"
18106 Condor and Bull, 1932, bronze, H.8"
5266 Arrival, 1941, bronze, H.21"
9355 Sk. for "Danseuse au Capuchon", 1947, india ink and wash, 13 x 9 3/4"
9356 Sk. for Dancer with Hood, ink wash, 12 x 9 1/2"
9365 Sk. for Sacrifice, pen, ink, pencil, 1947, 9 x 6"
7934 Sk. for Sacrifice, ink wash, 19 3/4 x 15"
18429 9 Sketches for Miracle, 1948, pen,ink,pencil, (various sizes)

Lipchitz

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

sent to G.D. Thompson

Jacques Lipchitz (cont)

SCULPTURE BY JACQUES LIPCHITZ

Asking Price

14372	"Sculpture", 1941, bronze, H. 13"	Owned by the Gallery	8750.
5665	"Sketch for Benediction I", bronze, H. 8", 1942		Asking Price \$ 600.
6654	"Sketch for 'Song of Songs'", 1945, gilt brz., 3 1/2 L. 4 1/2 H.		450.
9021	"The Promise", bronze, 18 1/4" H.		2200.
9906	"Mardi Gras", 1926, gilt tint brz., H. 11"		2400.
9928	"Portrait of Curt Valentin", 1941, brz. gilt patina, 10 1/2" H.		
10157	"Musical Instruments (Plaque)", bz., 1913, 22 1/2 x 23"		1800.
11627	"Chimene", 1927, bz., H. 13"		2000.
11904	"The Bather", 1919, bz., H. 23"		2300.
12953	"Woman Reading", terracotta, H. 15 1/4"		600.
13272	"Seated Figure", 1917, stone, H. 30 1/4"		4000.
14510	"Centaur Unmeshed", 1952, bz., H. 7 1/2"		950.
14513	"Combat", 1952, bz., H. 9 7/8"		850.
14514	"Beggar", 1952, bz., H. 9"		950.
14520	"Dervish", 1952, bz., H. 8 1/2"		850.
14521	"Resting Clown", 1952, bz., H. 8 1/2"		750.
14522	"Flower Vendor", 1952, bz., H. 9 5/8"		850.
14523	"Lady with Bird", 1952, bz., H. 9 1/4"		950.
14524	"Dancer with Bird", 1952, bz., H. 9 1/2"		850.
14525	"Woman Combing her Hair", 1952, bz., H. 9 1/4"		850.
14526	"The Cripple", 1952, bz., H. 8 1/4"		850.
14528	"Beggar by a Bush", 1952, bz., H. 8 1/4"		950.
14576	"Dancer with Veils", 1952, gilded bz., H. 9 1/8"		800.
14577	"Ballerina", 1952, gilded bz., H. 8 1/2"		750.
14578	"Crippled Woman", 1952, gilded bz., H. 9 5/8"		800.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jacques Lipchitz (cont)

2.

		Asking Price
14579	"Centaur", 1952, gilded bz., H.7 $\frac{1}{2}$ "	\$ 750.
14913	"Rape of Europe II", 1933, bz., L.23 1/8"	3000.
14915	"Pierrot with Clarinet", 1926, bz., H.15"	2800.
14916	"Seated Man with Guitar", 1926, bz., H.9 $\frac{3}{4}$ "	2000.
15143	"Seated Pierrot", 1921, lead, 13 5/8"	950.
16050	Mr. "The Condor and Bull", 1932, bz., H.3"	1500.
18172	163 East 47th Street "Storks", 1952, bz., H.3 $\frac{1}{4}$ "	950.
18173	"Crippled Poet", 1952, bz., H.8 $\frac{1}{2}$ "	950.
18459	"Study for a Monument", bronze, H.3" Mr. Agor, 1964, for \$450. to the Rochester Memorial Art Gallery.	150.
18460	"Portrait of C.V.", bronze the casting price so that we can send you a check.	1500.

Tried to phone you today, but find you are
out of town for about two weeks. Hope you and
Mrs. Lipchitz have had a pleasant summer.

Fond regards,

Jack White

10/1/65

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

August 23 1955

Dear Jane,

your letter finds me in Beach Haven
New Jersey, where I am to take a
little rest. I will be home to the end of

August 13, 1955

Mr. Jacques Lipchitz
163 Warburton Avenue
Hastings, New York

Dear Jacques:

We sold the bronze "Sketch for Agar", 1948,
for \$630. to the Rochester Memorial Art Gallery.
Would you please let us know the casting price so that
we can send you a check.

Tried to phone you today, but find you are
out of town for about two weeks. Hope you and
Mrs. Lipchitz have had a pleasant summer.

Fond regards,

Jane Wade

jw;eko

difference
and you about the
catalogue of my photos, which you
promised me. I would be very
grateful if it could be done
Kindest regards
Jacques

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

August 23 1955

Dear Jane,
your letter finds me in Beach Haven,
New Jersey, where I came to take a
little rest. I will be home to the end of
the month.

I think that the casting of "Agnes"
must be approximately around 110-
120 dollars. It doesn't make any
difference.

Did you think about the
catalogue of my photos, which you
promised me. I would be very
grateful if it could be done.

kindest regards

Jacques

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

August 30, 1955

We are enclosing herewith our check for \$658.33

representing proceeds of

Mr. Jacques Lipchitz
163 Warburton Avenue
Hastings, New York

Sketch for Rescue II

\$200.00

Brass

Agar

458.33

Dear Mr. Lipchitz:

We are enclosing herewith our check for \$658.33

representing proceeds of

Gouache "Sketch for Rescue II" \$200.00

Bronze "Sketch for Agar" 458.33

as above \$658.33

recently sold by us and paid for by our customers.

Sincerely yours,

Hans Abicht, Accountant

ha:eko
encl.ck.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

J.L.

We are enclosing herewith our check for \$ 658.33
representing proceeds of

Bruckner - Sketch of Resonance II \$ 200.00

Bronze - " " AGAR 458.33

as above \$ 658.33

recently sold by us and paid for by our subscribers.

Sincerely yours

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	Valentin	III.A.92

C
O
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Y
MOVING

BERNARD REIS & COMPANY

TRAdelgar 7-8000

ATLAS
STORAGE CO.

10 East 40th Street
New York 16, N. Y.
May 16, 1955

FROM: *Ralph F. Colin, Esq.*
TO: *James J. Reis*
Ralph F. Colin, Esq.
575 Madison Avenue
New York 22, N.Y.

Dear Ralph:

Sometime ago you sent Jacques Lipchitz a list of sculptures held by the Gallery for his account. Jacques has checked this list and found that three sculptures are missing. These are MIRACLE II, HAGAR II, and DANCER. There was an inventory prepared in 1953 and at that time MIRACLE II and HAGAR II were missing. Curt Valentin told Jacques that they would undoubtedly be found. The DANCER was sent to the Gallery since the 1953 inventory.

We are at work getting the details of the account and just as soon as I have the full account, I shall prepare a report listing all of the claims.

With kind regards.

Sincerely,

/s/ Bernard

Bernard J. Reis

REMARKS: BJR:RBM

CUSTOMER'S COPY

RECEIVED AND DELIVERED IN GOOD ORDER TO THE ENTIRE SATISFACTION OF THE CUSTOMER. ALL DISPUTES MUST BE
MADE IN WRITING WITHIN 90 DAYS. THIS ORDER IS SUBJECT TO CONDITIONS PRINTED ON BACK HERE-
OF WHICH ARE A PART OF THIS CONTRACT.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.92

MOVING

RUG CLEANING

TRafalgar 7-6000



**155 COLUMBUS AVE:
NEW YORK 23, N. Y.**

DATE 10/21/55

FROM: <u>Am. Fund for Israel Inst</u> <u>96 East Valentine Bldg</u> <u>3725th 10 floor</u> <u>PL 5-9320 NYC</u>	TO: <u>P 943</u> <u>Beyal Museum</u> <u>Jerusalem, Israel</u>
VAN No. —	SALESMAN

SUPPLIED			PACKED			COLLECTION CHARGES		
NO.	RATE	AMOUNT	NO.	RATE	AMOUNT			
BBLs.						PACKING		
ROLLING BINS						SUPPLIED		
BOXES						STORAGE		
SP. BOXES						CARTAGE		
CASES						LABOR		
L. CHESTS						PIANO		
S. CHESTS						RUGS		
CRATES								
WARDROBES								
DBL. MATT. CTNS.								
SGL. MATT. CTNS.								
BK. CARTONS								
LS. CARTONS								
VAN MEN			VAN MEN					
STARTED WHSE.			STARTED WHSE.					
ON JOB			ON JOB					
FINISH ON JOB			FINISH ON JOB					
WAREHOUSE			WAREHOUSE					
						LONG DISTANCE		
						MILES	GROSS	TARE
						NET	RATE	
						HOURS REGULAR		
						@	PER HR.	
						@	PER HR.	
						OVERTIME		
						@	PER HR.	
						@	PER HR.	
						3% FEDERAL TRANSPORTATION TAX		
						C. O. D. Total Bill		

REMARKS: 1 statue, bronze 24x14
inscribed "League of Nations"

CUSTOMER'S COPY **A 77107**

RECEIVED AND COMPLETED IN GOOD ORDER TO OUR ENTIRE SATISFACTION. ALL COMPLAINTS MUST BE MADE IN WRITING WITHIN 5 DAYS. THIS ORDER IS SUBJECT TO CONDITIONS PRINTED ON BACK HERE-OF WHICH ARE A PART OF THIS CONTRACT.

Per _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

Lipchitz

October 19, 1955

To be delivered to Jacques Lipchitz:

14 chisel figures, bronze
Sketch for Song of Songs, bronze
The Promise, bronze
Chemene, bronze
Pierrot with Clarinet, bronze
Seated Man with Guitar, bronze
Two framed drawings
1 unframed drawing
4 packages of books, the small bronze entitled "Ball and
Bather, stone - (to be cleaned for Mr. Colin
Gondor" which was recently sent to you by mistake. Many

Thanks for your attention to this matter.

PARAGONI VAN/M
Hanna Munch
Jane Wade

Attention: Painting Department, 4th Floor

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	III.A.92

December 27, 1955

Parke-Bernet Galleries
980 Madison Avenue
New York, New York

Gentlemen:

Please turn over to the bearer of this letter,
Mr. Jacques Lipchitz, the small bronze entitled "Bull and
Condor" which was recently sent to you by mistake. Many
thanks for your attention to this matter.

Sincerely yours,

Jane Wade

Attention: Painting Department, 4th Floor