

~~SECRET~~"TIME" AND THE PRESIDENTIAL SUCCESSION

The June 24, 1957, issue of "Time" magazine contained an article dealing with the forthcoming presidential succession in Mexico and listed the names of various cabinet officers who seemed to have the best chances of becoming president. Since the article seemed accurate and carefully written and since it did no more than publish data which is common knowledge in Mexico City, the Mexican reaction was curious. Mexican publications indignantly termed it an example of ignorant meddling and emphasized that the writer was obviously a foreigner with no knowledge of his topic. Some Mexican writers saw the article as a planned effort to reduce the chances of certain candidates. Only a few Mexicans admitted that the article was what to resident foreigners it seemed to be, namely an accurate, but very incomplete analysis of how the leading contenders for the 1958 presidency now stand. o/s

ACTION TAKEN: None. Public source material and personal opinion of Legal Attache.

MEXICAN MINING AND U. S. PROTECTIVE TARIFF

Mexico City newspapers have recently devoted much space to reporting the proposal before the U. S. Congress for raising import duties on lead and zinc. Mexico's top diplomats are making representations in Washington to kill this tax increase, claiming that the effect upon Mexican mining production will be most serious, and Mexico has joined forces with Peru, another affected country, to put the issue on even more of a hemisphere-wide level. o/s

From the standpoint of Mexican-U. S. relations it is interesting to note the main current of thought being expressed in newspaper editorials, namely that such a tax increase would demonstrate that Washington gives lip service only to the "Good Neighbor" policy and, when concrete issues arise, the U. S. does not seriously try to assist the Latin American neighbors.

ACTION TAKEN: None. Public source material.

ATOM BOMB TESTS

The Mexican press has followed with great interest

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Mr. Tolson	_____
Mr. DeLoach	_____
Mr. Walters	_____
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Mr. Bishop	<input checked="" type="checkbox"/>
Mr. Casper	_____
Mr. Callahan	_____
Mr. Conrad	_____
Mr. Felt	_____
Mr. Gale	_____
Mr. Rosen	_____
Mr. Sullivan	_____
Mr. Tavel	_____
Mr. Soyars	_____
Tele. Room	_____
Miss Holmes	_____
Miss Gandy	_____

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November 13, 1969

Mr. J. Edgar Hoover
Federal Bureau of Investigation
Washington, D. C. 20000

Dear Mr. Hoover,

I am sending you the enclosed leaflet handed to one of our church's young people during a UNICEF Trick or Treat Drive in our city recently. This leaflet has been very upsetting to our young people and their councilors who did this service in good faith.

Being unable to refute these claims, I am sending the leaflet to you for your judgement so I might know how properly to answer these charges. I feel an answer is due them on behalf of the church and our nation. I can think of no other person who is better qualified than yourself being a churchman and an official in our nation.

Sincerely Yours,

[REDACTED]

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DATE 3/5/90 BY [REDACTED]
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Enclosure: "The Truth About UNICEF"

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THE TRUTH ABOUT UNICEF

by

William E. Dunham

ITEM: From a form letter circulated by the United Nations Association of the U.S.A. in June, 1969:

We feel that you are deeply aware of the needs of children all over the world, and of the worth of UNICEF. It and other fine UN organizations contribute to the international understanding and hope for a better world.

CORRECTION: Providing for the welfare of children in need is without question a most worthy project – but not when such efforts are used as a facade by the International Communist Conspiracy. And, as one would expect from any agency connected with the United Nations, U.N.I.C.E.F. has had more than its share of Communists on the payroll. The first chairman of the United Nations International Children's Emergency Fund was Ludwig Rjachmann, a Communist from Soviet-controlled Poland. When he was subpoenaed in 1957 by the Senate Judiciary Committee to answer questions about his connections with Communist agent Alger Hiss, Rjachmann fled this country rather than appear before the Committee.

In 1952 the Senate Internal Security Subcommittee published a 434-page document entitled *Activities Of United States Citizens Employed By The United Nations*, in which it revealed that: "startling evidence has disclosed infiltration into the UN of an overwhelmingly large group of disloyal U.S. citizens, many of whom are closely associated with the international Communist movement . . . Their positions at the time we subpoenaed them were ones of trust and responsibility in the UN Secretariat and in its specialized agencies." One such subversive was a woman named Ruth Crawford, a publications officer for U.N.I.C.E.F. She declared under oath that she had been a member of the Communist Party and was still in sympathy with it. There was also Joyce Campbell, who admitted that she had been employed by the American Committee for Yugoslav Relief, an officially cited Communist Front organization, and that her position with that Front was the reference that obtained for her a job with U.N.I.C.E.F.!

In 1909 Lenin emphatically stated that "Marxism is materialism . . . it is . . . relentlessly hostile to religion." And in 1957 Nikita Khrushchev said: "We consider that belief in God contradicts our Communist outlook." In the

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ENCLOSURE

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face of Communism's consistently hostile attitude toward Christianity, U.N.I.C.E.F. shows where its allegiance lies by constantly choosing artists who have collaborated with Communist causes to design its Christmas cards.

Pablo Picasso, perhaps the best known of all the artists chosen by U.N.I.C.E.F., designed a card for them in 1961. The following year he received the Lenin Peace Prize from a spiritually sensitive soul in Moscow named Nikita Khrushchev. Did you know that Picasso has belonged to the French Communist Party since 1944? And that the December 1966 issue of the Marxist magazine *New World Review* praises him as a "life-long Communist"? FOLIO 16

Consider also some of Picasso's stable mates. Hans Erni, artist of two U.N.I.C.E.F. cards in 1957, was refused admission to the United States in 1950 because of his Communist activities. Ben Shahn, artist of a 1958 U.N.I.C.E.F. card, has been connected with at least twenty-one Communist Front organizations. Antonio Frasconi, artist of another 1958 U.N.I.C.E.F. card, was a signer of the Artists Front to Win the War, an officially cited Communist Front. Doris Lee, a 1959 and 1960 U.N.I.C.E.F. card artist, has been affiliated with four officially cited Communist Fronts. She also signed a statement requesting U.S. aid for the Soviet Union and for Red China. No Loc

Arnold Blanch, artist of 1962 and 1963 U.N.I.C.E.F. cards, has been connected with at least four officially cited Communist Front organizations. He has also regularly contributed cartoons and illustrations to Communist publications. Karel Svolinsky, artist of a 1963 U.N.I.C.E.F. card, is a Czech Communist. In 1966, Lojos Vincze, a writer and artist from Communist Hungary, did art work for some of the cards; while the biggest and most expensive card in the 1966 line was a painting by a French artist named Jean Lurcat - described by the House Committee on Un-American Activities as "reportedly a member of the French Communist Party and an active member in numerous Communist Front organizations." Small wonder that Florence Fowler Lyons wrote in her column for September 11, 1966: "The Communist Party bookshop in Los Angeles has just informed me that 'soon' they will receive their *annual supply* of UNICEF greeting cards."

The Communist permeation of U.N.I.C.E.F. also explains the many strange ways this "charitable" organization spends its money. The newsletter of the McGraw-Edison Company's Committee For Public Affairs of December 1961 pointed out: "The United Nations International Children's Emergency Fund . . . appropriated \$59 million between 1947 and 1958 to Communist countries. In a ratio not unlike that of other UN ventures, the United States has furnished approximately \$42 million of the money. Also, as with any 'aid' program, the assistance does not go to the needy but is administered through governments." And as any student of the Communist Conspiracy can tell you, food and medicine are used as political weapons to keep enslaved peoples under subjection. Witness the systematic, intentional

Union Calendar No. 560

House Report No. 1000

INVESTIGATION OF
UN-AMERICAN ACTIVITIES AND
PROPAGANDA

REPORT

OF THE

COMMITTEE ON

UN-AMERICAN ACTIVITIES

UN-AMERICAN ACTIVITIES

EXHIBIT
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(79th Congress)

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March 7, 1946 - Committed to the Committee of the Whole House
of the United States and ordered to be printed

UNITED STATES
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1951

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Two press releases were on file for 1945, received in March by the President's War Relief Control Board. The first concerned a special cable to Barsky from Martha Gellhorn asking for aid to Spanish refugees in France. She reported from London that 100,000 Spanish refugees in France were in need. The release stated that the Refugee Committee would conduct a Spanish Refugee Appeal to raise \$750,000.

The second press release was put out by Edward Harrison of the Spanish Refugee Appeal and announced that Lillian Hellman, back from a 4 months' tour of the Union of Soviet Socialist Republics and England, would be honored at a dinner opening the Spanish Refugee Appeal. Speakers were announced to be: Lissa Sergio, Carl Van Doren, Richard Watts, Jr., and Dr. Barsky. The release also stated that the Unitarian Service Committee in Toulouse, Paris, and other cities would distribute the funds, and the Committee of Spanish Republicans in France would advise where the need was greatest. Members of the Committee of Spanish Republicans in France are Pablo Picasso, Manuel Azcarate, General Biquelme, Julio Alvarez, Professor Balcilla, formerly of the University of Barcelona, and Jesus Martinez.

On the pages following will be found a list of the managing officers of the Refugee Committee, a list of its distributors of funds, and a tabulation of money spent for relief, and total cash receipts.

Organized in New York City in March 1942 by amalgamation of the United American Spanish Aid Committee, the Exiled Writers Committee, and the American Committee To Save Refugees.

Managing officers:

Honorary Chairman: Prof. Walter Rauchenstrauch, School of Engineering, Columbia University, New York City.

Vice Chairman: Prof. Richard P. Cox, 180 Morningside Avenue, New York City.

Chairman: Dr. Edward K. Barsky, 127 West Eighty-sixth Street, New York City.

Treasurer: Prof. Lyman R. Bradley, 15 Charlton Street, New York City.

Executive Secretary: Miss Helen R. Bryan, 317 West Fourth Street, New York City.

New York Chapter: Leverett Gleason, 114 East Thirty-second Street.

Boston Chapter: Miss Florence Luscomb, 7 Water Street.

Chicago Chapter: Miss Mildred Bloch, 203 North Wabash Avenue.

Los Angeles Chapter: Miss Mary Ann Eubanks, 8305 Sunset Boulevard.

San Francisco Chapter: Mrs. Marion Owens, 68 Post Street, Room 604.

Registered: March 11, 1942, with State Department. July 1942, registration transferred to President's War Relief Control Board.

Joint Anti-Fascist Refugee Committee remits funds to the following distributors of funds in foreign countries:

Cuba: Asociacion Nacional de Ayuda a los Victimas de la Guerra en Espana, Havana.

Dominican Republic: Board of Christian Welfare.

Primo Giordani (direct).

France and Colonies: Unitarian Service Committee (1945).

Senor Gilberto Bosques, Mexican Consul, Marseilles (1942).

American Friends Service Committee (July 1942).

Mexico: Federation de Organismos de Ayuda al la Republicana Espanola, Mexico City (later known as Federation de Organismos de Ayuda a los Refugiados Europeos).

Netherlands: * * *

North Africa: Kendall Kimberland, Representative of American Friends Service Committee, Casablanca.

Victorian Maestre, Algiers (May 29, 1945).

Portugal: Unitarian Service Committee.

Spain: Unitarian Service Committee.

Switzerland: Unitarian Service Committee.

Venezuela: * * *

Hebrew Immigration Aid Society (H. I. A. S.).

Note.—This committee has not been able to investigate the ultimate use of funds abroad.

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o/s { ground and by the two working together they are able to manipulate the activities on the part of the respective organizations along the Communist Party lines.

Chairman of the Spanish Refugee Appeal of the Joint Anti-Fascist Refugee Committee is Dr. Edward K. Barsky, whose Communist Front affiliations are attached hereto as Exhibit 1. At one time Dr. Barsky was chairman of the Medical Bureau and North American Committee to Aid Spanish Democracy. When the internal fight led to the dissolution of this Communist Front organization, Norman Thomas, Socialist leader, wrote in the Socialist Call of June 24, 1939, as follows:

The tragic conflict of Loyalist forces in Madrid at the end of the heroic struggle emphasized the Communist control of the North American Committee.

The executive secretary is Helen R. Bryan, whose Communist Front associations are herewith attached as Exhibit 2. It has also been noted that Miss Bryan is treasurer of the American People's Fund, of which fund Frederick Vanderbilt Field is the head. The American People's Fund was organized by Field as a repository for funds to be distributed to communist enterprises. The American People's Fund, for example, has paid out large sums of money to the following communist and Communist Front organizations: National Council of American-Soviet Friendship, Southern Conference for Human Welfare, Council for Pan-American Democracy, School for Democracy (now known as the Jefferson School of Social Science), Allied Labor News, National Negro Congress, American Committee for Protection of Foreign Born, Joint Anti-Fascist Refugee Committee, American Russian Institute, American Council Institute for Pacific Relations, Council on African Affairs, Russian War Relief, Committee for the Care of Young Children in Wartime, Farm Research, National Council of Negro Youth. This is an impressive list of Communist Front organizations subsidized from a single fund, and it shows something of the extent to which Helen Bryan has been involved in the communist movement, and it is well to bear in mind that she is now executive secretary of the Joint Anti-Fascist Refugee Committee and the Spanish Refugee Appeal.

The remaining officers of the Spanish Refugee Appeal include Pablo Picasso, French artist, who recently announced his membership in the Communist Party (source—Rushmore), honorary chairman; Dorothy Parker (Rothschild), acting chairman; Dr. Rautenstrauch, honorary chairman; and Prof. Lyman R. Bradley, treasurer. The officers mentioned all have extensive affiliations with Communist Front organizations. In the list of national sponsors there are over 50 Communists and communist sympathizers.

AMERICAN COMMITTEE FOR SPANISH FREEDOM

o/s { Investigation reveals that over 34 of these sponsors of the Spanish Refugee Appeal of the Joint Anti-Fascists Refugee Committee are also officers and sponsors of the American Committee for Spanish Freedom, located at 55 West Forty-second Street, New York City. This organization has directly solicited contributions via United States mails. In an undated letter Albert Einstein states that the American Committee for Spanish Freedom:

~~SECRET~~
BIOGRAPHICAL DATA

Name: ~~Pablo Picasso, Pablo Picaso, Pable Picasso,~~
~~Pablo Ruiz Picasso, One Picasso~~

Birthdate and Birthplace: 10-25-81, Malaga Andalusia, (Spain)

Relatives: Father - Jose Ruiz y Blasco
Mother - Maria(Picasso)Ruiz
Wife - Olga Koklova (Divorced 1937)
Son - Pablo Picasso

Lived quietly with a woman many years his junior, who was also an artist and Communist by whom he had two children. (names not given). *(See p 17 of Summary)*

Education: Barcelona Academy of Fine Arts
Madrid Academy of Fine Arts

Picasso was founder of the "Cubist" School of Painting.

Addresses:

1896-1900: Barcelona, Spain
1900: Paris, France
1901: Madrid, Spain
1902: Paris, France
1939: Lived in Vallauris,
(Alpes Maritimes)
1943-: 23 Rue La Boetie,
Paris 8E, France

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Reported Addresses:

*5/ Musee del 'Art Modern,
Paris, France*

*Rue - Saugustins,
Paris, France*

*7 Rue Des Grand August
Ins., Paris 6, France*

Golfe Juan, France

Occupations:

Sculptor and Painter

*1917-1927: Chief designer for the
Draghilev Ballet*

*1936-1939: Director of the Prado
Gallery, Madrid*

*Published several issues of a magazine "Arte Joven"
(Young Art)*

Organizational Affiliations:

*Committee For Aid To The
Spanish Republicans*

*Committee of French
Intellectual Friends of Spain*

*French Committee for the
"Defense of the Twelve"*

French Communist Party

Joint Anti-Fascist Refugee Committee

*Spanish Refugee Committee of the
Joint Anti-Fascist Refugee Committee*

Spanish Republicans in France

Union of Spanish Intellectuals

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Organizational Affiliations Cont'd:

World Congress of Intellectuals for Peace

World Congress of Partisans of Peace

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ABBREVIATIONS

*JAFRC.....Joint Anti-Fascist Refugee
Committee*

*SRA of the JAFRC.....Spanish Refugee Committee of the
Joint Anti-Fascist Refugee Committee*

SRA.....Spanish Refugee Appeal

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Picasso, Pablo Ruiz, painter; b. 1881; ed. in Barcelona. Founder and leader cubist sch.; designer for Diaghilev Ballet, 1917-27; dir. Prado Gallery, Madrid since 1936. Works include: (murals) Spanish Pavilion, Paris Exhbn., 1937; (paintings) Les Arlequins, L'Aveugle, La famille du singe, Femme a la mandoline, Guernica; (portraits) Stravinsky, J. Cocteau, G. Appollinaire, Max Jacobs; (still-life) in Paris, Berlin, London, Philadelphia (USA) galleries; (decorations for Russian ballets) Parade, 1917, Tricorne, 1918, Pulcinella, 1919. Recipient Pennell Memorial Medal for achievement in graphic arts, Pa. Acad. Fine Arts, 1949. Published book of engravings, *The Dream and Lie of Gen. Franco* 1937. Address: 23 rue la Boetie, Paris VIII, France.

Who's Who Volume 28, 1954-1955

January, 1943

The following is quoted from "Current Biography, Who's News and Why Vol. 4 No. 1 January, 1943" published by The H.W. Wilson Co. New York:

PICASSO, PABLO - Oct. 25, 1881 - Artist

Address: h. 23 Rue La Boetie, Paris, 8e, France

"We all know that art is not truth," Picasso once said. "Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies." Undoubtedly more controversy has raged over Picasso than over any other twentieth century artist. By now, of course, his importance, if not his greatness, is universally conceded. "Even his opponents," commented Time Magazine, "admit that Picasso has influenced the art of his time more than any of his contemporaries."

Pablo Ruiz y Picasso was born in Malaga on the Mediterranean coast of Spain on October 25, 1881, the son of Jose Ruiz y Blasco, an art instructor at the Academy of Arts, and Maria (Picasso) Ruiz, who was of Italian origin. Although Picasso's family name is Ruiz, he preferred the greater euphony of Pablo Picasso, and, after 1901, dropped Ruiz entirely from his signature, retaining only his mother's name.

When Picasso was about fifteen his father was appointed professor at the Barcelona Academy of Fine Arts and the family moved to Barcelona. Picasso had drawn well ever since the age of eight or nine. According to Ramon Gomez de la Serra, his first exhibition was held in the door of an umbrella shop while he was still a boy. He passed the entrance tests for the Barcelona Academy in 1896, "taking," wrote Alfred H. Barr, "only one day for an examination so difficult that a whole month was ordinarily allowed for its completion. A few months later he repeated this prodigious performance at Madrid. But he soon grew so bored with the sterile atmosphere of the Madrid Academy that he returned to Barcelona to set himself up as an independent artist at the age of sixteen." At this time he decided that he would never use a model, and he abided by this self-imposed regulation until many years later. When he was seventeen years old one of his pictures won him a prize at a municipal art exhibition.

Although Picasso remained in Barcelona until 1900, he occasionally visited Madrid, where he fraternized with "Azorin, Baroja, Palomero, and nameless young men who sought

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taverns where some self-denying host provided unsurpassable food for almost no money." His companions were then, and always continued to be, literary, because, as Gertrude Stein said: "Why have painters for friends when he could paint as he could paint?" At this time he was painting, wrote Barr, "studies of beggars as Spanish in their intense realism as a Zurbaran or early Velazquez," and pictures not far removed from Renoir's late style. His art at that point was comparatively "academic and conventional." Throughout this period Picasso was filling notebooks with the sketches and caricatures and portrait studies that he was continually making.

In 1900, when Picasso was almost nineteen years old, he went to Paris. There he began to paint cabaret and street scenes, influenced by such painters as Steinlen and Toulouse-Lautrec. He sold a picture, according to R.H. Wilenski, to "a new Montmartre dealer, Mme. Weill, who was about to help and encourage creative talents." In the winter of 1901 he returned to Madrid, "where besides painting he published several issues of a magazine *Arte Joven* (Young Art)." By spring, however, he was back again in Paris, and he took up permanent residence there.

"Picasso came to Paris," said the *New Republic*, "a badly educated young painter, but infinitely clever and facile." There he studied the works of the moderns--Vuillard, Van Gogh, Toulouse-Lautrec, Denis, and Gauguin--and of the older men--Degas, Renoir, and the Impressionists--and he made friends of the poets Max Jacob, Andre Salmon, and Guillaume Apollinaire. In June of 1901 Picasso exhibited a group of canvases at Vollard's. "During much of 1901 he painted lustily with a rich palette and impressionist brushwork, suddenly but characteristically reversing his style in a series of flat, decorative figure pieces," such as the famous *Harlequin and Matches*.

Picasso went back again to Spain in 1902, and the result of that return was the painting known as his Blue Period. "The sadness of Spain," wrote Gertrude Stein, "and the monotony of the Spanish coloring, after the time spent in Paris, struck him forcibly upon his return there...The French influence which had made his first or Toulouse-Lautrec Period was over and he had returned to his real character, his Spanish character." The pervasive blue tone in Picasso's paintings was interpreted by Barr as "in harmony with the murky and sometimes heavy-headed pathos of his subject matter--poverty-stricken mothers,

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wan harlots with femme fatale masks, and blind beggars." Picasso himself explained the Blue Period by the fact that Prussian blue was the cheapest color to be had. He was indeed extremely poor at this time. Although Mme. Weill had exhibited fifteen of his 1901 paintings during his absence, the exhibition seemed to have fallen flat. "When he returned in the autumn he was so short of money that, unable to afford a studio, he shared a room with Max Jacob of the Hotel Voltaire, sleeping by day when Jacob was out and painting by night when Jacob was asleep." Picasso's most important work of the Blue Period is *La Vie (Couple Nu et Femme avec Enfant)* of 1903, "in which he endows a salon 'problem' subject with serious statuesque dignity."

Early in 1904 the Blue Period came to an end; "but for a while," commented Barr, "the rhetoric, the attenuated hands, and mannered poses of 1903 grew even more exaggerated...Then gradually these mannerisms gave way to the more natural style and melancholy sweetness of the long series of saltimbanques, acrobats, and harlequins...Color, too, dispersed the blue gloom of 1903, but it was for the most part subdued and subtle, in harmony with a new delicacy both of drawing and of sentiment." He painted the saltimbanque pictures, without models, in his studio at night--for during this period Picasso continued to sleep most of the day and work by night. In 1905 Picasso passed some weeks at Gosol in the Andorra Valley of the Spanish Pyrenees. "During this time he left behind him the nostalgic introspective mood and the emaciated forms of the harlequins of the previous year," and began to paint pictures of a "chalky terra cotta pink tonality which seem to be inspired by Greek art." The tenderness, sensitivity, and charm of the saltimbanque and the succeeding neo-classic Rose Period are "very probably a reflection of Picasso's own improved circumstances, for during 1905 he began to have a moderate success...and discerning collectors such as the Americans, Leo and Gertrude Stein, and the Russian Shchukine began to buy his work."

Picasso painted Gertrude Stein's portrait during 1905. In the Autobiography of Alice B. Toklas, Miss Toklas is supposed to murmured to Picasso that she liked his portrait of Gertrude Stein. "Yes," he said, "everybody says that she does not look like it, but that does not make any difference-- she will."

Ambrose Vollard cast a series of bronzes modeled by Picasso in 1905. "Except for a few isolated, though important, experiments, Picasso was not to take up sculpture seriously

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again for over twenty years." In 1905 also, Picasso made a series of some sixteen dry paints and etchings which "in their sensitive lyricism epitomize his work of that year." Picasso's visit to Holland in 1905 marked a further advance toward a more objective mood in his art and toward "forms of great weight and monumentality." In 1906 he reacted violently from his "Blue and Pink" pictures, which he later referred to as all sentiment, and he now "sought an attitude nearer to Gauguin's description of primitive art, an attitude in which sensuous experience and sentiment would retire to the rank of servants and not dominate the artist in his creation of form."

With his discovery of African Negro sculpture, Picasso changed the "direction of his art and in so doing helped change to a remarkable extent the character of modern art as a whole. Cubism, the name subsequently given to this new direction (by Matisse) was not Picasso's singlehanded invention." The masterpiece of Picasso's Negro Period is the *Demoiselles d'Avignon* (1906-7) which, wrote Barr, "may be called the first Cubist picture, for the breaking up of natural forms, whether figures, still life, or drapery, into a semi-abstract all-over pattern of tilting, shifting planes is already Cubism."

With a "series of greenish paintings," begun early in 1909 when he returned from another trip to Spain, "Picasso continued his progress toward a more developed and abstract form of Cubism, a progress which had been interrupted by the simplified brown paintings at the end of the Negro Period. "A term often applied to Picasso's work from 1900 to 1913 is "analytical Cubism"--Cubism which "analyzes, breaks up, takes apart natural forms." From 1911 on Picasso experimented with three Cubistic innovations: "The introduction of letters, of pasted paper (papier colle), and of trompe l'oeil imitation textures." During 1915 Picasso began to return to realism in a series of portrait drawings, although he continued to work simultaneously at Cubism.

As a Spaniard, Picasso was not called upon for service in the First World War. He was in Provence when the War began. Soon afterward he returned to Paris and worked there through the greater part of 1915 and 1916. Gertrude Stein said that she remembered at the beginning of the War being with Picasso one evening on the Boulevard Raspail when the first camouflaged truck passed. They had heard of camouflage, but they had not yet seen it. Picasso, amazed, looked at it and then cried out: "Yes, it is we who made it-- that is Cubism!"

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The letter, in part, stated the following: "How different Picasso is, everything about him is human and sympathetic. I recall when he was at my exposition in Paris, he talked with me as though he had known me all my life, and always, whenever he saw me after that in the cafe, he gave me advice that has been very useful to me. He is an Andalusian, full of grace, with clear eyes that give the sensation that the entire universe rests in them. When he told me: "---- and above all, [redacted] don't forget that its' necessary to disturb the public!" he had the countenance of a boy who had just played a trick. Fundamentally he is like a child full of enthusiasm and vitality at 63 years. And he had sufficient courage to stay in Paris after it was taken by the Nazis. He is the only painter who has openly insulted them. When [redacted] asked him if he had done the mural, "The Bombardment of Guernica," he immediately answered: "I did it? You did it yourselves."

b7c

Copy of above described letter enclosed with Laboratory Rpt. to NY, 8/8/44
Re: [redacted]
65-1209-2005 enc. p. 2
(20) ✓

b7c

[redacted] (c)

b1
b7d

[redacted] (c)
NY Memo 10/2/44
Re: Spanish Activities in New York City;
SM-S
65-41209-35-126, p. 2
(3) ✓

~~SECRET~~

A newspaper clipping from the "DW," page 3, column 1, dated 10/7/44, entitled, "Famed Artist Joins French CP," stated that Pablo Picasso, one of the world's greatest painters, had joined the CP of France. Picasso, who portrayed Nazi brutality and had shown his staunch support of the Spanish republic at Guernica, Spain, was featuring his first art exhibit in liberated Paris, France. Photo of Picasso set out.

64-200-231-A "Daily Worker"
dated 10/7/44
(2) ✓
SI 100-190625-1125, p. 1
(11) ✓

The 10/12/44 issue of the "DW" contained an article entitled "October 'Communist' Probes Horizons of Teheran. The article was a review by Joseph Fields of articles in the October issue of "The Communist." Fields remarked that the editors of "The Communist," gave the best description when they said that "it helps to deepen our understanding and appreciation of the heroism, the self-sacrifice, the political steadfastness and magnificent organization of the French people's anti-fascist forces, in the forefront of which the CP of France brought to the task of liberation pre-eminent contributions of courage, organization and theoretical clarity." According to Fields, "The Communist" editors helped people to understand the reason why Pablo Picasso stepped forward to take his place in the ranks of the Party.

100-55385-A "DW"
10/12/44
(9) ✓

~~X~~

~~SECRET~~

SECRET

[REDACTED]

b1
b7d

Newark letter 11/16/44
Re: CPA, District 14;
IS-C
100-3-28-444 p. 6
(4)✓✓

"Time," weekly magazine dated 10/16/44, revealed that Pablo Picasso announced he had joined the French CP. Two days later he learned that 15 of his sensationally experimental paintings (on exhibition at the annual Salon O'Automne) had been torn down by a Parisian mob, which fled in true Parisian style before the police could identify anyone.

Serial described above
94-3-4-11-486, p. 50
(4)✓

[REDACTED]

SECRET

b1
b7d

~~X~~

b7d

[REDACTED]

b1

[REDACTED] (c)
NY Memo 10/30/44
Re: Spanish Activities In The
New York Division;
SL-S
65-41299-85-120, p. 1
(3) ✓ ✓

The 10/21/44 issue of the "DW" contained an article entitled "Why I Became A Communist," by Pablo Picasso. This article set forth a cable sent by Picasso from Paris which had been printed in the current issue of "New Masses." In parentheses above Picasso's cable appeared the following: "Three weeks ago Pablo Picasso joined the French CP. Though it electrified the world of culture it was not surprising news. In France's struggle for freedom, her Communists have played a mammoth part in alliance with the resistance movement as a whole. And an artist with such magnificent eyes as Picasso's could see for himself who it was that best defended the cultural values of our time. Picasso lived in Paris throughout the Nazi occupation. The Germans tried to win him, but at the risk of his life he defied them."

64-200-271-A "Daily Worker,"
10/21/44
(2) ✓ ✓

~~SECRET~~

"Time," weekly news magazine, 10/30/44 issue, revealed that Pablo Picasso had joined the French CP and until the occupation, Picasso's politics, though pretty vague, were rather revolutionary than Stalinist. His formal Party entry was obviously long planned, but delayed till the eve of the opening of the Salon d'Automne in order to make the maximum 'eclat.

The CP had a tremendous pull which combined the enormous prestige of Red Army victories with a safe non-revolutionary liberal social program, and Picasso was only following a mass trend.

On Sunday at the Autumn Salon a thousand gaping people passed through and in the latter part of the afternoon numerous young men began removing Picasso's paintings and demanding their money back.

A group of unidentified students appeared at the newspaper office, "L'Aurore" and stated that they were not collaborators or Nazis, as the Picassophile had quickly suggested, but resisters of mystification. The motive for removing the paintings from the walls of the gallery seemed to be resentment at the puffing up of Picasso, and against his new slipshod, contemptuous style.

"Time" 10/30/44
94-3-4-21-491, p. 28
(4) ✓

The formation of a new society in France called "France-URSS," was created in the latter part of September, 1944. In November, 1944, three lists of members of the "Initiating Committee" were published, containing names of prominent CP leaders, one being Pablo Picasso.

~~SECRET~~
82

~~SECRET~~

It was noted the information contained in this report was obtained from a review of a memorandum prepared by Mrs. Natalie Grant of the American Embassy, Paris, France. The opinions expressed were those of Mrs. Grant.

Paris, France rpt 6/15/45
Re: France-Union Des
Republiques Socialistes.
Sovietiques (France-URSS)
Friends of The Soviet
Union - IS-C
100-342508-1, p. 3
(12) ✓

[REDACTED]

b1

[REDACTED]

b1
b7d
b7c

SF Summary rpt. 2/12/54
Re: [REDACTED] wa - SM-C see,
100-409151-1, p. 9
(23) ✓

~~SECRET~~

~~SECRET~~

[REDACTED]

b1
FBI

[REDACTED]

b7d
FBI

SF rpt. 3/15/45
Re: Comintern Apparatus;
IS-R
100-202581-4178 p. 32
(22) ✓ ✓
SI 100-17139-127
(9) ✓ ✓

ARMY This reference is a G-2 report covering the periods from 11/15/44 to 12/15/44. The report revealed in part, that the Communists hailed the decision of Pablo Picasso, great Spanish refugee painter, to join the CP as a singular achievement for the Communist parties throughout the world.

100-7650-2665, p. 2
(8) ✓ ✓

(u) Declassified
per Army letter
dtd 4/23/90.

~~CONFIDENTIAL~~

b2
b7c
FBI

Sg-5 cit
12/30/91

~~X~~

~~SECRET~~

This reference is an undated Office of Censorship report, classified "confidential", entitled, "France, Political Activities (Spanish)."

b7c This report revealed that on 1/9/45, [REDACTED] JAFRC, 192 Lexington Ave., New York, New York, wrote a letter to Pablo Picasso, Musee De L'Art Moderne, Quai de Tokio, Paris, France, stating that the JAFRC was campaigning to raise funds for transportation, relief, and rehabilitation for Spanish Republicans in Lisbon, North Africa, Santo Domingo, Cuba, Mexico, and believed by using Picasso's name as honorary chairman for the campaign, would insure large funds for the purpose. Picasso was to cable whether or not he would except the position of honorary chairman.

62-62736-7-562, p. 2
(1) ✓

"Time" weekly news magazine, 1/22/45 issue, revealed that a meeting was held last week in Pablo Picasso's studio in Paris with a group of French intellectuals in attendance. The meeting's purpose was to hasten the overthrow of Dictator Francisco Franco.

"Time" 1/22/45
94-3-4-11-500, p. 26
(4) ✓

A newspaper clipping from the "DW" dated 1/30/45, carried a photo of Pablo Picasso, world famous artist, chatting with Marcel Cachin, a member of the Central Committee of the French CP, and Jacques Duclas, co-secretary of the French CP. The scene was taken just after Picasso had entered the office of L'Humanite to declare his intentions to join the Communists.

64-200-231-A "Daily Worker"
1/30/45 ✓
(2) ✓

~~SECRET~~

~~SECRET~~

[REDACTED]

b2
b7d
b7c

NY rpt. 4/6/45
Re: [REDACTED]
IS-R-Censorship Matters
65-43302-1976, p. 79
(21)✓

[REDACTED] (f)

b1

[REDACTED] (c)

b1

PH rpt 2/21/45
Re: [REDACTED]
IS-C
100-260867-5, p. 9
(11)✓

b7c

~~SECRET~~

~~SECRET~~

This reference to a cable censorship dated 2/26/45, classified "confidential" setting out in part a message from

[REDACTED]

b7c

62-62736-3-7671
(19) ✓

A report of the 1945 hearings before the HCUA, Washington, DC concerning the investigation of Un-American Activities and Propaganda set forth information regarding the JAFRC investigation. During this investigation it was brought out that two JAFRC press releases were on file for 1945, which were received in March, by the President's War Relief Control Board. One was a release put out by Edward Harrison of the SRA which announced that Lillian Hellman, who had just returned from a four month's tour of the USSR and England, would be honored at the dinner opening the SRA. The release also stated that the Unitarian Service Committee in Toulouse, Paris, and other cities would distribute the funds, and the Committee of Spanish Republicans in France would advise where the need was the greatest. One of the members of the Committee was Pablo Picasso.

It was noted that this report was received from a highly confidential source and should be maintained as strictly confidential and that no reference be made to it in any reports.

Above described HCUA rpt
enclosed with
WFO Memo 3/8/46
Re: CP, USA;
IS-C
100-3-1324 p. 76, 77
(5) ✓
SI 61-7582-1765, Ep. 22, 28
(18) ✓

~~SECRET~~

~~SECRET~~

The US Office of Cable and Radio Censorship advised that on 3/13/45, [redacted] Waldorf-Astoria Hotel, NYC, sent a cable to Pablo Picasso, Rue-Saugustins, Paris, France. The cable quoted as follows: "I arrived well in New York. I hope editions still exist. It will be 'Paris' in three weeks. Take care of [redacted] health. Affectionate greetings from your editor." [redacted] advised the US Office of Cable and Radio Censorship that [redacted] was a friend of Picasso's, living in NYC and a commentator on the NY radio.

b7c

NY rpt. 3/30/45
Re: [redacted] with
alias:
IS-C, F,
100-337823-22, p. 6
(12) ✓

[redacted]
(no date of information given)

b7d

[redacted]

b7c

Re: [redacted]
Foreign Political
100-337823-16, p. 1
(11) ✓
SI 100-337823-42, p. 6
(12) ✓ (Confidential Source
not further identified)

~~SECRET~~

~~SECRET~~

The 3/22/45 issue of the "NY" contained an article entitled "Pablo Picasso Sponsors Spain Refugee Aid." The article stated that Pablo Picasso, the painter, had accepted the honorary chairmanship of a Committee of Spanish Republicans in France to help distribute funds raised in the US for the Spanish Refugees in France.

b7c

NY rpt 2/23/50
Re: [REDACTED] aka.
Special Inquiry State Dept.
Public Law 402, 80th Congress (VOA)
123-5069-62, p. 6
(16) ✓
SI 100-151579-17, p. 16
(10) ✓

b7d

[REDACTED]

b2
b7d

[REDACTED]

NY rpt 6/20/45
Re: Joint Anti-Fascist Refugee
Committee;
IS-C
100-7061-1071, p. 10, 23.
(6) ✓

y

~~SECRET~~

[REDACTED]

b7c
FBI

Washington Field Office had no identifying information to the Picasso referred to above but the possibility was pointed out that the Picasso referred to might be identical with Pablo Picasso, renowned Spanish artist who had been identified in the recent past in connection with activities of the World Peace Organization.

FBI
b7c

WFO rpt 3/22/50
Re: [REDACTED] was;
IS-R
100-352073-6, p. 13
(12)

This reference is a Pablo Picasso, dated 4/9/45, classified 'confidential', from [REDACTED] JAFRC, 192 Lexington Ave., NYC to Pablo Picasso, 7 Rue Des Grand August Ins, Paris 6 (France). Cable quoted as follows: "Committee gratefully accepts Honorary Presidency imploring greatly help Spanish Republican people stop Exposition your paintings here would create sympathy Spanish cause for which you are so interested producing important supplementary income for help in France stop The exposition would be transcending event of cultural importance in Western Hemisphere stop Would send twelve even fifteen or more of your recent paintings for your first exposition here of the works produced during the war as you did with the "Gernica" mural stop Discussed project with several galleries Museum of Modern Art including all of them desirous to mount the exhibition stop We would arrange assurance transportation round trip stop Committee of 100 artists American and European formed to sponsor the exposition which would contribute to strengthen

FBI
b7c

Continued on next page

~~SECRET~~

bonds American people with the cause of the Spanish Republican people
we wait for reply truly yours."

100-7061-939

(8)

The 4/19/45 issue of the "Liberator," the official newspaper
of The Armenian Progressive League, contained an article concerning
Pablo Picasso, who was stated to be a famous Spanish artist and
member of the French CP. The article was in regards to his paintings
and his rebuffs to Nazi officials while in Paris.

NY rpt 7/2/45

Re: Armenian Progressive League of
America;

IS-C.

100-15648-58, p. 8

(8)

b7c
By letter dated 5/24/45 the Bureau advised New York Office
that intercepts of cables dated 4/17/45 and 4/25/45 exchanged between
[redacted] of the JAFRC and Pablo Picasso and [redacted]
had been received from Office of Censorship. These cables were
relative to the furnishing of funds by JAFRC to the subcommittee of the
Spanish National Union in France.

The cables mentioned above are classified "Confidential"
and are enclosed with this reference.

Serial described above

100-7061-997

(8)

SI 100-7061-999

(8)

~~SECRET~~

STATE-
DEPT.

This reference is a copy of a dispatch from US Embassy, Paris to the State Department, dated 4/28/45, which revealed that it had learned that the [two important meeting places for the Spanish Communists in Paris, France were at the homes of Louis Aragon and Pablo Picasso, French and Spanish Artists]

[REDACTED] (u) Declassified per State Dept ltr(s) dtd 6/28/90 + 4/15/90
64-200-231-111
(2) b2 b7c → FBI sp-5ci [REDACTED] 12/30/91

In December, 1944 certain plans were formulated by the JAFRC for the Inauguration Day campaign which would be built around the Spanish Republican refugees in France. The Committee was planning to raise funds for the relief of Spanish Republicans starting 3/1/45 through 5/31/45.

(no source)

[REDACTED]

b2
b7d
fBI

The National Office of Bureau of Censorship furnished information indicating that Pablo Picasso had accepted the chairmanship of the campaign. Picasso was to serve as honorary chairman because of his name and connection with Spanish life. (no date given)

[REDACTED]

b2
b7d
fBI

NY rpt 4/9/45
Re: JAFRC;
IS-C
100-7061-923, p. 1, 10, 15, 37
(6).

X 02

~~SECRET~~

According to the Office of Censorship, [redacted] had exchanges of cables with [redacted] in Paris, France, requesting her to arrange with Pablo Picasso, the Communist painter in Paris, to exhibit his paintings in the US. The exchange of cables occurred on April 3, May 9 and May 31, 1945.

b7c

According to Bureau files, [redacted] was a member of the JAFRO and [redacted]

NY rpt. 6/12/46
Re: Rote Kapelle (The Red Orchestra), The Red Choir, Rote Drei (The Red Three)
Espionage-R
65-57602-24, p. 3
(8)
SI to paragraph 1 above
65-57602-1, p. 1
(9)

The June, 1945, issue of "The Network" published by Ruth Fischer in New York, contained an article on page 8, revealing that several ramifications around the CP were organizing intellectuals, artists and literati of all varieties. The organizations were especially strong in Paris, France where the most prominent intellectual figures of the country had joined the CP, such as Paul Langevin, Mme. Joliot-Curie, the painter Picasso and others.

b7c

Copy of above described issue enclosed with PH letter 9/8/47
Re: [redacted] was;
IS-R
100-108997-41, Ep. 8th C
(22)

~~SECRET~~

~~X~~

As of February, 1945 the objective of the Joint Anti-Fascist Refugee Committee was to campaign and raise the sum of \$75,000 to assist Spanish Republican Exiles whom the Committee alleged to be in France. The campaign was planned for the period of 3/1/45 to 6/1/45. Consideration was being given to operate the campaign during that period under a special name which would include mentioning the Spanish Republicans in France.

To add to the glamour of the campaign, Pablo Picasso was being sought for the Honorary Chairmanship. Only recently did Picasso the renowned artist, affiliate himself with the CP of France. In addition to seeking such people as Picasso for honorary positions, plans were being formulated to have prominent people in political, business and other walks of life, in the US, to "front" for the Committee, the object being that prestige and prominence be represented in the list of persons backing the campaign.

General Intelligence Survey
In the United States rpt.
dated 2/45 enclosed with
Bureau memo 2/22/45
Re: General Intelligence Survey
In the US

February, 1945
66-7777-345, p. 100

(4)
SI 66-7777-304, p. 99

(4)
SI 66-7061-807, p. 3

(5) (Highly Confidential Source)

b7c
The National Office of the Bureau of Censorship advised that the SRA of JAFRC directed a cable to Pablo Picasso, care of Musee del Art Modern, Paris, France, advising that a dinner was to be held in honor of [redacted] and requested greetings to him on the occasion of his birthday.

~~SECRET~~

Office of Censorship also advised that Picasso did wire greetings to [redacted] and praised him as a tireless fighter against Fascism. (Date not given)

b7c

On [redacted] dinner was held at the Hotel Commodore, NYC by the JAFRC to honor [redacted] on the celebration of his [redacted] birthday. (no source)

[redacted]

b2
b7d

[redacted]

The National Office of the Bureau of Censorship advised that a cable was directed to Pablo Picasso to accept the Chairmanship. (no date given)

[redacted]

b2
b7d

NY rpt 3/20/45
Re: JAFRC;
IS-C
100-7061-894, p. 2, 40, 41
(5)
SI to paragraph 7 above
100-7061-852
(5)
SI to paragraph 7 above
100-7061-891
(5)

[redacted]

b2
b7d

~~SECRET~~

~~SECRET~~

The 7/9/45, issue of the "DW" contained a column by Mike Gold on page 4, column 4, entitled "Change the World." In his column Gold stated that the American GI's who were in Paris, France, was not the same kind of army as in the last war. GI's visiting Paris went to see the Eiffel Tower, the Folies Bergere and the French painter, Pablo Picasso which astonished the art dealers because of the GI's general interest in art and Picasso. Gold stated that the GI's in Paris were reported to be buying many fine art prints from the dealers on the average of one to six Picasso's a day.

100-114959-A "DW" 7/9/45
(22)

[REDACTED]

b7d

[REDACTED]

Above described material enclosed with
Sioux Falls letter, 7/25/45
Re: SRA of the JAFRC
100-7061-1058
(8)
SI to paragraph 2 above
100-7254-707, p. 4
(8) (Interview with witness
[REDACTED])

b7d

~~SECRET~~

~~SECRET~~

b2
b7d

[REDACTED]

NY rpt 8/22/45
Re: Joint Anti-Fascist
Refugee Committee;
IS-C
100-7061-1072, p. 8
(6)

b1

[REDACTED] (c)

While in France, Otera, according to newspaper articles appearing in the Caracas press, interviewed Maurice Thorez, a CP leader in France, Francois Mauriac, the Catholic thinker, Andre Malraux, the writer, Luis Aragon, the poet, Pablo Picasso, the painter and also leaders of both French and Spanish resistance movements.

After Otera's return to Caracas, Venezuela, on 7/27/45, he planned on writing a series of articles which would appear in the "El Nacional," concerning his interviews with the above mentioned individuals including Picasso, as well as the leaders of both French and Spanish resistance movements.

b7c

Caracas, Venezuela rpt 7/31/45
Re: [REDACTED] was;
EM-C
64-90726-10, p. 1
(30)

~~SECRET~~

~~SECRET~~

[REDACTED] (C)

[REDACTED] (C)

b1
b7d
FBI

NY rpt 2/10/55

[REDACTED] (C)

*Info in P's 304
Declassified for ARMY letter
dtd 4/23/90
SP-5C
12/30/91.*

This reference is a Legat letter from Paris, France, dated 6/25/51, enclosing a copy of a report from G-2, dated 9/27/45, classified "Secret," [REDACTED] entitled "Organization of the French CP-Liaison with Moscow." [REDACTED] (S)(u)

← DEPT.

This report set forth a table showing plans for two organizations which were, "The Public Political Organization" and The Secret Organization. In part, the report revealed that one of the Communists whom the Party used to infiltrate into various intellectual circles was painter Picasso. [REDACTED] (S)(u)

← ARMY

b2 →
b7c →
FBI

It was noted the source was usually reliable and the information possibly true.

64-200-231-261, Ep. 6
(19) ✓

~~SECRET~~

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The 9/23/45 issue of the "DW" contained an article in section 2, page 9, column 1, entitled, "The Artist Fights For a Free Spain," written by Max Weber. In the article, Weber attacked the condition of art in Spain and stated that "wherever Fascism goes, there is decadence and death in every intellectual medium."

In the same article, Weber praised the Spanish painter, Pablo Picasso, who had taken up the struggle against Fascist and Nazi animals.

b7c
NY rpt. 6/5/51
Re: [REDACTED]
SM-C
100-372963-3, p. 23
(15)

A newspaper clipping from "The Worker," dated 9/23/45, carried a photo of Jacques Duclos, General Secretary of the CP, Marcel Cachin, Communist editor of L'Humanite, and Pablo Picasso, famous Spanish painter. The scene was in the office of L'Humanite which Picasso had visited a few months ago to officially become a member of the France CP.

64-200-231-1 "The Worker"
9/23/45
(2)

~~SECRET~~

~~SECRET~~

The 10/19/45 issue of the "L'Humanite," on page 1, carried the announcement of Fernand Leger's adhesion to the CP of France. The item indicated that Leger had on the previous day telegraphed from New York his adhesion to the CP of France, thus joining Pablo Picasso and other important painters and intellectuals of France in the movement to the CP.

Yagat letter Paris, France
1E/1/52
Re: [REDACTED]
IS-RAFR
105-20291-8, p. 1 (S) 4
(15)

b7c

A speech by Dr. Juan Marinello (Vidaurreta), President of the CP of Cuba, which was delivered over Radio Station Mil Diez on 10/24/45, concerning the triumph obtained by the CP of France in the elections of that country, was published in "Hoy" on 10/27/45.

In part Marinello stated that the greatest and one of the most recently famous painters of our era, was Pablo Picasso, who was one of the great and famous proletarian leaders of the French CP.

Havana Cuba rpt 1/29/46
Re: [REDACTED]
SH-C
64-22046-7, p. 7
(3)

b7c

[REDACTED]

b1

~~SECRET~~

~~SECRET~~

Savants: Artist and writers (Aragon, J.R. Blech, Picasso, etc.);
(Mr. Nordmann). Jolliet Curie and Mrs Jolliet Curie); Attorneys
(no further details)

French copy and
translation of above report
enclosed with
Legat Paris, France letter,
11/15/45
Re: CP of France,
(Front Organization) SM-C)
64-200-231-278
(19)

The 11/15/45 issue of the "Diario Popular" contained an
article stating that "JUNEU" had sent a letter to the famous
painter Pablo Picasso.

It was noted that the newspaper enclosed was printed
in Spanish.

Above newspaper enclosed with
Legat letter Montevideo,
Uruguay 12/6/45
Re: "Diario Popular"
Communist Labor Daily
Newspaper, Montevideo,
Uruguay;
SM-C
100-942133-59
(12)

~~SECRET~~

XXXXXX
XXXXXX
XXXXXX

**FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET**

1 Page(s) withheld entirely at this location in the file. One or more of the following statements, where indicated, explain this deletion.

Deletions were made pursuant to the exemptions indicated below with no segregable material available for release to you.

Section 552

Section 552a

(b)(1)

(b)(7)(A)

(d)(5)

(b)(2)

(b)(7)(B)

(j)(2)

(b)(3)

(b)(7)(C)

(k)(1)

(b)(7)(D)

(k)(2)

(b)(7)(E)

(k)(3)

(b)(7)(F)

(k)(4)

(b)(4)

(b)(8)

(k)(5)

(b)(5)

(b)(9)

(k)(6)

(b)(6)

(k)(7)

Information pertained only to a third party with no reference to you or the subject of your request.

Information pertained only to a third party. Your name is listed in the title only.

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100-337396-62p43

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X DELETED PAGE(S) X
X NO DUPLICATION FEE X
X FOR THIS PAGE X
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~~SECRET~~

[REDACTED]

[REDACTED]

[REDACTED]

b2
b7d

Phoenix rpt 12/5/45
Re: JAPRC; IS-C
100-7061-1158, p. 2
(8)

The Associaçao Brasileira De Amigos Do Povo Espanhol (ABAPE) proposed to publish a biweekly bulletin which was to be called the "Informações ABAPE." The first issue of the bulletin appeared on or about 12/29/45, consisting of eight pages, entitled "Informações da ABAPE." One of the articles in the first issue was on Pablo Picasso. (No further details)

Rio de Janeiro rpt 2/9/46
Re: Associaçao Brasileira De Amigos Do Povo Espanhol (ABAPE) (Brazilian Society of Friends of the Spanish people)
100-342561-3, p. 13
(12)

~~SECRET~~

~~SECRET~~

b7c A copy of a letter on the stationery of the SRA dated 1/2/46, from [redacted] of the JAFRC, to "Dear Contributors," was furnished to the Bureau. This letter pertained to the subpoenaing of the JAFRC's Executive Secretary to appear before the HCUA.

Appearing on the letterhead of the SRA of JAFRC stationery was a list of officers of the organization, naming Pablo Picasso as Honorary Chairman.

b1 [redacted] (c)

Above described letter enclosed with NY letter, 2/4/46
Re: JAFRC;
IS-C
100-7061-1229
(6)

A delegation from the SRA of the JAFRC, 192 Lexington Ave., NYC., came to Washington, DC, on 1/23/46, for the purpose of visiting Congressmen regarding the House Committee on Un-American Activities subpoenaing the JAFRC.

A copy of JAFRC's statement, on letterhead stationery, setting out the purpose of the delegation listed Pablo Picasso's name, as Honorary Chairman of the SRA of the JAFRC.

Above described statement enclosed with Washington Field Office Memo 2/8/46
Re: JAFRC;
IS-C
100-7061-1201, p. 1
(6)

~~SECRET~~

~~SECRET~~

b2 b7d

[REDACTED]

The NY Office received a copy of a letter on the stationery of the SRA of the JAFRC, 192 Lexington Ave., NYC, which listed under the caption, "Appeals Officers," the name Pablo Picasso, Honorary Chairman. (no source)

A newspaper article from the "NY Journal American" of 3/29/46, revealed that Representative Thomas was credited with asserting that the JAFRC was a communist front organization under the domination of the CP and the world communist movement. Representative Thomas further cited the JAFRC honorary chairman, Pablo Picasso, as having recently announced his membership in the CP.

NY rpt. 6/18/46
Re: JAFRC
IS-C
100-7081-1255, p. 3, 49
(8)
SI to paragraph 3 above
101-899-43, p. 46, 47
(15)

b1

[REDACTED]

~~SECRET~~

~~SECRET~~

[REDACTED]

b1
FBI

[REDACTED] (c)

Re: Associacao Brasileira
Amigos Do Povo Espanhol
(Brazilian Society of the Friends
of the Spanish People);
SM-C
100-342561-11, p. 20
(12)

DEPT.
OF
ARMY

This reference is a G-2 weekly Intelligence report dated 8/16/46. The report stated in part, that the JAFRC's SRA urged through letters circulated in the Philadelphia area, cooperation and support of Spanish Republicans in Spain and France in appreciation of their struggle for the defeat of Fascism. One of the listed officers was Pablo Picasso, Honorary Chairman [REDACTED] (S)(u)

It was noted that this information was probably true and came from a usually reliable source. (u)

100-7880-3952, p. 2
(8)

Disclosed
per Army
let dtd
4/23/50.
FBI SP 5ci
12/30/51

~~CONFIDENTIAL~~

A hearing before the Subcommittee on Immigration and Naturalization of the Committee on the Judiciary, US Senate was held on 5/13/49, at Washington, D.C.

~~SECRET~~

~~SECRET~~

A bill had been introduced to amend the Immigration Act of 10/16/18, which was, to deport subversive aliens and used the case of Charlie Chaplin for an example. In reviewing Chaplin's case, it was brought out that Chaplin had sent a cable to Pablo Picasso, an admitted French CP member, urging him to stage demonstrations against the US in France.

b7c
On [redacted] /49, [redacted] testified before the Special Subcommittee to Investigate Immigration and Naturalization of the Committee on the Judiciary, at Washington, DC. [redacted] advised concerning the national convention of the Veterans of the Abraham Lincoln Brigade which was held on 9/21/48, at the Fraternal Clubhouse, NYC. At which time the chairman of the convention read greetings from three individuals one of whom was Pablo Picasso.

Above described hearings enclosed with
Bureau Memo, 3/20/50
Re: Hearings Before Subcommittee
On Immigration and Naturalization of the
Committee on the Judiciary
United States Senate
62-88217-21 Enc. pt. 1 p. 104
(1) pt. 2 p. 541

b2
b7d
[redacted]

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Section 552

Section 552a

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The December, 1946, "Christian Register" supplement which was issued to assist in clarifying the work of the Unitarian Service Committee on page 518 contained an article under date of 10/27/46 setting forth a report delivered by Rev. Howard L. Brooks, acting Executive Director of the Unitarian Service Committee. In part it mentioned the Unitarian Service Committee had a basic agreement with JAFRO, one of which was, the Unitarian Service Committee agreed to consult regularly with the Spanish Advisory Committee in France of which Pablo Picasso was chairman.

Boston rpt. 5/15/47
Re: Unitarian Service Committee
IS-C
100-23792-32, p. 35
(9)
SI 105-32045-2, Sp. 18
(16) (State Dept)
SI 116-207907-13, p. 6
(16)

[REDACTED]

b2
b7d

[REDACTED]

NY rpt 7/28/47
Re [REDACTED]
IS-C
100-392421-21, p. 6
(22)

b9c

~~SECRET~~

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[REDACTED]

b1

(c)

b1

NY rpt. 2/18/47

Re: [REDACTED]

b7c

IS-C
100-335020-19, p. 4
(11)

[REDACTED]

b2

b7d

A program was received by an SA at a function of JAFRC held at the Scottish Rite Auditorium, San Francisco on 2/29/47. The program indicated that one of the National Officers of the SRA of the JAFRC was Pablo Picasso, Honorary Chairman.

San Francisco rpt 4/22/47
Re: JAFRC
IS-C
100-7061-1985, p. 7, 11
(7)

~~SECRET~~

~~SECRET~~

[REDACTED]

b1

[REDACTED] Bureau Memo 11/10/47 [REDACTED]

b1

(S)

Sp-Sci [REDACTED] - b7c FBI
12/30/91 b2

[REDACTED]

(S)

b1
FBI

[REDACTED]

(S-1) (S)

100-352107-1
(12)

~~SECRET~~

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[REDACTED]

b1

Bureau Memo 11/10/47

[REDACTED]

b1

(c)

Sp-Sci [REDACTED] - b7c FBI
12/30/91 b2

[REDACTED]

(S)

b1
FBI

[REDACTED]

(S-1) (S)

100-352107-1
(12)

~~SECRET~~

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~~SECRET~~

The "NY" of 5/4/47, contained an article referring to the tag days to be held on 5/8, 9 and 10/47. The article stated that Margaret Webster, Director of the Repertory Theatre and Chairman of the 1947 Spanish Refugee Tag Day Campaign, on the preceding day had released a cable from Pablo Picasso concerning tuberculosis among the Spanish Republicans exiled in Southern France.

On 12/16/48, a JAFRC rally was held at Madison Square Garden in New York City. This rally was sponsored by the SRA which was helping to raise funds for the relief and rehabilitation of Spanish Republican refugees. A greeting from Pablo Picasso, the noted painter, was announced to the audience. (SI attending rally)

b2
b7d

NY rpt 8/13/47
Re: JAFRC;
IS-C
100-7061-1459, p. 13, 22, 24, 49
(7) (21)
SI to paragraph 1 above
66-8609-1-34-350 p. 4
(21)
SI to par. 2 above
65-21299-95-213, p. 4
(9) (ND 392)
SI to par. 2 above
100-7061-1324, p. 2
(6)

On 6/9/48 the Los Angeles Office, requested the NY Office to determine whether or not Charles Chaplin actually sent a telegram to Pablo Picasso in France in November, 1947. By letter dated 8/20/48 the NY Office advised that the Mackey Radio Service, NYC, was contacted but was unable to locate the above mentioned telegram because communications for November, 1947 had been destroyed.

LA rpt 7/5/49
Re: Charles Spencer Chaplin, was
IS-R
100-127090-48, p. 3
(10)
SI 100-127090-33
(10)

~~SECRET~~

114

~~SECRET~~

The 5/14/49 issue of the "Washington Times-Herald" contained an article entitled "Cain Demands Deportation of Charlie Chaplin" which revealed that Senator Cain demanded that screen actor Charlie Chaplin be deported and accused him of coming "perilously close to treason" against the US.

Cain said Chaplin sent Pablo Picasso of France a "reasonable" message a year ago asking Picasso to protest to the American Embassy in Paris the outrageous deportation proceedings against Hans Eitel in the US.

Cain called Picasso a "self-admitted French Communist."

100-127090-4-Washington Times-Herald
5/14/49
(10)

The 12/10/47 issue of the NY "Daily News" carried an article to the effect the Communist newspaper "L'Humanite" of Paris, France carried a letter in the 12/9/47 issue which it said was from Charles Chaplin to Pablo Picasso, Spanish modernist painter, asking Picasso to protest the proposal to expel Hans Eitel from the US.

b7c NY rpt 1/14/48
Re: [redacted] pas;
IS-B
100-195220-146, p. 2
(11)
SI 94-36511-75, p. 36
(4) (Plain Talk-January, 1948)

~~SECRET~~

~~SECRET~~

The 12/22/47 issue of the "Washington Evening Star" contained a column "On the Record" by Dorothy Thompson. The topic of the column was "Chaplin, French Artists, Plea for Stieler Formed Use of Politics They Deplore." The article stated that Charlie Chaplin cabled a dozen French writers and painters, one being Pablo Picasso, asking them to protest the deportation to Germany of Hans Stieler.

100-195220-1
"Washington Evening Star"
12/22/47
(11)

A partial report of the Senate Fact Finding Committee on Un-American Activities in California 1948, revealed that one of the "Communist Front Organizations" was the SRA of the JAFRC. The chairman of the organization was Dr. Edward K. Barsky, and Pablo Picasso, French artist, who had announced his membership of the CP, was Honorary Chairman.

A copy of the "Fourth Report Un-American Activities in California 1948-Communist Front Organizations" received from Senator Jack B. Tenney of Los Angeles, Calif., enclosed with Director's Office Telephone Room Note 5/6/48
No Caption
100-15252-99, Enc? p. 378
(8)

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STATE
DEPT.

This reference is a copy of a letter from the American Embassy, Oslo, Norway, to the State Dept. dated 1/13/48, enclosing a memorandum entitled "Size and Strength of the Norwegian CP," dated 1/9/48, classified "Confidential" which was prepared by the First Secretary William K. Ailshie. The memorandum revealed in part, that the Intellectual and Liberal Circles was another traditional point of application of Communist influence. In Norway, Communism did not appear to have been so successful with this group as in other countries. It was thought that it was partly due to the lack of big names in the world of art such as Rivera, Paul Robeson, Picasso and others, and partly to the character of the Norwegian people.

br b7c FBI →

Declassified per State Dept letter 6-15-10+6-28-90. sp. 50. 62-200-260-82 Ep. 5 12/30/91 (20)

The "DN" of 5/8/40, contained an article entitled, "Picasso Urges US Fight Fascism, Greet's Rally For Spanish Republicans at Garden May 17." This article stated that Pablo Picasso, world famous painter, yesterday urged the American people "to rise up and smash a growing fascism before it was too late." In a cable from France to Dr. Edward K. Barsky, Chairman of the JAFRC, Picasso sent greetings to the "Erase the Infamy" rally which was to be held May 17, and warned: "fight today, or you will have an American Guardia Civil tomorrow." (The "Guardia Civil" was the military police force of the Franco regime.)

In an obvious reference to the Mundt "Subversive Activities Control Bill," pending in Congress, Picasso declared that "Spanish Republicans in France, the first fighters against fascism, express their solidarity with you in struggle against Fascist legislation to repress progressive elements in the US."

~~SECRET~~

Picasso expressed thanks for medical and relief supplies which had been made available by the JAFRC to Spanish Republicans in exile and also urged Americans "not to let the issue of Franco Spain die."

Article included a photo of Picasso.

100-7061-A "DW" 5/8/48
(5)

On 5/17/48, an SA attended a JAFRC meeting held at Madison Square Garden in NYC. Decorations at the Garden included large banners bearing the following: "Stop Fascism Now - Kill the Mundt Bill, Lift the Embargo on Arms to Palestine - Spain, All Aid to Spanish Republican Exiles, Stop the Thomas-Dies Committee." A message from the French artist Pablo Picasso, was read.

NY teletype 5/18/48

Re: JAFRC;

IS-C

100-7061-1634, p. 2

(7)

SI 100-7061-1815, p. 18

(7)

SI 100-7060-473, p. 93

(21) (ND-407)

~~SECRET~~

~~SECRET~~

This reference is a translation from French of an article which appeared in the magazine called "Democratique Nouvelle" dated July, 1948. This article was written by Marcel Willard, entitled "A World Congress of The Intellectuals For Peace." The article revealed that from 8/25/48 to 8/28/48, the intellectuals from two continents would meet in Wroclaw, Poland, to discuss and decide how they intended to fulfil their responsibilities with regard to three great themes: 1. Was war inevitable, 2. Could real freedom be extended to ever widening strata of men and women, and would the extension imply their equal rights with regard to their dignity without distinction of race or condition, 3. Would it be necessary in the general interest of progress, to guarantee the free development of culture, research, the unlimited diffusion of works, discoveries and inventions. One of the members of the "Organizing Committee" from the French Section of the Congress was Picasso, painter.

100-357519-31, p. 5

(23)

SI 61-16-1528, encl. p. 27

b1

(1)

SI 100-51287-A "DW" 8/27/48

(9)

SI 64-200-304-33 encl. p. 15

b1

(20)

SI 100-353813-334 encl. p. 2

(23)

(9/15/48 issue of
Cominform entitled "For
a Lasting Peace, for a
People's Democracy")

b7c

During September, 1948, [redacted] utilized key figures in his Confederacion de Trabajadores de America Latina (CTAL) headquarters organization to further the "Continental Congress for Peace," which was to be held 9/5-10/47 in Mexico. To give the congress prestige and a non-Communist aspect, [redacted] desired to such world figures as [redacted] the Spanish painter Picasso, [redacted] and the French [redacted] present.

Mexico, D.F. rpt 9/30/49
Re: American Continental Congress
For Peace (Congress Continental
Americano Por La Paz);

SM-C

100-358144-55, p. 1

(23)

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The 9/11/48 issue of the "L'Unita Del Popolo," contained an article on page 1, columns 6 and 7, entitled "The World Congress of Intellectuals." The article revealed in part, that in Breslavia, intellectuals from forty-five nations expressed the desire of peoples for peace in which they saw progressive development toward better living conditions between nations in general and individuals in particular.

It appeared clearly that dissention between State and individual could be eliminated, but only when justice for the individual as a man and a people could be respected and protected. When Pablo Picasso publicly denounced the persecution of the Chilean poet Neruda, he did no more than denounce the policy of oppression of thought looking for new means and new horizons of humanity.

Above translation of article enclosed with
Bureau letter to PH 1/11/49
Re: L'Unita Del Popolo
IS-C
100-122084-90, p. 1
(10)

The 9/14/48 issue of the "DW" contained an article entitled "Plan to Convene US Congress of Intellectuals," which revealed that Albert E. Kahn, who had just returned from Wroclaw, Poland, where he attended the Congress of Intellectuals, announced yesterday that a US congress of intellectuals would be held as soon as possible. Kahn pointed out, that among the internationally known figures who were delegates to the Congress in Poland was Pablo Picasso.

100-357519-A-"DW" 9/14/48
(13)

~~SECRET~~