FBI File: Pablo Picasso
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FILE DESCRIPTION

SUBJECT   Pablo Picasso

FILE NO.   100-337396

SECTION NO.
Special Agent  
Paris, France  

John Edgar Hoover - Director, Federal Bureau of Investigation  

Date: January 16, 1945  

Subject: PAULO PICASSO  
SECURITY MATER. - C  

An article written by the subject entitled "Why I Became a Communist" has been circulated in the United States to some extent by the Communist Political Association. References to Picasso in the Bureau files indicate he is apparently in France at the present time and that he conferred with someone in October, 1944, about inviting Picasso to some in the United States to lecture. [Redacted] indicated that he felt it would be an excellent idea and said he would address a cable to Picasso containing such an invitation. For your information, the article "Why I Became a Communist" is set forth below and there are attached photostatic copies of a biography concerning Picasso from the publication "Current Biography" for January, 1943.

"WHY I BECAME A COMMUNIST" by PAULO PICASSO. Pablo Picasso, one of the greatest artists of all time, recently joined the Communist Party of France. His statement follows:

"My joining the Communist Party is a logical step in my life, my work and gives them meaning. Through design and color, I have tried to penetrate deeper into a knowledge of the world and of man so that this knowledge might free us. In my own way I have always said what I considered true, just, and beautiful, and therefore, most beautiful. But during the oppression and the insurrection I felt that that was not enough, that I had to fight not only with painting but with my whole being. Previously, out of a sort of 'innocence,' I had not understood this.

"I have become a Communist because our party strives more than any other to know and to build a better world, to make men clearer thinkers, more free and more happy. I have become a Communist because the Communists are the bravest in France, in the Soviet Union, as they are in my country, Spain. I have never felt more free, more complete since I joined. While I wait for the time when Spain can take me back again, the French Communist Party is a fatherland to me. In it I find again all my friends - the great scientist, Paul Langevin, and Frederick Joliot Curie, the great writers Louis Aragon and Paul Eluard, and so many of the beautiful faces of the insurgents of Paris. I am again among my brothers."

In the event information concerning Picasso comes to your attention, it should be furnished to the Bureau in view of the possibility that he may attempt to come to the United States.
Letter to the Director, 5/8/43
Re: CHARLES SPENCER CHAPLIN,
SECURITY MATTER (G)

"Can you head Committee of French artists to protest the American Embassy in Paris the outrageous deportation proceedings against MARIK XEDOR here, and simultaneously send us copy of protest for use here. Greetings!"

Editorial comment in the same article by Mr. W. E. WILKINS, owner of the "Hollywood Reporter," is as follows:

"The wonder to us is that Washington hasn't long ago relieved Mr. CHAPLIN of his privilege of living in this country, working among us, banking millions of dollars while, at the same time, it becomes quite obvious that he is not satisfied with the conduct of our Government and continually criticises its actions. Why should such an agitator be allowed the benefits he has received here? Why should the picture business be forever burdened with his actions? Why?"

An article appearing in the San Franciso "Argonaut" of January 2, 1943, also states that CHARLIE CHAPLIN sent the telegram to PABLO PICASSO, and further quotes the telegram exactly as reported by the "Hollywood Reporter."

Editorial comment in the "Argonaut" in part states as follows:

"It is high time that this country took drastic action in the case of CHARLIE CHAPLIN. He is an enemy of American principles, and, in his private life, he has proved to be a disgrace to all our moral professions. If he is a Communist, conspiring to overthrow our government by force, and the indications are that he is, proceedings should be taken for his deportation without delay. . . . . . . His cable to PABLO PICASSO should not be overlooked. He should be given a thorough investigation, and, if he is revealed to be a dangerous alien, as well as a most immoral one, he should be treated accordingly."
INCOMING TELEGRAM

DEPARTMENT OF STATE—DIVISION OF COMMUNICATIONS AND RECORDS

TELEGRAPH BRANCH

25
Action: FUR
Info: SS
P
SAM
OLI
CIA
SY
PD
SC
DCR

FROM: Moscow
TO: Secretary of State
NO: 631, February 21, 1 p.m.

SENT DEPARTMENT 681. DEPARTMENT PASS PARIS 73, ROME 21.

DEPTEL 650 to Rome February 22 and DEPTEL 155, February 24 sent Moscow.

Doubt decision either way will have any great effect on
Soviet Government or people. If visas refused, Soviet
press will presumably present decision as another example
of aggressive reactionary policy US Government, fearful of
Democratic peace forces, while if granted, statements
made in US by Picasso, Aubel and other foreign delegates
will be similarly used by Soviet press to emphasize same
points.

Prof. Eugene F. Aubel

In circumstances, concur Department's contemplated pro-
cedure (DEPTEL to Paris 611, February 24).

RANGOON

BB: EC

Note: Relayed to Paris and Rome 2/27/50 8:10 a.m. EST
FROM: Paris

TO: Secretary of State

No: 857, February 23, 7 p.m.

SENT DEPARTMENT 857, REPEATED ROCHE 61, LONDON 263, BERN 12, DEPARTMENT PASS MOSCOW 47.


While we recognize that in reaching final decision Department will have to be guided by domestic as well as foreign consideration, our view is that on balance the disadvantages of refusing visas Picasso and Kubel would outweigh advantage in so far as France concerned.

In view his world-wide reputation, refusal of visa to Picasso would certainly cause unfavorable comment here, particularly in intellectual and "liberal" circles. It would also tend to suggest that we have something to fear from Communist "peace" propaganda. However, if decision is negative, we believe that Departmental spokesman and VOA should point out that proposed visit is a brazen propaganda stunt for purely political motives which have no connection with professional activities of applicants.

In either event, we would urge that decision be made as rapidly as possible, since the longer it is postponed, the easier it will be for Communist Party to exploit its nuisance value, which of course is their essential objective.
Reference is made to letter from the Bureau to Los Angeles
dated February 25, 1949. This letter points out that the Bureau is in
receipt of information.

Your attention is directed to the "Daily Worker" of
January 16, 1945, wherein, on Page 3 of Section 2, an article captioned,
"Footnote on France," by JOE KISSEL, appears. In this article it is
stated that PICASSO displayed to the writer of the article a telegram
which he had received from CHAPLIN asking him and his friends to protest
the deportation of HEINZ KISSEL. The letter from the Bureau requested
that the Los Angeles Office attempt to determine the exact text of the
above-mentioned telegram, and that the telegram was actually submitted
by the subject of this case.

article dated December 11, 1947, stated that on November 27, CHAPLIN
sent the following cable to PABLO PICASSO, a French Communist.
The foregoing is submitted for your information and appropriate consideration. In the event additional information is forthcoming in this regard it will be brought to your attention promptly.
It is known to the Los Angeles Office that CHARLES CHAPLIN resides at 1025 Summit Drive, Beverly Hills, California, and has two telephones in his residence. The telephone numbers are: Crestview 9025 and Crestview 9072. The Charles Chaplin Studios are at 1416 North La Brea Hollywood, California, where the telephone is Sunset 2153.

The referenced letter mentioned that the telegram was reported to have been sent to France via Mackay Radio.

It appears that the referenced telegram cannot be located in Los Angeles and further, that the message, regardless of its place of sending in the United States, would ultimately arrive at the Mackay Radio in New York City.

It is requested that the New York Office discreetly determine through reliable sources if the abovementioned message, which is reported to have emanated from Los Angeles, November 22, 1947, at 9:20 P.M.
Called Red Front

State Dept. Refuses to Admit Artist Picasso's 'Peace' Group

The United States refused yesterday to permit a 13-member European "peace delegation" headed by Pablo Picasso, Spanish artist, to visit this country.

The State Department said that the 12 "are either known Communists or fellow travelers and are therefore subject to exclusion."

American consuls were instructed Thursday night to refuse passport visas for the group, whose announced purpose was to present a petition to Congress calling for immediate reduction of war budgets and military forces, and prohibition of atomic weapons.

The Picasso group is known formally as the World Congress of Partisans of Peace.

The State Department termed it the "leading over-all Communist-front organization in the world."

The 12 delegates, now in Paris awaiting permission to enter the United States, include Pablo Picasso; the so-called "Red dean" of Canterbury, the Rev. Hewlett Johnson; British Film Producer Ivor Montagu, Belgian A'ym Scientist Max Cosyns and Eugen Aubel, University of Paris professor.

Two Russians, Biologist Alexander L. Oparin and Film Director Sergei A. Gerashinov; two Italian Senators, an Italian mayor, a Cuban labor leader, and several lawyers and professors from other countries are members of the group.

The American Civil Liberties Union voted to protest the State Department's delay in granting the visas.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

DATE, 5/11/50 BY...
February 8, 1955

MEMORANDUM FOR MR. TOLSON

Mr. Boardman
Mr. Rosen
Mr. Belmont
Mr. Nichols

ALL INFORMATION CONTAINED HERIN IS UNCLASSIFIED

DATE 2/8/55 BY FS

This morning Assistant Attorney General Warren Burger called to see me about what he stated was a personal matter. He has, through social connections, met the woman who is employed as a museum aide in the National Gallery of Art of the Smithsonian Institution of Washington, D. C. Mr. Burger stated he and his wife have both been in contact with her for some little time and had always found her, so far as he knew, a woman of good character and loyalty to her country. Mr. Burger stated that yesterday he was advised by [redacted] that she had been called before a security officer of the National Gallery of Art and informed that there was some question as to her security status predicated upon reports received from the FBI. Mr. Burger commented he thought it was unusual that a security officer should disclose the source of the information.

Mr. Burger stated that [redacted] told him she had been questioned primarily about her acquaintance with Pablo Picasso, well-known European artist. [Redacted] claimed that her association with Picasso was solely that of an artist, such as she herself, being in some of the Picasso classics.

Mr. Burger was concerned about the charge that has been made against her and I told him I would look into the facts and advise him. I have now received Supervisor [redacted] memorandum to Mr. Rosen dated February 8, setting forth the facts in this matter.

I propose to advise Mr. Burger of the substance of the information contained in this memorandum and point out to Mr. Burger that the FBI was merely passing on to the Government Agency such information as appeared in our files or was procured by us in the full-field security investigation.

RECORDED: 36100-337396 - 4
INDEXED: 36, 13 FEB 14 1955

FBI 67°
I think this is typically another occasion where poor judgment was displayed by the security officer in initiating interrogation of Miss Reart on such shallow evidence. Also, it is obvious that the security officer should not have identified to the employee the source of the information upon which he was basing his interrogation.

Another aspect of this matter is whether we should not reevaluate our procedures for dissemination. In this instance, as in a number of others, it seems to me that we are disseminating considerable information of a non-substantive type and, while I am adverse to entering into the field of evaluation, I do think it is entirely within our province to determine what is material for dissemination and not send out information of a trivial character. Please give this immediate study.

Very truly yours,

[Signature]

John Edgar Hoover
Director
Reference is made to your name check request concerning the above-mentioned individual in which you requested information subsequent to March 3, 1950.

You are advised that no investigation has been conducted by the FBI concerning Pablo Picasso. However, files of this Bureau reveal the following information which may pertain to the subject of your inquiry.

The "Daily Worker" in its issue of June 5, 1950, carried an article which stated that Pablo Picasso, not further identified, was among hundreds of artists, writers and scientists who scored the imminent imprisonment of the "Hollywood Ten" as an attack on intellectual freedom and a blow against world peace. The afore-mentioned protests were released by the National Council of the Arts, Sciences and Professions (NCASP) at a mass meeting held in New York City on June 6, 1950, which meeting was jointly sponsored by the NCASP and the Joint Anti-Fascist Refugee Committee (JAFRC).
The name of Pablo Picasso, not further identified, appeared as honorary chairman, under the caption "Appeal Officers," in a letter dated December, 1954, bearing the letterhead of the Spanish Refugee Appeal of the JAFRC.

The Spanish Refugee Appeal has been cited as a "subsidiary" of the JAFRC by the House Committee on Un-American Activities.

The "Daily Worker," an east coast communist publication, in its issue of November 24, 1950, stated that Pablo Picasso was to share the International Peace Prize of $14,300 awarded by the Second World Peace Congress with Paul Robeson. The World Peace Congress has been cited by the House Committee on Un-American Activities as a communist front.

The World Peace Council has been cited by the House Committee on Un-American Activities as a communist front.

The October 22, 1952, issue of the "Daily Worker," contained an article reflecting an announcement made by the National Committee to Secure Justice in the Rosenberg Case. This announcement stated that many notables, including Pablo Picasso, not further identified, had spoken up for a new trial or for clemency for Ethel and Julius Rosenberg.

Julius Rosenberg, and his wife, Ethel, were executed on June 19, 1953, having been found guilty on March 29, 1951, in the United States District Court, Southern District of New York, on a charge of conspiring to commit espionage.

The National Committee to Secure Justice in the Rosenberg Case has been cited by the House Committee on Un-American Activities as a communist front.
In addition, you are referred to page 62 of your OIR Report # 5200, dated March 6, 1950, captioned, "The Second Phase of the Partisans of Peace Movement: Campaigns for Concrete Action."

You may wish to review the files of the Department of the Army and the Department of State for further information concerning the subject of your inquiry. (100-327116-102; 64-200-337-31; 64-35693-231-5 encl 1; 100-361031-480 encl pl)

The foregoing information is furnished to you as a result of your request for an FBI file check and is not to be construed as a clearance or a nonclearance of the individual involved. This information is furnished for your use and should not be disseminated outside of your agency.
This is a summary of information obtained from a review of all "see" references to the subject in Bureau files under the names and aliases listed above. No attempt has been made to exhaust all possibilities as to the names and aliases by which the subject may have been known. All references under the above names containing data identical or possibly identical with the subject have been included except those listed at the end of this summary as not having been reviewed. The term "SI" preceding a serial number shown in the block indicates that the serial so designated contains the same information as the foregoing serial. However it should be realized that the information in these serials may differ somewhat in detail although the facts are basically the same.

This summary is designed to furnish a synopsis of the information set out in each reference. Except where stated otherwise the original serial will contain the information in much more detail.

THIS SUMMARY HAS BEEN PREPARED FOR USE AT THE SOLE DISCRETION OF THE GOVERNMENT AND MAY CONTAIN INFORMATION NOT SUITABLE FOR DISSEMINATION.

Analyst

Coordinator

Approved

ENCLOSURE BEHIND FILE SEARCH SLIPS ONLY

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SEARCH SLIP

Subj: Picasso Papers

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Prod: HEREIN IS UNCLASSIFIED

DATE NUMBER: 12/64

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Publications - "New Times" 5-16-62 5-1-68

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SECRET
Sometime during 1916 or 1917 Picasso's home in Montrouge (Paris) was robbed and his linen stolen. "It made me think of the days," wrote Gertrude Stein, "when all of them were unknown and when Picasso said that it would be marvelous if a real thief came and stole his pictures or his drawings. Friends, to be sure, took some of them, stole them if you like from time to time, pilfered if you like, but a real professional burglar, a burglar by profession, when Picasso was not completely unknown, came and preferred to take the linen."

Although Picasso had formerly held himself aloof from the Russian ballet as a snobbish luxury of the moneyed classes, in 1917 he went with Jean Cocteau to Rome and Florence to join the Diaghilev Ballet, for which he designed costumes and settings. That same year he married Olga Koklova, one of the "most beautiful ballet dancers," and Cocteau, Apollinaire, and Max Jacob were guests at his wedding. As far as is known, this was Picasso's first marriage, although Gertrude Stein speaks of Fernande Olivier as his "wife."

Picasso remained under the influence of the Russian ballet until 1925. His second classical period, begun in 1915 under the inspiration of Ingres, was stimulated by the ballet, which "aroused in him a renewed interest in the natural and esthetic beauty of the human body... For ten years this style was to run in a kind of rivalry with Cubism in Picasso's paintings and even down to the present time in prints and illustrated books." During this time he executed a number of "large brilliantly colored still-life compositions" in the Cubistic method. He did not usually paint in oils, but, like many of his contemporaries, used Ripolin paint.

About this time Picasso began to experiment with Neo-Surrealism in pictures and sculpture. At the same time he was doing a series of "flat pattern semi-Cubist" pictures. He became interested in paintings "disintegrating the human forms and then recombining them, synthesized, as related shapes in a design." He also "had begun to concern himself with the esthetic of stained glass windows." In addition to these categories, he did a number of pen-and-wash drawings in a "baroque representational style (1933-37)."
In 1937 Pablo Picasso left his "Ivory Tower" and for the first time allowed a knowledge of events outside the atelier to penetrate his work. Indignant at General Franco's proceedings in Spain he produced a series of terrific symbolical etchings called Songe et Mensonge de Franco accompanied by a burning text...and in this mood, too," he painted Guernica, a huge picture entirely black and white (grisaille) "a passionate protest against Franco's savage bombing of Spanish towns and villages." The 250 foot square mural showed a "fretize of distorted figures, animal and human."

In 1940 Picasso fled Paris during the general evacuation and found safety for a time in Nazi-occupied territory at Royan near Bordeaux. He repeatedly declined offers from Ambassador Bullitt and others to get him a passport to the United States, because, he declared, he hates travel and gets seasick.

Some time later Picasso evidently returned to Paris, for, in response to an allegation made in 1941, by a group of Mexican artists wishing to offer him a refuge in their country, that he was being held in a French concentration camp and that General Franco was seeking his deportation to Nationalist Spain, the authorities denied that he was interned and maintained that he was living unmolested at his studio in Paris. According to Marcel Duchamp, who reached the United States in August 1942, Picasso is among those painters who are making the rounds of the Paris cafes just as usual, unpersecuted, painting as if nothing had happened, and selling more of his work than ever before.

Picasso has illustrated many books, among which are Ovid's Metamorphoses, Balzac's Le Chef-d'Oeuvre Inconnu, Aristophanes' Lysistrata, Gertrude Stein's Dix Portraits, and many other volumes by his friends. He has also collaborated in many ballets.

Gertrude Stein feels that, although Picasso is a French painter, his nature is fundamentally Spanish. "Cubism," she wrote, "is a part of the daily life of Spain, it is in Spanish architecture." Elliot Paul maintains also that Picasso's "art is Spanish," although the painter had a studio in Paris and dealers sold his paintings "by the yard" in France. Stark Young observed that "Picasso was born in Malaga, and studied art in Madrid and Barcelona, so that the three provinces that compose the diversity of Spanish genius, Andalusia, Castille, and Cataloniac, have all come into his range and quality." Another essential of his painting, commentators agree, is its
literary quality. "Picasso...is a literary painter. Again and again his pictures express an emotion that did not come to him through the eyes alone."

The opinions that the critics hold of Picasso are many and diverse. Walter Pach wrote: "His line is of amazing sureness and freedom; he models his forms with economy and with great power; his color, while subsidiary, has fineness and a sense of reserve." Clive Bell called him "one of the most accomplished technicians alive." The New Republic said: "Picasso...is the paramount influence in modern painting—subject, of course to the supreme influence of Cezanne."

On the other hand, Leo Stein (Gertrude's brother) remarked that "Picasso was not a great painter or a great master of composition. The total output of intellect in his work is negligible." The famous art critic Elie Faure said that "Cubism is only an artificial stylization of form basing itself on a wrong understanding of the saying of Cezanne." P.W. Ruckstull declared one of Picasso's Cubistic paintings to be "an example of lecherous symbolism full of meaning for the initiatives of the cult of symbolistic sadism in art, and fundamentally insane."

"Picasso, however," wrote J.C. Bulliet, "has a tough hide. He has proceeded calmly on his way, letting the curs bark at his heels to their hearts' content. Today...he is a 'best seller.' Tomorrow—he will be with Cezanne, and Manet, and Chardin, and El Greco, and Rembrandt—and the Ages."

Picasso in his youth was very handsome—many commentators agree in saying that he had the face of a Spanish troubadour. In 1913 one female interviewer went so far as to say: "How he can ever paint such ugly figures as he does, when he has only to look in a mirror, copy what he sees, and turn out something worth the trouble, I can't understand." She also observed that he looked "quite normal." Gertrude Stein described him as "small and robust with a vigorous body, dark-skinned" with "straight, not very fine, nearly black hair (now grizzled)." Time called him the "square, athletic type, with the face of a humorous, courteous Spaniard, and a frank expression that occasionally becomes intense. A loose, dangling look of hair is his one mark of willfulness."
According to an article in the New Republic, Picasso had "qualities of a solitary, though he was very fond of having people about him, and had great personal charm. At his studio in the Rue Ravignan where many habitually gathered, for Picasso characteristically had people come to him rather than go out to other people, he spoke little and yet was obviously the dominant personality. His comment on persons and things was commonly humorous and satirical and he smoked his pipe and twinkled while others speculated and disputed. Occasionally he made caricatures and cartoons which were powerfully expressive as only a great caricaturist could make them. His dark brilliant eyes were the most absorptive that I have ever seen." Gertrude Stein speaks of Picasso as having a high, whinnying Spanish laugh.

In addition to his painting, Picasso also writes French poetry. He is fond of dogs and usually has one at his studio. He has one son—also named Pablo Picasso.
Among the best-known works of Picasso, including representative portraits and still lifes, are the following: Le Mendiant (The Beggar), 1896; Maternité bleue (Motherhood in Blue), 1901; La jute pure (Pure Joy), 1903; Portrait de H. Kahnweiler, 1910; Nature morte (Still Life), 1914; Femmes à la fontaine (Women at the Fountain), 1921; Mise à mort (Execution), 1934; Guernica, 1937; Portrait de James Sabartés, 1939; Enlèvement d'Europe (The Abduction of Europa), 1946; Portrait de femme (Portrait of a Woman); L'atelier de la modiste (The Hat Designer's Workshop); Nature morte au citron et aux oranges (Still Life with a Lemon and Oranges); Portrait de Madame Paul Eluard; L'aubade (Morning Serenade); Nature morte aux cerises (Still Life with Cherries); La femme en bleu (Woman in Blue); Les Arlequins (Two Clowns); La casseroles émaillée (The Enameled Saucepan); and Le rocking chair.
It was noted that the significance of the enclosed material was not known.

Milwaukee letter, 8/6/42
Re: CP USA, District 18;
IS-R
100-9-26-82, p. 1
(4) √ /

On 7/27/44, a letter was forwarded to the Bureau Laboratory, dated 7/15/44, from the Office of Censorship for examination for code and cipher, but nothing of that nature was disclosed. The letter was to
Angela's sister report on waves of rallies abroad

By DONNA RESTOOGUCCI

NEW YORK, Nov. 30 — Hundreds of thousands in Europe in all walks of life are active in the international campaign of Angela Davis, said Mrs. Fania Jordan, sister of Angela Davis, at a press conference here today.

Mrs. Jordan and Felicia Coward, a black member of the Young Workers Liberation League, have just returned from a six-week whirlwind tour organized by the State Federation of Democratic Youth, of 11 European countries to appeal for support in the struggle to free Angela Davis.

The tour, part of WFDY's "Youth Accuse Imperialism" campaign, was convened at the meeting of world youth in September in Santiago, Chile.

Mrs. Jordan and Miss Coward took part in 36 massive rallies in France, Italy, Belgium, England, West Germany, the German Democratic Republic, Hungary, Soviet Union, Finland, Czechoslovakia and Denmark.

The rally in France on Oct. 3 drew 40,000 people.

"The tour made it clear that the campaign to free Angela Yvonne Davis is being waged not only by political organizations on the left in Europe," said Mrs. Jordan, "but also by broader forces."

She pointed out that in Italy, for example, she and Miss Coward met with parliamentary groups which included members of the majority social democratic parties, and that they had contact with the Christian Democratic Party and the Young Communist League.

"Thousands of workers," she said, "convened in their own factories, and thousands of students gathered on university campuses all over Europe to express solidarity with Angela, the Black liberation movement and all progressive movements in the U.S.

"In the socialist countries even kids in the street can give you the facts on Angela's case."

While in Europe, the two travelers met with students from Asia, Africa and Latin America.

"These meetings," said Mrs. Jordan, "revealed that Angela has become a vibrant symbol for the people on these continents struggling for national liberation."

A trip to Africa is being planned,

continued on page 11

(Date)
Your report by Angela's sister

Up to now, prison authorities have refused to provide proper medical treatment.

Copies of a letter from Dr. David B. Kimmelman, a noted ophthalmologist, to the New York Times, in response to an article that appeared in an newspaper on Miss Davis' eyes were distributed at the press conference. Dr. Kimmelman pointed out that it "requires sophisticated instrumentation and procedures to be able to rule out a diagnosis of glaucoma," and that these facilities are not present in Miss Davis' cell, where few medical examinations took place.

"It is difficult to believe," he wrote, "that Dr. Cooke, director of medical services for Marin County, could have been accurate when he was quoted as saying Miss Davis' health is good." In the face of the reported failing vision, frequent viral infections, and the recent weight loss of 20 pounds in a thin person.

Plea by French notables

A letter to Gov. Reagan urging bail at once for Angela Davis was issued by the National Committee for the Defense and Liberation of Angela Davis in France, signed by Louise Aragon, the author of Jean-Eugene Barrault, actor and director of Theatre National de l'Odeon; Max Ernst, graphic artist; Michel Foucault, author; Francois Lebeau, Nobel Prize winner; Pablo Picasso; Jacqueline Picasso; Madeleine Renaud, actress; Alain Robbe-Grillet, author.

The signers demand that "in the overwhelming atmosphere of racism which prevails in America's prisons today, and to the gen- eral climate of hate and terror which George Jackson's violent death has sharply brought to light, steps be taken now to assure that Angela Davis is not one day soon in her turn the victim of some equally obscure machinery, with... death as the final judgment from which there can be no appeal."

Mrs. Jordan stressed the need for a mass fight to move the trial to San Francisco from Santa Clara county, where the most recent lynching of a Black man took place and where 15 percent voted for George Wallace.

Nixon's congratulations to Edgar Hoover on TV after Angela's arrest, and his statements that "she will be dealt with just as any other terrorists," which were heard by millions of Americans have definitely prejudiced Miss Davis' case, declared Mrs. Jordan, adding that her sister can get a fair trial "only if millions of people here and abroad demand her freedom."

Mass petitioning, letter writing, demonstrations and other activities in support of Angela Davis are important, she said, because they place political pressure on the courts. Nixon and Reagan.

"This is how Bobby Seale and Ericka Huggins were freed," she declared, "and not because of the virtues of the system."

The Washington Post
Times Herald
The Washington Daily News
The Evening Star (Washington)
The Sunday Star (Washington)
Daily News (New York)
Sunday News (New York)
New York Post
The New York Times
The Daily World
The New Leader
The Wall Street Journal
The National Observer
People's World

Date NOV 17 '71

ADMINISTRATIVE

Careful consideration has been given to each source concealed, and "T" symbols were utilized in the report only in those instances where the identities of the sources must be concealed.

This report is classified confidential because data reported from and through could reasonably result in identification of confidential informants of continuing value and compromise future effectiveness thereof.

CLASSIFIED

* 290,051

Declassified by: 13/14/57

CLASSIFIED

16 JAN 31 1961
LEADS

LOS ANGELES

AT LOS ANGELES, CALIFORNIA: Will follow and report the activities of the Los Angeles Sobell Committee.

One copy of this report and one copy of the letterhead memorandum are being furnished to Chicago, San Diego, and San Francisco for their information, since it has been established there is a close alliance between the Los Angeles Sobell Committee and the Sobell Committees of those areas.

Copies have also been designated for FIO, Los Angeles; Region II, Pasadena; and OSI, District 18, Maywood, for the information of those agencies.

INFORMANTS

Source

Location

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In reply refer to SY/KRS

TO:  The Honorable
      J. Edgar Hoover,
      Director,
      Federal Bureau of Investigation.

FROM:  Mr. John W. Ford,
        Director,
        Office of Security.

SUBJECT:  Fernand Léger.

Reference is made to your memoranda of October 27, 1952, January 28, and February 12, 1953, concerning the subject, your File No. 105-20291.

Several references to the subject have been located in the files of the Division of Biographic Information of the Department.

Warsaw, P.A.P., Polish Press Service, August 20, 1948, states that delegates to Wroclaw Congress of Intellectuals (opening August 25) include: Louis ARAGON; Laurent CASANOVA; Aime CESAIRE (Martinique); Paul ELuard; Yves Tange; Louis GILLON; Leon HUSSING; Roger VAUDE; HENRI Matisse; Marcel TROMONT; Henri VALLOIS; Jean CADANES; LE CORBUSIER; Fernand LÉGER; Victor LEDUC; Pierre SEGERS.

The New York Times for November 4, 1948 carried an item as follows:

Some of France's greatest artists, including painters Henri MATISSE, Georges BRAQUE and Fernand LÉGER, and the architect Yves LE CORBUSIER, are turning to
religious art in what may prove a renaissance of church decoration. The building, or planned building of a number of boldly conceived churches decorated by well known artists, adds weight to this rapidly growing movement. One of these churches, near Mègeve, in the French Alps, is built in the style of a mountain chalet. Its facade is decorated with a mosaic in startling colors by Leger. The stained glass windows of this church are the work of Roualt, one of France's greatest religious painters. A huge tapestry representing the Apocalypse, by Lucat, a sculptured virgin by the Jewish artist Lipchitz, a mosaic by Matisse, and a painting by Pierre Bonnard, who died last year, all beautify the church and attract many tourists, in addition to the faithful. Matisse himself is supervising construction of another church at St. Paul de Vence, above Nice. Although a frail old man of 79, he works several hours a day on stained glass windows, black and white chequered ceramics for the church walls, and a set of the Stations of the Cross.

The Daily Worker, New York, December 21, 1948, carried a report from Paris on December 20, 1948 with the following information:

A permanent French Committee for the "Defense of the 19" has been formed in Paris for the 19 U.S. Communists facing trial January 17. At meetings over Thanksgiving Victor Leduc, editor of weekly Action, Vercors (Jean BOLLACK) and Marcel ULLMAN broached issue of solidarity with Anti-Communists. (These were meetings of the Assises pour la Paix et la Liberte). The permanent committee of defense of the 19 has Paul ELLIARD as chairman and Victor LUCYC as Secretary. Members include Picasso, Joliot-Curie and his wife; political leaders include Piette Gout, Gilbert de Chambrun ("Catholic progressive"); Yves Farre, now head of "Combatants pour la Paix"; Jacques DUCLOS; Pierre LEGER, CGT Secretary; TCHICAYA; Deputy for Middle Congo, and Marcel BOURRIER, Socialist Unitaire leader. Writers in groups: Louis ARAGON; Elise THIOLET; Albert JAY; Louis MARTIN-Chauffier.
Painters: Marc CHAGALL, Fernand LEGER, Jean LUCIACAT, Jœuf ANJAC. Jurists: Joe LURKIANN, Leon TARASSO, Andre BRIQUEL. Scientists: Jeane LAVY, Louis LANGEVIN; Rene LEQUESNE, H. FARRABE.

L'HUMANITE dated Paris October 27, 1950, carried an account of a meeting on October 19, 1950 as follows:

At the Maison de la Pensée Française, one hundred sculptors from the Seine met on October 19, 1950 to discuss their plans for the maintenance of peace in accordance with Communist party doctrine. Following an introductory speech by Leon ROUSSEAU, and a discussion of the Prague "peace" proposals, the group proceeded to elect eighty delegates to the Departmental "Peace" Assizes. Following this the group adopted several projects, the most notable of which was a plan providing for the creation of "peace" expositions in the principal French towns which would be culminated by the awarding of a national peace prize for the competing artists, amateurs, and school children. Another plan was adopted providing for the sending of a form letter to French artists urging them to protect the artistic wealth of France. A letter written by Fernand LORJOU was read aloud requesting artists to create works for peace. The following artists took part in the discussion: Fernand LEGER, Andre FOUGERON, Roger CHAPLAIN, Lido, Léon JEROME, Louis BILLOT, Demanuelle MAZOTTE, Yves BAYER, Boris TASSITZKY, GUIDO BRAHMS, ZAM fir.

A report Paris, AFP, Radioteletype in French to the Americas, April 24, 1952, read as follows:

Paris—Sixty-three painters, sculptors, and engravers of the 200 registered with the Communist Party attended the first session of the Communist Artist's Conference, presided over by Laurent CASANOVA, a member of the Party's Central Committee, who is considered to be "responsible for the orthodoxy" of the extreme left "intellectuals". Neither Pablo PICASSO, nor Henry MATISSE, nor Fernand LEGER, who represent the three greatest names in contemporary French painting and whose
whose connections with the Communist Party are well known, were present at this meeting. At the meeting a quarrel arose between partisans of art which is independent of politics and those for whom politics serves as an inspiration for their art. The painter Andre Fouquet represented the orthodox trend, known as the "new reality." The sculptor Auricoste is head of the dissenting group. No decisions were made at this first meeting concerning a possible condemnation of the rebels. Three other work sessions are scheduled, at the end of which a final motion will define the point of view of the Communist, painters, sculptors, and engravers.
B. Publicity Concerning the Amnesty Campaign in the "Daily Worker" and "The Worker"

Throughout the Amnesty Campaign various articles appeared in "The Worker" and the "Daily Worker" concerning this campaign. These articles are set forth in brief below:

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<tr>
<th>Source</th>
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<tr>
<td>&quot;Daily Worker&quot;</td>
<td>December 3, 1957</td>
<td>&quot;Amnesty Now!&quot;</td>
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This article points out that with the dropping of the five year old California Smith Act case on December 12, 1957, it is apparent that the Smith Act has been discredited. It then states
Source: "The Worker"

Date: January 12, 1958

Article:

"Picasso Asks Amnesty for Winston, Green"

This article stated that PAUL PICASSO and five other world-famous intellectuals have called upon President EISENHOWER to free Smith Act 'victims' GILBERT GREEN and HENRY WINSTON. The six besides PICASSO include writer LOUIS ARACON; Nobel prize-winning scientist FREDERIC JOLIOT-CURIE; artist EDOUARD PIGNON; writer FRANCIS FOUCHER, and 1957 Concourt prize-winning writer ROGER KAILLANT. The article states that GREEN and WINSTON are serving eight year terms -
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<tr>
<td>&quot;The Worker&quot;</td>
<td>February 2, 1958</td>
<td>&quot;Only Amnesty Can Release Winston, Green From Jail&quot;</td>
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<td>The article states that Presidential action to free Smith Act prisoners</td>
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<td>GREEN and WINSTON was the only course open to them after the Supreme Court</td>
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<td>last week turned down a petition to review their 1949 conviction. The</td>
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<td>petition for review of their case was submitted to the Court by HARRY</td>
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<td>SACHER, New York attorney. The Court voted 8-0 to reject the petition.</td>
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**REPORTING OFFICE**

NEW YORK

**OFFICE OF ORIGIN**

NEW YORK

**DATE**

10/18/57

**INVESTIGATIVE PERIOD**

7/1 - 10/17/57

**SYNOPSIS**

Pursue on a quarterly basis

**COMMUNIST PARTY - USA**

**INTERNAL SECURITY - C**

**EXP. PROC.**

CONFIDENTIAL

SECRET

**REMARKS**

**CONFIDENTIAL**

**SECRET**

**REMARKS**

**REMARKS**

**REMARKS**

**REMARKS**

**REMARKS**

**REMARKS**
CULTURAL ACTIVITIES

This section was prepared by SA...

I. PABLO PICASSO'S EXHIBIT

The August 11, 1957 issue of "The Worker", on page six, columns two, three, four and five, continued on page seven, columns one and two, contains an article under the caption "One Man's Views of Picasso's 75th Anniversary Show". This article reflects in part that, "The variegated and incredible world of PABLO PICASSO" is on display on New York's West 53rd Street this summer where the Museum of Modern Art is celebrating the great French artist's 75th anniversary year with one of the most extensive one man shows in its history.

"The exhibit will run through September 8th and then move on to the Art Institute of Chicago, where it will be on view until October 29th through December 8th.

"To date more than 200,000 people have viewed the outpouring of sixty years of painting and sculpturing by the artist who has come to be a legend in his own lifetime. The crowds who have thronged to the Museum's exhibit have seen a variety of form and style combined with a profound insight into human emotion and deep respect for people."

The article continues by discussing PICASSO's genius in both painting and sculpturing, and then begins a discussion of his Communist Party membership.
"While over 200,000 visitors have paid their way into the Museum to view PICASSO's work the artist himself cannot attend the 75th Anniversary exhibition. PICASSO, who is a member of the CP of France, last attempted to visit these shores in 1950, when the state Department refused to issue him a visa.

"Just prior to the opening of the current show, ALFRED H. BARR, JR., Director of the PICASSO Exhibit, said that we do not want to put him (PICASSO) in an embarrassing position by inviting him only to have his entry questioned by our government."

The article further states that many patrons of the art would like to forget that PICASSO is a Communist, and that many Communists, on the other hand, tend to separate PICASSO's art from his politics. The article explains, however, that PICASSO cannot be understood unless his life in art and his life in politics are seen as a synthesis of his guiding philosophy and social outlook based on the dignity of man and the liberty of his conscience.

The August 12, 1957 issue of the "Daily Worker" contains an article on page six, columns one and two, captioned, "What's missing at the PICASSO Exhibit." This article reflects that PICASSO's art exhibit has drawn 100,000 New Yorkers and that numerous articles have been written about PICASSO's art and life.

The "Daily Worker" article continues by stating that although many articles have been written about PICASSO's life, that it is seldom mentioned, that he is a member of the CP in France.
The "Daily Worker" article further reflects that PICASSO joined the CP in 1944; and that many political observers scoffed at his decision to join the CP, and said that "it couldn't last." The article further states that the capitalist press expected PICASSO to leave the CP last October during the "tragic Budapest days", however he remained a card carrying member.

BANNING OF "HUCKLEBERRY FINN"

The September 13, 1957 issue of the "Daily Worker" contains an article on page six, column one, captioned, "In Which We Oppose Board of Education's Banning of Huckleberry Finn." This article reflects that it is deplorable that the MARK TWAIN classic "The Adventures of HUCKLEBERRY FINN" was banned as a textbook by the elementary and junior high schools, because of criticism by some leaders of the Negro race, that it is "racially offensive." The article continues by stating that in the story of "HUCKLEBERRY FINN", HUCKLEBERRY FINN is shown struggling with a question that is still before us. "The question was this: If he should help a young Negro's right to freedom he would be branded as a subversive by the Attorney General and polite society generally, but his conscience would be clear. On the other hand if he obeyed the rule which meant turning informer, he would be acclaimed as a hero, but would he be able to sleep nights?"

The article further reflects that, "HUCK made up his mind to throw in his lot with all those fighting for a better America. And since his defiance of the racists meant he was going to hell anyway, he made up his mind to take up wickedness in earnest"....
SECRET

Date: March 7, 1955

To: Director, FBI

From: [Redacted]

Re: SPANISH COMMUNIST PARTY ACTIVITIES FOR A UNITED FRONT - Security Matter - C

Cc: Spain

The Bureau will be furnished any further information received concerning this matter.

Enclosure (1)

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

EX-112

64 MAR 23 1955
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

☑ 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.

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☐ For your information:

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☑ The following number is to be used for reference regarding these pages: 64-200-237-490 ap 1-2

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FBI/DOJ
FEDERAL BUREAU OF INVESTIGATION
FOI/PAPER DELETED PAGE INFORMATION SHEET

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☐ For your information:

☑ The following number is to be used for reference regarding these pages:

100-361031-1133
Memorandum

To: Director, FBI (100-55726)

From: SAC, New York (100-16659)

Date: 8/29/61

Subject: 13 - aka

Re: NYairtel 7/13/61 enclosing letterhead memoranda re travel plans of subject.

Inasmuch as the subject has returned from her travels, this case is being closed in the NYO.

 Classified by SP

Declassify on: QADR 08/12/67

ALL INFORMATION CONTAINED HERIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

67c

56 SEP 7 1961
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☑ The following number is to be used for reference regarding these pages:

109-12-227-228
Date: July 10, 1957
To: Director, FBI
From: Legat, Mexico (155-7835)
Subject: MONTHLY INTELLIGENCE SUMMARY

SYNOPSIS

"TIME" AND THE PRESIDENTIAL SUCCESSION (Page 2): "Time" magazine recently contained an article on Mexican personalities who might succeed to the Mexican Presidency. Mexican reaction was contained in press was of resentment and article was condemned as ignorant meddling. Article actually seemed incomplete but accurate as far as it went.

MEXICAN MINING AND U. S. PROTECTIVE TARIFF (Page 2): Mexican press terms current efforts in U. S. Congress to raise import duties on lead, zinc as failure to adhere to principles of "Good Neighbor" policy. ATOM BOMB TESTS (Page 2): Mexican press has followed with interest public debate concerning dangers to world from atomic fallout. DIEGO RIVERA, Mexican Communist muralist, reportedly writing 300 world famous personalities to secure backing for campaign to stop further nuclear testing.

MEXICAN COMMUNIST PARTY (PCM) (Page 3): The PCM did not try for national electoral registration, but hopes to effect a coalition with the Popular Party and a segment of the PRI. The Political Commission has endorsed the recent action of the plenum of the Communist Party of the Soviet Union.


PARTIDO POPULAR (POPULAR PARTY) (Page 6): A group to absence from Mexico of LOMBARDO TOLEDANO during June, 1957; PT was somewhat inactive. Party has indicated it will support single candidate for Presidency in 1958.
the public discussions with respect to dangers to the world from atomic fall-out. In general the newspapers have provided broad reportage of opinions and among Mexico's top scientists there has also been a publicly expressed split of opinions as to the dangers from continued atom testing. The Communist slanted press vigorously condemns the continued testing.

DIEGO RIVERA, world famous Mexican muralist and Mexican Communist Party member, has announced that he has written letters to PABLO PICASSO and about three hundred other persons of world prominence in the fields of science and culture, calling for a united effort to stop nuclear testing.

ACTION TAKEN: None. Public source material.

MEXICAN COMMUNIST PARTY (PCM)

The approaching 1958 national election appears to be the prime concern of the PCM with considerable talk but very little concrete results. The Party allowed the June 30, 1957, deadline to pass by without making an attempt to obtain electoral registration as a political party with right to run candidates in national elections. Instead of running their own candidate for President, the PCM has been calling for and hopes to effect a coalition with the Popular Party and a segment of the PRI, the government party in power in Mexico. In the State of Coahuila the PCM thought it had secured electoral registration by allegedly securing the signatures of 2,250 individuals or 250 more than the state requires to run candidates in state elections. The Communist press announced that during a PCM convention held in Torreon, Coahuila, on June 23, 1957, ARTURO ORONA was selected as the PCM candidate for Governor of Coahuila. ORONA is a member of the Central Committee of the PCM. The Party announced on July 5, 1957, that the government of Coahuila had denied registration to the PCM.

ACTION TAKEN: None. Public source material.

"La Voz de Mexico," central organ of the PCM, in its edition of July 6, 1957, announced that a plenum of the Central Committee was held July 1, 2, and 3, 1957, and dealt exclusively with the participation of the Communists in the next electoral campaign. DIONISIO ENCINA, Secretary General, gave the report in which he called for a democratic electoral front of all
November 20, 1969

100-375815-474

DEAR [REDACTED]

Your letter of November 13th, with enclosure, has been received.

Although I would like to be of assistance, information contained in our files must be maintained as confidential in accordance with regulations of the Department of Justice. I am sorry I am unable to furnish the data you are seeking.

Since UNICEF is affiliated with the United Nations, inquiries regarding it may be directed to the Secretary of State, Washington, D.C. 20520. I am sending a copy of your letter, with enclosure, to him for any information he can furnish you.

Sincerely yours,

J. Edgar Hoover

NOTE: Correspondent cannot be identified in Bufiles on the basis of information available. Copies of his letter and enclosure are being referred to the Secretary of State by form referral of same date.
"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.

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.

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
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 counselors 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,

Enclosure: "The Truth About UNICEF"

cc

REC-69 100-375815 474

12 Nov 1969
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 Riechmann, 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, Riechmann 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
 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"?

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. Dorothea 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.

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 Voleinsky, artist of a 1963 U.N.I.C.E.F. card, is a Czech Communist. In 1966, L. O. V. A. E., 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 Lecat - 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
INVESTIGATION OF UN-AMERICAN ACTIVITIES AND PROPAGANDA

REPORT OF THE COMMITTEE ON UN-AMERICAN ACTIVITIES

May 23, 1931
Two press releases were on file for 1945, received in March by the President's War Relief Control Board. The first concerned a special appeal 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: Lisa Berce, Carl Van Doren, Richard W. Watts, Jr., and Dr. Barsky. The release also stated that the Unitarian Service Committee in Toulouse, France, 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 Riquelme, Julio, Alvarez, Professor Balcolla, 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 Haenschenwach, School of Engineering, Columbia University, New York City.
Vice Chairman: Prof. Richard P. Cox, 100 Morningside Avenue, New York City.
Chairman: Dr. Edward Barsky, 127 West Eighty-sixth Street, New York City.
Treasurer: Prof. Lyman R. Bradley, 167 Charlton Street, New York City.
Executive Secretary: Miss Helen R. Bryan, 217 West Fourth Street, New York City.

New York Chapter: Leverett Glancy, 114 East Thirty-second Street.
Boston Chapter: Miss Florence Lescomb, 7 Water Street.
Chicago Chapter: Miss Mildred Bloch, 292 North Wabash Avenue.
Los Angeles Chapter: Miss Mary Ann Enbanks, 8805 Sunset Boulevard.
San Francisco Chapter: Mrs. Marion Owens, 56 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 Giordao (direct).

France and Colonies: Unitarian Service Committee (1945).

Senor Gilberto Bousquet, Mexican Consul, Marseille (1942).

American Friends Service Committee (1942).

Mexico: Federation de Organismos de Ayuda a la Republicana Espanola.

México City (later known as Federation de Organismos de Ayuda a los Refugiados Europeos).

Netherlands:


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.
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. Brucey, whose Com-
munist Front affiliations are attached hereto as Exhibit 1. At one
time Dr. Brucey 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 oead. 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 com-
munist 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—Bushman), honorary chairman; Dorothy
Parker (Rothschild), acting chairman; Dr. E. W. Bautenstrauch, honorary
chairman; and Prof. Lyman A. Bradley, treasurer. The officers men-
tioned all have extensive affiliations with Communist Front organiza-
tions. In the list of national sponsors there are over 50 Communists
and communist sympathizers.

AMERICAN COMMITTEE FOR SPANISH FREEDOM

Investigation reveals that over 34 of these sponsors of the Spanish
Refugee Appeal of the Joint Anti-Fascist Refugee Committee are
also officers and sponsors of the American Committee for Spanish Free-
dom, located at 56 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:
BIOGRAPHICAL DATA

Name: Pablo Picasso, Pablo Picasso, Pablo Picasso, Pablo Picasso, Pablo Picasso, One Picasso

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

Relatives:
Father - Jose Ruiz y Elasco
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 CE, France
Reported Addresses:

% Musee del 'Art Moderne,
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
Organizational Affiliations Cont'd:

World Congress of Intellectuals for Peace
World Congress of Partisans of Peace
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
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
tauphns 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 Velasquez," 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
Appollinaire. In June of 1901 Picasso exhibited a group of
canvas 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 Hatches.

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,
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 Gósol 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
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 camouflage 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!"
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, 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 62 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 asked him if he had done the mural, "The Bombardment of Guernica," he immediately answered: "I did it? You did it yourselves."

Copy of above described letter enclosed with Laboratory Dept. to NY, 8/6/44
Re: 65-4129-35-126, p. 2 (20)

NY Memo 10/4/44
Re: Spanish Activities in New York City;
SM-3
65-4129-35-126, p. 2 (3)
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.

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.
"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 sensationaly 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
The 10/21/44 issue of the "D." 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)✓✓
"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'Auroie" 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, contemperous style.

"Time" 10/30/44
94-3-4-21-491, p. 26
(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.
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.
SSvetiques (France-URSS)
Friends of The Soviet Union - IS-C
100-342505-1, p. 9
12(23)

SF Summary Rpt, 2/12/54
Res: France,
100-409151-1, p. 9
23(23)
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.
This reference is an undated Office of Censorship report, classified "confidential," entitled, "France, Political Activities (Spanish)."

This report revealed that on 1/9/45, JAPRC, 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 JAPRC 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 accept the position of honorary chairman.

"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.

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 Duclaux, 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.
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
100-3-1334 p. 76, 77
(5)
SI 61-7582-1765, Ep. 22, 26
(18)
The US Office of Cable and Radio Censorship advised that on 3/13/45, 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 health. Affectionate greetings from your editor." 

advised the US Office of Cable and Radio Censorship that was a friend of Picasso's, living in NYC and a commentator on the radio.

NY rpt. 3/30/45
Ref. with alias:
IS-C, F,
100-37823-22, p. 6

(no date of information given)

Ref.:
Foreign Political
100-337823-16, p. 1
(11)
SI 100-337823-42, p. 6
(12) (Confidential Source not further identified)
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.

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

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

This reference is to a Cable, Genserein, dated 4/3/45, classified Confidential, from [REDACTED] JAEBC, 123 Lexington Ave., NYC to Pablo Picasso, 7 Rue des Grand Auguste Inc., Paris 6 (France). Cable quoted as follows: "Committee greatly accepts Honorary Presidency impelling 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 "Gerated" mural stop Discusses present with several galleries Museum of Modern Art including all of them desires to mount the exhibition stop he would arrange assurance transportation round trip stop Committee of 100 Artists American and European formed to sponsor the exposition which would contribute to strengthen
bonds American people with the cause of the Spanish Republican people we wait for reply truly yours.

The 4/19/45 issue of the "Lazar," 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 refusal to Nazi officials while in Paris.

NY rept 7/2/45
Re: Armenian Progressive League of America
IS-9
100-7081-999, p. 8

By letter dated 5/24/45 the Bureau advised New York Office that intercepts of cables dated 4/17/45 and 4/35/45 exchanged between the JAFRC and Pablo Picasso and 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
100-7081-997
100-7081-999
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 home of Louis Aragon and Pablo Picasso, French and Spanish Artists.

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)

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)

UT rpt 4/9/45
Re: JAFRC
IS-C
106-7061-923, p. 1, 10, 15, 37 (S).
According to the Office of Censorship, 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 2, May 9 and May 31, 1945.

According to bureau files, [redacted] was a member of the......

NY rpt. 6/12/46
Bet: M.ets Kapelle (The Red Orchestra; The Red Choir)
Bet: Dresl (The Red Three)
Kaplan-G-K
65-57603-84, p. 6
(3)
SI to paragraph 1 above
65-57603-1, p. 1
(3)

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.

Copy of above described issue enclosed with
PH letter 9/6/47
Bet: [redacted]
IS-B
100-106997-41, Ep. 8"0" (8)

-94-
As of February, 1943, the objective of the Joint Anti-Fascist Refugee Committee was to campaign and raise the sum of $75,000 to assist Spanish Republican Exiles who were 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.

The National Office of the Bureau of Censorship advised that the SRA of JAFRC directed a cable to Pablo Picasso, care of Musee de l'Art Moderne, Paris, France, advising that a dinner was to be held in honor of on the occasion of his birthday.
Office of Censorship also advised that Picasso did wire greetings to [redacted] and praised him as a tireless fighter against Fascism. (Date not given)

On [redacted] a dinner was held at the Hotel Granada, MIT by the JAPRC to honor [redacted] in the celebration of his [redacted] birthday.

(no source)

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

ST rpt 3/20/45
Re: JAPRC
IS-C
100-7061-894, p. 2, 40, 31
(6)
SI to paragraph 7 above
100-7061-853
(5)
SI to paragraph 7 above
100-7061-891
(5)
The 7/9/45, issue of the "DF" 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 East war. GI's visiting Paris went to see the Eiffel Tower, the Folies Bergères 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.

100-114353-A "DF" 7/9/45
(22)

Above described material enclosed with
Sioux Falls letter, 7/25/45
Res: BRA of the JAYRC
100-7061-1058
(a)
(S) to paragraph 3 above
100-7254-707, p. 4
(b) (Interview with witness
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 9/27/45, 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.

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.

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

SD-200-331-261, Fd. 3 (18)
The 9/23/45 issue of the "DN" contained an article in section 3, 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.

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'Humaite, and Pablo Picasso, famous Spanish painter. The scene was in the office of L'Humaite—which Picasso had visited a few months ago to officially become a member of the French CP.
The 10/19/45 issue of the "L’Humanité," on page 1, carried the announcement of Fernand Léger’s adhesion to the CP of France. The item indicated that Léger had on the previous day telegraphed from New York his adhesion to the CP of France, thus joining Pablo Picasso and other eminent painters and intellectuals of France in the movement to the CP.

A speech by Dr. Juan Marinello (Vidalurrea), President of the CP of Cuba, which was delivered over Radio Station 111 Díaz on 10/24/45, concerning the triumph obtained by the CP of France in the elections of that country, was published in "Rey" 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 proletariat leaders of the French CP.
Artist and writers (Aragon, J.R. Bloch, Picasso, etc.); Savants: (Langenau, Jolliot Curie and Mrs. Jolliot Curie); Attorneys (Mr. Nordmann), etc. (no further details)

Res: CP of France, (Front Organization SM-C)
64-300-831-570 (19)

The 11/16/45 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.

-49-
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100 - 337396 - 643
The Associação 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 12/23/45, 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 2/2/46
Re: Associação Brasileira De Amigos Do Povo Espanhol (ABAPE)
(Brazilian Society of Friends of the Spanish people)
100-548581-3, p. 19
(12)
A copy of a letter on the stationery of the SRA dated 1/9/46, from "Dear Contributor," was furnished to the Bureau. This letter pertained to the subpoenaing of the JAPAC's Executive Secretary to appear before the HCIA.

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

A delegation from the SRA of the JAPAC, 192 Lexington Ave., NYC., came to Washington, D.C., on 1/25/46, for the purpose of visiting Congressmen regarding the House Committee on UN-American Activities subpoenaing the JAPAC.

A copy of JAPAC'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 JAPAC.

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SECRET

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-45-
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100-337396-62p 46
The NY Office received a copy of a letter on the
stationery of the ERA of the JAFRC, 199 Lexington Ave., NYC, which
listed under the caption, "Appeals Officers," the name Pablo Picasso,
Honorary Chairman.

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
BA: JAFRC
IS-0
100-7061-1255, p. 3, 49
(6)
SI to paragraph 3 above
101-899-49, p. 48, 47
(15)
This reference is a G-2 weekly Intelligence report dated 8/12/49. 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.

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

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.
A bill had been introduced to amend the Immigration Act of 10/18/18, 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.

On [Redacted], [Redacted] testified before the Special Subcommittee to Investigate Immigration and Naturalization of the Committee on the Judiciary, at Washington, DC. He addressed the national convention of the Veterans of the Abraham Lincoln Brigade which was held on 9/21/46, 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
Res: Hearings Before Subcommittee On Immigration and Naturalization of the Committee on the Judiciary
United States Senate
62-56817-21 Enc. pt. 1 p. 104
pt. 2 p. 541
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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FBI/DOJ
The December, 1946, "Christian Register" supplement which was issued to assist in clarifying the work of the Unitarian Service Committee on page 318 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 JAPRC, 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. 8/13/47
Re: Unitarian Service Committee
100-33765-32, p. 38
100-33765-32, p. 39
(S) BI 105-32064-3, Ep. 30
106-32064-3, Ep. 30
(S) (State Dept.)
BI 116-907919-40, p. 6
116-907919-40, p. 6

NY rpt. 7/10/47
Re: 
100-332421-81, p. 6
A program was received by an EA at a function of JAFROC held at the Scottish Rite Auditorium, San Francisco on 2/23/47. The program indicated that one of the National Officers of the ERA of the JAFROC was Pablo Picasso, Honorary Chairman.

San Francisco rpt 4/23/47
Re: JAFROC
IS-C
110-7061-1963, p. 7, 11
The "DN" 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 12/16/46, 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 (even attending rally).

NY rpt 8/13/47
Ref: JAFRC
18-C
100-7081-1459, p. 12, 13, 20, 24, 40
(7) (21)
SI to paragraph 1 above
66-9893-1-34-350 p. 4
(21)
SI to par. 2 above
65-11593-35-313, p. 4
(9) (ED 393)
SI to par. 2 above
100-7081-1334, p. 8
(6)

On 6/9/46 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 6/20/4 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 9/1/46
Ref: Charles Spencer Chaplin, was
15-43
100-187090-45, p. 3
(10)
19-190-187090-89
(10)
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 "treasonable message a year ago asking Picasso to protest to the American Embassy in Paris the outrageous deportation proceedings against Hanns Eisler in the US.

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

The 12/10/47 issue of the HT "Daily News" carried an article to the effect the Communist newspaper "L'Humaute" 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 Hann Eisler from the US.

NY rept 1/14/48
Be: [redacted]
IS-B
100-195280-146, p. 2
(11)
SI 94-9511-75, p. 36
(d) (Plain Talk—January, 1948)
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, Plan for Fieler Formed Sue of Politicos 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 Fieler.

100-195990-4
"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 ELF of the JAPC. The chairman of the organization was Dr. Edward K. Sears, 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. Fenney of Los Angeles, Calif., enclosed with Director's Office Telephone Room Note 5/6/48
No Caption
100-13899-39, Ex 3 p. 376
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☑ The following number is to be used for reference regarding these pages: 100-337596-62057
This reference is a copy of a letter from the American Embassy, Oslo, Norway, to the State Dept., dated 1/13/43, enclosing a memorandum entitled "Size and Strength of the Norwegian CP," dated 1/9/43, classified "Confidential" which was prepared by the First Secretary William E. Ailshie. The memorandum reveals 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.

The "NY" of 5/2/43, contains an article entitled, "Picasso Faces US Fight Fascist, Greet's Rally For Spanish Republicans at Garden Jan 17." This article states 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. Barstow, Chairman of the JAFRC, Picasso sent greetings to the "Fare the Infamy" rally which was to be held Jan 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 Hunt "Subversive Activities Control Bill," pending in Congress, Picasso declares 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."
Picasso expressed thanks for medical and relief supplies which had been made available by the JAPRC to Spanish Republicans in exile and also urged Americans "not to let the issue of Franco-Spain die."

Article included a photo of Picasso.

100-7061-4 "DM" 5/3/48
(5)

On 5/17/48, an NA attended a JAPRC meeting held at Madison Square Garden in NYC. Decorations at the Garden included large banners bearing the following: "Stop Fascism Now - Kill the M undo Bill, Lift the Embargo on Arms to Palestine - Spain, Aid to Spanish Republican Exiles, Stop the Thomas-Dick Committee.

A message from the French artist Pablo Picasso, was read.

NY teleype 5/16/48
Re: JAPRC
IS-C
100-7061-1634, p. 2
(7)
100-7061-1815, p. 16
(7)
100-7060-475, p. 83
(81) (KQ-407)
This reference is a translation from French of an article which appeared in the magazine called "Democratic Nouvelle" dated July, 1948. This article was written by Marcel Pillard, entitled "A World Congress of the Intellectuals for Peace." The article revealed that from 6/23/48 to 6/28/48, the intellectuals from two continents would meet in Warsaw, Poland, to discuss and decide how they intended to fulfill their responsibilities with regard to three great themes: 1. Was war inevitable? 2. Could the national freedom be extended to cover widening circles 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.

During September, 1948, utilized key figures in the Confederación de Trabajadores de América Latina (CTAL) headquarters organization to further the "Continental Congress for Peace," which was to be held 9/5-10/49 in Mexico. To give the congress prestige and a non-Communist aspect, desired to such world figures as the Spanish painter Picasso, present.

Mexico, D.F. rpt 9/30/49
Re: American Continental Congress For Peace (Congress Continental Americano Por La Paz);
SI-C
100-335119-31, p. 3
(S3)
SI 61-16-1089, excl. p. 27
(S1) (9)
SI 100-31267-4 "DF" 8/27/48
(S1) (9)
SI 64-200-304-33 excl. p. 13
(S8) (9)
SI 100-31267-234 excl. p. 2
(S8) (9)
(9/15/48 issue of Cominform, entitled "For a Lasting Peace, For a People's Democracy")
The 9/11/48 issue of the "L'Unita Del Popola," contained an article on page 1, column 6 and 7, entitled "The World Congress of Intellectuals." The article revealed in part, that in Pecskaia, 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 distinction 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 1/11/48
Res: L'Unita Del Popola
IS-0
100-122084-90, p. 1

The 9/14/48 issue of the "DF" contained an article entitled "Plan to Convene US Congress of Intellectuals," which revealed that Albert E. Kahn, who had just returned from Pecskia, 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.
On 9/27/48, [redacted] wrote a letter in German, stating that he had attended a Congress of Intellectuals in Breslaw, Poland, at which he had met numerous old friends including Picasso.

In the "DF" of 12/31/48, appeared an article detailing December 20, Paris, France, which reflected that a permanent French Committee for the "Defense of the 12," had formed in France and was planning major activities for solidarity with the American Committee Leaders. One of the listed members of the Committee was Pablo Picasso, painter.

The 1954-55 edition of "Who's Who in America" (Volume 20) revealed that James Johnson Sweeney was Director of the Pablo Picasso exhibition at the Art Gallery in Toronto, Canada in 1949.
FEDERAL BUREAU OF INVESTIGATION
FOIPA DELETED PAGE INFORMATION SHEET

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

Section 552

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Section 552a

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FBI/DOJ
On 2/10/49 in the residence of the Picasso, Philadelphia, Pa., received that letters dated 1/35/45 were sent to various persons from Philadelphia on stationery of Pablo Picasso, Golfe Juan, France, in which an appeal was made to assist Spanish refugees in France. The letter set forth that Picasso had requested that ERA of the JAFEC to mail the letter from Philadelphia to the recipients. Inquiry had failed to develop whether or not Picasso noted French artist had ever been in Philadelphia.

PH rpt 2/8/49
Earl IS-0
100-30807-13, p. 9

A newspaper clipping from the "D.V." dated 1/28/49, entitled, "French Pamphlet Spreads Story of Frame-Up of Twelve," states that a 16 page French pamphlet on the "Trial of the Twelve" was published in Paris, France, by the "Action Committee" on behalf of the Twelve.

Eighty-three names of distinguished men appeared in the pamphlet as members of the "Action Committee," and among these mentioned was Pablo Picasso, artist.

64-200-331-4 "Daily Worker," 1/28/49
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.

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100-337396-6 eps 65%66
"(As it is known, the Communists have adopted as emblem of their international campaign a white pigeon painted by the Spanish painter, Pablo Picasso. The bird painted by Picasso belongs to a breed known as Russian Trumpeter.)"

The "DN" dated 4/22/49 contained an article entitled "Rogge Fights Trial of '19' at Foley Sq." This article stated that O. John Rogge, former US Assistant Attorney General, charged in his book "Our Vanishing Civil Liberties," published by Seven Associates, that the national Communist leaders were on trial "in a political lynching atmosphere."

Rogge stated that it was not correct to say that Marxian-Leninist went on trial but "what went on trial was the Attorney General idea of what Marxian-Leninist is." He further stated that you could not take a theory like Marxian-Leninist and pretend it was just any name for gangsterism because the theory had been applied to science, history and to arts.

Rogge stated in part, that Pablo Picasso, considered one of the world's greatest painters, was a Marxist.
On 5/1/49, the Gaullists (De Gaulle, "RPF") and Communists held manifestations and parades in Paris, France. Among the Communists' demands were: "Peace in Indo-China," "Peace for the World," "We want peace, we will fight for peace," "French blood is not for sale," "We will never yield ourselves or bow to American laws." For the first time since the liberation of France a special section of intellectuals marched in the parade in support of the demonstration for peace, led by Joliot-Curie, the writer Aragon and painter Picasso.
The "RPF" sponsored a "Celebration (File) of Labor, Youth and Sport" in the Bois de Boulogne, highlighted by an address by General De Gaulle. The celebration was conducted in the atmosphere of a country fair rather than a political rally. There were side shows where one could, for 20 francs, take pot shots at Thorez, Stalin or Picasso.

Source usually reliable; Information probably true
A copy of Military Attache's report dated 5/5/49, enclosed with
Legat letter Paris, France
5/13/49
Bel: May Day Demonstrations - Paris Foreign Political
100-12-331-637, excl. p. 1
(24)
The 8/17/49 issue of the "Chicago Daily Sun-Times" contained an article entitled "Brush off Red Paint Charges." The article revealed that the Chicago artists and art authorities were color-laden with rage at charges by Representative George A. Dondore (D. Mich.). Dondore had charged that "so-called modern art contains all the tans of depravity, decadence and destruction."

Dondore named Pablo Picasso as one of the leaders of the art of "tans." Photo of Picasso set out.

100-356157-1 "Chicago Daily Sun-Times"
8/17/49 (13)
This reference is a copy of an incoming telegram from the American Embassy, Paris to the State Dept., classified "confidential," dated 3/19/50. The telegram revealed that a conference was held 2/17/50 in Paris by the World Committee of EDA (Democratic African Rally) and the Vice President of the World Committee for Peace Partisans announced the composition of delegates to the US. One of the delegates named to the US, as reported in the 2/19/50 "Europaite" was Pablo Picasso, who was known to be a member of the French CP. The delegation would leave from Paris for the US on 7/25/50.

The purpose of this delegation was to present a resolution passed at the World Congress of Partisans of Peace.

1950-05014-131
(13)
SI 195-321037-01
(12)
FBI

195-355014-131
(13)

1950-345037-03, p. 8
(12)

1950-345037-02
(12)

1950-345037-01
(12)
The 2/26/50 issue of the "DN" contained an article entitled "Rockwell Kent Takes Plane on Peace Mission." The article quoted in part as follows: "Some 100,000 delegates are expected to gather in Paris within the next few days. Peace Missions will appeal various governments to plead the people's cause. Delegations are scheduled in the United States, Mexico, Italy, Belgium, Holland, and the Soviet Union. The Spanish artist, Pablo Picasso, the Very Reverend Hewlett Johnson, Dean of Canterbury, and Sir Montague British film producer, are applying for visas to enter the United States as a three-man peace mission to Congress."

Albany rpt 2/2/50

The 2/9/50 issue of "Counterattack" revealed that Pablo Picasso, famous artist and a member of the French CP, had applied for an entry visa for the US. Picasso was to be head of a "peace mission" which would be composed of 15 members, including the Very Rev. Hewlett Johnson, from Europe, Africa and Latin America. This "mission" wanted to address Congress to ask the banning of the atom bomb, to reduce US defense budget and armed forces, to stop the "repression" of the "peace fighters" (Communists and fellow travelers of all countries), and the Indonesian, Malayan and Viet-Namese wars (by making concessions to the Asian revolutionaries), and sign peace (appeasement) pact between big powers.

Above described issue of 2/9/50 "Counterattack" enclosed with

NY letter 2/14/50

Re: American Business Consultants, Inc. "Counterattack"
100-350512-302, encl. p. 2 (18)
The 3/3/50 issue of the "Washington News" contained an article entitled "Peace Group Chilled by Hill," which revealed that Congress and the State Dept. warned today of a "phony" Communist peace move designed to take advantage of a growing sentiment for an end of the cold war.

The object of their criticism was a red-clad delegation from the World Congress of Partisans for World Peace who were seeking entry visas to the US to petition Congress.

Neither the State Dept. or Hill leaders wanted anything to do with the delegation. One of the members denounced as a known Communist and a fellow traveller of the delegation was the French modernist painter, Pablo Picasso.

In New York, surrealist painter Salvador Dali, refused to join the welcoming committee for the peace delegation because of the outstanding Communists among the visitors.

Dali said world problems should be discussed by the UN and not by the committee of intellectuals headed by Picasso.
The 2/29/50 issue of the "DW" on page 2, column 2, contained an article stating that the World Peace Committee delegation scheduled to come from Paris, France, to the US, would include Italian and French scientists and political leaders, in addition to artists Pablo Picasso and the Dean of Canterbury. The article noted that the announcement of the delegation was made by the World Peace Committee in Paris, which was the Executive Body of the great Peace Congress.

The 3/3/50 issue of the "DW" on page 2, column 1, contained an article entitled "ACLU Urges Government Viss to Picasso". The article revealed that the American Civil Liberties Union had on the preceding day, urged the State Dept., to grant entry visas to the "World Peace Delegation." The article continued that, "In Washington the 'DW' correspondent, querying the Department on its intentions, is informed by a spokesman that the Delegation headed by artist Pablo Picasso was a 'Comite front' and would therefore be denied visas. However, no decision has yet been reached, it was indicated."

The 3/5/50 issue of "The Worker," contained an article in Section 2, page 3, column 3, entitled "Picasso Peace Group Barred From US by State Dept." The article, dated at Washington, D.C., stated that the State Dept. had announced on the preceding Friday it's refusal to grant entry visas to Pablo Picasso and his World Peace Delegation of twelve internationally famous persons.

NY Rpt. 10/17/50
Ref: World Congress of
The Defenders of Peace, eka/
TS-C
100-561031-L4S, p. 3, D6, 99
(14)
Ref to par 5 above
100-9-61-1 "DW" 9/30/50
(8)
The 3/8/5 issue of the "DF" contained an article on Page 2, entitled "Rogge Flies to Russia On Peace Mission." The article stated that C. John Rogge, former assistant US Attorney General, flew to Moscow, Russia yesterday, where with 14 other members of a World Peace Congress Mission, would present a peace program to the Supreme Soviet of the USSR. He left just one day after the US Gouv. refused entry to a delegation prepared to present the identical peace proposals to Congress. The delegation to Moscow included two other Americans, Rockwell Kent, artist and Johannes Steel, commentator.

The delegation to the US was to have been headed by Pablo Picasso, world-famed artist.

At a press conference before Rogge's departure, a reporter asked what made him think that the Russians want peace and that they would listen to his proposals? Rogge stated that "they're letting us in Russia to listen to the proposals. That's more than the US Gouv. did with Picasso's delegation." A photo of Picasso set out.

The World Congress of Partisans for Peace planned to present their peace proposals to the most important parliaments of the world through delegations of prominent personalities. Preparation for the reception of the twelve-man delegation to the US, led by the noted Spanish artist, Pablo Picasso, was being undertaken by an American "Welcoming Committee" of 100 leaders in churches, science and cultural fields whose speaker would be O.J. Rogge, Vice President of the World Congress of Partisans of Peace.
The reference is a copy of a telegram dated 2/17/50, from the American Slav Congress, directing the American Slav Congress to gather at a concert rally of American Slav Congress members to coordinate and permit the delegation to the US to carry out the mission for peace efforts.

In part, the telegram stated that:

"The American Slav Congress of Greater Det. L. Bodam, Rep., to the Secretary of State Dept. in refusing visas to members of the delegation of the American Slav Congress for Peace, desired the State Dept. to reconsider and permit the delegation to come to the US and carry out the mission for peace efforts."

This report is forth biographical notes on certain members of the committee, one being Paul P., secretary of the American Slav Congress. Biography of the committee members, except for the exception of key personalities, already set forth in this section.

From 1985-1995, the author was Director of the Peace Congress. From 1977, until 1927, served as Chief Director for the American Slav Congress.
The Illinois edition of "The Worker" for 3/12/30, carried an article which was critical of Senator Scott V. Lucas of Illinois. It charged that Lucas was the individual who "blocked" visas for the Europeans who wanted to come to the US in the interest of peace. One of the members included in the "peace mission," was Pablo Picasso, Spanish artist.

Chicago rpt 4/20/30
Re: CP, USA, District 8,
Chicago Office
IS-C
100-3-14-3312, p. 81
(4)
The "DF" dated 3/14/50, contained an article on page 10, column 8 entitled, "33 American Writers Offer to Go Anywhere to Discuss Peace." This article revealed that thirty-three American writers made a dramatic offer to go anywhere to discuss peace in taking issue with the US State Dept.'s refusal to grant visas to the European Peace Mission to the US, headed by Pablo Picasso and the Right Reverend Henry Johnson, Dean of Canterbury, on the grounds that these men were Communists.

NY Investigative Summary
Ept 3/16/50
Ent:

Espionage Act of 1970
77-13077-196, p. 46
(4)
SI 100-3341-56, p.
(3)
SI 100-14499-30, p.
(5)
SI 100-34671-17, p. 56
(9)
SI 100-350776-31, p. 22
(12)
SI 100-350776-10, p.
(19)
SI 100-370093-9, p. 15
(14)
SI 100-370093-12, p.
(14)
SI 100-371051-2, p. 11
(16)
SI 100-382266-8, p. 9
(15)
SI 105-13404-6, p. 8
(15)
The 3/15/50 issue of "A Tongy," (The Fact) a Hungarian language newspaper published semi-monthly in Los Angeles, Calif., carried an article attacking the State Dept. for its refusal to issue visas to Hewlett Johnson and Pablo Picasso who were coming to the US for the interest of peace.

The 2/27/50 issue of the "Daily People's World" contains an article on page 4, datelined London 2/26/50, that Pablo Picasso, noted Spanish artist, and the Very Reverend Hewlett Johnson, Dean of Canterbury, were applying for US visas as members of a three-man peace mission to the US Congress.

On 2/8/50, "My Dog," official newspaper of the Swedish CP, gave front-page banner prominence to a press release of the "Swedish Committee for the Defense of Peace," a front organization announcing that the "World Peace Committee" was to hold its third "session" in the Stockholm, Sweden 3/15/50 through 3/19/50.

Among the "hundreds of world famous scientists, artist and authors that were to attend," the article listed the more prominent members of the "World Peace Committee" who were expected to attend. Included on the list of names was Pablo Picasso.
Above described blind memo enclosed with
Letter from Legat, Havana, Cuba dated 5/26/50
Re: CP of Cuba, no character
64-900-910-780, p. 1
(2)

LA 967-575/50
Re: IS-C
100-74081-301, p. 2
(10)
The "DN" of 4/17/50, contained an article announcing that writers throughout the world were beseeching the Turkish government in their lands with protests demanding that Nazim Hikmet, leading Turkish poet, be freed from prison before he died from his hunger strike. One of the prominent intellectuals who was demanding Hikmet's release was Pablo Picasso.

On 5/19/50, the State Dept. furnished a copy of a translation which was captioned "Notes On Spanish Communists In France." It stated that the Spanish CP appeared to be the most "independent" less under the control of the French CP cadres than other foreign groups, although, the situation showed signs of changing. Affairs in Yugoslavia were leading the Soviets to summon to the East military leaders and any cadres of the Spanish CP that could be used to form the International Brigade. The International Brigade organization, that maintained liaison in French territory was the AVER.

The French Section of the Anciens Volontaires D'Espagne Republicaine was the toughest combat outfit of the entire Stalinist apparatus in France. One of the members of the Brigade was Gabriel Fort, battalion chief, who was at the time of this report staying in the home of painter Picasso, at Golfe-Juan.

The following notation appeared on this reference: This information must not be disseminated without approval of Mr. Ladd.
The 6/5/50 issue of the "DF" contained an article entitled "Hollywood Ten: At Manhattan Center, For 11 Victims of Un-American Acts, Shaw, Picasso Blast Jailings." The article revealed that George Bernard Shaw, Pablo Picasso, Y. Joliot-Curie, and J. D. Bernal were among hundreds of artists, writers and scientists who scored the imminent imprisonment of the Hollywood Ten as an attack on intellectual freedom and a blow against world peace.

Messages of protest were released by the National Council of Arts, Sciences and Professions which launched a national campaign to free the "Hollywood Ten," on 6/5/50 at a mass meeting at Manhattan Center. The rally was being sponsored by the Council and the JAFI, as eleven of their board members were similarly slated to start prison terms in the immediate future for contempt of the HCUA. Pablo Picasso set out.

100-356137-4 "DF" 6/5/50 (13)

This reference is a copy of a despatch from the American Consul at Nice to the State Dept., classified "Restricted," dated 8/23/50. This despatch revealed that the International Youth Ball was held at Nice from 8/15-20/50 and that Pablo Picasso, representing the World Committee of Partisans of Peace, received the delegations at the War Monument in Nice.

100-185087-388, p. 1, 3 (10)
The 11/24/50 issue of the "Laudies Baleae," (The People's Voice) a Lithuanian language newspaper, published in Toronto, Ontario, Canada, on page 1, column 1, contained an article entitled "Poland Welcomed the Delegates of the Congress for Peace with Bands and Flowers." The article revealed that the delegates of the Second Congress for Peace were welcomed in Warsaw, Poland. One of the well-known persons elected to the Presidium was Pablo Picasso.

Translator's summary of above described article enclosed with official letter, Ottawa, Canada
1/16/51
Re: "Laudies Baleae" (The People's Voice) EU-LI and B
105-11958-95, p. 79 (15)
The 11/24/50 issue of the "DN" on page 1, column 1, contained an article entitled "Warsaw Parley Makes World Plea for Peace." The article reflected that the final session of the "Great" Second World Peace Congress had convened in Warsaw. The article described the meeting as "an enormous rally of more than 500,000 Poles hailed the peace delegates with tremendous enthusiasm following the awarding of peace prizes to Paul Robeson, Pablo Picasso and the Turkish poet, Nazim Hikmet."

NY rpt 2/17/55
Res: Mario Wayne Casetta, was; SM-C
100-354, 35-42, p. 13, 13A
(13)

This reference is a copy of a letter from the American Embassy, Moscow to the State Dept. dated 1/15/51, enclosing a report by the British Embassy, Moscow on a public lecture delivered by Ilya Ehrenburg in Moscow, entitled "The Warsaw Congress on 12/13/50." In part, Ehrenburg stated that "One of the delegates who went to Sheffield was Pablo Picasso, one of the greatest artists of our time." An exhibition of his work was being given in London at the same time.

Before the Congress Picasso had agreed to attend the exhibition. After the cancellation of the Sheffield Congress an official told him that he was very welcome in England in his capacity as Picasso the artist. Picasso declined the invitation with the reply that, curiously enough, Picasso the artist and Picasso the fighter for peace were one and the same person.

Ehrenburg said in his speech that Picasso was "one of the greatest artists of modern times." A member from the audience wrote on a slip of paper that in the Soviet Union they were not acquainted with Picasso's works and asked for a description of what they were like. Ehrenburg stated it would be difficult to do justice to great art with mere words. "The best thing of course would be to show them to you."

It was noted that the Congress was originally planned to be held in Sheffield, England, but was transferred to Warsaw.
The 11/24/50 issue of the "DW," contained an article on page 4, column 4, entitled, "Robeson and Picasso Share Peace Award." The article reflected that Paul Robeson and Pablo Picasso were honored at the closing session of the World Peace Congress, with the International Peace Prize awarded by the Congress. They were to share the peace prize of $14,300. Both were honored in the Arts Section, Robeson for his freedom songs and Picasso for his Dove Peace emblem.

The 12/21/50 issue of the NY "Daily News" reported that the American Labor Party sponsored a "peace award festivities" for Paul Robeson at Hunts Point Palace, 953 Southern Boulevard, Bronx. Mr. Robeson was supposed to have received a plaque which had been awarded him by the Second World Peace Congress in Warsaw. The plaque did not arrive from Paris, but Robeson would share $14,300 with painter Pablo Picasso.

The 12/21/50, issue of the NY "World Telegram and Sun," described the above missing plaque as being "a bronze plaque designed by Pablo Picasso, featuring a dove of peace."

NY rpt. 3/7/51
Re: Paul Robeson, was:
IS-C
100-12304-226, p. 15, 17
(6)
ST to paragraph 1 above
100-351031-465, p. 85
(14)
ST 105-11958-39, p. 9
(15)
(Loewith Balage - The People's Vote
Toronto, Ontario, Canada dated 12/14)
The 12/30/50 issue of the "Romanul American," on page 7, columns 3 and 4, contained an article entitled "Sadeuanu Decorated with the Gold Peace Medal," which revealed that the Romanian writer Mihail Sadoveanu received a gold peace medal at Warsaw. This medal was given Sadoveanu because of his book "Mitrea Coec" in which he described the poor and the exploited Romanian peasant, and parental suffering under the bourgeoise government. The article mentioned others who had been decorated, one of whom was Pablo Picasso.

Translation of above issue enclosed with
WPD letter 1/22/51
Re: "Romanul American"
JS-RU
100-254688-167, enc. p. 4
(11)

It was noted that the information contained in the file must not be disseminated outside the Bureau without the specified approval of Mr. Boardman.

NY rpt 3/7/52
Re: [Redacted]
Espionage-R
15 Act of 1950
100-57458-738, p. 30
(21)
A legat letter, Paris, France dated 9/20/51, enclosed an account of the two day Franco-Italian Meeting of the Intellectuals which took place in the Opera House at Nice, France, on 9/1-2/51. The account was based on press reports of the French Communist daily newspapers "L'Humaite" and "Ce Soir" 9/1/51 and 9/3/51 and the Communist front weekly "Lettres Francaises" 8/9/51, 8/30/51 and 9/6/51. The report of the proceedings of this affair was received through the courtesy of Mr. William A. Crawford, American Embassy, Paris. 

This report revealed that the "Humanite" of 9/1/51, listed Picasso as one of the more prominent participants in the group of artists and writers attending the meeting. 

Serial described above 100-361281-256, Ep. 2
Above described material
enclosed with
Legat letter, 11/20/52
Re: "World Peace Council;"
IS-C
100-361031-324, encl. p. 11
(14) √

The Communist-controlled World Peace Council held its
second meeting in Vienna, Austria from 11/1/51 to 11/7/51. One
of the members of the council who did not attend the session was
Pablo Picasso, Spain.

STATE
Dept.

CONFIDENTIAL
This reference is a report from G-2, dated 11/10/51, enclosing a translation of a pamphlet issued by the Japan Peace Protection Committee (Heiwa Yogo Nippon Itankai) entitled "Questions and Answers on Peace." The pamphlet bore the notation that it was a "Handbook for Peace Campaigns." In part, it furnished in question and answer form, the Communist-line explanation of the "Big Five Power Peace Pact," which was proposed by the World Peace Council. The question asked was as follows: "I am told that this movement is being staged throughout the world, but who are the sponsors?" Among those listed as a sponsor was the painter Picasso, Spain. (

Source usually reliable; information probably true. (w)

64-175-264-646, Ep. 7
(19) X

Above described material enclosed with NY letter 12/30/52

(5)
It was noted that it was probable that some of the
members of the Commission were unable to attend the meeting.

A newspaper clipping from the "Washington Post," dated
2/17/52, entitled, "New Campaign of Ridicule Is Hurting French
Reds," stated that in 1930, artist Pablo Picasso had drawn a
white dove which the French Communists adopted as their symbol
and publicized it throughout France. "It was ideally adopted to
the Communists phony campaign to represent themselves as
crusaders for peace.

Later in the year, Picasso's drawing of the white dove
reappeared on the billboards of Paris but with a slight modification.
The back, the pouting breast and the belly made the form of a tank.
The tail feathers were the exhaust fumes. The head was a turret and
the beak a cannon. The hammer and sickle brand was on the shoulder.
There was a simple five-word caption: "The Dove that goes BOOM!"
All Paris laughed and the Communists were ridiculed.

The newspaper also carried a photo of Artist Pablo Picasso's
dove of peace, embraced by the Communists as their symbol, which was
a favorite subject of ridicule by Peitet Liberte. The poster showed
the "La Colonbe," the dove was.

64-300-231-4 "Washington Post"
2/17/52
A mimeographed letter captioned "The Friendship Book" was issued by the American-Russian Institute urging people to write messages on the importance of American-Soviet Friendship to be incorporated into a Friendship Book which was mailed in June 1953. The letter, consisting of two pages, containing numerous messages regarding peace and American-Soviet friendship attributed to people in various occupations. One of the messages read as follows...

 documentos
On 10/22/52, the "New" contained an article entitled, "Scacco In Flica For Rosenberg." This article stated that the National Committee to Secure Justice in the Rosenberg Case had announced on 10/21/52, that Pablo Picasso had joined the growing list of celebrities who had spoken up for a new trial or for clemency for Ethel and Julius Rosenberg.

On 11/20/52, the Legat, Paris, France, furnished two clippings from the 11/14/52 and 11/19/52 issues of "L'Humanite" Communist newspaper in Paris, reflecting a portion of a campaign in the Party press in Paris "to save the Rosenbergs."

In the 11/19/52 issue of the "L'Humanite" entitled "No More Than A Few Days To Save The Rosenbergs," revealed that Picasso had hurled an urgent appeal at the intellectuals of France and the entire world to save the Rosenbergs from the electric chair.

The 12/6/52 issue of the weekly newspaper "Il Lavoratore," financed and published by the Pre-Union of Priests (PCITP) contained an article entitled, "The Has Given Their Support to the Peoples Congress of Vienna." This article revealed that one of the personalities who had given their support to the Congress was Pablo Picasso, artist.
It was noted that this information was directly taken from the newspaper "The Worker." (date not given)

G-2 rept 12/12/52
64-800-837-91, p. 2
(3)\/
81 100-361631-346, p. 9
(14)\/

This reference is a photocopy of a letter from Acting for the US Sponsoring Committee for Representation at the Congress of the Peoples for Peace to the Secretary of State dated 12-8-52. Enclosed with this letter is a statement sent to Secretary of State Dean Acheson in reply to State Department's attack on the Vienna Congress.

This statement reflected that the State Department on 11/13/52 had labelled the Vienna Peoples Congress a "show" being "staged by the Communist high command."

This statement revealed that Henri Matisse and Pablo Picasso, two great French artists, declared in their support of the Congress: "We are convinced that mutual respect between peoples and the forms of government of their choice will advance the cause of Peace and, to maintain this thing we all hold dear—Peace—we think discussion is better than threats."

100-361631-346 (14)\/

SECRET
On 2/10/53, Dr. Peter S. Scheyel, 58-45 164th St., Queens, New York, testified before the Senate Internal Security Sub-committee on Subversive Influence in the Educational Process at Washington, D.C. Scheyel was asked if Commies should be allowed to teach the youth in our land? He stated that in his profession he could not imagine an academic administrator of any sense and magnitude and dignity saying to Eugene O’Casey, who had been generally associated with Communists, “You may not teach the drama,” or tell Picasso, “You may not teach art in the U.S.”

Above described hearing enclosed with
Bureau Memo 2/12/53
Re: Internal Security Sub-committee
Testimony/ Subversive Influence in the Educational Process
66-00859-006, Sp. 38

SECRET

The Communist weekly review of art and literature, Lettres Francaises, No. 456 of March 18-19, 1953, reproduced on the front page of its special mourning edition for Stalin, a charcoal portrait of the Soviet leader by Pablo Picasso. According to the publication of the drawing aroused considerable indignation and consternation within the CP leadership. On 3/18/53, a confirmation communique issued by the CP of France Secretariat in Paris, expressed complete disapproval of the portrait and severely censured Louis Aragon, director of Lettres Francaises, for having allowed the publication.

William Crawford,
Political Section, US Embassy - Paris

(1) Paris, France rpt 4/20/53
Be: CP of France;
IS-FR
66-300-331-1819,

b2 b7c
PB1
Of known reliability advised that on April 1, 1953 Mme. Pablo Picasso, a self-admitted member of the Communist party, exhibited Miss Berggren's work at a first art exhibition in Paris, France.

Mrs. Agnes Schneider,
Passport Section, US Embassy,
Paris, France
Paris, France, Rpt 12/16/53
Re: Heinz Berggren
IS-B
105-31426-87, p. 14, 3
(16)

Legat letter Paris, France
5/5/56
Rep: 
IS-B
105-31426-16
(16)
Believed to be in England.

By letter dated 8/81/53 the Chicago Office forwarded to Laboratory the 7/29/53 issue of "Narodni Glasnik." Chicago requests that the newspaper and its translation be returned.

By letter dated 9/3/53 the Bureau returned to Chicago the above newspaper and its translation.
This issue contained an article on page 1, columns 6 and 7 entitled "UN Ashamed Of Symbol Of Peace In Korea." The article revealed that representatives of North Korea were assigned to erect a building for negotiations and the signing of peace. After completion of the building, a white dove was placed atop the door as a symbol of peace. The artistically fashioned white dove was made by the world-famous artist Pablo Picasso.

Serial described above
100-10123-418
(8)

NY rpt. 6/28/54
Be1
IS-B
105-11436-98, p. 1, 3, 4
(16)
This reference is a copy of a Foreign Office dispatch from the State Dept. from the American Consul, at Geneva dated 1/11/54.

The dispatch revealed that the President of the Dept. of Justice and Police of the Canton of Geneva, had informed the Consul General on 1/11/54, that a Communist front organization, "Jury de Prie International de-la-Paix," would be holding a meeting in that city late in February or early March of 1954.

One of the jury members to attend the meeting was artist Pablo Picasso from Spain.
On page 2 of the 6/17/54 issue of the "L'Humanite," official daily newspaper of the CP of France, contained an article entitled, "Two Sketches by Picasso in Hommage of Ethel and Julius Rosenberg." The article stated that the anniversary of the death of Julius Rosenberg and his wife would be memorialized in Paris by a gathering on 6/19/54 at the Pleyel Hall in Paris. Among the scheduled artistic presentations were two sketches by the artist Picasso and those sketches would be reproduced on the program sold. One hundred of them would bear the signature of Picasso.

An anonymous letter postmarked 6/15/54, at Zurich, Switzerland, advised that one (PNU) Ozenfant, spelling uncertain, was a French artist-painter, who had always been affiliated with the CP of France, and that while he denied communist affiliation, at the same time was with many leading members of the French CP including "Picasso, Leger and Caeutau." The letter did not further identify the above three persons.

In regard to Amed di Ozenfant's associates, Picasso, Leger, Caeutau, it was noted that the records of the New York Public Library, 42nd and Fifth Ave., which had been checked on 11/17/54, revealed Pablo Picasso, born 1881 and Fernand Leger, born 1881, were contemporaneous French painters. In the book entitled, "Modern French Painters" by Maurice Raynal (published by Brentano's) on page 115, it was noted that Leger was associated with A. Ozenfant in the direction of an art school. The same work on page 144 mentioned Jean Caeutau born 1891, and indicated that Picasso had illustrated with drawings, etchings and lithographs, books by various individuals including Caeutau.
On 10/19/54, the files of the "NY Times," 239 West 43rd St., NYC, were checked for information concerning Orenfant, Leger, Picasso and Cartier. No pertinent information concerning these individuals was located.

Legat, Salzburg, Austria
Letter dated 9/16/54
Re: World Peace Council
IS-C
100-361031-480, Ep. 16
105-31511-10, p. 9
(SECRET)
The "NY" of 10/11/44, contained an article entitled "Picasso Finds His Natural Place," reflecting that Pablo Picasso, one of the greatest painters, had joined the CP of France.

NY rpt 12/8/54
Re: JAFRC;
IS-C
IS Act of 1950
100-7051-2359, p. 3, 4
(7)
SI to paragraph 2 above
100-334376-56, p. 4
(11)

As: Spanish Communist Party Activities for a United Front;
SM-C
64-200-357-490, m.c. p. 1
(18)
The "Los Angeles Times," a daily newspaper dated 3/28/55, under an AP release dated 3/27/55, Berlin, carried an article indicating that East Berlin newspapers on 3/27/55 reported that one of the new corresponding members chosen by the East German Academy of Fine Arts was artist Pablo Picasso of France.

Los Angeles 4/20/55
Re: Lionel Fauchtranger, 2263
25-R
100-5143-129, p. 3
(0)

On 10/9/55, the "Le Figaro," Rightist daily, reported that Auguste Lecoq, wrote his "Auto-Critique," but was not the type the CP of France expected. In the "Auto-Critique," Lecoq made charges that Pablo Picasso, the noted Communist artist, was bourgeois.

Auguste Lecoq was a Deputy from the Pas-de-Calais and Secretary of the CP of France until 1954 and was excluded from the Party in February, 1955.

Paris, France rpt 10/25/55
Re: CP of France (CPP)
IS-France
64-200-231-1508, p. 3
(0)
On 2/25/57, [redacted] advised that there were five factionalist groups within the French CP. Pablo Picasso belonged to the third. This group consisted essentially of ten Communist intellectuals who were critical of the lack of information in the Communist press during the Hungarian up-rise.

W. J. Stoessel,
Political Sect. U.S.
Embassy, Paris
Paris, France rpt 4/10/57
Re: Current Soviet Espionage
and Subversive Activities In
France
Espionage-R
64-291-291-266, p. 6
(3) □
STATE
DEPT.

This reference is a copy of a Foreign Service Despatch from the American Embassy, Paris to the State Dept., classified "Limited Official Use," dated 2/25/57, entitled, "Rumors Concerning Opposition Groups Within French Communist Parties."

This despatch revealed that it was rumored that there was in existence within the PCF oppositionist groups and that the third oppositionist element of the PCF, consisted essentially of ten Communist intellectuals who, during the Hungarian uprising, publicly complained of the lack of information in the French Communist press, concerning the facts of the Hungarian situation. These intellectuals demanded the convocation of a special congress of the PCF to discuss Hungary. One of the ten intellectuals was Pablo Picasso.

64-200-291-1575, p. 2
(2) □

-112-
REFERENCES NOT INCLUDED IN THIS SUMMARY

The following reference which had not been reviewed contains information which has been placed under restricted dissemination.

File 4  Esp 4

The following reference which was found to be identical with the subject contains information of a confidential nature.

File 4  Esp 4
66-6603-1-34-402

The following references contain information which is set forth in the corresponding serial of the main file 100-337396 on Pablo Picasso. Except where indicated otherwise, the source is the same in both serials.

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- Not recorded serial filed following serial 1.

**Sources:**
- "Washington Daily News" 3/3/50
- "Washington Post" 3/4/50
- "Pace News Agency" 3/6/50
- October, 1964 issue of "New Masses" 11/10/64
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ALL INFORMATION CONTAINED HERIN IS UNCLASSIFIED EXCEPT WHERE SHOWN OTHERWISE.

FORMANCE

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Contact Calls

- 200-214-729
- 267-192
- 268-82
- 337-31
- 311-231-266
- 200-447
- 356-83-221-5
- 5768-1
- 41299 and 35-125
- 63111-7
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100-7061-2424 acc. 9

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