

# **Finding aid for the E. L. T. Mesens papers, 1917-1976, bulk 1920-1971 920094**

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## Special Collections

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## Summary Information

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- Repository:** Special Collections
- Creator:** Mesens, E. L. T. (Edouard Léon Théodore), 1903-1971
- Title:** E. L. T. Mesens papers
- ID:** 920094
- Dates:** 1917-1976 (bulk 1920-1971)
- Extent:** 12 Linear Feet (32 boxes)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in Dutch, French, and English.
- Abstract:** E.L.T. Mesens collected, supported, and promoted the work of surrealist artists and writers. The archive comprises comprehensive documentation of the Belgian surrealist's career as gallery director, editor, publisher, critic, musician, poet, and artist. Most significant are ca. 3,500 letters (1918-1971) to and from artists, musicians, writers, dealers, and others prominent in the art world, and ca. 800 photographs documenting art that Mesens exhibited or sold.

### Preferred Citation

E. L. T. Mesens papers, 1917-1976 (bulk 1920-1971), The Getty Research Institute, Los Angeles, Accession no. 920094.

<http://hdl.handle.net/10020/cifa920094>

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## Biographical/Historical Note

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Edouard Léon Théodore Mesens (born in Brussels, 1903 November 27) is probably best known for his ardent support and promotion of surrealist art, particularly artists in the Surrealist movements in Belgium and England. In his capacity as a gallery director, curator, collector and publisher, Mesens mounted significant exhibits in both countries, bought and sold works by little-known artists, introduced artists to

other dealers, and published the work of writers and artists. His favorite artist was Magritte, whose work Mesens championed as early as 1920 when they met at an exhibit. Despite their difficult relationship, Mesens promoted Magritte consistently and amassed a large collection of his work.

In the early 1920s Mesens became the assistant to the art dealer Louis Manteau in Brussels. In 1926, after his military service, Mesens worked briefly for the Galerie La Vierge Poupine. In 1927 Paul-Gustave van Hecke (who also edited *Variétés*) hired Mesens to be the assistant director at the Galerie L'Epoque. (Mesens had introduced Magritte to van Hecke in 1920.) Mesens opened his own, eponymous, gallery in 1930, but it lasted only a few months until 1931 when he was appointed secretary for the Palais de Beaux-Arts in Brussels, a vital center for art in Brussels at this time. While at the Palais he organized the exhibition Minotaure in 1934, and worked with the English artist Roland Penrose to organize the International Exhibition of Surrealism in 1936. Shortly after this experience Mesens moved to London in 1938 to direct the London Gallery and publish the *London Bulletin*. The gallery closed at the start of World War II; during the war Mesens worked in London for Radio Belgique.

Mesens studied music as a child, and up through the 1920s composed many pieces, setting the poems of Philippe Soupault, Benjamin Péret, Tristan Tzara and Paul Eluard to music. Several of his compositions were performed in Europe. Around 1923 Mesens dedicated himself to poetry and art. During the 1920s he was an editor of the avant-garde magazines, *Sélection* (published in Antwerp) and *Variétés* (published in Brussels). He published and edited the magazines *Oesophage* (1925), *Marie* (1926), *Bulletin International du Suralisme*, 3 (1935), the *London Bulletin* (1938-1940), and *Message from Nowhere* (1944). In 1933 Mesens founded editions Nicolas Flamel, which published books of the early surrealists, including some of his own. His own published work includes 3 books of poetry: *Femme complete*, 1933; *Alphabet sourd-aveugle* (a collaboration with Paul Eluard), 1933; *Troisième front*, 1944) and one collection, *Poèmes 1923-1958*, published 1959 with illustrations by Magritte. Mesens also wrote many reviews and published translations of Paul Eluard (with Roland Penrose).

His own art work, primarily collages, was exhibited in the Venice Biennial, at the Galerie Furstenberg in 1957 (his first one-man exhibit), the Palais de Beaux-Arts in Brussels 1959, the Galleria del Naviglio par Carlo Cardazzo in Milan in 1960, London's Grosvenor gallery in 1961, the Alan gallery in New York in 1962. A major exhibit of his collages was held at Knokke-Le-Zoute in 1963. He continued to exhibit through 1971 until his death in Brussels in that same year.

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## Scope and Content of Collection

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The papers of E. L. T. Mesens (ca. 12 linear ft.) document his career as a gallery director and curator, editor and publisher, and musician, poet and artist during the period 1917-1971. (A few printed materials date to 1976.) The archive provides a unique view of the Surrealist movement, especially in Belgium and London. Included in the archive are more than 3,000 items of correspondence with artists, writers, dealers and other culturally prominent figures. Ca. 900 photographs of art works illustrate the work carried by Mesens' galleries and shown in exhibits he organized. A dossier documents the International Surrealist Exhibit he and Roland Penrose organized in 1936. A few files contain notes and meeting

minutes from the Living Art Gallery and the beginnings of the Institute of Contemporary Art (ICA), both in London. A few small sales books and lists document some of the work carried by his galleries, 1931-1936, as well as works he collected. Unpublished manuscripts sent to him at the *London Bulletin* (1938-1940) reveal the audience and appeal of the publication among established and relatively unknown surrealist writers and artists. Mesens's own work is presented in musical scores, poetry and prose manuscripts, some printed articles and reviews, and photographs of his collages and paintings. In addition printed ephemera and some single issues of magazines document his, and other artists' exhibitions. Most of the printed journals and catalogues received with the collection have been separated to the Getty Research Library.

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## Arrangement note

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The papers are organized in seven series: Series I. Correspondence, 1918-1971; Series II. International Surrealist Exhibition 1936; Series III. Living Art Gallery and Institute of Contemporary Art (ICA), 1938-1960; Series IV. Exhibitions and other art activities, 1931-196; Series V. Mesens's manuscripts, 1917-1967; Series VI. Photographs, ca. 1917-1976; Series VII. Printed matter, ca. 1925-1976.

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## Administrative Information

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### Access

Open for use by qualified researchers.

### Publication Rights

Contact [Library Reproductions and Permissions](#).

### Acquisition Information

Acquired in 1992.

### Processing History

Neil Hathaway began processing and organizing the collection in 1994. Sjoerd Meihousen began writing this finding aid in 1996. Jocelyn Gibbs finalized the organization of the collection and completed this finding aid in 1998. Nearly 100 photographs of art by artists whose work Mesens

exhibited or encountered in some way, were moved to this archive from Special Collections accession 97.R.53.

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## Related Materials

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### Separated Material

Some of the publications received with the archive have been kept in the collection; most were transferred to the Getty Research Institute Library's general and rare book collection.

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## Collection Inventory

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### Series I. Correspondence, 1918-1971 4.5 Linear Feet

*Scope and Contents note:*

Series comprises letters to and from musicians, artists, writers, art dealers, curators, publishers and others, including André Breton, Jan Cokx, Paul Eluard, Enrico Baj, André de Ridder, Tristan Tzara, René Magritte, Paul-Gustave van Hecke, Paul Nougé (Breton's counterpart in Belgium), Robert Giron, Roland Penrose, Herbert Read, Wifredo Lam, Jacques Brunius, Charley Toorop, Alfred Barr, Marcel Mariën, Benjamin Péret, Pierre Matisse, Marcel Leconte, Emile Langui, Huib Hoste, and Yves Tanguy.

The earliest correspondence is mostly with musicians, concerning avant-garde music. From the early 1920s on, the correspondence provides rich details about artists, exhibitions, publications, the purchase and sale of art, and the shifting relationships among artists and within artist groups. Many letters relate to the avant-garde art and literary journals of the period and to the galleries sympathetic to progressive art. They also provide an intimate account of World War II, and describe the political activism (communism, antifascism) of numerous artists and writers.

In the later correspondence (from the 1950s through 1971), Mesens's expertise in surrealism is called upon by curators, scholars and students. Also during this period his own collages and paintings are exhibited with more frequency and this is a subject of many letters.

Title/Description	Containers	
Correspondence 1918-1924	Box 1	
Correspondence, 1918 3 items <i>Scope and Contents note:</i> Includes a letter in Dutch from Willem Pijssels, director of the magazine <i>Vlaamsch Leven</i> , who encourages Mesens to continue composing.	Box 1	Folder 1

Correspondence 1919 3 items	Box 1	Folder 2
<i>Scope and Contents note:</i> Includes: Two letters that relate to the Flemish song "O Zoete Vreugd" (words by E. Hiel and music by E. L. T. Mesens). Letter from Mesens to Mr. Robberechts with reply from Robberechts stating that he feels offended by Mesens's patronizing tone.		
Correspondence 1920 15 items	Box 1	Folder 3
<i>Scope and Contents note:</i> Includes: Several letters in Dutch from Jan Cockx. In one letter Cockx writes about an exhibition that Mesens wants to organize and mentions that he heard that Magritte "goes back to form" ("dat Magritte terug naar den vorm gaat"). In another letter Cockx writes that his proposal to include musicians and writers in the <i>Kring Moderne Kunst</i> was rejected. A draft for a letter to Marinetti in which Mesens thanks Marinetti for sending futurist manifests.		
Correspondence 1921 21 items	Box 1	Folder 4
<i>Scope and Contents note:</i> Includes: four postcards in Dutch from Eugene de Bock. Ten letters from Jan Cockx. In one letter he mentions the exhibition Kunst van Heden which included work by de Smet and Permeke. In another letter he writes that he brought back from Paris music by Milhaud, Poulenc and Satie.		
Correspondence 1921 13 items	Box 1	Folder 5
<i>Scope and Contents note:</i> Includes: Two postcards and one letter from pianist Nelly van Doesburg in which she writes about her performances in several German cities for small audiences. Four letters and four postcards from Pierre Flouquet mentioning his contacts with Paul Bourgeois and his collaboration with Magritte on the revue <i>Ouverture</i> . A letter by A.W. Grauls with three poems for Mesens to use for musical compositions.		
Correspondence 1921 11 items	Box 1	Folder 6
<i>Scope and Contents note:</i> Includes: Five letters and two postcards in Dutch from Jozef Peeters. Several of these letters are written on <i>Kring Modern Kunst</i> letterhead. Two letters deal with plans to organize a music evening at the society. A letter from Peeters concerns a Parisian group that asks for a Belgian collaborator to their magazine. Letter from Mesens to Henri Prunières, director of <i>La Revue Musicale</i> , in which he asks if they are interested in his manuscripts. Mesens calls himself "... un des seuls représentants (producteurs) de la jeune musique flamande avancée."		
Correspondence 1922 15 items	Box 1	Folder 7
<i>Scope and Contents note:</i> Several letters are requests to Mesens to give a talk or perform modern music. An unidentified writer (Paul Nougé?) in letter dated 9/28/22 writes to say that he refuses to take part in Mesens's group. Two letters from Pierre Bourgeois from Switzerland.		
Correspondence 1922 9 items	Box 1	Folder 8

*Scope and Contents note:*

Includes: One letter and two postcards from Léon Chenoy. Chenoy gives a description of Mesens's character and talks about life and hope. Five letters from Jan Cockx regard the organization of a concert and financial matters.

Correspondence 1922 13 items	Box 1	Folder 9
<i>Scope and Contents note:</i>		
Includes: letters from Berckelaers, Maurice Van Essche, Pierre Flouquet, Hayden. Three letters in Dutch from architect Huib Hoste deal with the financial aspects of a congress and Hoste asks Mesens if he wants to give a lecture at the congress. A poem by Albert Van Hoogenbemt and a manuscript (7 pp) "De Trouw, die voorbij ging...."		
Correspondence 1922 16 items	Box 1	Folder 10
<i>Scope and Contents note:</i>		
Includes: Letter in French from Marcel Lecomte in which he talks about military service and Antwerp. Six draft letters from Mesens to Handeveld, Opdebeek, Berckelaers, Moens. The letter to Berckelaers regards music. Mesens writes that he corresponds with Satie and the "six." To Gabriël Opdebeek he writes about Belgian composers Georges Monier and Paul Collaer. A letter from Dutch composer Daniel Ruyneman in which he talks about music and his career. Letters from Arthur Pétronio (director of magazine <i>Créer</i> ), Gabriël Opdebeek, Jozef Peeters (secretary <i>Kring Moderne Kunst</i> ) and Paul Neuheuyts. Two postcards from Georges Monier.		
Correspondence 1922 11 items	Box 1	Folder 11
<i>Scope and Contents note:</i>		
Letter from J. Perceval to Paul Collaer inviting him for a duel. Letters from S. U. Alck, Georges Poulet (alias Georges Thialet), André de Ridder, Perceval. Two postcards from Jan Cockx. Letter from Geert Pijnenburg with two poems.		
Correspondence 1923 9 items	Box 1	Folder 12
<i>Scope and Contents note:</i>		
Two letters from <i>Senat de Belgique</i> . Several letters from unidentified authors. One letter from Perceval who wants Monier to be included in a concert.		
Correspondence 1923 12 items	Box 1	Folder 13
<i>Scope and Contents note:</i>		
Two postcards from André de Ridder. Letter from Daniel Ruyneman who wants to exchange music scores. Letter and postcard from Karel Albert. Letter from Georges Auric in which he writes that Stravinsky asked him to play a piano piece and talks about their stay in Bergen, Holland with Charley Toorop. Mesens states in a letter to Paul Collaer that he did not write negative articles about him. Letter from Jean Crotti with three poems for Mesens to use for musical compositions.		
Correspondence 1923 27 items	Box 1	Folder 14
<i>Scope and Contents note:</i>		
Letter from Leon de Smet from London. Letter from Maurice Van Essche, director of <i>Ça Ira</i> , concerns a recital. Two letters from Huib Hoste. Postcard from Victor Huszar (member of <i>De Stijl</i> ). Seven letters and six postcards from Michel Leconte. Letters from Marcel Michalovici and Marcelle Meyer.		

Correspondence 1923 11 items	Box 1	Folder 15
<i>Scope and Contents note:</i> Letter from Paul Neuheuyts. A letter to Arthur Petronio in which Mesens talks about his young fellow composers. Four letters from Arthur Petronio and four letters from another member of <i>Créer</i> , Georges Thialet.		
Correspondence 1923 12 items	Box 1	Folder 16
<i>Scope and Contents note:</i> Ten letters and two postcards in Dutch from Dutch artist Charley Toorop. The letters deal with the organization in May 1923 of a concert of Mesens's work in Amsterdam, at the Kunstkring.		
Correspondence 1924 17 items	Box 1	Folder 17
<i>Scope and Contents note:</i> Includes: Letter (dated 9-12-24) from an editor of <i>De Veder</i> in which he asks Mesens "Seriez-vous devenu Dadaïste?" and states that he cannot see the difference between Dadaism, Futurism, Cubism and other modern tendencies. Two letters from the society Club Artes in Antwerp. Letter and postcard from composer Karel Albert. Two <i>De Stijl</i> postcards from Theo and Nelly Van Doesburg. Two letters from Paul Neuhuys.		
Correspondence 1924 23 items	Box 1	Folder 18
<i>Scope and Contents note:</i> Five letters and one postcard from Paul Joostens. In one letter he writes that he awaits the publication of <i>Période</i> . Five postcards, five letters and one announcement from Marcel Leconte; two of the letters are written on paper with letterhead <i>Période</i> . Letters from Paul Gilson, Camille Goemans, Georges Marlier and Dorine Pauwels. A letter from the Belgian Congo by B. C. K. Minier, asking about Bourgeois, Monier, Flouquet, the magazine <i>Sélection</i> and also Magritte ("Et le Magritte, peintre-mage-dandy-dada et si attrayant?")		
Correspondence 1924-1929	Box 2	
Correspondence 1924 16 items	Box 2	Folder 1
<i>Scope and Contents note:</i> Includes: Three letters and one postcard from Tristan Tzara. In one letter Tzara gives three conditions for the publication of his "De nos oiseaux" in the magazine <i>Sélection</i> . In another letter he gives two conditions for the publication of his piece "Mouchoir" in <i>Sélection</i> . He also gives the addresses of Hans Arp, Malcolm Cowley, René Crevel, Georges Ribemont-Dessaignes to Mesens. Letter from André de Ridder, director of <i>Editions Sélection</i> , concerning Mesens's membership. A letter to André de Ridder in which Mesens calls de Ridder "malhonnête" because he is not mentioned as a collaborator to <i>Sélection</i> , Mesens suggests that de Ridder did not like his foundation of another revue. Letters from Ribemont-Dessaignes, Leopold Survage, William Thomas, Charley Toorop (two letters) and Robert de Roos (two letters and a postcard).		
Correspondence 1925 19 items	Box 2	Folder 2

*Scope and Contents note:*

Includes: Letter from Karel Albert who writes "on a prouvé que les femmes ne sont pas artistes et c'est pour cela que je les aime oui!" One letter from Paul Joostsens. Five letters, two postcards and a poem from Hubert Dubois; in one letter he mentions Paul Eluard. Letters from Karel Albert, Ribemont-Dessaignes, Jules Delacre (for *Théâtre du Marais*).

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Correspondence 1925 18 items

Box 2

Folder 3

*Scope and Contents note:*

Includes: Letter from Maurice Jacky (?), who is organizing an exhibition of Jean Cocteau at Manteau Gallery. Letters from Maxime Jacob, Floris Jespers, Marcel Lecomte, Marcelle Meyer, Paul Neuhuys and Paul Nayaert. Two titlepages from *Distinguished air* (re Grimm's fairy tales) by Robert Mc Almon.

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Correspondence 1925 15 items

Box 2

Folder 4

*Scope and Contents note:*

Includes: Three items by Tristan Tzara: a letter to Mesens in which he mentions Satie's death and talks about playing his piece *Mouchoir* in Czechoslovakia and London; a "lettre ouverte" for the first issue of *Oesophage* to André Germain in which he states that he feels insulted by Germain's remarks in the *Revue Européenne*; a short essay called "Vélodrome aux oignons." Four letters and one postcard by de Roos deal with musical matters and a Mengelberg concert in Amsterdam. Two letters from Johan van Ruijven, secretary of De Amsterdamse Kunstkring Voor Allen, about planning a concert in Amsterdam. Letters from Raymond Rouleau (Le Theatre du groupe libre), Leopold Survage and Monette Wauters.

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Correspondence 1926 15 items

Box 2

Folder 5

*Scope and Contents note:*

Includes: A letter from composer Georges Auric in which he talks about his work in Paris and mentions Diaghilev, *Philemon et Baucis* from Gounod and calls Poulenc "le plus doué de tous les jeunes musiciens français." Four letters from Hermann Closson, in one of which he writes: "Tu passes outre au conseil que je t'ai donné de ne jamais mêler mon nom a tes exercices quotidiens." In another letter Closson reports to Mesens that André Breton wrote to him: "J'ai toujours tenu M. Mesens pour une ordure a qui vous somme envers lui la mesure de ma charité." Two letters from an art dealer in Paris (Pierre Bertin?), about buying a Modigliani. Letters from Hans Arp and Pierre Flouquet, a postcard from Huib Hoste and an announcement for the marriage of Stella Teirlinck and Karel Maes.

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Correspondence 1926 22 items

Box 2

Folder 6

*Scope and Contents note:*

Includes: Six letters in Dutch from Robert de Roos. In one letter he includes three short articles about performances at Pulchri Studio and Haagsche Kunstkring, meant for publication in the magazine *Music*. A letter from Tristan Tzara states that he is ill ("troubles cardiaques suite d'intoxication, c'est très mystérieux." Two letters from pianist Marcelle Meyer. Four postcards by Marcel Lecomte. A letter from Charley Toorop in which she states that it would be interesting for architect Huib Hoste to see Rietveld's house. Three letters from Belgian artist Victor Servranckx. One letter from Piet Zwart, one from Paul Joostens.

Correspondence 1927 15 items	Box 2	Folder 7
<p><i>Scope and Contents note:</i> Includes: Three letters from Camille Goemans who stays in Paris with Max Ernst; Goemans talks about buying two De Chirico paintings and one Mirò, and writes: "oui, je vois Magritte assez régulièrement." Letter from Jacques Hébertot who wants Mesens as a correspondent for one of his publications. A postcard from Kurt Schwitters. Letters from Eric de Hauteville, the magazine <i>Der Querschnitt</i>, Pierre de Massot, Paul Neuhuys and three by unidentified writers.</p>		
Correspondence 1928 21 items	Box 2	Folder 8
<p><i>Scope and Contents note:</i> Includes: Letter from a Parisian gallery about the Gustave de Smet retrospective. Postcard from Léo Gestel in which he confirms that he is sending five paintings by Gustave de Smet to Amsterdam (they would later go to Brussels). Postcard from F.G. van Haele who sends four de Smets to Brussels. A letter from Gallery Georges Giroux, confirms that they will reserve space from 5-16 January 1929 for the de Smet retrospective. Letter from Hermann Closson to P.G. van Hecke, about a conflict between Mesens and Closson. Telegram and "Reçu" from Crotti that prove that Mesens bought four De Chirico's from him. Letter from Marcel Duchamp about a possible Picabia exhibition in Belgium. Letter from Marcel Noll who does not comprehend why Mesens exhibits work by De Chirico at his gallery (Galerie de L'Epoque). Draft letter from Mesens to Noll in which he replies: "Quand à vos emmerdations, avalez-les. C'est le meilleur usage que vous pouvez faire." Letter and postcard from Oscar Jespers. Three letters by unidentified authors.</p>		
Correspondence 1928 16 items	Box 2	Folder 9
<p><i>Scope and Contents note:</i> Includes: Six items related to de Smet retrospective: letters from Gallery Le Centaure, Pirard, Jan Milo, André Pisart, and P.A. Regnault list works by de Smet. Letter from imprimerie Puvrez with bill for René Magritte. Two letters from R. F. de Roos deal with his compositions. Three letters from Philippe Soupault (editor of <i>Kra</i>), one of which deals with the possibilities of distributing the magazine <i>Variétés</i> in France. A letter from H. P. L. Wiessing about the representation of <i>Variétés</i> in The Netherlands.</p>		
Correspondence 1928 9 items	Box 2	Folder 10
<p><i>Scope and Contents note:</i> Most letters respond to Mesens's invitation to exhibit in a photography exhibition he is planning at Galerie L'Epoque. Letters from Maurice van Essche, Erich Consemüller (Bauhaus, Dessau), Eli Lotar, Germaine Krull-Ivens, Bernice Abbott (2), letter with list of photos for exhibit from A. Kertész, a letter from Andre de Ridder, postcard and poem from Jean Scutenaire. One letter from Mesens to Breton.</p>		
Correspondence 1929 28 items	Box 2	Folder 11
<p><i>Scope and Contents note:</i> Includes: Two letters from André Breton deal with the "épreuves" of a magazine (<i>Variétés?</i>). Two letters from B. Charlet of gallery Le Centaure in which he states that gallery L'Epoque has been taken over by gallery Le Centaure, however, Mesens may keep his functions. Five letters from Marc Eemans who writes that he has heard</p>		

that Mesens went to Paris to assist at a surrealist congress. Letters from Galerie d'Art Contemporain, La Carrière de Fontainebleau, Musical agency Harry Belien, Galerie Jeanne Bucher, Willy Dortu, Paul Eluard, Frau Ey, J. O. Fourcade (about a new revue *Echanges*). Postcard from Leo Gestel, about sending a few de Smet paintings.

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Correspondence 1929 24 items

Box 2

Folder 12

*Scope and Contents note:*

Twelve letters by André de Ridder deal with the business of selling art. In one letter he states "j'ai décidé de liquider une partie de ma collection." He offers this part to Mesens. Three letters and seven postcards from John Van Klijn (for Galerie V. de Margouliès et L. Schotte), deal with aspects of art dealing. One postcard from Galerie Manteau and one from Jean Milo.

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Correspondence 1929 26 items

Box 2

Folder 13

*Scope and Contents note:*

Includes: A letter from Georges Ribemont-Dessaignes (dated 23-4-1929) in which he mentions attending a seance with Trotsky. Ribemont-Dessaignes wants Mesens to write an article for *Bifur* about "les maisons closes à Anvers." In a draft letter to Ribemont-Dessaignes, Mesens writes that he did not mean to offend him. Seven items from L. Schenis (Transports Internationaux), relate to transport of paintings. Letters from *Publicité par photo*, *Revue du vrai et du beau*, *La Revue Moderne*, H. Rouière, Philippe Soupault, Albert Valentin and Georges Vriamont.

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Correspondence 1929 19 items

Box 2

Folder 14

*Scope and Contents note:*

Includes: Letter to Raymond Queneau about forming a collective. Letter in Dutch from Gustave de Smet in which he complains about the incomplete exhibition of his work. In a letter to Jacques Doucet, Mesens invites Doucet to the de Smet retrospective. Eight letters from J.G. Cloots (Galerie Manteau) deal with the work of Frits van den Berghe, Vlaminck, de Smet and De Chirico. A few letters by unidentified authors. A groundplan of the retrospective of de Smet at the Galerie Georges Giroux.

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Correspondence 1929 10 items

Box 2

Folder 15

*Scope and Contents note:*

Includes: Paul Eluard telegram. Draft of letter from Mesens about Galerie L'Epoque (Bruxelles) written on the back of gallery flyers. A list with prices. One letter each from Paul Joostens, Georges Ribemont-Dessaignes, Frank Wadsworth (?), and a hand-drawn postcard with message from Jean Scutenaire.

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Correspondence 1930-1935

Box 3

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Correspondence 1930 21 items

Box 3

Folder 1

*Scope and Contents note:*

Includes: Four letters from Jacques Bonjean, in one of which he states that he wants to organize an exhibition of De Chirico. Letters from Marc Eemans, René Guiette, G. Hirschfield and Paul Kenis (redacteur en chef of *Week-End*). Eight letters of unidentified authors.

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Correspondence 1930 18 items

<i>Scope and Contents note:</i>	Box 3	Folder 2
Includes: A letter from P.G. van Hecke in which he writes that the painters and sculptors J. Brusselmans, J. Cantré, Creten-George, H. Daeye, G. de Smet, F. Jespers, O. Jespers, P. Maas, W. Paerels, H. Puvrez, Ramah, E. Tytgat and F. van den Berghé want to form a society in order to promote "la Peinture et la Sculpture belges contemporaines," and that they want Mesens to join. Two letters and a telegram from Jean Pirard. Three letters from André de Ridder. Letters from Galerie Le Centaure, Gustave de Smet, Emile Tielemans, Norine van Hecke and Mrs Camille.		
Correspondence 1931 14 items	Box 3	Folder 3
<i>Scope and Contents note:</i>		
Includes: A letter from P.G. van Hecke accompanied by two copies of "notices confidentielles," which concern the founding of a socialist revue called <i>L'Ordre</i> . The notices include a programme: "Les collaborateurs sont d'accord sur la constatation d'un fait: le déclin du régime capitaliste et la civilisation bourgeoise. Dans la revue, ils confronteront leurs théories et leurs expériences, rattachées tant à l'idéologie socialiste, qu' aux doctrines communistes ou anarchistes." Letters from Pyke Koch, B. Charlet, Karin Leyden, Kor Postma, Robert de Roos, and from Lucy Krohg to Dr. Barnes. Three letters and a "projet de contrat" from Charley Toorop. The contract is between Toorop and the Palais des Beaux-Arts de Bruxelles and concerns renting rooms for her own exhibition.		
Correspondence 1932 23 items	Box 3	Folder 4
<i>Scope and Contents note:</i>		
Includes: A letter from Emiel Langui, about organizing exhibitions of work by Charley Toorop (... cette exposition intéresse moins les autres membres...) and René Magritte (le comité estime que le moment d'exhiber ces oeuvres à notre public n'est pas encore arrivé...). Two draft letters (one written and one typed) to the editor of <i>Le Rouge et le Noir</i> , Pierre Fontaine, about planning a seance on surrealism. One draft letter to Charles Peignot in which Mesens calls his International Exposition of Photography a big success. Letters from J. G. Auriol, R. Bresson, A. Thirifays (Le Club de l'écran), Gustave de Smet, Joseph Devos, Cesar Domela Nieuwenhuis, Huib Hoste, Paul Otlet, Ludo Patris, and an invitation to contribute to the Philadelphia International Salon of Photography.		
Correspondence 1932 15 items	Box 3	Folder 5
<i>Scope and Contents note:</i>		
Includes: Letters to Mesens written in his role as Secretary of L'Exposition Internationale Palais des Beaux-Arts. These letters are from Customs, Transport Gondrand, Maison Rose. Letters from Paul Lebeau, P. F. Morlion, G. A. A. Middelberg, Yvette Nyssens (?). Letter from Louis de Beers to Claude Spaak, and letter from Mesens to J. F. Otten.		
Correspondence 1932 20 items	Box 3	Folder 6
<i>Scope and Contents note:</i>		
Includes: Several letters that relate to the Exposition Internationale de Photographie (first held in Brussels and then in several cities in Belgium and the Netherlands). Two letters from P. Sanders (Nederlandsche Filmliga in Leiden) in which he states that the chances to exhibit in Rotterdam are good. In two letters to P. Sanders, Mesens wants to delay the exhibition in Leiden. Letter from Tristan Tzara, which asks if James		

Ensor would like to make 15 "eaux-fortes" for the edition de luxe of his new book *l'anti-tête*. Three letters from Charley Toorop deal with her plans to exhibit. Three letters from P.G. van Hecke. Letter from Kuni Matsuo, correspondant of *Yomiuri*, asks Mesens to collaborate at an exhibition of French art in Tokyo, December 1932. Several letters from unidentified authors deal with the international exhibition.

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Correspondence 1933 26 items

Box 3

Folder 7

*Scope and Contents note:*

Includes: Two letters from Benjamin Péret, one letter (dated 10-5-1932) states that he plans to go to Mexico to meet Breton and wants to know what boat to take from Antwerp. Letter from André Breton states that a painting by Magritte was damaged during transport. Letter from Gaston Derijcke in which he explains the intentions of the revolutionary revue *Documents 33*. Letters from Ossip Zadkine, Inge Albert, André Delons, van Hecke, Sougez, Andreas Feininger, Werner Rohde, Rudolph Schneider, Charley Toorop, Hirsch (Librairie Gallimard). Draft letters from Spaak and Mesens to several possible participants of the second exhibition of photography.

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Correspondence Paul Eluard 1933-1935 23 items

Box 3

Folder 8

*Scope and Contents note:*

Nineteen letters and four postcards from Paul Eluard. Some letters are undated (but were found in dated files). Includes: Letter dated 1933 contains notes for a preface, mentions Tristan Tzara's "Grains et issues" in number 6 of *Le surréalisme au service de la Révolution*. Letter dated 1933 states that Eluard wants to publish as soon as possible on the affair Nozières and also states: "je me méfie un peu de ses (De Chirico) théories sur la peinture à l'oeuf ou sur le glacis raphaëlique." Undated letters (from 1934 file) deal with selling a De Chirico (owned by Breton), the size of illustrations of Ernst, Man Ray and Dali in a revue, the sending of "épreuves." On 17 October 1934 Eluard writes: "je suis indigné que tu ne réponds à aucun des nombreux points de ma lettre." Eluard refers to his long (6-sided) letter of 4 October in which he makes numerous points and suggestions for *Documents 34*. He also writes: "ces derniers jours, Nusch et moi avons vécu d'un stock de chocolat à l'eau." In a letter (envelop dated 1934) he states "je suis plus malade que je veux bien le dire." He calls *L'Invention collective* one of the best works of Magritte (envelope dated 1934).

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Correspondence 1934 23 items

Box 3

Folder 9

*Scope and Contents note:*

Includes: Two letters from Gala Dali about a possible exhibition of Salvador Dali's work in Belgium. Letter from S. Cordier proposes a special issue on surrealism for *Documents 34*. Three letters and a note from Demoustier. The note explains the conception of his *Region du Coeur*. Letter from René Baert insults Mesens by calling him "valet de bourgeoisie." Letters from Tristan Tzara, Galerie Jeanne Bucher, Roger Caillois, Bertha Edersheim, Maurice Henry, Graindorge, Elsie Houston, Pierre Loëb and Edouard Loëb.

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Correspondence 1934 18 items

Box 3

Folder 10

*Scope and Contents note:*

Includes: Six letters and one postcard from Yves Tanguy (one letter is to Paul Eluard). They deal with Tanguy's financial difficulties and the planning of his exhibition at the Guggenheim gallery in New York. Letter from Jehan Mayoux about his book *Ma tête à couper*, in which he mentions Tanguy's exhibition in New York. Letter from Jan Tschichold, who was put in prison by the Nazis, and writes to Mesens, "bataillez contre le fascisme." Letters from Valentine Prax, Marco Ristitch,

André Souris, Guillermo de Torre (director of revue *Diablo Mundo*), and Jean Stéphane of Assoc. Revolutionnaire Culturelle (A.R.C.).

Correspondence 1935 23 items	Box 3	Folder 11
<p><i>Scope and Contents note:</i>                  Includes: Two letters from the marxist organization A.R.C. (Mesens and Nougé were members) in which subjects for two meetings are proposed. Four letters from the lawyer Achille Chavée; in one letter he writes: "je suis heureux d'apprendre que la déclaration collective sortira incessamment." Letter from Simone de Grave who writes: "Puis je vous demander de continuer à me tenir au courant de l'activité surréaliste en Belgique?" Letters from Charley Toorop, Jeanne Bucher, J. G. Auriol. Postcards from Tristan Tzara, Servais and Demoustier and Jean Dieu (who writes "mes jours sont comptés"). Letters from Jean Stéphane, Maurice Singer, Achille Chavée. Nine poems from Jean Dieu.</p>		
Correspondence 1935 14 items	Box 3	Folder 12
<p><i>Scope and Contents note:</i>                  Includes: Letter from Mary Gibson, the curator at the Cooper Union, about a painting by Anto Carte. Two letters by V. W. van Gogh in which he states that he is willing to lend work by Vincent for an exposition. Postcard from Adeliën Hartveld, student who travelled to the U.S.S.R. Letter to Baron van der Heydt in which Mesens asks to borrow Impressionist works. Letters by Henri Le Boeuf, Marcel Lecomte (about a manifesto that deals with the Franco-Russian alliance), André Lorent, Georges Marlier (who wants to publish "L'Etat présent de la peinture moderne"). Letter by Knud Lundbaek mentions that he is collaborator to the Danish surrealist revue <i>Linien</i>.</p>		
Correspondence 1935 13 items	Box 3	Folder 13
<p><i>Scope and Contents note:</i>                  Includes: Three letters by Jehan Mayoux in one of which he states Yves Tanguy will illustrate his book. Letter from M. Mouradian who has a De Chirico for sale. Two letters from Claude Spaak. Letters from Louis Scutenaire and Irene Hamoir, Hans Hoste, Max Michotte, André de Ridder.</p>		
Correspondence 1936-1941	Box 4	
Correspondence 1936 19 items	Box 4	Folder 1
<p><i>Scope and Contents note:</i>                  Includes: Two letters from André Breton to René Magritte. In one letter Breton proposes a title for one of Magritte's paintings (<i>Les Menottes de cuivre</i>), mentions the big surrealist exhibition they are planning in London, asks Magritte to send 6 important paintings and states "...nous avons décidé hier soir de fonder une nouvelle revue surréaliste de combat..." In a draft letter to Breton, Mesens writes for Magritte who is too ill, saying that Magritte is willing to lend a few paintings. Letter from Breton in which he writes about the upcoming London exhibition: "... si l'exposition réalise des bénéfices, ceux-ci devraient être répartis entre les organisateurs, à commencer par toi, Eluard et moi." Letter from the Commissariat de Propaganda (Catalonia) in which the writer complains about the neutrality of the European community and asks Mesens for help. Letter from Dutch artist Willem Van Der Does who lives in Indonesia and wants to have an exhibition in Brussels. Letter from architect G. Bontinck who wants to know the costs of renting space in the Palais des Beaux-Arts. Four letters by Achille Chavée, in one (not dated) of which he threatens to leave the Belgian surrealist group. Letters from Alberto Cavalcanti,</p>		

Elsa Eichmann, Editions *Cahiers d'Art*. Postcards from Fernand Dumont and Marcel Duchamp. One letter from Yves Tanguy.

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Correspondence 1936 21 items	Box 4	Folder 2
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*Scope and Contents note:*

Includes: Three letters from Paul Eluard. In one letter he writes: "il serait trop difficile de t'expliquer par lettre toutes les raisons de mon désaccord avec Breton et de mon renoncement total à toute activité collective surréaliste." On 15 October he announces his new book: *Les Yeux fertiles*. In an undated letter he writes: "Breton et moi avons dû vaincre certaines résistances au sujet du manifeste collectif." Eluard has no money and feels ill. Seven extensive letters from Inge Eichmann from different locations (New York, Prague, Michigan). Eight letters from Robert Giron to Mesens, who is with Roland Penrose in London, mostly deal with practical matters. Letters from René Gaffé and René Guiette. A postcard from Huib Hoste.

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Correspondence 1936 18 items	Box 4	Folder 3
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*Scope and Contents note:*

Includes: Three letters from Wassily Kandinsky to the London Gallery, discuss practical matters related to the exhibition of his work in London. Three letters by Edvard Munch to the London Gallery: Munch mentions which paintings may be sold. Letter from Henry Miller who asks Mesens if he will review *Tropic of Cancer* and *Black Spring*. Letter from Peter Norton, owner of the London Gallery, saying that he wants to distance himself from the gallery: "Je serais même prête à vous livrer la galerie sans paiement capital." Two letters from Benjamin Péret. From Barcelona he writes: "la situation ici est beaucoup meilleure qu'on ne peut le croire en lisant les journaux de France et de Belgique." Two postcards and a letter from Roland Penrose. Letters from Max Vanlet, Jehan Mayoux and Edouard de Nève.

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Correspondence 1936 20 items	Box 4	Folder 4
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*Scope and Contents note:*

Includes: Four items related to *The Olympic games under the auspices of a dictatorship* (D.O.O.D) exhibition, organised in Amsterdam in the summer of 1936. Mesens was the main organiser of the Belgian section of this international protest. Letters from Charles Ratton, G. F. Reber, André de Ridder, the conductor André Souris, Rita Stretell, Maja Sacher, van Hecke (in which he mentions the Belgian fascist leader Degrelle), Dutch surrealist Emile van Moerkerken, Henri van der Putten. Three letters from A. Zwemmer (Zwemmer Gallery).

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Correspondence 1937 22 items	Box 4	Folder 5
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*Scope and Contents note:*

Includes: Two letters from André Breton who wants paintings by Magritte and Delvaux for a surrealist exhibition that he is organizing. Letter from Fernand Demoustier complains that there is nothing going on with the Belgian surrealist movement: "je vais tenter un dernier effort pour remettre le groupe "Rupture" sur pied." Two letters from Gustave de Smet. A telegram and a letter from Marcel Duchamp to the London Gallery (Mrs. Norton). A letter from Max Ernst to the London Gallery. Three letters and four postcards from Paul Eluard. Two postcards from Librairie Corti. Two letters by René Gaffé.

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Correspondence 1937 29 items	Box 4	Folder 6
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*Scope and Contents note:*

Includes: Twelve letters from Robert Giron, deal with organizing exhibitions (Ernst, Magritte, Santa Marie) and selling art. Letters from Olivier Picard, Fernand Graindorge, René Graindorge, Floris Jaspers. Three letters from Wassily Kandinsky to Norton (the London Gallery) mention his retrospective in Switzerland. Six letters from Louis Marcoussis mainly deal with preparations for an exhibition in Brussels. Essay by Marcel Mariën: "ce que j'ai retenu de ma vie" and collages (which use the work of Whistler, Poussin and Jules Breton).

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Correspondence 1937 28 items

Box 4

Folder 7

*Scope and Contents note:*

Includes: Two letters from the London Gallery. Two letters from Ministère de l'instruction publique. A letter from Roland Penrose, who wants to buy a collection from A. Zwemmer (Miró, Picasso, De Chirico). A letter and a postcard from Benjamin Péret. Three letters from George Reavey (director of the European Literary Bureau). Six letters, one postcard and one news clipping on Andrés de Santa Marie from André de Ridder. Letters from P.G. van Hecke, Geert van Bruaene, Albert Verwey, Alfred Wickenburg and Prosper de Troyer.

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Correspondence 1938 36 items

Box 4

Folder 8

*Scope and Contents note:*

Includes: Letter from Alfred Barr (MOMA, New York) who writes: "I am glad to hear of the success of René Magritte." Letter from Homer Saint-Gaudens (Carnegie Institute). Letter from Achille Chavée, states: "Pour le manifeste surréaliste: tu as l'accord de André Lorent, Jean Dieu, Fernand Dumont et moi-même." Four letters from Robert Giron (Société auxiliaire des expositions du Palais des Beaux-Arts) who writes "...vous êtes libéré de toutes obligations vis-à-vis de la société auxiliaire des expositions du Palais des Beaux-Arts." Letters from Ingeborg Eichmann, Pierre Fontaine (Le Rouge et le Noir), Paul Haessaerts, Julien Levy, the critic Eric Newton, Charles Rattou, A. de Ridder, C. M. de Hauke, Jacques Seligmann, Charley Toorop, Ministry of Education to Prosper de Troyer, Olivier Picard, Zwemmer Gallery. One letter from Georges Hugnet, who is organizing an international surrealist exhibition in Amsterdam and asks Mesens if he will ask Magritte and Delvaux to participate.

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Correspondence 1938 30 items

Box 4

Folder 9

*Scope and Contents note:*

Includes a very personal letter from Sybil Mesens ("I do not wish to go on living with you unless you stop drinking and you have so often promised to do so."). Letters from Julian Huxley, J. L. Bédouin, Alban, and a letter from Wassily Kandinsky to Mrs. Norton, and one letter each from Roland Penrose, Dora Maar and Miro.

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Correspondence Paul Eluard 1938 9 items

Box 4

Folder 10

*Scope and Contents note:*

Eight letters from and one to Paul Eluard. In one letter Eluard is very positive about the *London Bulletin*. In his letter Mesens complains about his illness and states, "...nous, surréalistes belges, considérons, 'Le Courrier des poètes' et son directeur [Pierre Flouquet] comme tout ce qu'il y a de plus confussionnel en Belgique." Pierre Flouquet called Mesens a "salle dadaïste." Other letters are about translations and Roland Penrose.

Correspondence 1939 26 items

Box 4

Folder 11

*Scope and Contents note:*

Includes: One letter (four sides) from André Buyy in which he gives the details of the splitting of the group Rupture. Chavier and Demoustier left this group and started another one. Buyy writes: "le stalinisme agressif et buté de Chavée et ses suiveurs rendait impossible toute discussion sérieuse." A letter from André Lorent, who is mobilized, also talks about the breakup of Rupture, stating "Il va sans dire que je n'ai rien de commun avec le groupe soi disant surréaliste (!!!) du Hainaut (Chavée and Demostier)." Two letters by Alfred Barr and one by his secretary about paintings by Picasso. Two draft letters by Mesens to Barr. Letters from Nancy Chilton, Paul Delvaux, Dorothy Duchemin, René Gaffé, Grete Grossner (about the artists refugee committee), Frances Hodgkins (participating in Living art in England), Christine Hostelet-Bertrand, Georges Hugnet (three pages), Marcel Lecomte. Letter from Ithell Colguhoun, mentions that few people care about art at that moment, but she continues to write and paint. She also writes critically of Herbert Read.

Correspondence 1939 15 items

Box 4

Folder 12

*Scope and Contents note:*

Includes: Extensive correspondence between Pierre Matisse and Mesens (several draft letters by Mesens) about selling *La Terre labourée* by Miró to Pierre Matisse gallery. Letter to Gerald Barry in which Mesens tells about the upcoming auction of Degenerate art in Luzern, which he proposes to write about for *News Chronicle*. Letter from Henry Moore who sends three pictures and says that he can send a sculpture to an exhibition. Letter from Peter Norton and a letter from Noel Norton to Fischbacher. Postcard from Paul Nougé. Two letters from Paul Eluard who writes that he and Mesens have been out of touch for a long time. He writes about the split between Tzara and Breton ("je suis absolument solidaire de Breton pour la collaboration à *Minotaure*").

Correspondence 1939 35 items

Box 4

Folder 13

*Scope and Contents note:*

Includes: Three letters and a postcard from André de Ridder. Two letters from Jean Scutenaire, in one of which he talks about two texts he sent for the London Bulletin, a poem "Hommes Damnés," and a review of Eluard's *Donner à voir* ("un des livre les plus justes, les plus utiles, les plus complets. Le plus rayonnant qui soit."). Correspondence (six letters) between Thannhauser and Mesens about the price of a Picasso drawing (Profil au chignon). In one letter to Thannhauser Mesens mentions the *London Bulletin*: "Cette publication a de plus en plus de succès en Angleterre et en Amérique...." Two letters from Dorothea Ventus who writes: "The exhibition of the Mesens-Penrose collection must be the one live spot in London...." She tells Mesens to stay in Europe. Letter from R. Ubac.

Correspondence 1940 25 items

Box 4

Folder 14

*Scope and Contents note:*

Includes: A long letter from André Breton in which he writes about his break with Eluard ("Tu souhaites que je fasses la paix avec M. Eluard...") and calls Eluard's *Donner à voir* "...un ouvrage de compilation misérable." He also mentions the rupture with Dali and Aragon, "...je te répète que je ne veux pas que la voix du surréalisme soit encombrée de cadavres." Letter from James Dewen. In a letter to Dewen, Mesens states that he is the founder of the surrealist group in Belgium and Penrose the founder of the English group. Letter from Robert Giron mentions the success of the

Delvaux exhibition in the Palais des Beaux-Arts. Several correspondents ask about information on surrealism: G. Tidcombe, M. Hudston, Holger Jensen-Holst. Letters from John Summerson, Valerie Cooper, Rita Kernn-Larsen (includes a manuscript by Jacques Vermont), Rex Kivell, Conroy Maddox, Robert Melville and van Hecke. Postcard from Henry Moore. One letter from Gordon Onslow-Ford with a list of paintings.

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Correspondence 1941 14 items

Box 4

Folder 15

*Scope and Contents note:*

Includes: Two letters from the Ministère de L'Instruction Publique (resided in London during the war) deal with a meeting of Belgians in London. Three letters and a postcard from Margaret Bernal. In a five-page letter to Stéphane Cordier Mesens talks about the Belgian army and states: "Si l'on ne me libère pas, ce sera ma mort." Letters from Kurt Schwitters, Paul Weyemberg, Camille Huysmans, Valentine Penrose. Two letters to Sybil (his wife), in one of which he writes extensively about his military service. Letter to and from Moura Lymapany; she wants to contribute to the Belgian program on B.B.C. radio.

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Correspondence 1942-1947

Box 5

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Correspondence 1942 16 items

Box 5

Folder 1

*Scope and Contents note:*

Includes: Letter from Alfred Barr (MOMA) about selling a Picasso to Onslow-Ford. Four letters from the B.B.C. (Leonard Isaacs and Victor de Laveleye) concern booking an orchestra and Mesens's medical record. Letter from Robert Melville asks Mesens for the address of Humphrey Jennings because a friend wants to make a film documentary. A letter from the London Museum (E. H. Ramsden) about the exposition New Movements in Art: contemporary work in England. A note from Commandant Streel (Belgian army) says that Mesens "a été mis en congé sans solde." Four items deal with a poem by Mesens that he wants to publish in Message. P. Vermeulen advises him to send it to the editor of Horizon. 2 newsletters from N. Egon (*The Seminar*).

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Correspondence 1943 26 items

Box 5

Folder 2

*Scope and Contents note:*

Includes: Several draft letters to André Breton. In one letter Mesens mentions that he has read Breton's conference at Yale and criticizes Toni del Renzio's anthology of surrealism. Two letters from John Atkins, literary editor of *The Tribune*, thank Mesens for sending him poems by Eluard. Letter from Penrose and Mesens to Raymond Mortimer about the translation of Eluard's poem "Bientôt." Four letters (draft) to Roland Penrose: Mesens writes on 13 September: "H. Moore en est arrivé à un degré de bassesse difficilement disputable." (Moore is making a statue of Virgin and child.) Mesens gives Penrose advice on his translations of Mesens's poems. Five letters from Herbert Read (George Routledge and Son publishers) in which he confirms that they want to publish Eluard's *Poésie et Vérité*. Six page draft letter to Herbert Read concerns a proposal to publish Eluard's and Breton's poems. Letters from Commandant Streel, Michael Wishart, Camille Huysmans and Peter Rose Pulhan.

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Correspondence 1944 15 items

Box 5

Folder 3

*Scope and Contents note:*

Includes: a long draft letter to the Belgian Minister of Public Instruction and Fine Arts in which Mesens writes: "Il n'y a jamais eu de bonne administration des Beaux-Arts en Belgique!" and "...ma colère est vieille de bientôt vingt ans." Mesens wants to revise the Beaux-Arts instruction and states that he wants to change a large number of things. Two letters from Conroy Maddox state that he does not want surrealism to become connected to politics and he mentions that Simon Watson Taylor wants to start a new magazine. Letter from Edgar Berg. Letters from John Atkins, Jacqueline Breton, F. C. Dowling, Eric Hoodward, Glenn Levering, John Mc Donald and Robert Melville.

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Correspondence 1944 15 items

Box 5

Folder 4

*Scope and Contents note:*

Includes: A letter from Valentine Penrose from Algeria: she writes about poetry and art. Letter from Peter Rose Pulham in which he criticizes army people. Three items related to Henry Treece. Treece writes, "I make no claim to be considered as a surrealist." Two letters from P.G. van Hecke talk about the Occupation and mention that Delvaux and Magritte have produced a lot of work. He gives Mesens permission to represent *Les Editions Lumière* and *Variétés* in London. Letter from "Francois" (Francis Lee) who survived D-day and a letter from Ross Nichols. Two notes from Herbert Read.

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Correspondence 1945 18 items

Box 5

Folder 5

*Scope and Contents note:*

Includes: correspondence with Robert Giron (4 letters), about organizing an exhibition in Brussels of young English artists. Letter from A. Bowyen asks about Peggy Guggenheim. Five page letter from Ithell Colguhoun who writes on what surrealism should be and on the forming of a surrealist group. Letter from Alex Comfort, writes: "I agree with you that his (Del Renzio) section was a mistake." Letters from M. C. Glasgow (The Arts Council of Great Britain), W. J. Brown, R. D. Gibson, Jean Cammaert, Pierre Crowel, Stephen Gilbert, J. W. Harrington, H. van Kruiningen (Nederlandse kring van grafici en tekenaars) and M. Levy.

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Correspondence 1945 19 items

Box 5

Folder 6

*Scope and Contents note:*

Includes: four postcards (with paintings by Magritte) which form one letter from Marcel Mariën. He wants to make a "bilan historique du Surrealisme." Postcard from Mariën to André Breton. Letter from Tony Reed and George Melly who write: "we wish to associate ourselves more or less officially with the surrealist movement." Two letters from Peter Rose Pulhan: he can not accept Mesens's offer for an exhibition. Letter from Herbert Read who mentions Eluard's official visit to London and asks: "is this Eluard who is coming to England the same Eluard that we have admired and loved in the past, or is he a changed man?" Letters from Robert Melville, Mesens to his wife (Sybil), Henri Parisot, Valentine Penrose, Olivier Picard, Conrad Senat, Claude Serbanne. Most of these letters are requests for information on surrealism. One letter and book of poems from F. J. Brown.

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Correspondence 1945 22 items

Box 5

Folder 7

*Scope and Contents note:*

Includes: Three letters from Simon Watson Taylor (secretary of the English surrealist group), two from Egypt, who writes "There is a considerable amount of interest in surrealism generally." Letter from Roland Penrose to Watson Taylor. Penrose is happy that the surrealist group in England is forming again. Correspondence between

Watson Taylor and several people who want information on surrealism. Draft letter from Mesens to Patrick Waldberg. Two letters from New York by Patrick Waldberg. In a 5 pp. letter he writes about exhibits of the surrealists (Max Ernst, Yves Tanguy) in the U.S.A, and writes extensively on what Breton and the other surrealists are doing. He mentions the disharmony between Ernst and Breton: "Max Ernst et André ne se parlent plus. Ils se croisent à des vernissages, sans se reconnaître...."

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Correspondence 1946 19 items

Box 5

Folder 8

*Scope and Contents note:*

Includes: Four pp. letter from Robert Crévits who writes: "Je me suis aperçu que le surréalisme était de plus en vogue en Amérique." Letter from Hem Day (Pensée et Action), about a reunion at Cambridge ("War Resisters International") which mentions that he gave talks on Aragon and Marinetti. Letter from and to Edouard Helman: he and Mesens have an argument. Letter from Robert Giron (Société Auxiliaire des expositions du Palais des Beaux-Arts) talks about the Paul Delvaux exhibition and mentions that Delvaux does not want to be commercially affiliated with Mesens or anybody else. Letters from H. Burg, Douglas Cooper, Lucien Courtaud, Jacques Denis, Alain Gerbrandt, René Guilly, Warren Smith (Harvard University Press), Bernard Hogben (about an article on James Ensor) and Jacqueline Kennish (her resignation as manager for Mesens).

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Correspondence 1946 21 items

Box 5

Folder 9

*Scope and Contents note:*

Includes: Seven letters from Wifredo and Helena Lam. Wifredo writes "...Breton avec qui nous avons passé presque 3 mois ensemble en Haïti, nous avait toujours parlé de vous avec les plus grands éloges." Helena writes: "J'espère que vous pouviez entrer en contact avec Breton. Il a eu un succès fou à Paris." Letter from Francis Lee who filmed the liberation of Paris. Two letters from Marcel Mariën who calls Delvaux a "decorateur de Bordels" and praises Magritte. Letter from Robert Melville supporting the establishment of a reference library devoted to the history of 20th-century art. One letter and one manuscript from, and three letters to Paul Nougé. The manuscript concerns the merits of Freud, Marx, surrealism and Magritte. Letters from Henri Parisot, Colin MacInnes and Conroy Maddox.

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Correspondence 1946 15 items

Box 5

Folder 10

*Scope and Contents note:*

Includes: Two letters to and one from Robert Piron. Piron writes, "... et ai été heureux que vous alliez toujours assez bien, à l'inverse du petit crevé d'Eluard." Mesens replies, "Je suis très peu en rapport avec la France car, comme vous le savez, la plupart de nos anciens qui sont restés dans ce misérable pays ont tourné vers un genre d'activité qui me fait vomir." Letter from Claude Serbanne who praises the surrealist group in England. Letter from James Johnson Sweeney (MOMA) who wants *The Bride* for a Henry Moore retrospective. Letters from Peter Rose Pulham, André de Ridder, Kurt Schwitters, A. Trost, Jean Vidal. Letters to Herbert Read and Jean Vidal.

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Correspondence 1946 30 items

Box 5

Folder 11

*Scope and Contents note:*

Includes: Ten letters and one postcard from Norine and Paul-Gustave van Hecke, van Hecke writes in a letter dated dimanche matin: "...que les qualités techniques de Delvaux sont inférieures à ceux De Chirico est un non sens." In another letter he states, "Hélas, de plus en plus, son [Magritte] cas ressemble à celui De Chirico et sa

suite de chevaux et gladiateurs, quoique les derniers Magritte c'est encore bien plus mauvais." He also talks about the painter Jenkel Adler. Six letters to and three letters from George Vriamont deal with buying and selling a painting by Paul Klee. Letters from Patrick Waldberg and Peter Watson. Letter to Alice Manteau in which Mesens talks about surrealist painters and their reputations.

Correspondence 1947-1953	Box 6	
Correspondence 1947 15 items	Box 6	Folder 1
<i>Scope and Contents note:</i>		
Includes: Five letters from Robert Melville give Mesens, who is in Brussels, news from London. Four letters from P.G. van Hecke congratulate Mesens on all his activities. Letter from P. da Costa who writes: "les dernières peintures de Max sont blouissantes." Two letters from Wifredo Lam from Havana. Letters from Alfred Barr (MOMA), Simon Watson Taylor and Conroy Maddox.		
Correspondence 1947 16 items	Box 6	Folder 2
<i>Scope and Contents note:</i>		
Includes: Five pp. letter to van Hecke in which Mesens talks about a cubist show he organised. Letters from Roland Penrose, George Reavey, Eric Newton, Annemarie Henle, Alexander Comfort, Peter Rose Pulham, Georges Vriamont, Alice Holicker (about lending a painting by Marcoussis), J. Vilato to Roland Penrose. Letters from George and Maud?, Jacques? and Yvonne?.		
Correspondence 1948 16 items	Box 6	Folder 3
<i>Scope and Contents note:</i>		
Includes: Letter from André Breton asking Mesens for contributions to the Almanach de L'Art Brut. Three letters to and one from Jean Dubuffet deal the article that Mesens wrote for the <i>Almanach de L'Art Brut</i> on the work of Scottie Wilson. Three letters from P.G. van Hecke. He talks about paintings by Magritte and announces that he is candidate for the post of directeur de la section Arts et Lettres de Unesco. Letters from Robert Melville, Bill Baxter, Ludwig Meidner, Peter Watson and Paul Colinet.		
Correspondence 1948 21 items	Box 6	Folder 4
<i>Scope and Contents note:</i>		
Includes: In four extensive letters to George Melly, Mesens explains to the young man how the art business works and what is expected from him. Four letters from Feliks Topolski. A short manifesto from the surrealist group in Birmingham. Letters from James Soby (writing a book on De Chirico), Rodolfo Pallucchini (Biennale di Venezia), Aleksander Zyw, Johann Ulrich Gasser, Austin Cooper, Alfred Barr. Letters to publisher Albert Skira and to Roland Penrose (about exhibition of Man Ray).		
Correspondence 1949 21 items	Box 6	Folder 5
<i>Scope and Contents note:</i>		
Includes: Nine letters from Paul-Gustave van Hecke in one of which he mentions that he is organizing the exhibition <i>Poésie de la mer</i> in Ostende and wants Mesens's Magritte. Letter from Emile Langui thanks Mesens for his contribution to the show <i>Les Gloires de la Peinture Moderne</i> . Two letters from P. Janlet ask where Roland d'Ursel can exhibit in London. Two letters from an author who wants to return to		

Europe. Letters from Simon Watson Taylor, Fredric Károly, Paul Colinet, Michael Ross (The British Council) and Mrs. Jaap Mooy.

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Correspondence 1949 32 items

Box 6

Folder 6

*Scope and Contents note:*

Includes: Letter from James Thrall Soby who writes: "...De Chirico did not reach his mature style, that is, get rid of Böcklin's influence in color, until 1913." A program for Festival et concours International de Chant et de Piano (August 1949). Two letters from Australian artist Robert Klippel tell about the gallery La Dragonne and André Breton and he says "I have always felt that you try to do all in your power to help younger artists to get established." Letters from J. J. Sweeney, Michael Bullock, R. André, Baron Braun, Mary Callery, Sven Blomberg, R. Osborn (*Opinion*), Joyce Wittenborn, Austin Cooper, John Pemberton, Margaret Miller and Alfred Barr (MOMA, New York), Ewan Philips (about a meeting of the I.C.A.), Benedict Nicolson (concerns the International congress of art critics), Michael Ross (British artists at the *Salon des Réalités Nouvelles*) and Rudolf Springer (German artists exhibition in England). Letters to Mary Callery, Edith Baxter (aka Rimmington) and Sybil Mesens.

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Correspondence 1950 14 items

Box 6

Folder 7

*Scope and Contents note:*

Includes: Letter from Joan Miró who has heard that Mesens organized an exhibition of his work. Two letters from P.G. van Hecke. Letter from Douglas Cooper to Mr. Hecht in which Cooper writes: "But no self respecting person can set foot in the London Gallery which is presided over by a lunatic Belgian." Three letters, a manuscript and a photograph from Edith Rimmington (two letters are dated 1945 and 1946). Letters from Olga Picabia, Desmond Morris (gives a biographical note for a catalog), G. J. Nellens (Direction du Casino-Kursaal-Communal de Knokke) and Marcel Jean.

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Correspondence 1950 22 items

Box 6

Folder 8

*Scope and Contents note:*

Includes: Letter to Carlo van den Bosch in which Mesens announces "j'ai décidé de mettre fin aux activités de The London Gallery Ltd." Letter to J. M. de Vlieger in which Mesens talks about his own poetry. Letter from Edgar Berg congratulates Mesens on his success. Five short letters from Curt Valentin (Buchholz Gallery). Letter to Sybil Mesens in which Mesens writes about his stay in Belgium and Paris. Letter from Roland Penrose about selling the gallery. Letters from F. Edebau (Bibliotheek Oostende), Hugh Chisholm (wants a work by Tanguy), Daniel Catton Rich (the Art Institute of Chicago), W. Gaunt. Financial notes by Mesens. Letters to J. G. Nellens, André Breton, José Auguste França. One letter to Sybil, n.d. (c.1950-51).

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Correspondence 1951 20 items

Box 6

Folder 9

*Scope and Contents note:*

Includes: Five letters from Philippe Dotremont about the insurance and travel of the works of art he lent to the exhibition *75 oeuvres du demi-siècle*. Letter to Philippe Dotremont. Six letters and one postcard from Paul-Gustave van Hecke about an exhibition in Knokke. Letters from André Breton and Benjamin Péret (the affair *Carrouges*), G. Luca and D. Trost, Mies Grossauw (wants to sell a Picabia and an Ernst). Letter from André de Ridder to J. M. de Vlieger.

Correspondence 1951 34 items	Box 6	Folder 10
<i>Scope and Contents note:</i>		
Includes: Six items related to selling works by Dubuffet and Survage to Leon Legrand. Letters from art dealers Thannhauser and Kahnweiler. Two letters from and one to Katharine Kuh (Art Institute of Chicago) who wants information on paintings by Fernand Leger that are located in Belgium. Letters from P. Janlet, Tekla Hess (receipt), H. M. Toussaint, Maurice Carlier. Eleven items that relate to selling a Pemberton painting to John Morris.		
Correspondence 1951 29 items	Box 6	Folder 11
<i>Scope and Contents note:</i>		
Includes: Letter to and from Frank Edebau who is organizing an exhibition called <i>La Peinture sous le signe de la mer</i> . Mesens wants to lend a Permeke, a de Smet and a Magritte. Eight items document the sale of two Klees to Mrs. Eda Huston. Twelve items about Mesens buying a Feininger from Hans Hess (The Museum and Art Gallery). Letters from H. Toussaint, Georges Vriamont, Rex de C. Nan Kivell, Legation de Suisse en Grande-Bretagne.		
Correspondence 1951 24 items	Box 6	Folder 12
<i>Scope and Contents note:</i>		
Includes: Letter to and from Louis Manteau: Mesens wants to return to Belgium and become director of Louis Manteau's gallery. Letters from Pierre Janet, Frank Edebau, A. Boulanger (Musée des Beaux-Arts de Liège), Gilbert Périer, Emile Langui (Secretariat General de Propagande Artistique), Carlo van den Bosch, Roland Letten, and M. Mabile deal with the exhibition <i>75 oeuvres du Demi-Siècle</i> , organized by Mesens in Knokke. Letters to and from Alberto Magnelli, (about selling his Nuance repetée), Philippe Dotremont (about insuring his paintings), J. B. Urvater (Mesens wants to sell a Gris and Feininger). Letters to H. Hartung, Louis Camu and to Mary Wykeham.		
Correspondence 1952 24 items	Box 6	Folder 13
<i>Scope and Contents note:</i>		
Includes: Sixteen letters from Paul-Gustave van Hecke about a Magritte exhibition in Knokke. One page of Mesens's notes re a Magritte painting. Letter from and to Olga Picabia regard Mesens lending Francis Picabia's <i>La Ville de New York aperçue à travers le corps</i> to an exhibition. Letter from Raoul Hausmann, about "Clichés de Mecano." One letter from Charley Toorop.		
Correspondence 1952 23 items	Box 6	Folder 14
<i>Scope and Contents note:</i>		
Includes: Three letters to Norine and P.G. van Hecke in which Mesens complains about his mental condition and English surtaxes. Two letters from André de Ridder ask Mesens for help obtaining a sculpture by Raymond Duchamp. Seventeen items relate to Geert Van Bruaene, including four postcards and two short letters.		
Correspondence 1952 34 items	Box 6	Folder 15
<i>Scope and Contents note:</i>		

Includes: Ten items from Geert van Bruaene include a poem by Guido Gezelle and a letter about statues from Nouvelle-Caledonie and Guinée. Two notes from Alex Reid's gallery. Letter from J. M. de Vlieger about selling Ensor's *L'Entrée du Christ*. Letters to Julie Lawson, Gustave Kahnweiler, Philippe Dotremont. Letters from Henri Toussaint, Paul Colinet, La Risse. Fourteen items relate to selling a number of pictures owned by Mesens (Delvaux, Ernst, etc.) by Gallery Georges Giroux.

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Correspondence 1952 19 items

Box 6

Folder 16

*Scope and Contents note:*

Includes: Eight letters from and five letters to Marcel Mabille. The correspondence concerns the selling and shipping of papiers collés de Laurens to Mabille. Two short letters from and one to Frank Davey. One letter from Robert Giron.

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Correspondence 1952 16 items

Box 6

Folder 17

*Scope and Contents note:*

Includes: Five letters, a telegram and invitation from J. B. Urvater, and six letters from Mesens to Urvater. Most letters deal with selling paintings (Matisse, Metzinger, Max Ernst and Miró). In one letter Mesens writes: "Mon séjour, dans cette clinique de cure naturelle et de traitement astéopathique, m'a fait le plus grand bien, mais il était hélas trop court."

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Correspondence 1953 30 items

Box 6

Folder 18

*Scope and Contents note:*

Includes: Letters from Olga Picabia, Pierre Janet, Curt Valentin, R. S. Le Roux, Paul-Gustave van Hecke (mentions death of Claire de Smet), J. Buéso, Eric Lyndhurst. Letters to Edgar Tytgat, Jos. Vermant, Robert Delevoy (Delevoy wants to organize a Ben Nicholson exhibition), Gerald Corcoran (about shipping works). Letter to and from Jean Paulhan re Mesens's poem which was not accepted by the N. R. F. Letter to and from Robert Lebel: Mesens compliments Lebel on his *Confrontations*, and Lebel mentions that he received criticism for his *Premier Bilan de L'Art Actuel*. Seven letters from and three to Marcel Mabille deal mostly with the selling works of art, especially Fernand Leger, Miró, Picasso. Mesens writes, "je me souviens très bien vous avoir prédit, il y a moins d'un an, un grand mouvement (international) dans le marché du peintre Fernand Léger."

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Correspondence 1954-1961

Box 7

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Correspondence 1954 31 items

Box 7

Folder 1

*Scope and Contents note:*

Includes: Three letters from and one to the director of the Stedelijk Museum of Amsterdam, Willem Sandberg, about planning an exhibition of Max Ernst at the Stedelijk. Letters from Francis Picabia, Marcel Jean, Patrick Waldberg, Ainslee Ellis (promoting the painter Erno Monda). Two letters to and one from James Thrall Soby, to whom Mesens gives information about the influence of De Chirico on the work of Magritte and Delvaux. Two letters to and one from Willian Copley. Two letters to J. B. Urvater. Letters from the Museum of Gent/Gand and L. Eeckman (insurance). In a letter to Nina Dausset Mesens writes that he can lend her a Delvaux and Magritte. Four letters to and three letters from Paul Eeckhout, curator of the Museum of Gent/Gand, about Mesens selling works by Permeke, de Smet, van den Berghe to the museum.

Correspondence 1954 39 items	Box 7	Folder 2
<p><i>Scope and Contents note:</i> Includes: Letter to Benedict Goldsmitt in which Mesens writes: "Ma principale ambition depuis quelques années est de pouvoir collaborer à l'édification d'un réel Musée d'Art Moderne en Europe et de pouvoir diriger un tel organisme." Letters to Robert Delevoy, Umbro Apollonio (Mesens complains that he did not get the Biennale catalog), Pierre Janet, J. B. Urvater, Alexandre Iolas (about Magritte's exhibition <i>Word Versus Image</i>). Two letters from and two to Alfred Barr. Barr asks: "The Magritte decoration sounds fascinating. What a wonderful idea- I suppose it was yours?" Mesens replies: "No the Magritte panorama idea was theirs." Letters from Museum of Gent (they do not accept Mesens's offer of 11 paintings), James Thrall Soby, Galerie Louis Carré, Robert Giron, P.G. van Hecke, Helen Kapp, Nina Dausset. Three letters from and two to Emile Langui regard Mesens lending works by Magritte (<i>L'Assasin menacé</i>) to the exhibition Fantastique dans l'art Belge - De Jerome Bosch a Magritte held at the Venice Biennale. Six items relate to shipping works by Magritte to the Sidney Janis Gallery, New York.</p>		
Correspondence 1954 34 items	Box 7	Folder 3
<p><i>Scope and Contents note:</i> Includes: Eight letters to and seven letters from Robert Giron. Mesens and Giron organised a major exhibition of Magritte at the Palais des Beaux-Arts in Brussels, 1954. Most letters deal with the selection of works and disagreements. Mesens writes, "Magritte ne tolère évidemment aucune critique: c'est un totalitaire...J'en ai assez!" Robert Giron replies, "... je crois cependant qu'il est impossible de faire la rétrospective d'un peintre vivant sans tenir compte de ses désirs...." Letters to Marcel Mabille, Emile Langui. Two letters from Alex Reid regard the Ben Nicholson exhibition. Four letters to and two from Robert Delevoy (Galleries Apollo) with a list of the works by Nicholson that will be exhibited.</p>		
Correspondence 1955 26 items	Box 7	Folder 4
<p><i>Scope and Contents note:</i> Includes: A telegram and article from André Breton, a letter to Breton. Letter to and from Joan Miró. Mesens wrote a poem about Miro. Letters from Peter Rose Pulham, P.G. van Hecke, Roman Norbert Ketterer (Stuttgarter Kunstkabinett), Antony Borrow (<i>The London Broadsheet</i>), Emile Langui and J. Van Lerberghe (Propagande Artistique). Letter to and from André de Ridder about <i>Grand Cheval</i> by Raymond Duchamp-Villon. Receipts and notes from Continentale Menkes and Assurances Compagnies. One letter from Philip Granville.</p>		
Correspondence 1955 26 items	Box 7	Folder 5
<p><i>Scope and Contents note:</i> Includes: A furious letter from Léon de Smet in which he writes: "Vous jouez vraiment au petit bonhomme, qui se croit supérieur de pouvoir tout dire...Et maintenant au Diable, on se reverra, peut-etre en Enfer mais pas avant, j'en suis sure." Letters from Roland Penrose, Robert Lebel, Peter Norton, Max Clarac-Séron (organizes Le Dessin Surréaliste), Umbro Apollonio. Letters to James Thrall Soby, Julie Lawson, Simone Collinet and J. Trouillard. Two letters from and one to James Strachey who needs an issue of <i>Le Surréalisme au service de la Révolution</i>. Three letters to J. Vandecauter: Mesens is organizing for C. A.W. the exhibition <i>Les Points Cardinaux du Surréalisme</i>. Seven letters from Robert Giron, about the Miró exhibition in the Palais des Beaux-Arts.</p>		

Correspondence 1956 19 items	Box 7	Folder 6
<i>Scope and Contents note:</i> Includes: Two letters and a postcard from Bill (William) Copley. Three letters from and two to Herta Wescher. Letters from Eileen ?, André de Ridder, F. Gotthelf (organizes <i>Der Surrealismus und einige seiner Auswirkungen</i> ).		
Correspondence 1956 22 items	Box 7	Folder 7
<i>Scope and Contents note:</i> Includes: Two letters to and four letters from Marcel Mabile. Mabile is lending a Max Ernst to the C. A. W. exhibition in Antwerp. Letters from Robert Giron, Pierre Crowet, J. M. de Vlieger. One letter to and two from Georges Willems. Letters to Marc Hendrickx (Mesens offers him a large portion of his library/ archive), Simone Collinet, J. Vandecauter, H. L. C. Jaffé (Stedelijk Museum Amsterdam). Postcard from Irene Hamoir.		
Correspondence 1956 27 items	Box 7	Folder 8
<i>Scope and Contents note:</i> Includes: Two letters to J. Vandecauter and two letters to Marcel Mabile. Three letters to and one from Heinz Berggruen about the sale of a Paul Klee. Two letters to John Trouillard and three to J. B. Urvater. Letters to Georges Willems and Roland Penrose. Letters from La Continentale Menkes, Stéphane Cordier, W. Willems (Filmsonor), Poupard-Lieussou, Robert Giron. Letter to the editor of <i>Le Soir</i> in which Mesens writes that he wants his name on the list of persons protesting the "sanglante répression dont le peuple hongrois vient d'être victime." In a six page letter to F. Gotthelf Mesens states: "Je dois vous avouer que les comités de patronage ne m'intéressent PAS DU TOUT..... Tout comité de patronage est par définition Anti-Surréaliste."		
Correspondence 1957 29 items	Box 7	Folder 9
<i>Scope and Contents note:</i> Includes: Seven letters from André de Ridder who writes, "J'ai appris que tu étais également parmi les invités présents et que tu as battu tous les records d'absorption de whisky. Tu es incorrigible!" Postcards from Paul Nougé, Benjamin Péret, Jean Schuster and André Breton. Letters from Marcel Jean, Marc Eemans, Simone Collinet (Galerie Furstenberg), C. Livengood (Berri Lardy et Cie), Edouard Loeb, Max Clarac-Séran (Galerie du Dragon), Stéphane Jasinski, Berggruen et Cie, P. Neuhuys, Rose Fried, Ariane Cordier, C. Vermeylen, "Garibaldi." Postcard from Poupard-Lieussou. Letter to Paul Bijtebier and J. van den Berghe.		
Correspondence 1957 21 items	Box 7	Folder 10
<i>Scope and Contents note:</i> Includes: Letters to Georges Willems, Jean Schuster, Georges Bernier, Sidney Janis, Marcel Jean, the architect Léo Lejeune (Mesens bought land in Coxyde, Belgium), André Breton, Marcel Cuvelier (Mesens will write a poem to the glory of Eric Satie), Walter Willems, Jan Van Herberghe, Noma Copley, Bill Copley. Letters from Max Clarac-Séran, Carroll Cartwright (The Junior Council of MOMA, New York). Two collaged postcards from Jean Paulhan (College de Pataphysique). In a letter to Rose Fried, Mesens writes, "It is since the Venice Biennale of 1954, where three of my		

early collages were exhibited in the Belgian Pavillion, that I started assiduously to work again, and now on coloured collages."

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Correspondence 1958 20 items

Box 7

Folder 11

*Scope and Contents note:*

Includes: Letter from André Breton, organizing a charity auction for Benjamin Péret who is living in horrible circumstances. Two letters from Marcel Jean who needs illustrations for his book on surrealism. Three letters from P.G. van Hecke who has been very ill. Six extensive letters from André de Ridder. He writes, "C'est avec plaisir que j'ai rendu hommage à ton talent, trop souvent méconnu chez nous." Letters from Ewald Rathke (Kunstverein Dusseldorf) about organizing the first big Dada exhibition, Wlaine Sepulche, E. Campendonk. Letter to and from Alfred Barr. Barr asks if Mesens can assist curator Bill Lieberman. Letters to Jehan Mayoux and Kenneth Bayliss.

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Correspondence 1958 32 items

Box 7

Folder 12

*Scope and Contents note:*

Includes: Letters to and from Ewald Rathke concern the Dada exhibition to which Mesens is lending objects. Letters to Mr. Wittenborn, Simone Collinet, Ernst Schwitters (Mesens wrote an article about his father), J. G. Brunius, Emile Langui (Mesens announces that a publisher is going to present a compilation of his poems 1923-1958), Carroll Cartwright, Mr. Sweeney, Erik Losfeld, Fabrizio Mondadori, Mr. and Mrs. Stoclet, Pierre Janlet, Geert Van Bruaene. Letter to Mary Wykeham in which Mesens writes: "As you know, I am a materialist, but I am also an integral individualist and therefore I think that each human being should shape his life as he wants." Eight letters from and one to Robert Giron.

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Correspondence 1959 28 items

Box 7

Folder 13

*Scope and Contents note:*

Includes: Two letters from Marcel Jean, three letters from Marc Eemans. Robert Lebel writes, "La Vente Péret a très bien marché." He mentions that Peret can now buy an apartment near the Pantheon. Letter from Mrs. Crotti-Duchamp includes list of Dada-related documents. Letters from André de Ridder, Guy Atkins, Emiel Berger, Michel Waldberg, Maurice Bérard. Two letters from Jeanne Marie de Broglie. Two letters from Harold Diamond who writes: "Wait till she [Sybil] tells you about Coney Island, then you'll want to come. It's a Surrealist paradise." Letters to Maurice Bérard, Mr. Goeminne, Richard Feigen and Léon Eeckman. Three letters from unidentified authors.

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Correspondence 1959 25 items

Box 7

Folder 14

*Scope and Contents note:*

Includes: Letters to Marcel Mabile, Paul Delvaux (Mesens asks for Paul's contribution to the Péret auction), Fabrizio Mondadori, Edouard Jaguer (Mesens talks about his busy schedule), F. and J. Walckiers (Mesens sells his land in Coxyde), Jan Van Herberghe. In a letter to André Breton Mesens writes, "Que se passe-t-il? J. J. Lebel m'écrit que 'Paalen s'est empoisonné sur une montagne du Mexique et Jean-Pierre Duprey pendu dans son atelier.'" Funerary text for Benjamin Péret: "Mon cher Benjamin, je suis fier d'avoir été l'un des tout premiers en Belgique - après Paul Neuhuys- à te lire et à t'aimer." Letter to and from Robert Giron. Mesens tells of his exhibition at the Palais des Beaux-Arts in April and May 1959. Letters from Claire Mabile, André Bosmans, Richard Feigen, Gérard Van Bruaene, Stefanie

Maison, Bernard Dorival, Theo Melville (City of Manchester Art Galleries), Gallery Raymond Cordier. Letters to Robert and Nina Lebel, and Max and Dorothee Ernst.

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Correspondence 1960 17 items

Box 7

Folder 15

*Scope and Contents note:*

Includes: Three letters from Aubin Pasque, two postcards from Marcel Jean. Two letters from André de Ridder who writes "Si cela t'intéresse, nous venons de proposer au ministre Oscar Jespers pour le grand prix de carrière pour la sculpture." And, "J'espère que ton exposition à Milan sera pour toi un grand succès!" Two letters from Marc Eemans who is thinking about a project for a Biennale d'art fantastique et magique. Letters from Luigi Castellano (Il gruppo '58), L. Archivi, Franco Camerini and P.G. van Hecke. Letters to Harriet Janis (Sidney Janis Gallery) and Marcel Jean (Mesens complains in a long letter that he has been misrepresented in many ways in Marcel Jean's book on surrealism).

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Correspondence 1960 20 items

Box 7

Folder 16

*Scope and Contents note:*

Includes: Letters to Meret La Roche-Oppenheim (financial matters), H. Torczyner, Mr. Losfeld, Oscar Schellekens, Mr. Mc Elhone, André Bosmans, Bill Copley, Emiel Bergen, Jan van Lerberghe, Emile Langui (Belgian contribution to Biennale), Mr. Mamonier. Letter to Roland Penrose in which Mesens writes, "En ce qui concerne strictement une exposition ou rétrospective Magritte dans les locaux de l'I. C. A. j'en ai conféré avec le peintre, le samedi 2 juillet dernier à Bruxelles, et celui ci a manifesté à ce sujet une indifférence quasi-totale." Letters from Noel Arnaud, Luca Luigi Castellano, F. C. Legrand, Paride Accetti. Letter to and from Gibert Périer (director Sabena Belgian Airlines).

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Correspondence 1960 19 items

Box 7

Folder 17

*Scope and Contents note:*

Includes: Letters from L. Archivi, Louise Berhendo (Free Painters Group), Mary Brooks (F.P.G), Monique Perceval, Marcel Mabile (about buying Magrittes), Charles Duits, Guido Biasi, Arturo Schwarz, Sheena Smellie, Rose Fried Gallery. Letter to and from Irène and Jean Scutenaire; Mesens writes, "Je suis absolument sans nouvelles des Magritte depuis neuf ou dix mois, c'est étrange; presque inhumain." Scutenaire answers, "Je pense que le silence Magrittien est purement de nonchalance...." Letters to Noel Arnaud (translation and study of *Ubu Roi*), Lionel Giraud Mangin, Roland Penrose (copy of letter in folder 16) and Anne Dahl (Verlag Gerd Hatje).

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Correspondence 1961 26 items

Box 7

Folder 18

*Scope and Contents note:*

Includes: Letters from José Pierre, Konrad Klapheck, John Banting. Letter from Meret La Roche-Oppenheim in which she writes, "Je t'écris vite pour te dire que la pelle et la cuillère sont chez ma photographe, Marthe Rocher." Letter from Marcel Jean mentions that the painting *Le Viol* by Magritte has been left out of his book by the Italian editor. Three letters from Guido Biasi, two letters from Aubin Pasque, two letters from André de Ridder (mention exhibition of five Belgian artists that belong to the F. P. G.). Five letters from Marc Eemans. Letters from Louise Berhendo, Gerald Kinsmann (admires Mesens's collages immensely), L. Rigot (asks, "abandonneriez vous Londres et ses brouillards?"), Emiel Langui, Graham Ackroyd ("it's no use moaning if the London Art world is a closed world") and Bernhard Baer (Ganymed Press).

Correspondence 1961 25 items	Box 7	Folder 19
<i>Scope and Contents note:</i>		
Includes: Three letters from Jonathan Matthews (University of Leicester) who is preparing a book on surrealism and asks Mesens for inside information on the surrealist movement. Eight letters from Arturo Schwarz (Galleria d'arte Schwarz in Milan). Letters from Françoise Le Grand, William Lieberman (MOMA), Hugo van de Perre, M. J. Legros (writing Jean Arp catalog), Paul Ray (writing dissertation on surrealist group in England). Transcription in Dutch of an interview that Mesens gave to Flemish television.		
Correspondence 1961 26 items	Box 7	Folder 20
<i>Scope and Contents note:</i>		
Includes: Letters from M. Legros, Philip Lasi (Obelisk Gallery), Ida Meyer-Chagall, Geraldine Kaplan (Kaplan Gallery), William Seitz (MOMA, New York, is organizing a collage exhibition), B. Baer (Ganymed Press), Ph. Toussaint (Galerie St. Laurent, is organizing mini-collages exposition), Carlo Cardazzo (Galleria d'Arte del Naviglio), Galerie Mona Lisa, Louise Berhendo, Bernard Karpel (librarian MOMA, New York), David Mann, F. C. Legrand (Musées Royaux des Beaux-Arts de Belgique), Grosvenor Gallery, Marie-Lucie Cornillot (Musées de Besançon), Robert Giron (P. B. A.). A letter from Simone Collinet (Galerie Furstenberg) in which she writes: "On ne t'a pas vu beaucoup à Paris depuis tes succès. Dommage j'avais préparé un char et des chevaux-éclair."		
Correspondence 1962-1971	Box 8	
Correspondence 1962 24 items	Box 8	Folder 1
<i>Scope and Contents note:</i>		
Includes: Letter from Gabrielle Buffet-Picabia who asks if Mesens can lend work by Picabia to an exhibition in Marseille. Letter from Marcel Lecomte who wants Mesens to comment on his "démarche créatrice, goûts, sensibilité." Three letters from Marc Eemans who wants to become a correspondent for the <i>Arts Review</i> . He mentions that he is part of the Flemish group Kunst en Poëzie. Letters from Eligio Possenti (Director of La Domenica del Corriere), Albert Niels, Jonathan Matthews (about the publishing of his book), Konrad and Lilo (Düsseldorf), P.G. van Hecke, William Camfield (writing his Yale dissertation on Picabia), Dr. Aldo Pellegrini (wants information on pop culture movement in England), Dr. J. Cahen, Paride Accetti, Arturo Schwarz, F. C. Legrand, Galerie Mona Lisa. Letter to the editor of the <i>Arts Review</i> and a letter to F. W. Cox (he is remodeling Mesens's new house).		
Correspondence 1963 29 items	Box 8	Folder 2
<i>Scope and Contents note:</i>		
Includes: Four letters from Aubin Pasque, two letters from Marc Eemans. Two letters from Paul Delvaux (mentions his upcoming visit to London), he writes: "Comme tu le dis, a notre age les vieilles amitiés prennent plus de valeur et tu es associé a tant de choses dans notre vie d'activité." Letters from Her de Vries (Bureau de Recherches Surréalistes), Betty Barman, Galerie de la Madeleine, R. de Groef, Galerie du Fleuve, André van Wassenhove, Franklin Rosemont, Howard Inchbold, Poupard-Lieussou, P. Strangier and Carlo Cardazzo.		
Correspondence 1963 15 items	Box 8	Folder 3

*Scope and Contents note:*

Includes: Two letters from Maurice Naessens who writes: "la ville d'Anvers organise une grande exposition de peintures abstraites." Letters from H. G. Verschraegen (writing a dissertation on Leon Spillaert), Léonce Rigot, R. de Groef, Jean Coquelet (organizing a retrospective of Centaure), Simone Collinet (wants to buy some paintings by Magritte), France Passoni (Galleria Levi). Letter to Viviane Stoloff (Galerie du Fleuve) in which Mesens writes about Enrico Baj. Three letters from unidentified authors.

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Correspondence 1964 17 items

Box 8

Folder 4

*Scope and Contents note:*

Includes: Letter from Jacques Brunius and Pierre Braunberger (Les Films de la Pleiade) who ask Mesens to collaborate on the film *Le Surrealisme* (a list with collaborating persons is included). Two letters from Paul Delvaux. Three letters from Paul-Gustave van Hecke mentioning an exhibition in Arnhem. Letters from Pierre Alechinsky, Aubin Pasque, Irene Hamoir and Louis Scutenaire, Marcel Lecomte and Wieland Schmied. Three letters from Marc Eemans who writes: "ta récente propagande verbale en faveur de ta redécouverte du peintre Marc Eemans porte déjà ses fruits."

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Correspondence 1964 22 items

Box 8

Folder 5

*Scope and Contents note:*

Includes: Letters from Dr. Grosfils (wants to sell his Delvaux), M. Naessens (about the criticism of the exhibition *La Peinture Abstraite en Flandre*), R. Thissen (wants to form a Libre Académie Belge de Londres), F. Wittmann (Le Livre de Poche), Catherine de Korosmezy, D'Ars Agency, J. Mekking, New Vision Centre Gallery, André van Wassenhove, Roswitha Viollet, Roger Matthijs, Maurice Henry and Palais des Beaux-Arts de Charleroi. Two letters from J. H. Matthews in which he talks about his publications on surrealism and writes: "We have visited the Institute of Arts (very dull) and the much more interesting Walker Art Center which held such a fine Magritte show a few years ago."

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Correspondence 1964 25 items

Box 8

Folder 6

*Scope and Contents note:*

Includes: Letters from J. Van Lerberghe, J. Bédouin, Johan Mekking (director Gemeentemuseum Arnhem), Denis Bowen (New Vision Centre Gallery), Robert Giron. Excerpt from an interview with Marcel Lecomte who states: "il n'y a jamais été question d'un groupe (Belge) actif..." Letters to Jan van Lerberghe, Paul Delvaux, Wieland Schmied, Will Hoogstraten, Kenneth Coutts-Smith, Mr. Naessens, Léo Le Jeune, Pierre Braunberger (Mesens will collaborate with the makers of the movie *Le Surrealisme*), Walter Jungkind, Miss Drew, Karel Geirlandt, John Ratcliff, G. J. Nellens (Mesens cannot come to the opening of his show). In many letters to different people Mesens says that he feels ill. Letter to A. J. de Lorm (Director Gemeentemuseum Arnhem) in which Mesens writes: "Mais avec Giron, Langui, Van Lerberghe et moi a vos cotés, vous ne devez pas douter un instant que vous aurez les meilleurs Magritte, Delvaux, Mesens et autres tableaux utiles mis a votre disposition pour faire de votre exposition d'été un grand succès."

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Correspondence 1965 31 items

Box 8

Folder 7

*Scope and Contents note:*

Includes: Two letters from Arturo Schwarz, four letters from Aubin Pasque. Letter from Marc Eemans who writes: " Kunst en Poezie se trouve également avec une caisse absolument vide pour commencer sa saison et j'ai bien chercher des mecènes, ils demeurent introuvables." Letter from F. Van Haelewijck, attaché of the Belgian embassy, to Mesens who is President of the Belgian cultural centre in the United Kingdom. Her letter discusses projects. Twenty-one items relate to Mesens's exhibition at the Galleria del Naviglio in Milan: several letters from and to Maurits Naessens and letters from several lenders to the exhibition including Ph. Robert-Jones (Musées Royaux des Beaux-Arts de Belgique), Albert Perraudin, Paul Delvaux, Albert Niels, Jacques Nellens, K. J. Geirlandt and Joseph Urvater.

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Correspondence 1965 32 items

Box 8

Folder 8

*Scope and Contents note:*

Includes: Letter from the director of *Le Arti*: he has heard about Sybil Mesens's illness. Letters from Léonce Rigot, André Van Wassenhove, Jean d'Haese, Paul Feigel, Embassy of Israel, Jonathan Matthews, Phil Mertens. Two letters from Arnost Budik who wants to write a book on the surrealist movement in Czechoslovakia and gives information on surrealism in Eastern Europe. Paul Eeckhout (Stad Gent, Museum voor Schone Kunsten) urges Mesens to give information to Budik. Letter from Fernand Graindorge about lending 150 paintings to an exhibition in Denmark. Extensive letter from José Pierre who states that he did not want to hurt Mesens and writes: "Je ne partage pas toujours ton opinion, tu le verras, sur les oeuvres et sur les hommes...." Paul Derideaux (Nederlands Forum Teater) asks for money and Joachim Jean Aberbach wants to buy a Magritte. Eleven items relate to Mesens's exhibition in Milan (March to May 1965).

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Correspondence 1965 20 items

Box 8

Folder 9

*Scope and Contents note:*

Includes: Letters from *Kroniek van Kunst en Cultuur*, *Arch\Do*, Bureau de Recherches Surrealistes, F. W. van der Wal (asks questions about surrealism), Louis de Zutter, L.G.W.H. Josten, Sheila Beskine (wants to meet Mesens), A. de Fortune (wants to sell his collection of contemporary art), Ivanhoe Trivulzio (Galleria d'Arte Moderne), M. Stal (Galerie Carrefour), G. Borgers (Nederlands Letterkundig Museum en Documentatie Centrum). Letter to Maurits Naessens in which Mesens states that he is prepared to sell him one of the most important Magritttes, *L'Assasin menacé*, and names a price. Letter from Krome Barratt who writes: "I believe, as you do, that FPS [Free Painters and Sculptors group] can be developed to a position of real influence and benefit to progressive art."

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Correspondence 1965 19 items

Box 8

Folder 10

*Scope and Contents note:*

Includes: Letters from G. J. Nellens (about Leonor Fini exhibition), Daniella Palazzoli (doing a study of Schwitters), Arnaldo Pomodoro, Simone Collinet (she is leaving the Furstenberg gallery), Albert Parraudin (suffered a stroke), Carlo Cardazzo (about the next Biennale). Letter from and to Enrico Crispolti. Crispolti wants to borrow some Magritttes, but Mesens replies that that is impossible. Letter from and to Paul Delvaux: Mesens is angry because somebody said that Magritte's *Le Mal du Pays* was sold to the museum in Brussels. Letters to Pierre Janlet, Richard Gainsborough (Mesens talks about Geert Van Bruaene) and Albergo Manzoni.

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Correspondence 1966 26 items

Box 8

Folder 11

*Scope and Contents note:*

Includes: Letter from Gustave Nellens who writes: "Je suis tout à fait d'accord sur ce qu'il (Robert Poulet) dit de Breton. Une fausse gloire dont plus personne, d'ici plus de temps, ne parlera." (Article by Robert Poulet, "Pangloss," is included). Excerpt from the *Times Literary Supplement* (2 March 1967) includes article by Simon Watson Taylor: "Breton in Wonderland." Two letters from Aubin Pasque. Four letters from Marc Eemans; both Eemans' wife and Mesens's wife died in the same year. Letters from Paul-Gustave van Hecke, Jonathan Matthews, P. Baugniet, Albert Perraudin, Arnaldo Pomodoro. Letter to and from R. Leonard. Letter to and from Philip Leider (editor *Artforum*) re *Artforum* September 1966 dedicated to surrealism. Letters to Garibaldi Marussi, Marc Eemans. Three letters from Harald Szeemann (director Kunsthalle Bern) about Mesens lending paintings to exhibition of fantastic art. Minutes of meeting (24 August 1966) of Free Painters and Sculptors group. *Procès Verbal* (8 December 1966) from Centre Culturel Belge du Royaume-Uni.

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Correspondence 1966 28 items

Box 8

Folder 12

*Scope and Contents note:*

Includes: Letter to and from Albert Perraudin. Perraudin asks Mesens for a comité de selection. Letter from Arturo Schwartz, Pierre Janlet (has met William Rubin, MOMA, New York and Rubin wants to know more about reproduction permission), Barbara Adler (Harry Abrams), Renato Cardazzo (Galleria d'Arte del Naviglio), Peter Townsend (*Studio International*), Ada Zunino (Galleria d'Arte del Naviglio), John Ratcliff, Garibaldi Marussi. R. Hammacher (Museum Boymans-Van Beuningen) writes: "Depuis longtemps on demande ici une exposition de René Magritte. Il faut que vous m'aidiez cher E.L.T." Letters to Prof. Renato Cardazzo, Robert Lebel. Two letters to and two letters from Karl Gutbrod (Verlag M. Dumont Schauberg) about the Kurt Schwitters monograph.

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Correspondence 1966 45 items

Box 8

Folder 13

*Scope and Contents note:*

Includes: Letters from John Elderfield (doing his thesis on Kurt Schwitters at University of Leeds), Robert Lebel (needs photographs for his book on surrealism), Rosemary Hood (Frank Cass and company want to reprint the *London Bulletin*), Henri Edion (wants Mesens to look at his work), Barbara Adler (permission for reproduction of Magritte work), Hilde Schilck (Verlag M. Dumont Schauberg), J. C. Warner (wants information on surrealism), Gustave Nellens (asks if Mesens wants to be part of comité des expositions de Knokke), John Devolny (the city of Milly-la-forêt celebrates the friendship between Cocteau and Satie), R. Leonard, J. Remiche (Musée de Stavelot organizing *Les Arts Plastiques et la Musique*), Gabriel White (the Arts council of Great Britain is doing an important exhibition of Magritte), Alexis Berger (Galerie de la Madeleine), R. W. D. Oxenaar (director Kröller-Müller). Letter to and from Daniela Palazzoli (Arc/Do). Three letters from and two to Jean Ségalat (he wants photos of Mesens for *Dictionnaire des oeuvres contemporaines*). Letters to Elizabeth Houtzager (director Centraal Museum Utrecht), Walther Vanbeselaere (curator Koninklijk Museum voor Schone Kunsten Antwerpen), Barbara Adler and Anthony Janson, Annette Allwardt, Ronald Hunt, Harold Szeemann (Mesens lends works to the Kunsthalle in Bern). Three letters from and one to Philip Leider (*Artforum*) regarding Mesens being unable to write an article on the Belgian surrealist movement.

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Correspondence 1967 25 items

Box 8

Folder 14

*Scope and Contents note:*

Includes: Letters from Meret Oppenheim, Guido Biasi, Herta Wescher, Jane Graverol (an illustration of her *La Goutte d'eau* is included), S. Houbart (bibliothécaire Musées

Royaux des Beaux Arts), R. Matthijs (Association pour le musée d'art contemporain à Gand), Stephen Schwartz (talks about the American surrealist group Lethal Relief), Gustave Nellens, Giulio Bolaffi Editore (wants information for *Catalogo Bolaffi d'Arte Moderne*), Will Hoogstrate (Galerie d'Eendt, Amsterdam) is making a book on black-white graphic erotic art), Patricia Behr (Central Office of Information), J. Stevo, John Calder (asks "Would you be interested in writing a short book on Breton for us?") Letters to Henri Ginot (Cinema Le Ranelagh), Editions Rencontre (about a mistake in José Pierre's *Le Surrealisme*), E. Scheyer, J.C Warner. Letter from and to Pierre Colomb (Secrétaire général de l'Académie de Neuilly). Letter from and to Fritz Schweighofer. His organization wants a sample of Mesens's handwriting.

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Correspondence 1967 30 items

Box 8

Folder 15

*Scope and Contents note:*

Includes: Two letters from Sylvain Perlstein. Letters from François Vandou (Editions Rencontre), Carlo Grossetti, Jan van Lerberghe ("L'exposition des Six Peintres Surréalistes a eu un succès considérable."), V. T. Eggison, Renato Cardazzo, Edda Fonda (Fratelli Fabbri Editori), Phil Mertens, Steve Feinberg, Gustave Nellens (talks about van Hecke, who is ill), Jan Merckx (mentions van Hecke's death), Patrick Waldberg ("... je vais faire une communication à l'Institut sur le Surrealisme."), Jean Coquelet (Musée d'Ixelles organizing Paul Delvaux exhibition), Paolo Cardazzo, H. H. Arenson (affiliated with Guggenheim Foundation and needs Magritte reproduction for his book on modern art), Marcel Mabile. Two extensive letters from John Lyle who talks about various subjects, including the Exeter Festival of Modern Arts. Two letters to Emile Langui. One letter to and from Robert Leonard.

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Correspondence 1967 32 items

Box 8

Folder 16

*Scope and Contents note:*

Includes: Four letters from Robert Leonard. Letters from J. Remiche, Emile Langui, J. Derweduwier (Galerie Montjoie), J. M. Curley (The Art Trade Press Limited), H. H. Arenson, Kenda Bar-Gera (Galerie Gmurzynska), Kirsten Strømstad (Louisiana Museum Denmark), Annely Juda (Hamilton Galleries). Letters to Paolo Cardazzo, Theodore Koenig, Mrs. Croquison-Hendermarcq, Jan van Lerberghe (Mesens talks about bad transportation of art). Three letters from and one to Robert Giron. Three letters from and one to Gustave Nellens about the summer exhibition at Knokke 1968. Mesens is part of the organizing committee but does not want to contribute; Nellens is very upset by Mesens's decision.

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Correspondence 1968 33 items

Box 8

Folder 17

*Scope and Contents note:*

Includes: Seven letters from the antiquarian John Lyle who talks about the University of Exeter, different printing projects (the revue *Transformation*) and exhibitions. He writes in anger: "I think your letter is bloody-minded and unfair.... You owe me nothing." Letter from Marc Eemans who talks about his career and states: "...toi tu peux te permettre de dire merde à tout le monde." Letters from Kris van de Giessen, Gilbert Gaas, S. Gary Hoffmann, Janus, José Vovelle, Sarah Laubacher (Addison-Wesley Publishing company), P. G. Veldekens. Three letters from Francis Dobo (Arno Press wants to reprint the *London Bulletin*), two letters from Fernande Mollaert, three letters from André de Roche. Two receipts and one contract.

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Correspondence 1968 32 items

Box 8

Folder 18

*Scope and Contents note:*

Includes: Letters from Marcel Mabile, John Lyle, Bernard Giron, Théodore Koenig (*Phantomas*), Stephen Schwartz (wants to publish a surrealist revue in San Francisco), Herta Wescher, J. H. Matthews, and Gilbert Goos (17-year old who wants to have a collage by Mesens). Two letters from and one to Hilde Schlick about the book on collage by Herta Wescher. Also present are sixteen letters from Walther Vanbeselaere dated August 1967 related to Mesens exhibiting at the Museum of Antwerp (*Belgian Art 1947-1967*). The museum buys four works by Mesens during the exhibition.

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Correspondence 1968 19 items

Box 8

Folder 19

*Scope and Contents note:*

Includes: Three letters from the Arts Council of Great Britain, in one of which Gabriel White writes: "I cannot tell you how much we appreciate your cooperation for I understand that you are prepared to entrust us with no less than twelve paintings." Letters from Gérard de Brigode (Cercle Royal Artistique de Charleroi), Paolo Cardazzo (Galleria d'Arte del Cavallino), Gabriella Cardazzo (wants a Mesens collage), Piero Fedeli (Studio Bellini), Francine Degée (Galerie Arcanes), J. Derweduwen (Galerie Montjoie), Knud W. Jensen (Louisiana Museum in Denmark), R. W. D Oxenaar (director Kröller-Müller wants to organize a big Mesens exhibition). In a letter to Fernande Mollaert, Mesens writes: "Je suis très touché, même ému de tout ce que vous m'écrivez à propos de mon oeuvre..."

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Correspondence 1969 33 items

Box 8

Folder 20

*Scope and Contents note:*

Includes: Letters from Aubin Pasque, Jill Rodnell (Walton Gallery), Yannick Bruynoghe, Marcel Arnould, Joan Baker, Guido Biasi (he wants to work in London), Jacqueline ? [unidentified woman who has known Mesens for 46 years], Henri Chopin, Fernande Mollaert (has bought two Mesens collages), Jan Hoet (writing his thesis on Victor Servranckx), Société des Expositions du Palais des Beaux-Arts, Rembrandt Verlag (need photographs for Wieland Schmied's book), Bernard Karpel (Arno Press) asking if Mesens can write preface for the reprint of the *London Bulletin*, Paolo Cardazzo, Jonathan Matthews (preparing a special *Symposium* issue on surrealism), Jean and Irène Scutenaire, Marc Eemans (happy he is finally getting a large exhibition), the B.B.C. (Mesens helping with documentary on Magritte). Letter from Harold Diamond who writes: "I know the impulse to life is too strong in you for you to permit yourself to be destroyed by drink, even after such a sadness." Letter from John Lyle who states: "...reams of rubbish are being written and spoken of him [Magritte]. We must have something authoritative to counteract all the garbage." Letters to André Stess, Muriel ? [unidentified], Elizabeth Davison (the Arts Council of Great Britain).

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Correspondence 1969 31 items

Box 8

Folder 21

*Scope and Contents note:*

Includes: Four letters from Francine ? [unidentified] (Musées Royaux des Beaux-Arts de Belgique) who writes: "Je vous ai vu hier à la télé dans le film sur Magritte. Bravo pour le ton naturel et direct." Two letters to and one from André de Roche, about the homage to P.G. van Hecke. Letters from Albert Perraudin (he wants to make peace with Mesens), Marcel Jean, J. Van Lennep, Arturo Schwarz, Claude Cortot (writes about crisis in surrealist movement), André Blavier, *D'Ars*, Walter van Uytfangh, Victor Corti (translating collected works of Antonin Artaud), Patrick Waldberg, S. Hombart, Hans Platte (Kunstverein Hamburg), R. Wehrli (Kunsthau Zurich), Laurent Roosens (Museum Sterckshof). Four letters from the Arts Council of Great Britain about the Magritte show they organized. Two letters from J. Derweduwen

(Galerie Montjoie). Four letters from John Lyle, in one of which he writes about the painful breakup with his wife.

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Correspondence 1970 30 items

Box 8

Folder 22

*Scope and Contents note:*

Includes: Letters from Jean Scutenaire (talks about Breton and Péret), Arturo Schwarz, Carlo Grossetti, Victor Beyer (Musée de Strasbourg organizes *L'Art en Europe autour de 1925*), J. L. Faure (Musée de la ville de Strasbourg), Jacques van Lennep, Francine. Four letters from Marc Eemans who writes: "tu es peut-etre l'ami le plus blessant, le plus férocement et le plus injustement médisant que je connaisse." Three letters from and two to Paolo Cardazzo. Two letters from Robert-Jones about the Musées Royaux des Beaux-Arts de Belgique organizing *Tendances Surrealistes en Belgique/Surrealistische Strekkingen in België*. Letter to Ottovia Cordoba in which Mesens writes: "But if you remained my faithful governess-secretary until my death I would make very serious provisions, in your benefit, in my will."

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Correspondence 1970 21 items

Box 8

Folder 23

*Scope and Contents note:*

Includes: Letters from Enrico Baj and Olga Picabia, Luigi Carluccio, George Rettie (Mesens's doctor), Vera Sigall (picture researcher of *Encyclopedia of the Supernatural*), Kathleen McColgar, Marcel Fleiss (bought two Mesens collages), Ottavia Cordoba (she does not want to come to London), Hans Hess (wants information on Feininger), Ruth Henry, John Lyle (asks if Mesens will sign a declaration on human misery). Two letters from and one to Renato Cardazzo (director of Navigliovenezia). Letter and loan request from Norman Reid (director Tate Gallery): they want an early Fernand Leger for the exhibition *Léger and Purist Paris*.

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Correspondence 1970 22 items

Box 8

Folder 24

*Scope and Contents note:*

Includes: Maurice Henry (he needs Mesens's cooperation for a preface), Jacqueline Hondermarcq, Marcel Fleiss, Philippe Robert-Jones to Isy Brachot fils (about buying two collages by Mesens), Paolo Marzotto, Margo Bruynoghe (Galerie Maya), Pasquole ? [unidentified], Jean Louis Merckx. Three letters from John Lyle, talk about *Transformation* and mentions *Bulletin de Liaison Surréaliste* that printed a part of the declaration "Surrealism Now." Two letters from Ursel Prehn (Verlag Gerd Hatje) about monograph on Max Ernst they are doing. One letter from Phillippe Robert-Jones who proposes a exhibition and book on Mesens. Two letters from Francine.

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Correspondence 1971 19 items

Box 8

Folder 25

*Scope and Contents note:*

Includes: Letters from Jean Scutenaire, *Le Arti*, Gabriella Cardazzo, Paolo Cardazzo, J. Chenue packers, Philippe Roberts-Jones issues an ultimatum: he has to know what Mesens thinks of his proposals, Jacqueline Hondermarcq ( *Gradiva*), Peter Webb (Hornsey College of Art), Herta Wescher, W. Vanbeselaere (about Europalia 1971, the Dutch-Belgian cultural agreement). Letter to J. Chenue packers. Letter from Goyens Swinnen to Sarra (member of Mesens's family) she writes:"de laatste weken hebben we in de familie Mesens nogal tegenslag gehad...We hebben Edouard Mesens op de televisie gezien. Hij zag er goed uit."

Correspondence alphabetically arranged, and undated correspondence	Box 9	
Correspondence Enrico Baj 1957-1967 30 items <i>Scope and Contents note:</i> Baj talks about his work and his exhibition plans.	Box 9	Folder 1
Correspondence Enrico Baj 1954-1969 32 items <i>Scope and Contents note:</i> Includes 10 postcards.	Box 9	Folder 2
Correspondence Enrico Baj 1957-1965 23 items	Box 9	Folder 3
Correspondence John Banting 1966, 1969, n.d. 16 items <i>Scope and Contents note:</i> Some letters are dated. In 1969 Banting writes: "Deep regrets and sympathies for your loss." In his letter of 24 October 1966 he writes about the death of Breton and a dinner party with Marcel Duchamp. Several letters are from Dublin and Banting talks about the customs of the Irish.	Box 9	Folder 4
Correspondence Brunius 1945 11 items <i>Scope and Contents note:</i> Includes three very extensive (19, 22 and 13 page) letters (two to Mesens and one from Mesens).	Box 9	Folder 5
Correspondence Sergio Dangelo 1960s 14 items <i>Scope and Contents note:</i> Nine postcards, one poster (exhibit at Galleria Sampetronio) and four letters written in the 1960s. In a strange letter from 1967 Dangelo writes: "Tres Cher. Meme mort de Magritte me fait pleurer. n'ecris pas et vas te faire foutre."	Box 9	Folder 6
Correspondence Sergio Dangelo 1954-1964 20 items	Box 9	Folder 7
Correspondence Fayyez Fergar 1943-1945 15 items <i>Scope and Contents note:</i> Fergar's first letter to Mesens is included as well as twelve poems written during the war, including: "Poème," "Guerre Guerre," "Unités de Vision," "Inventaires D'enchines," "Ruées," "Intégration" (2 copies).	Box 9	Folder 8
Correspondence Fayyez Fergar 1946 16 items <i>Scope and Contents note:</i> Includes three copies of "les fièvres tentaculaires" dedicated to Mesens (1946). A letter with biographical note. A text by Max Wykes Joyce: "Egograph Point One." Three letters from 1946. The poems: "Les secteurs du regard," "Profession de moi" (2 copies), "Phases," "Le cri fend l'equation des seins," "Conte," "Latitudes."	Box 9	Folder 9
Correspondence Magritte 1920s 17 items	Box 9	Folder 10

*Scope and Contents note:*

In one letter (December 1921?) Magritte writes: "je te montrerai ma dernière toile inspirée d'un recital Borch Beethoven Wagner que j'ai entendu Samedi passé, et que Maes a fait avec moi." Also included is a photograph of Magritte taken in 1925. A few items deal with the magazine *Oesophage*.

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Correspondence Magritte 1930s 13 items

Box 9

Folder 11

*Scope and Contents note:*

In a letter (1930) Magritte writes: "le travail est tellement absorbant que je ne puis penser à rien d'autre, même pendant le sommeil. Je rêve que je dessine, c'est un enfer!" Six letters date from 1938. In these he writes of a disagreement between Nougé and Breton. Magritte also writes about the difficult financial agreements he has with Mesens, and the threat of war.

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Correspondence Magritte 1940s 9 items

Box 9

Folder 12

*Scope and Contents note:*

Seven letters are written in 1946. Two letters are from Mesens to Magritte. On July 1, 1946 Mesens writes: "Il ne faut plus à présent demander d'exposer; ce sont les galeries de Paris, de New York qui doivent t'y inviter." In one letter Magritte disagrees with Mesens that he should not exhibit at the Allard Gallery in Paris. On one sheet he compares 1930 with 1946, and shares philosophical thoughts about the isolation of the object.

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Correspondence Magritte 1950s 18 items

Box 9

Folder 13

*Scope and Contents note:*

On 13 November 1953 Magritte explains the purpose of his paintings: "Mes tableaux n'ont pas de sens réductible: ils sont un sens." In a change of address note, he moves to Lambermont 207. Mesens complains to Magritte that Magritte's name is not included in MOMA's *Maîtres de l'Art Moderne*.

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Correspondence Magritte 1960s 2 items

Box 9

Folder 14

*Scope and Contents note:*

Two postcards with paintings ( *La Cascade* and *Le tombeau des lutteurs*) by Magritte from Magritte. On *Le tombeau des Lutteurs* he mentions an important article about him in Harpers Bazaar and an article by Waldberg in *xxe siècle*.

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Correspondence Magritte n.d. 14 items

Box 9

Folder 15

*Scope and Contents note:*

In one letter Magritte writes: "la peinture me sert à maintenir le monde en observation jusqu'à l'instant ou cette observation deviendra inutile."

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Correspondence Man Ray 1929-1939 1958-1960 14 items

Box 9

Folder 16

*Scope and Contents note:*

Nine letters date from the period 1929-1939. In one letter from 1939 he mentions that he is very ill. There are four letters from 1958 and one from 1960.

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Correspondence S n.d 4 items

Box 9

Folder 17

*Scope and Contents note:*

3 letters from Jean Scutenaire, 2 pp. fragment of letter from E. Schwitter, Kurt Schwitter's son, (to Mesens?) written sometime after 1957.

Correspondence Piet Zwart n.d. 1 item	Box 9	Folder 18
Correspondence various n.d. 36 items	Box 9	Folder 19
<p><i>Scope and Contents note:</i> Includes: Letters from John Lyle, Ronald Hunt, Christian Bussy (Radiodiffusion-Télévision Belge), André Blavier, Sig. Salz, Peter van Doesburg, Georgius, Roland Penrose. Letter to Huib Hoste, C. Goemans. Two letters from Simone Thijsbrecht (?). Postcards from Marcel Mariën, G. Fouquet. Three items relating to Frits van den Berghe. Five items relating to Paul Nash. In one letter he introduces Sybil Stevenson, Mesens's future wife. Three items relate to Antonio Pedro (Portugese artist). Includes manuscript "Love Letter" (extract from <i>Just a Story</i>).</p>		
Correspondence various n.d. 32 items	Box 9	Folder 20
<p><i>Scope and Contents note:</i> Includes: Letters from Renée Surbone, Maria Moens, Jean-François Liani (sixteen-year old who met Breton and now wants to meet Mesens), A. Kriekemans, Herman Teirlinck, Frits van de Berghe, Olivier Picard, René Guiette ("Bravo pour l'exposition des jeunes belges"), Floris Jaspers, René Gaffé. Two letters to Robert Lebel. Three letters from Simon Watson Taylor. An invitation from Maurice Naessens. Short text on Frits van den Berghe. A manuscript by Jacques Hérold. A manuscript for <i>Oesophage</i> by Gaston Bursseus that consists of interviews with people in Antwerp about the decision to close down the brothels.</p>		
Correspondence various n.d. 25 items	Box 9	Folder 21
<p><i>Scope and Contents note:</i> Letters from Karin Leyden, Georges Vriamont, Michael Martindale, Nancy Chilton, Sidney Janis, Robert Le Masle, David Thompson, Peter Watson, Jacques Lacomble.</p>		
Correspondence various n.d. 26 items	Box 9	Folder 22
<p><i>Scope and Contents note:</i> Letters from Georges Vriamont, Renato Cardazzo, Catherine Seghers, Pierre Crowel, Robert Giron, George Morris.</p>		
Correspondence various n.d.	Box 10	
Correspondence various 24 items	Box 10	Folder 1
<p><i>Scope and Contents note:</i> Includes 1 draft letter from Mesens, invoice from Galerie Georges Giroux, and letters from Lawrence Alloway, Harold Diamond, Oliver Picard, Catherine Seghers.</p>		
Correspondence various 34 items	Box 10	Folder 2
<p><i>Scope and Contents note:</i> Letters from Simon, R. Penrose, Pierre Jaulet, and draft letters from Mesens, among others.</p>		

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Correspondence various 17 items

Box 10

Folder 3

*Scope and Contents note:*

Mesens's notes and cards to unidentified people, letters from others, unidentified.

[^ Return to Table of Contents](#)

## Series II. International Surrealist Exhibition 1936 ca. .5 lin. ft.

*Scope and Contents note:*

Series comprises notes, printed matter, photographs and negatives that document the planning and execution of this significant exhibit, a project Mesens undertook with Roland Penrose.

Title/Description	Containers	
The London Press Exchange April-July 1936 16 items	Box 10	Folder 4
<i>Scope and Contents note:</i>		
The London Press Exchange dealt with the advertising in London papers. Rupert Lee (chair of the exhibition committee) and Diana Lee (secretary of the exhibition committee) were responsible for the relations with the press. Some documents are lists of exhibitors. Also information about the sandwich boards that were used in the advertising campaign. [See also Box 10, folder 10 for press cuttings.]		
Publicity 5 items	Box 10	Folder 5
<i>Scope and Contents note:</i>		
Slips with biographical sketches of artists. Informal and official biographies of the artists. Folder that announces the lectures that will be given during the exhibition. Lloyds of London insurance policy.		
Correspondence: A-C 32 items	Box 10	Folder 6
<i>Scope and Contents note:</i>		
Correspondents include Eileen Agar, John Banting, Luis Bunel, Stuart Browning, Norman Cameron, Henry Clifford (he buys a De Chirico), Pierre Colle, Cecil Collins (9 items), William Crawford (4 items). [See also Series I. Correspondence for 1936.]		
Correspondence: D-G 29 items	Box 10	Folder 7
<i>Scope and Contents note:</i>		
Letter to the Danish delegation: "The [Danish] pictures have arrived and have been seized by the English Customs as being 'indecent' and they threaten to burn them." Letter to the <i>Daily Worker</i> (the committee responds to unjust criticism, they state that there were 2000 people at the opening and not only the contributing artists). Other correspondents include: Hugh Sykes Davies, Norman Dawson, Mrs. Dobrée, Jack Ellett, Faber and Faber, René Gaffé, David Gascoyne, Nicolette Gray, Geoffrey Grigson, Grosvenor school of art (they complain about the rudeness of turnstile attendant towards the students), Gaumont British (Film Service).		
Correspondence: H-L 23 items	Box 10	Folder 8

*Scope and Contents note:*

Correspondents include: Rupert Hart-Davies, Brian Howard, Imperial Arts League (9 items), L'Institut Français du Royaume-Uni, Arthur Jeffries, Barbara Jones, Humphrey Jennings.

Correspondence: M-O 37 items	Box 10	Folder 9
<i>Scope and Contents note:</i>		
Correspondents include: Mrs. Mims (5 items), N. S. Mortensen and Knud Lundbaek (they are part of the Danish group Linien) regarding some of the Danish work that came too late and was returned), Gerald Christy (the Lecture Agency), Maison Mommen, Maufe, E. A. Mott, Len Lye, Robert Medley, Roy de Maistre, Meret Oppenheim, the North London Film Society (5 items), a text on surrealism by Germain Bazin.		
Correspondence: P 13 items	Box 10	Folder 10
<i>Scope and Contents note:</i>		
Correspondents include: Angel Planelles, Roland Penrose, Pailthorpe. A private view list. Twenty three pages of press cuttings provided by the London Press Exchange.		
Correspondence: R-T 32 items	Box 10	Folder 11
<i>Scope and Contents note:</i>		
Correspondents include: Georges Reavey, Herbert Read (10 items, 4 pp introduction for the catalog), Galerie Simon (5 items), Oscar Sitt, E. E. Stern, C. Sykes, Strutt, Graham Sutherland (4 items), John Taylor, the <i>London Times</i> (four drafts for an announcement in the <i>Times</i> ).		
Correspondence: T-Z 53 items	Box 10	Folder 12
<i>Scope and Contents note:</i>		
Correspondents include Ruthven Todd, Gohanne Tomblin, John Tunard, Julian Trevelyan, Graham Wilson, Mr. Zwemmer. 25 items related to Saunders, Gilson and Co (insurance brokers), includes lists of works exhibited. Sutton, Ommanney and Oliver (4 items). Tyler and co (surveyors and assessors), 13 items.		
Documents 11 items	Box 10	Folder 13
<i>Scope and Contents note:</i>		
Notes of the 10 June 1935 meeting of the International Surrealist Exhibition committee. Guarantors material. List of English exhibitors. Zwemmer's <i>Minotaure</i> mailing list (5pp.). Prices of works by Hans Arp and Alberto Giacometti. Acknowledgement that the I.C.E paid the New Burlington Galleries fifteen pounds for the period of 8 June to 4 July 1936.		
Manuscript of speech given by Mesens at the opening of the exhibition	Box 10	Folder 14
Negatives of works exhibited ca. 30 negatives	Box 10	Folder 15
<i>Scope and Contents note:</i>		
by Gaumont-British.		

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## Series III. Living Art Gallery and Institute of Contemporary Arts (I.C.A.), 1938-1960 ca. .4 lin. ft.

*Scope and Contents note:*

Series contains meeting minutes, membership and incorporation documents, correspondence and printed matter, which document the birth of the I.C.A (out of the earlier, short-lived Living Art Gallery) and its early members and activities.

Title/Description	Containers	
Living Art Gallery documents 1938-1945 ca. 12 items	Box 11	Folder 1
<p><i>Scope and Contents note:</i> Includes drafts for membership letter and other information re attempted founding of a modern art gallery similar in purpose to the Museum of Modern Art (MOMA), New York. Six items are from MOMA (membership letter, calendar of activities, invitation).</p>		
I.C.A. documents on meetings and organization. 39 items	Box 11	Folder 2
<p><i>Scope and Contents note:</i> Includes the minutes of eight meetings held in 1946, a meeting in 1947 and a meeting in 1948. Formed out of earlier discussions for the Living Art Gallery [See folder 1, above].</p>		
I.C.A. documents on meetings and organization. 20 items	Box 11	Folder 3
<p><i>Scope and Contents note:</i> Includes the minutes of five meetings in 1947, one meeting in 1950 and one in 1951. Roland Penrose's, Robert Melville's and J. M. Richard's Year's programme. Announcement for 20th festival of International Society for Contemporary Music in 1946. Objects and regulations of the I.C.A. (7 pp). List of exhibiting artists at the I.C.A.</p>		
I.C.A. policy statements 1947 9 items	Box 11	Folder 4
<p><i>Scope and Contents note:</i> Includes several drafts of the statement of purpose and the final result.</p>		
I.C.A. correspondence 1946-1960 67 items	Box 11	Folder 5
<p><i>Scope and Contents note:</i> Includes 4 letters from Lawrence Alloway, 28 letters from Ewan Phillips (director), 11 letters from E.C. Gregory, 4 items from the London Gallery, 5 letters from Julie Lawson, 5 letters from Dorothy Morland, 2 letters from Roland Penrose, 2 letters from Brenda Pool, and 3 items related to Herbert Read.</p>		
I.C.A. publicity 1948-1952 21 items	Box 11	Folder 6
<p><i>Scope and Contents note:</i> Includes 5 bulletins of information (1949-1950), 7 items that deal with the I.C.A. film programs (1950-1952), 9 items of publicity material.</p>		

I.C.A. printed ephemera 1940s-1950s 3 items

Box 11

Folder 7

*Scope and Contents note:*

Includes an invitation for a party in honor of Marcel Duchamp, an invitation for the opening of "Capogrossi Paintings 1953-1957," and I.C.A. bulletin nr.39 (December 1953).

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## Series IV. Exhibitions and other art activities, 1931-1964 2.25 Linear Feet

*Scope and Contents note:*

Series comprises papers relating to other exhibits, gallery business, publishing activities, lists of Mesens's own art work and collection of art, and a few personal documents. The 1951 exhibit "75 oeuvres de demi-siècle," held at the 4th annual Festival Belge d'Eté, is documented by ca. 160 items. Other exhibition materials in the files include those for Picasso, Max Ernst, Magritte and several group exhibits of surrealist artists. Various Belgian artist groups, many political, are documented with small files of printed materials, including L'Association Revolutionnaire Culturelle (A.R.C.). The liquidation of P.G. van Hecke's Galerie L'Epoque is represented in several lists of stock. Address books and official documents relate to Mesens's personal life and work. A few files contain papers about the London Gallery. Unpublished manuscripts, comprising 1 linear ft. were sent to Mesens when he was publisher and editor of the *London Bulletin*. Other small files relate to a journal issue he edited, *Documents 34*, and the disposition of copies of his collaboration with Paul Eluard, *Alphabet sourd aveugle*.

Title/Description	Containers
Correspondence "75 oeuvres de demi-siècle exhibition," 1951 50 items	Box 11 Folder 8
<p><i>Scope and Contents note:</i></p> <p>Items regard lending artworks for this exhibition, part of the 4th Festival Belge d'ete. Includes correspondence with Ludo Van Bogaert (2 items), Jean Casson (2 items), Leon Degand (7 items), Sonia Delauney (3 items), Madame Petro van Doesburg (2 items), Philippe Dotremont (11 items), Eric Estorick (2 items), Carlo van den Bosch (1 item), Van Geluwe (5 items), Robert Giron (2 items), Benedict Goldschmitt (3 items), Fernand Graindorge (4 items), Jean Grimar (5 items). [See also Series I. Correspondence, files for 1951.]</p>	
Correspondence "75 oeuvres de demi-siècle" exhibition 1951 48 items	Box 11 Folder 9
<p><i>Scope and Contents note:</i></p> <p>Regarding lending artworks for the exhibition. Includes correspondence with Madeleine Ittner (4 items), Max Janlet (15 items), La Baronne Lambert (4 items), Emile Langui (7 items), Roland Letten (4 items), Musée des Beaux-arts de Liège (10 items), Yvonne Lyon (2 items).</p>	
Correspondence 75 oeuvres de demi-siècle exhibition, 1951	Box 11 Folder 10
<p><i>Scope and Contents note:</i></p> <p>51 items regard lending artworks for the exhibition. Includes correspondence with Marcel Mabile (4 items), Albert Marteaux (3 items). Letters from Mesens to Brancusi, van Bruaene, Giacometti, and letters to Mesens from Seligman, Louis Camu and Van Bruaene; Roland Penrose (2 items), Gilbert Perier (4 items), André de Ridder (5 items), Henri Pierre Roché (3 items), Musée de Tel Aviv (4 items), J. B. Urvater (5 items), W. Vanbeselaere (7 items), J. M. de Vlieger (5 items) and Georges Vriamont (3 items).</p>	

"75 oeuvres du demi-siècle" publicity 1951 12 items <i>Scope and Contents note:</i> Publicity for Festival Belge d'Eté and exhibit at Knokke. Includes several invitations, catalogs and programs of the different national sections.	Box 11	Folder 11
P.G. van Hecke (Galerie L'epoque) liquidation ca. 1932 <i>Scope and Contents note:</i> Includes: Ventes faites (1932), Collection de tableaux, lists 42 paintings of van Hecke liquidation (3 copies) and Collection de livres, listing 1162 books.	Box 12	Folder 1
L'Association Revolutionnaire Culturelle (A. R. C. ) & Groupe surrealiste en Belgique, ca. 1934-1935 <i>Scope and Contents note:</i> Includes: printed ephemera, letters and mss. Letter to members of Belgian surrealist group, about A. R. C. (1936), 7 pp letter to Belgian surrealists after the publication of the <i>Bulletin International du Surrealisme</i> in 1935, expulsion of André Souris from the Belgian group (1934), A.R.C. manifesto against the Nazis. [Some correspondence from A. R. C. members also in correspondence, Series I.]	Box 12	Folder 2
<i>Documents 34</i> ca. 1934 5 items <i>Scope and Contents note:</i> Text by Mesens for <i>Documents 34</i> (11 pp), two poems by Gisèle Prassinos published in <i>Documents 34</i> (Nov. 1934).	Box 12	Folder 3
Issue of <i>Documents 34</i> 1934	Box 12	Folder 4
"Mouvement de pensée dans la révolution" (several pages missing), by Marcel Lecomte and Mesens; Billet (for Paul Nougé) by Irène Hamoir, published in <i>Documents 35</i> 1935	Box 12	Folder 5
Max Ernst exhibit 1939 <i>Scope and Contents note:</i> 2 typed pp., list of works and prices for the catalog.	Box 12	Folder 6
Picasso exhibit at Knokke, 1950 <i>Scope and Contents note:</i> Printed ephemera for this exhibit curated by Mesens, then director of the London Gallery.	Box 12	Folder 7
Magritte exhibitions, 1936-1959 <i>Scope and Contents note:</i> Letters, lists of works, drafts for catalog entries, printed ephemera. Includes two letters from P.G. van Hecke, one 5pp letter from Mesens to Magritte, 1938, draft of protest letter on Magritte letterhead written by Mesens and Magritte, letter from George Melly to Magritte c.1946, and document related to affair Schwarzenberg/ Magritte. Includes warning letter from Mesens and Magritte to Herman Closson, Vanderborght, Ramaekers. "Word and Image" about the text written in 1929. Two copies of the draft of the catalog for the Magritte show, ca. 1952. Letter from George Melly to Magritte, two letters from van Hecke to Mesens. "Documentation Oeuvres de Magritte," list of works by Magritte,	Box 12	Folder 8

list of works by Magritte sent to MOMA. Invitation from Iolas Gallery for Magritte show. 5 pp letter from Mesens to Magritte (May 1938). List of three works of Magritte's on exhibition at Galerie de Seine, 1955. Text "René Magritte ou la revelation objective" contains explanations of several Magritte paintings. [See also Magritte correspondence files, Series I.]

<p><i>De vier hoofdpunten van het Surrealism</i> (catalog), Antwerp, 1956</p> <p><i>Scope and Contents note:</i> Catalogue drafts, mock-up, proof and other documents related to this catalog (included Magritte, Ernst, Miro and Tanguy) 4 items. Includes the catalogue of the exhibition, the mockup of the catalogue, the text for the catalogue and the first proofs for the catalogue.</p>	Box 12	Folder 9
<p><i>Free Painters Group Bulletin</i> 1959, 1961</p> <p><i>Scope and Contents note:</i> 2 issues. Correspondence from members of this group (FPS), called Free Painters and Sculptors Group at one point, also in Series I. Correspondence.</p>	Box 12	Folder 10
<p>London Gallery papers, ca. 1945? 23 page(s)</p> <p><i>Scope and Contents note:</i> Lists of art works with prices, sales receipts, misc. notes, artwork/mock-up for printed card.</p>	Box 12	Folder 11
<p>London Gallery papers, ca. 1936-1947</p> <p><i>Scope and Contents note:</i> Schedule of exhibitions 1936-1937 and notes about planned publications, 5 pp. <i>London Gallery news</i>, Dec 1946 issue; handwritten text of Mesens's lecture (c.25 pp.) for the opening of <i>Exposition des jeunes Belges</i>, 1937.</p>	Box 12	Folder 12
<p>Bulletins de vente, for works sold by Mesens 1931-1936 2 items</p> <p><i>Scope and Contents note:</i> 20 Nov 1935 to Feb 1935; 2 Dec 1935 to 4 May 1936.</p>	Box 12	Folder 13
<p>Documents related to the Prix Marzotto 1964 29 items</p> <p><i>Scope and Contents note:</i> Includes several letters from the secretary of the foundation and from Emile Langui who supported Mesens's contribution. Mesens sent 3 collages but did not win any prize.</p>	Box 12	Folder 14
<p>List of disposition of Mesens/Eluard collaboration, <i>Alphabet Sourd Aveugle</i> ca.15 pp</p> <p><i>Scope and Contents note:</i> 500 copies, only nrs. 323-500 extant</p>	Box 13	Folder 1
<p>Papers relating to Permeke</p> <p><i>Scope and Contents note:</i> Lists and texts for Permeke exhibit <i>Les Paroles et les actes</i>, ca. 11 pp; "Affaire Permeke/ Van de Woestijne contre 'L'Art Vivant'" (31 pp).</p>	Box 13	Folder 2

Le Surréalisme en plein soleil	Box 13	Folder 3
<i>Scope and Contents note:</i> mock-up of manifesto no. 1, Oct. 1946. Letter from Mesens to Magritte, Marien, Nougé in which he states that he refuses to sign the manifesto. Text, "5 recettes" by A. Breton, T. Tzara.		
Andre Breton, "Black Light"	Box 13	Folder 4
<i>Scope and Contents note:</i> mss, 8 pp corrected for printing and printed proof (Engl. transl. by Simon Watson Taylor)		
Assorted documents about exhibitions, n.d.	Box 13	Folder 5
<i>Scope and Contents note:</i> Includes list of painters and sculptors represented in <i>Catalysis</i> and <i>Four projects</i> , lists of paintings in storage at the Palais des Beaux-Arts, Brussels, list of critics invited to respond to <i>Living Italian artists</i> , London Surrealist Group post-war reunion.		
Assorted documents about shipping and lending paintings, 1934-1959 14 items	Box 13	Folder 6
<i>Scope and Contents note:</i> Includes invoices, lists.		
Autobiographical documents 16 page(s)	Box 13	Folder 7
<i>Scope and Contents note:</i> Includes three autobiographical sketches and a text on Mesens by P.G. van Hecke. Also letterhead.		
Address lists 12 items	Box 13	Folder 8
<i>Scope and Contents note:</i> One address list from the 1930s; one of galleries in Paris, Germany, Belgium and Switzerland; one of journals and reviews in Europe; one of Belgian publications; one of people in England; one of photographers in Paris; one for sending invitations for a show in Turin.		
Mesens's address book, perhaps from 1920s	Box 13	Folder 9
Personal documents 8 items	Box 13	Folder 10
<i>Scope and Contents note:</i> Includes authorisation from the English government for Mesens to remain in England (1940). List of things to do. A citation that states that Mesens disrupted a 1926 presentation of a theaterpiece by Cocteau.		
Inventories of Mesens's art work ca. 1939-1970 20 page(s)	Box 13	Folder 11
<i>Scope and Contents note:</i> Inventory of collages before 1939; inventory of collages 1955-1958; inventory of collages 1961-1962; inventory of collages in collections in Belgium; list of collages for the exhibit at the museum in Arnhem; 1970 list of Mesens's works in catalogs; list (5 works) of collages bought by Renato Cardazzo in Venice.		

<i>London Bulletin</i> manuscripts	Box 14	
<i>London Bulletin</i> printed broadsides 3 items	Box 14	Folder 1
Manuscripts 32 items	Box 14	Folder 2
<i>Scope and Contents note:</i> Includes poems and prose by Charles Henri Ford (1), George Melly (7 poems), Saki, i.e., H. H. Munro (3 mss), Gisèle Prassinós, Camille Bryen (4 poems), Ainslee Ellis (3), F. J. Brown (2), Simon Watson Taylor, Morris Gilbert, Edith Rimmington, Conroy Maddox.		
Manuscripts 40 items	Box 14	Folder 3
<i>Scope and Contents note:</i> Includes 33 poems by Sadi Cherkeshi. Also prose by Fernand Demoustier (1934, 13 pp). Poems by Nicholas Moore, Frederick Holst, Edgar Foxall.		
Manuscripts 14 items	Box 14	Folder 4
<i>Scope and Contents note:</i> Includes poems by Norman Mc Caig (4 poems), A. C. Sewter (4 poems, 1937-1938), Ruthven Todd (2 poems), J. D. Britton, Stella Snead (3 poems, 1936-1939).		
Manuscripts 16 items	Box 14	Folder 5
<i>Scope and Contents note:</i> A poem and a manuscript, titled "Just a Short Story," by Antonio Pedro, and materials by Valentine Penrose, Serge Ninn, Aimé Césaire, Paul Eluard, Hubert Dubois, René Guilly, Jean Grimau, Irène Hamoir, Leo Malet, "Vasari," Frank Baker.		
Manuscripts 12 items	Box 14	Folder 6
<i>Scope and Contents note:</i> Prose mss by Conroy Maddox, n.d.. Poems and essays (1 dated 1938) by Marcel Mariën include 1 prose poem with drawing of a hand, 10pp. Poem, "an investigation of happiness" is signed Georg with drawing of an eye and includes a note to Mesens. An essay on surrealism, 3 pp, typed with ink corrections, is signed by Cesar Moro and accompanied by a publication announcement for a book of Moro's poems.		
Manuscripts 7 items	Box 14	Folder 7
<i>Scope and Contents note:</i> "The Paralyzing Apparition of the Honorius Anger Ball of 1884" by Montagu O'Reilly (1939), "Physique amusante" by Paul Nougé (1926), "Pléonasmes vicieux," and "René Magritte ou la Révélation Objective" by Nougé, several letters from Nougé. [See also Series I. Correspondence, for letters from Nougé.]		
Manuscripts 14 items	Box 14	Folder 8
<i>Scope and Contents note:</i> "Biography of Apollo" by George Barker, two poems by Frederick Brockway, "Art, Artists and Art Critics" by Jaya Deva, two poems by J. F. Hendry, "Dear Sir!!" by Reuben Mednikoff, "Suburban Nights" by Robert Melville, 7 poems by Nicholas		

Moore, "Apollo" by Kathleen Raine, pages 7, 9, 11, and 13 of text by Jean Scutenaire on automatism, and a text by Laurance Vail.

Manuscripts of Jacques Brunius 1940s	Box 14	Folder 9
<i>Scope and Contents note:</i> Poems: "Lendemain d'incendie," "Carrefour Inachevé," 4 poems from 1942-1943: "Hallaliberté" (1943), "In Hoc Gigno Vincens" (1944), "Vois tu?" (1942), "Les Cinq sens" (1943). Prose mss include: "Le Tournoi" (1943), "Danger de Mort"(1940), "Sans Dieu ni diable" (30 pp).		
Manuscripts of Roland Penrose 3 items	Box 14	Folder 10
<i>Scope and Contents note:</i> Three copies (one typed and two handwritten, translated from English by Mesens) of "La route est plus large que longue" ( <i>Journal d'un voyage dans les Balkans</i> , Juillet-Aout 1938).		
Manuscripts: <i>London Bulletin</i>	Box 15	
Manuscripts 22 items	Box 15	Folder 1
<i>Scope and Contents note:</i> 15 poems by Jean Vidal, negative comments on Hayden, Exler, de la Fresnaye, Metzinger, Malevitch, Marcoussis, Gleizes and Delaunay by unidentified author, text by P.G. van Hecke on de Smet, 1953. Five poems by unidentified authors.		
Manuscripts 9 items	Box 15	Folder 2
<i>Scope and Contents note:</i> Samuel Beckett: "Match Nul ou L'amour Paisible" and a poem, "Oceans..." (1922) by Léonard Pieux, "Le Front Rouge" (1931, 14 pp) by Louis Aragon, draft editorial for <i>Transformation</i> and a letter to the French surrealist group L'Archibras. Text by Fernand Demoustier on a witch, M. L. and J. Majoux: "Sur la Situation faite a l'enseignement en France." "Jeux de Mots" by Arturo Schwarz (11 pp).		
Manuscript: Pablo Picasso's play in six acts: "Desire caught by the tail" 29 page(s)	Box 15	Folder 3
Manuscripts 12 items	Box 15	Folder 4
<i>Scope and Contents note:</i> Includes: Several poems by unidentified authors, two poems by Dorian Cooke;"Weisst du Schwarz du" by Hans Arp, "Four Etudes for the eleventh finger" by Sherry Mangan, Parker Tyler's "Dali and Cinema" (1939), "The Human Sundial" (description of a mural by John Banting). One page mock-up for title page of journal, unidentified.		
Manuscripts 8 items	Box 15	Folder 5
<i>Scope and Contents note:</i> Two patriotic poems (1918) by Gaston Swinne plus "Arme Kleinen" by Swinne. "Champagne" by unidentified author and three texts on painters (Delaunay, Wassily Kandinsky, Hartung, Atlan, Lapicque, Deyrolle, Dewasne, Schneider, Chauvin) by unidentified author.		

Manuscripts 12 items <i>Scope and Contents note:</i> Nine poems by George Melly, two texts on Mesens and Modern art by George Melly. Mss. on Soviet realism, c. 1938-1939, 10 pp.	Box 15	Folder 6
Manuscript 1 item <i>Scope and Contents note:</i> Roger de Leval, "Lettre pour un Rhetoricien" in galley, 1931, 5 pp.	Box 15	Folder 7
Manuscripts 6 items <i>Scope and Contents note:</i> Philippe Robert-Jones address at the exhibition, <i>Un demi-siecle de mecenat</i> , 1967, 2 versions, French and Dutch. "Archives de l'art contemporain en Belgique," 1962 (typed report by Robert-Jones). "Surrealism Now" by John Lyle and Ian Breakwell, 1970, 7 pp. "Hé : là...raastreins..." 1941, 3 pp war-time speech by ? "Foyes á incendie" for Nicholas Calas, 1939, handwritten appreciation by unidentified author.	Box 15	Folder 8

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## Series V. Mesens's manuscripts, ca. 1917-1967 ca. 2 lin. ft.

### *Scope and Contents note:*

Series contains music, poetry and prose manuscripts written by Mesens. Manuscripts of scores composed by Mesens, many set to words written by others, date from 1917-1941, and undated. Some were composed for Radio Belgique, where Mesens worked while in London during World War II. Poetry manuscripts consist of handwritten and typed poems, several in multiple versions, and whole manuscripts for his published collections. Especially well documented are the poems for his books *Troisième front*, and *Poèmes*. Other manuscripts are of prose writings: lectures, reviews, appreciations of certain artists and a few miscellaneous journalistic pieces.

Title/Description	Containers	
Music manuscripts, 1917-1920, n.d. 12 items <i>Scope and Contents note:</i> Score of "Al zingen 't vrije lied" (1917), Text by A. Rodenbach, music by Mesens. Score of "Daar is maar één Vlaanderen" (1918), text by R. De Clercq, music by Mesens. Score of "Fruitje" (1918), text by A. Bogaers, music by Mesens. Score of "Zing niet te zoet..."(1918), text by Marc R. Breyne, music by Mesens. Score of "O Zoete Vreugd" (1919), text by Em. Hiel, music by Mesens. Score of "Wie bracht mij roode rozen?" (1919), text by Joannes Reddingins, music by Mesens. Score of "Chanson" (1919), text by Fr. Vandersmissen, music by Mesens. Score of "Moeder" (1919), text by L. Lambrechts, music by P. Gilson. Score of "In mijn land hebben de mensen ketenen aan de handen" (1920), text by Paul van Ostayen, music by Mesens. Score of "Avondliederke," "Nu of Nooit," "C'est le V sur le toit," "Five o'clock,"	Box 16	Folder 1
Music manuscripts, 1921-1922 8 items <i>Scope and Contents note:</i>	Box 16	Folder 2

"Uit 'de Boodschap' by Wies Moens (1921),"Composities nr 1-4," "Péripéties,"  
"Chansons Infantines" (1922). A program for a musical evening in 1923.

Music manuscripts	Box 16	Folder 3
<i>Scope and Contents note:</i> Score of "Zoo spreekt Hendrik de Man". [See also folder 5.]		
Music manuscripts	Box 16	Folder 4
<i>Scope and Contents note:</i> Score of "De Dode Dichter", "Zoodra de mei het dal begroet" (Dantzenberg and Benoit), "Heer Halewijn". Three unidentified scores.		
Music manuscripts	Box 16	Folder 5
<i>Scope and Contents note:</i> Levy's Sound Studios Recordings 1943. Wartime patriotic broadcasts to Belgium, 1940s. Includes scores of "Theme 'Pays de Charleroi'," "Valeureux liegeois," "les trois Borains," "Auprès de ma blonde qu'il me fait bon dormir," "la ducasse du Bos," "Al wie daar zegt de reus die komt, ze liegen er om," "Berg op Zoom," "Het daeghet in den Oosten," "Vers l'avenir," "Slaat op de trommele," "Carillon van Duinkerken," "Het lied der Vlamingen, "Sentimentale," "Tronique." Text of "Op den dood van Leon Degrel," "Keizer Degrel, Tzar van Rusland," "Gelukkig is het land," "De Grelle I." Score of "Ik ben de Clercq," "De Grelle I," "De Grelle, Tzar van Rusland," "Degrelle II." Text and score of "Zoo spreekt Hendrik de Man," "Parasites" and "De Kwak de Man."		
Music manuscripts	Box 16	Folder 6
<i>Scope and Contents note:</i> Score of "Zu arel op der knippchen," "Les Chansons du C.R.I," "8 fanfares" (written for International Youth Rally in October 1941).		
Music manuscripts	Box 16	Folder 7
<i>Scope and Contents note:</i> Score of "Goedenmorgen Luisteraars" (Radio Belgium), "Pierlala," "Prélude" (Theme du xveme siècle flamand), "Sonnerie et Marche du Génie," "el doudou." Text of "Marche des petits mineurs." Score of opening French programs at Radio Belgique. Four unidentified parts of scores. [See also Box 30 for oversize mss of scores and verse.]		
Manuscripts of poetry 4 items	Box 16	Folder 8
<i>Scope and Contents note:</i> Items are related to "Défense de pleurer."		
Manuscripts of poetry 11 items	Box 16	Folder 9
<i>Scope and Contents note:</i> Items are related to "A perte de vue, la misère humaine" (1931). Includes sketches for cover and the mock-up.		
Manuscripts of poetry 4 items	Box 16	Folder 10
<i>Scope and Contents note:</i>		

Items are related to *Alphabet sourd aveugle* and include a 40 pp manuscript and proofs.

Manuscripts of poetry 3 items <i>Scope and Contents note:</i> Items are related to <i>Femme complète</i> and include a manuscript.	Box 16	Folder 11
Manuscripts of poetry by Mesens	Box 17	
Manuscripts of poetry for <i>Troisième front</i> 27 items <i>Scope and Contents note:</i> Several with sketches. Includes poems such as: "Pour mettre fin à l'âge des machines les poètes anglais font de la fumée," "L'arbre de science déraciné, la péché original déménagé," "Errements," "Rêve du 10 mars 1943." Some English translations by Roland Penrose are included.	Box 17	Folder 1
Proof of <i>Troisième front</i> suivi de pièces détachées 1 item	Box 17	Folder 2
Items related to <i>Troisième front</i> 4 items <i>Scope and Contents note:</i> A copy of <i>Troisième front</i> (nr. 449, with signature of Mesens) and two mock-ups of the book.	Box 17	Folder 3
Manuscripts of poetry 10 items <i>Scope and Contents note:</i> Poems: "Ton nom ô Sommella," "Ciel et Terre," "Violette Nozières," "Poème de Guerre," "Le Dimanche la radio annonce toujours de bonnes nouvelles," "Goujaterie moraliste," "Paysage Impressionniste," "A la gloire d'Erik Satie."	Box 17	Folder 4
Manuscripts of poetry for <i>Poèmes 1959</i> 20 items <i>Scope and Contents note:</i> Includes Plan général of Mesens's poetry, a mockup of <i>Poèmes</i> and several poems that belong to the section "Mots rares pour salons louches" of <i>Poèmes</i> .	Box 17	Folder 5
Copy of <i>Poèmes 1923-1958</i> <i>Scope and Contents note:</i> With 10 illustrations by Magritte. This is nr. 100 (personal copy) and signed by Mesens.	Box 17	Folder 6
Manuscripts of poems published in <i>Poèmes 1959</i> 12 items	Box 17	Folder 7
Manuscripts of poetry 17 items <i>Scope and Contents note:</i> Miscellaneous poems. Some poems date from 1923.	Box 17	Folder 8
Manuscripts of poetry 40 items <i>Scope and Contents note:</i> Miscellaneous poems.	Box 17	Folder 9

<p>Manuscripts of poetry 25 items</p> <p><i>Scope and Contents note:</i> 3 copies of "L'Etude du Langage" (1939), also "Reve du 10 mars 1943," "Vu dans une esquisse d'Eileen Agar" and other poems.</p>	Box 17	Folder 10
<p>Twelve poems by Mesens</p> <p><i>Scope and Contents note:</i> Some from the 1920s.</p>	Box 17	Folder 11
<p>Manuscripts of prose texts by Mesens, 1927-1967</p>	Box 18	
<p>Manuscripts 1927-1939 3 items</p> <p><i>Scope and Contents note:</i> "Maladie" (1927, 7 pp); text by "Complices de René Magritte" (1p.); "La Poésie Transfigurée" (1932), text by Magritte/ Mesens/Nougé/Souris.</p>	Box 18	Folder 1
<p>Manuscripts of assorted texts 13 items</p> <p><i>Scope and Contents note:</i> Text on pubs in England (17 pp); text on Petrus Van Assche (2 pp); Maurice Jadot prospectus with text by Mesens (1959); text on Dada (1 p); translation of "the minutes of memorial sand" by Alfred Jarry (2 pp); text on De Chirico; "La Pensée dans la Révolution" (4 pp typed and handwritten). Mesen's handwritten letter to an editor, "Some Pointillism on Kurt Schwitters," 8 pp; short texts on artists in 10 pp, including Chagall, Dali, de la Fresnaye, Engel-Pak, Masson, Picabia, Ernst, and Wifredo Lam.</p>	Box 18	Folder 2
<p>Manuscripts of assorted texts 13 items</p> <p><i>Scope and Contents note:</i> "Les apprentis magiciens au pays de la pléthore," "Petit panorama de la peinture Surréaliste" (17 pp). Two items related to Tony del Renzio who was the center of a dispute in surrealist circles. Letter to VandePerre about the aesthetics of the collage (4 pp). Several unidentified texts.</p>	Box 18	Folder 3
<p>Manuscripts 13 items</p> <p><i>Scope and Contents note:</i> Includes: historical outline for book on surrealism (1 p handwritten); document on copyright, Tristan Tzara 1924; interview by Mesens with Shiela Lesser with letter (2 pp); "lettre au percepteur des taxes," February 1942 (1 p). 2 printed letters from the Libertarian Discussion Group (1944). Assorted notes, mss. fragments.</p>	Box 18	Folder 4
<p>Manuscripts 9 items</p> <p><i>Scope and Contents note:</i> " Les Paroles et les actes," "Style Carte Postale," "Alphabets" "Enterrement de 1 ere classe," text on Erik Satie, "Auditions d'oeuvres vocales de Raymond Moulaert," and other assorted mss. fragments.</p>	Box 18	Folder 5

Manuscripts 7 items <i>Scope and Contents note:</i> Homage to P.G. van Heche, ca. 1967 (3 pp), Radiodiffusion-Belge, 1962 (1 p), "Les Collage de E.L.T. Mesens" (c. 1960), "And now its Winter again" in 2 versions, 4 pp (n.d.). Plus 3 small assorted mss.	Box 18	Folder 6
Lecture on new music 1922 <i>Scope and Contents note:</i> 2 versions, ca. 60 pp, handwritten. [See also Box 30 folder 1.]	Box 18	Folder 7
Lecture, "a Louviere," for the opening of <i>Tendances contemporaines</i> , 1935	Box 18	Folder 8
Talk on James Ensor 1946 18 pp.	Box 18	Folder 9
Lecture at the I.C.A 1954	Box 18	Folder 10
Radio Belgique scripts ca. 40 pp	Box 18	Folder 11

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## Series VI. Photographs, ca. 1917-1976 ca. 800 items

### *Scope and Contents note:*

Series contains photographs of Mesens, the artists in his circle, snapshots of friends, exhibition installations, and the art work of artists carried by Mesens's galleries and presented in exhibits he organized elsewhere.

Title/Description	Containers	
Photographs	Box 19	
Photographs of Mesens (17)	Box 19	Folder 1
Photographs of family and friends (10)	Box 19	Folder 2
Photographs by Martha Rocher & Thiry of Mesens at art openings, exhibitions	Box 19	Folder 3
Photographs of Mesens and colleagues in Brussels, 1962 (6)	Box 19	Folder 4
Photographs, most at exhibitions ca. 1934-1962	Box 19	Folder 5

### *Scope and Contents note:*

Penrose at the Mayor Gallery (1), Mesens at *5 Belgian Painters exhibition* (3) and 1 installation view of exhibit, Aspects 62. Plus 5 other views of exhibitions (1 at MoMA, N.Y.?)

Photographs of art works sold or exhibited by Mesens

### *Scope and Contents note:*

Many have artist, title, date written on the reverse. A few also have ownership information. Organized alphabetically. Also photographs of artists, exhibitions.

A, (Arp, Archipenko, Atlan, Agar, Albers, others) 14 items

	Box 19	Folder 6
Ba (Baj, Banting, Baxter, Herbert Bayer, Henry Bartlett) 34 items	Box 19	Folder 7
B (Bemporad, Benno, P.Boolen, Braque, Brown, Brauner, Burra) 19 items	Box 19	Folder 8
C (Candido, Carrington, Chagall, R.Chastel, Cooper, Contaud, Crampton, Craxton, Crispin) 21 items	Box 19	Folder 9
D (Dali, Delvaux, Derain, Dox (?), Duchamp) 28 items	Box 19	Folder 10
E (Eemans, Ensor, Ernst) 33 items	Box 19	Folder 11
F-G (Fantin-Latour, Feininger, Hans Fischli, Esteban Francis, Lucian Freud, Otto Freundlich(?), Gaddis?, Gaillard, plus 1 letter) 17 items	Box 19	Folder 12
G (Gleeson, Grannell, Gris, Guiette, Greek fragment, Grosz) 22 items	Box 19	Folder 13
H-I (Hayter, Henghes, J. Herold, Hodgkins, F. Hopkins, C. Howard, Haida Indian totem, other Indian (N. American) items) 23 items	Box 19	Folder 14
J-K (H. Jennings, Joostens, Kali, Kandinsky, Klee) 23 items	Box 19	Folder 15
unidentified photos of art works, 36 items	Box 19	Folder 16
unidentified photos of art works, 24 items	Box 19	Folder 17
unidentified photos of art works, 18 items	Box 19	Folder 18
W. Lam: 25 photos of art, 5 snapshots of Mesens and Lam and others in London	Box 20	Folder 1
L (Laurencin, Leger, Lye, Lopicque) 11 items	Box 20	Folder 2
M (Maddox, Maglione, Magnelli, Maillot, Masson, Matisse, Matta, Loren McIver, McWilliam, John Melville, Milner, Miro) 35 items	Box 20	Folder 3
M (Modigliani, Mondrian, Moore, J. Mooy, Desmond Morris, Munch) 33 items	Box 20	Folder 4
N-O (Nash, Ben Nicholson, Gordon and Elizabeth Onslow-Ford, Ozenfant) 27 items	Box 20	Folder 5
P (Paalen, Pascin, Penrose, Picabia, Picard, Picasso) 17 items	Box 20	Folder 6
P (Pignon, Piper, Pippin, Pizarro, Pomodoro, P. Rose-Pulham) 23 items	Box 20	Folder 7
R-S (Rattner, E. Remington, Rimmington, van Roymersuraele(?), Kate Sage, Salvatore, Schwitters, Sonja Sekula, Severini, Scarrelli) 25 items	Box 20	Folder 8
T-W (Tanguy, Tanning, Tunnard, Van Damme, Vitali, Vordemberge-Gildewart, Fritz Winter, Mary Wyricham) 26 items	Box 20	Folder 9
Photographs of exhibitions, London? 16 photos	Box 20	Folder 10
Photographs of exhibition, Bruxelles, Palais des Beaux Arts? 9 photos	Box 20	Folder 11
Photographs of Mesens exhibition at Mariglio, Venice, 1960. 8 photos	Box 20	Folder 12
Photographs of an exhibit of Mesens work, 24 photos	Box 20	Folder 13
Photographs of Mesens arts works [see also Box 22] 8 photos	Box 20	Folder 14
Photographs of people: Paul Eluard, Mesens, Miro, Arp, P.G. van Hecke with Man Ray (1931), photos of Toorop (1923). 9 photos	Box 20	Folder 15

Photographs of Mesens with people: Marc Eemans, André Masson, Ernst, Duchamp, Peyke Koch, Francis Hodgkins (1930, n.d.) 24 photos	Box 20	Folder 16
Photographs, snapshots of people	Box 21	
Photographs of Mesens's art work	Box 22	
Negatives	Box 31	

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## Series VII. Printed matter, ca. 1925-1976 4 Linear Feet

### *Scope and Contents note:*

Series contains printed catalogues, brochures, other exhibition ephemera and clippings relating to Mesens's art and exhibits of his work (ca. 1955-1976), and the art and exhibitions of other artists in whom Mesens was interested (ca. 1925-1972, undated). Also included are fragile issues of art journals, among them several issues of *NEON* and a copy of the rare Czech surrealist journal, *Styx - bulletin skupiny Lacoste* (issue 1/66). One box contains five pieces of printed and original art work, another contains 13 zinc or copper plates for reproductions of work by various artists, including Mesens, perhaps used to create exhibition announcements.

Title/Description	Containers	
Ephemera and printed matter related to Mesens	Box 23	
ephemera for Mesens exhibitions ca. 1963 ca. 30 items	Box 23	Folder 1
<i>Scope and Contents note:</i> mockups, proofs, annotated catalogue for Mesens's exhibit 1963 at Knokke, handwritten and typed lists, some correspondence.		
Printed ephemera for Mesens's exhibits ca. 40 items	Box 23	Folder 2
<i>Scope and Contents note:</i> Mostly exhibition announcements		
Catalogues and gallery brochures of works by Mesens, 1955-1961	Box 23	Folder 3
Catalogues and gallery brochures of works by Mesens, 1961-1962	Box 23	Folder 4
Catalogues for <i>5 Belgian Painters</i> exhibits 1961, 1968	Box 23	Folder 5
<i>Scope and Contents note:</i> Included work by Mesens		
Catalogues Mesens exhibit 1963	Box 23	Folder 6
Catalogues and brochures of works by Mesens, 1965-1966	Box 23	Folder 7
Gallery brochures with work by Mesens, 6 issues from Galerie Isy Brachet, 1970-1974	Box 23	Folder 8
Catalogues and brochures with work by Mesens, 1970-1976	Box 23	Folder 9
Reviews, articles about Mesens	Box 23	Folder 10
Journals with articles about Mesens		

	Box 23	Folder 11
Printed ephemera, clippings and catalogues about other artists	Box 24	
<i>Scope and Contents note:</i> [See also Box 30 for oversize items.]		
1925-1948 ca. 40 items	Box 24	Folder 1
<i>Scope and Contents note:</i> tickets, broadsides and announcements for concerts, exhibits and publications, various artists, some annotated by Mesens		
1948-1950	Box 24	Folder 2
<i>Scope and Contents note:</i> announcements and other printed ephemera, including for Hans Richter's film "Dreams that money can buy."		
1950s	Box 24	Folder 3
<i>Scope and Contents note:</i> ephemera		
1960-1962 ca. 30 items	Box 24	Folder 4
<i>Scope and Contents note:</i> ephemera		
1963-1972 ca. 20 items	Box 24	Folder 5
<i>Scope and Contents note:</i> ephemera		
undated ephemera ca. 12 items	Box 24	Folder 6
undated ephemera, including printed manifestos on surrealism and revolutionary art ca. 20 items	Box 24	Folder 7
undated ephemera about surrealism and literature ca. 20 items	Box 24	Folder 8
undated ephemera on artists items ca. 15 items	Box 24	Folder 9
undated ephemera on artists items ca. 25	Box 24	Folder 10
<i>Styx - bulletin skupiny Lacoste 1/66</i>	Box 24	Folder 11
<i>Scope and Contents note:</i> Czech surrealist journal made by reprographic process and originally stapled, now dis-bound. Inscribed to Mesens. Handpainted design on cover, some original photos of art works and photomechanical reproductions are pasted on two pages, c. 40 pp.		
Assorted drawings and prints	Box 28	
Examples of art works, originals and printed		
<i>Scope and Contents note:</i>		

3 unidentified, 1 Vitali, plus printed menu with art by P. Delvaux

13 zinc or copper plates (on wooden blocks) <i>Scope and Contents note:</i> For works of art by Mesens (5), Gris (1), Picasso (3), Weston ? (1), De Chirico ? and unidentified.	Box 29	
Oversize manuscripts, ephemera and publications	Oversize box 30	
Mesens's manuscript and musical scores	Oversize box 30	Folder 1
Handwritten essay on new music, 4 pp	Oversize box 30	Folder 1
3 scores <i>Scope and Contents note:</i> "Le petit docteur" handwritten in red ink on staff paper, 1 p., "Knecht Ruprecht" handwritten on staff paper, and score for Radio Belgique, with typed text of song by Victor de Lavelage.	Oversize box 30	Folder 1
NEON, no. 1 (fragile)	Oversize box 30	Folder 2
NEON, no. 2 (2 copies, fragile)	Oversize box 30	Folder 3
NEON, no. 3 (2 copies, fragile)	Oversize box 30	Folder 4
NEON, no. 5 (2 copies, fragile)	Oversize box 30	Folder 5
Two tabloid publications, 1934, after 1953 <i>Scope and Contents note:</i> <i>Le Coopateur</i> , Dec 1934 (1 large sheet, folded), and <i>Le Surrealism dans le temps et l'espace</i> , ARTS special issue, n.d. (after 1953).	Oversize box 30	Folder 6
Ephemera 1957-1958 <i>Scope and Contents note:</i> Exhibition announcement from Gallery J, Paris, "A 40 au dessus de DADA." Broadside in 3 languages "Contre le Style" a manifesto dated Milan, Sept 1957 with names of artists, including Armand, Baj, Yves Klein, and others. Two printed pieces from gruppo 58, Napoli. One is a manifesto statement dated 5 giugno 1958, one an exhibition announcement.	Oversize box 30	Folder 7

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