THE MUSEUM OF MODERN ART

Date January 24, 1946

To: Mr. Barr

From: Mr. Abbott

Re: Acceptance on the part of the staff of the Museum of commissions to write articles, deliver lectures, etc. for outside agencies.

At a meeting of the Executive Committee held on Thursday, January 17th it was decided that any member of the staff who writes an article, delivers a lecture or renders any other service for which he receives remuneration over and above his salary at the Museum shall retain the fee. This authorization naturally covers activities related to the general purposes of the Museum and the Museum reserves the right of withholding consent should this outside activity on the part of the staff member be considered contrary to the policy of the Museum or interfere in any way with the departmental work of the individual as determined by the department head.

In order to facilitate the handling of this, the following procedure is established:

Any staff member requesting to take on any outside activity with or without remuneration (this shall also include the serving on committees (active or sponsoring), juries, radio appearances, etc.) will present to the Secretary's Office, before acceptance, a memorandum, in writing, outlining the proposed activity. The Secretary will then clear the matter with the proper authorities and return an answer within any requested time limit or report back why an answer cannot be forthcoming within that time limit.

The express purpose of the Executive Committee's authorization is to encourage members of the staff to participate in activities outside the Museum which would heighten the individual prestige of the staff member and the general prestige of the Museum.

THE MUSEUM OF MODERN ART

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Abbott

THE MUSEUM OF MODERN ART

Date December 12, 1945

To: Mr. Abbott

From: Mr. Barr

Re: Notes on work year ending June 30, '45

WRITING, etc.

First half of Picasso: 50 Years of His Art which started as a revision of 1939 catalog and ended as a new book with about ten times the amount of text.

Preliminary work on Mary Flexner Lectures: Dogma and Practice in Modern Art to be given at Bryn Mawr College February, March 1946.

Articles on American art for OWI magazines in France, Netherlands and Britain; and in College Art Bulletin.

MUSEUM COLLECTION OF PAINTING AND SCULPTURE

Organized private exhibition of collection for Trustees, reports.

Installed collection, second and third floor galleries.

Committee on Collection; and subcommittee on acquisition.

EDITORIAL WORK

Penguin (London) monographs on American painters.

Editorial advice on Museum and other publications.

Editorial Board, Magazine of Art.

COMMITTEE WORK, etc.

College Art Association: Board of Directors, Executive Committee; Chairman, Committee on Research in American Art; organized special number of College Art Bulletin.

American Exhibition in London; Committee choosing modern paintings.

Committee on New York State Art Legislation

AHB/hn

BARR PERS

THE MUSEUM OF MODERN ART

(BARR)

Date ~~July 14, 1949~~

To: Miss Dorothy Miller

From: Mrs. Alfred Barr

Re:

Dear Alfred:

Barr Pers.

THE MUSEUM OF MODERN ART

Date June 16, 1950

cc: Mr. Alfred Barr, Jr.

To: Mr. Bernard Karpel

From: Dorothy Miller

Re: Raymond & Raymond color print portfolio.

Four of the five color reproductions missing from Alfred Barr's Raymond & Raymond portfolio of American art have now been returned to the Library for circulating exhibitions. The missing one is Marin's Maine Islands which C/E cannot find.

The margins of the Ryder have apparently been cut down greatly so that it no longer matches the rest of the portfolio in size.

Alfred: I will do more on this matter when possible. D.

Love and a thousand thanks,

Marga

(dictated by Mrs. Barr over the telephone to jws on 7/14/49)

BARR PERS
BARR

THE MUSEUM OF MODERN ART

Date ~~July 14, 1949~~

To: Miss Dorothy Miller

From: Mrs. Alfred Barr

Re:

Dear Alfred:

AMERICAN ART Portfolio

THE MUSEUM OF MODERN ART

cc: Mr. Bernard Karpel
Mr. Alfred H. Barr

Date June 8, 1950

To: Miss Virginia Pearson

From: Dorothy Miller

Re: Color Reproductions missing from Raymond & Ramond portfolio.

~~Dear Virginia:~~

The following plates from the Raymond and Raymond portfolio of color reproductions of American art were lent years ago to the Circulating Exhibition Department by Alfred Barr. These plates really should be returned to the portfolio. Would you be kind enough to see if you could locate them?

Birchfield: Promenade
Ryder: Toilers of the Sea
Sheeler: Bucks County Barns
Prendergast: Central Park
Marin: Main Islands

Love and a thousand thanks,

Marga

(dictated by Mrs. Barr over the telephone to jws on 7/14/49)

THE MUSEUM OF MODERN ART

BARR PERS

BARR

BARR PERS

To:

From:

Dear Doro

that you

Summey) i

which mea

Friday,

send it t

up to Mrs

trouble i

things up

(there is no super

If all this is too complicated, and you

thing slide until another occasion turns up.

Another thing that still interests me m

No hurry on this.

I have had to bring in to your office

of sculpture in the Louvre belonging to Peter

have them looked up in our house all summer.

come to see the Italian show.

(dictated by Mrs. Barr over the
telephone to jws on 7/14/49)

think

Virginia

st 15th,

receeding

will

pictures

The

the

BUNE, SUNDAY, NOVEMBER 16, 1947

Fire in Kitchen Kills Manhasset Woman

She Is Found Upstairs, Her Clothes Burned Off

Special to the Herald Tribune

MANHASSET, L. I., Nov. 15.—A mysterious kitchen fire caused the death last night of Mrs. Louise Jordan, thirty-nine, in her home here, Nassau County police reported today.

Her husband, Vincent R. Jordan, a construction engineer, found her unclothed, charred body on the floor of a second-floor bedroom when he returned home last night from Larchmont, N. Y., according to Inspector Stuyvesant Pennell.

A trail of singed hair and burned garments led downstairs to the kitchen where a table top was found charred, a portion of the table cloth burned, and the cord of a telephone on the table singed.

Inspector Pennell said that there had obviously been a flash fire, but that there was nothing in the kitchen to indicate what had started it. The route that must have been taken by the victim was through the first floor hallway to the front and then up stairs and through a hallway to the bedroom on the south side.

"At this time the death appears to have been an accident," Inspector Pennell concluded.

Mr. Jordan, who is employed by a subway contracting firm, said he had returned home from Washington on Thursday night, but left after a few hours for Larchmont, leaving his wife alone in the house except for a dog.

Navy Reserve at 74% of Goal

Naval Reserve membership has reached 74 per cent of planned requirements, it was announced yesterday at the headquarters of the Commandant of the 3d Naval District, 90 Church Street. It was reported that 867,841 men were enrolled as of Oct. 1, of whom 277,808 were officers and 590,033 enlisted personnel. Members of the Organized Reserve, sea and air, total 17,270 officers and 133,453 enlisted men, while the voluntary inactive and other elements have a strength of 260,538 officers and 456,580 enlisted men.

HORT . . .

Barr pers.

Far From Loch Ness

The Coast Guard in New York reported yesterday receipt of a wireless message from a ship off North Carolina saying the ship had struck a "marine monster" forty-five feet in length with an "eel-like head." The message from the S. S. Santa Clara, bound from New York to Baranquilla, said Chief Officer William Humphries and Third Officer John Axelson sighted the creature and described it as having a body three feet in diameter. The collision with the ship either killed or badly wounded it, the message added, and the monster was left "thrashing in a large area of bloody water." A quick check yesterday in a newspaper library failed to disclose any record of a subterranean passage between the Atlantic Ocean and Loch Ness, Scotland.

An Empty Christmas

BALTIMORE, Dec. 30 (AP).—Joseph Poisel, executive of a grocery company here, is sorry he obeyed the "Not to be opened until Christmas" directions on his presents. Several presents which he placed in his desk before the holidays were stolen by a burglar, who left only empty boxes and wrappings. The burglar also took the cards. Mr. Poisel said that now he presents

BARR PERS
BARR

THE MUSEUM OF MODERN ART

Date ~~July 14, 1949~~

To: Miss Dorothy Miller

From: Mrs. Alfred Barr

Re:

Dear Dorothy:

A system has been found to send things up to Greensboro. If you think that you can have the Piranesi framed downstairs in time, Mrs. Herbert (Virginia Summey) is sending a big van of furniture up to Greensboro, leaving August 15th, which means that things to go up should reach her at the latest on the preceeding Friday, the 12th.

We are having Pocker frame the Picasso Owl litho and Mrs. Pocker will send it to the Museum in your care. The trick would be to get both the pictures up to Mrs. Herbert, if possible putting paper bands across the glass. The trouble is that Mrs. Herbert is alone in the house, and before sending the things up, she should be notified:

Mrs. Edward Herbert
24 East 82nd Street
RE 7-4185

(there is no superintendent!)

If all this is too complicated, and you are too tired, we can let everything slide until another occasion turns up.

Another thing that still interests me mildly is our debt to the Kecks. No hurry on this.

I have had to bring in to your office three heavy volumes of photographs of sculpture in the Louvre belonging to Peter Blume because they did not want to have them looked up in our house all summer. They will pick them up when they come to see the Italian show.

Love and a thousand thanks,

Marga

(dictated by Mrs. Barr over the telephone to jws on 7/14/49)

BARR pers (Brag.)

THE MUSEUM OF MODERN ART

Date September 13, 1948

To: Alfred

From: Olive

Re:

Dear Alfred:

Perhaps you won't receive this before the trek back to NY, but no matter.

Re your letter received this morning:
Have cabled Roberts as you request. Yes, the 41,000 Lire were cabled to Roberts August 31, airmail letter sent by Mimi same day. Miss Dudley has received no word from shipper nor anyone in Italy; instructions went with your letter to Roberts of August 2, she can do nothing further until receipt of shipper's name.

Have sent copies of L. Maillol's and Rudier's last letters to Mr. Burden, but will not make out order or anything further until you get here.

Have also sent information to Mr. Burden about Signac, asking him to let us know.

Enclose letter received this AM from Mrs. Marinetti.

The fog is dispersed.

Look forward to seeing you, my best to Marga and Tory.

Olive

THE MUSEUM OF MODERN ART

Barr Pers. (Bragg)

Date September 8, 1948

To:

From:

Re:

Dear Alfred:

The fog is clearing away a very little from my what-I-laughingly-call-a-brain.

Here are two letters which I thought you might want to see. The one from Bartolini enclosed six photos of his paintings and a pamphlet; if you want them let me know. Should we give Mr. Burden any further word about the Signac now or wait until he returns to New York? His secretary called yesterday for us to send two copies of WIMP? and of WIMA? to Mr. B. in Maine, do you suppose he is Spreading the Gospel?

Olive

THE MUSEUM OF MODERN ART

Date Tuesday September 7

To: Alfred

From: Olivia

Re:

Dear Alfred:

Here is your copy of the "confusion", I have given a copy to Betty C. and to Dorothy. D. Lytle checked about the van Gogh to find that Brooklyn has a drawing called Cypress Trees, and the Metropolitan has a little watercolor which they classify as a drawing; it was in our van Gogh show. Anyhow it seemed safest to take out the sentence about ours being the first in a New york museum, and Dorothy M. agrees.

By tomorrow I shall have recovered my equilibrium but today everything seems a little strange, I can't seem to think. However everyone assures me that I look the Picture of Health, so you had better hurry back, because that happy state won't last.

Maybe you could let us know approximately when you will return, I don't want to send mail to you if it will be soon. I do hope you have had some rest, but I'm not sure you are even acquainted with the word.

By tomorrow I shall be business-like again!

Olive

Barr Pusond
Braden

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19
OFFICE OF THE SECRETARY
TELEPHONE: CIRCLE 5-8900

June seventh
1948

Dear Alfred Barr:-

You were kind to write me as you did. That's one of the nicest notes I've ever had, and it gives me a chance to tell you that in this new life which is a little like a cyclone, I am looking forward to the chance to know you.

This museum needs your reflective mind. I give all my friends copies of "What is Modern Painting?" thus encouraging them to regard art and us in your thoughtful and relaxed manner. But about 6 o'clock

at night sometimes – between us –
I wonder whether I am in a boiler
room or a museum, and occasionally
I think of you and of things you
have written with admiration and thank-
fully, with some repose.

Sincerely,

Tom Braden

BUFFALO
Barr Prison d

THE UNIVERSITY OF BUFFALO
LOCKWOOD MEMORIAL LIBRARY

CABLE ADDRESS BUFUNIVLIB

BUFFALO, 14, NEW YORK

November 13, 1947

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Alfred:

The packet of Christmas cards came today, and I am very grateful to you for letting us have them. They are exactly the kind of thing I was hoping for, and it will be pleasant to be able to show them all. I will send them back to you as soon as the exhibition closes, which should be early in February.

Thanks again, very much,

Yours faithfully,

CDA

Charles D. Abbott

CDA:j

BARR PERS.
~~X-ref.~~
BUFFALO

November 10, 1947

Dear Charles:

Here are some Christmas cards which I have dug out of my files. I am not quite sure how you wish to limit the show but some of these may be of interest. I am putting a light pencil number in the lower left-hand corner of each card.

1. By John Kirkpatrick, the American pianist
2. By von Ripper, etcher and illustrator
3. By the American painter Kay Sage, wife of the painter Yves Tanguy
4. By Arshile Gorky
5. By Juan O'Gorman, one of the best younger Mexican painters
6. By Schawinsky, draftsman and advertising artist, formerly a teacher of the Bauhaus
7. By Adolf Hoffmeister, the best known Czech cartoonist
8. By Feininger
9. By Seligmann
10. By Serge Chermayeff, architect and teacher, now head of the Chicago School of Design
11. By Meric Callery, well known American sculptress and collector of Picasso. The photograph is of one of her sculptures
12. By Arshile Gorky
13. By Loren MacIver especially designed for Mary and Nelson Rockefeller
14. By Elsa Schmid (Mrs. J. B. Neumann) I think this is silk screen
15. Also a silk screen by Schmid
16. Card from Conger Goodyear with his house designed by Edward Stone
17. By Paul Burliuk
18. By Man Ray, Surrealist photographer and painter
19. By L. Moholy-Nagy, late head of the Chicago School of Design, painter and teacher, formerly a teacher of the Bauhaus

Iaam sending these to you under another cover. I have a lot more but we cannot find them.

Sincerely,

Mr. Charles D. Abbott
The University of Buffalo
Buffalo 14, New York

CHRISTMAS
current

THE UNIVERSITY OF BUFFALO
LOCKWOOD MEMORIAL LIBRARY

October 20, 1947

Dear Charles:

I shall try to find some Christmas cards which might be of sufficient interest to send you. It seems to me that you have a very good idea.

Doubtless you know that Hyatt Mayor has for years been interested in Christmas cards, though perhaps more from the 19th century than from contemporary writers and artists.

Sincerely,

Mr. Charles D. Abbott
The University of Buffalo
Lockwood Memorial Library
Buffalo 14, New York

AHB/ob

THE UNIVERSITY OF BUFFALO
LOCKWOOD MEMORIAL LIBRARY

CABLE ADDRESS BUFUNIVLIB

BUFFALO, 14, NEW YORK

October 14, 1947

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

Dear Alfred:

I am planning to put on an exhibition (opening date early in December) of Christmas cards, and I have been wondering whether or not you might have, in your personal files, some that you might like to lend for the occasion. Roughly speaking, anything commercially produced would be omitted -- what we would like would be the personal productions of the sender, whether they take the form of drawings, poems, or what-not. Part of the interest would naturally reside in the celebrity or general popularity of the maker. For example, we will be showing from our own collections those of Robert Frost, William Rose Benet, John Drinkwater, etc., etc. I thought maybe you might have something of the sort from various artists, and that you might not be unwilling to let us borrow them. The show would continue until early February, and, of course, we would take the utmost care of anything you might let us have.

With best regards,

Yours faithfully,

Charles D. Abbott

Charles D. Abbott

CDA:j

We have picked out of your old files four cards which might be suitable. Maybe you have them at home. O.

Please show
T. Braden
B. Chamberlain

Soby letter published 7/31/49

AHB PERS.
Burrow

NEW YORK
Herald Tribune

European Edition
Published Daily in Paris

230 West 41st Street, New York 18
PEnnsylvania 6-4000

July 14, 1949

– I am not answering this

(100)

Dear Alfred Barr:

I am glad to have your letter in reference to the one we published last Sunday on the art page. I am sorry it offended you and Mr. Soby.

In reply to Mr. Soby I wrote that I was puzzled by the suggestion in the letter that one of the directors of the Museum might have based his judgment in regard to an important exhibition on personal pique. Thanks – but why didn't you check on it?

I didn't believe it, but only considered the observation as one on which Dr. Smythe might be informed and the letter otherwise as bearing on a timely subject. So I decided to give the author a hearing, letting the letter speak for itself. – and, incidentally smothering you with flattery.

I am especially happy to have your reply since it confirms my feeling that the language of the writer was unfortunate and, as I now know, mistaken. a little late?

However, merely for the sake of argument, the fact as to whether I was imposed upon remains not altogether established. An artist unknown to two such gentlemen as yourself and Mr. Soby does not deny him completely, nor does the fact his name was not found on the lists of the two large exhibitions in Italy, or in standard works on Italian art eliminate him in my opinion. – True, but it does suggest he is not as well known or influential as Smythe claims.

I am in favor of any man making a considered statement of opinion, so long as it is just that. Meissner might be an "unknown", except to Dr. Smythe and a few other young enthusiasts. But if the latter want to advance him as a potential leader I'm willing to listen. What I heartily agree to is that an unsubstantiated statement or innuendo such as the letter contained is good reason, since it is untrue, for your objection. – fine – but how about some action?

Again I regret the offense to you.

Sincerely,
Charlotte Bowden

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

BARR PERS.

Jean Stepanian

I guess this is a closed matter now - since Sun's Herald -

Betty C.

, 1949

I think that Mr. Soby is answering Dr. Smythe's letter which you published in your column of July 10.

I am writing you personally to say that I think that the hospitality of your column has been imposed upon by Dr. Smythe. The truth is that the painter Meissner whom Dr. Smythe admires so much is completely unknown to both Mr. Soby and myself, at least so far as we can recall. His leadership of the coming Italian school must indeed be "oblique," to use Dr. Smythe's word, since his work did not appear in the two large and very inclusive exhibitions, the Quadriennale at Rome and the Biennale at Venice, nor have I been able to find his name in any of the four or five standard works on contemporary Italian art.

Under the circumstances I very much object to Dr. Smythe's innuendo that Meissner's work has been omitted from the exhibition because of "some personal pique of one of the directors." I am sorry you published the letter - though I do not question your prefatory remarks that the Museum may have failed to include the work of a number of younger artists. However, it just isn't true that Meissner is considered important in Italy as you suggest.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Carlyle Burrows
The Herald Tribune
230 West 41st Street
New York, New York

AHB:jwa

BARR PERS.

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

cc: Mr. Soby
Miss Chamberlain
Mr. Bradley

July 10, 1949

Mr. Carlyle Burrows,
The Herald-Tribune,
New York, N.Y.

July 12, 1949

Dear Mr. Burrows:

In today's Herald-Tribune you published a letter from Mr. Lorenzo Smythe regarding the exhibition of twentieth-century Italian art now at the Museum of Modern Art. He refers to the omission from the exhibition of the artist Guiliano Meissner, and adds: "It is in the opinion of many that the work of this [Meissner] because of some personal pique of one of the directors, making it a great shame."

I think that Mr. Soby is answering Dr. Smythe's letter which you published in your column of July 10.

I am writing you personally to say that I think that the hospitality of your column has been imposed upon by Dr. Smythe. The truth is that the painter Meissner whom Dr. Smythe admires so much is completely unknown to both Mr. Soby and myself, at least so far as we can recall. His leadership of the coming Italian school must indeed be "oblique," to use Dr. Smythe's word, since his work did not appear in the two large and very inclusive exhibitions, the Quadriennale at Rome and the Biennale at Venice, nor have I been able to find his name in any of the four or five standard works on contemporary Italian art.

Under the circumstances I very much object to Dr. Smythe's innuendo that Meissner's work has been omitted from the exhibition because of "some personal pique of one of the directors." I am sorry you published the letter - though I do not question your prefatory remarks that the Museum may have failed to include the work of a number of younger artists. However, it just isn't true that Meissner is considered important in Italy as you suggest.

Sincerely,

s/ Alfred H. Barr, Jr.

Published
7/15/49 NY HT

Mr. Carlyle Burrows
The Herald Tribune
230 West 41st Street
New York, New York

AHB:jwa

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

July 10,1949

Mr. Carlyle Burrows,
The Herald-Tribune,
New York, N.Y.

Dear Mr. Burrows:

In today's Herald-Tribune you published a letter from Dr. Duncan Smythe regarding the exhibition of twentieth-century Italian art now at the Museum of Modern Art. Dr. Smythe objects to the omission from the exhibition of the artist Guilermo Meissner, and adds: "If it is true that the museum has ignored him (Meissner) because of some personal pique of one of the directors, I think it a great shame."

The two directors of the Italian exhibition were Alfred H. Barr, Jr., and myself. Neither of us has ever met Meissner; neither of us has any reason whatever to be angry at him. Indeed, so far as we can remember, we did not hear his name mentioned in Italy when we were there assembling the show, though we asked numerous artists, critics and collectors for the names of artists - especially younger artists - whose work we should investigate. Moreover, Meissner was not represented in either of the two huge exhibitions of modern Italian art held in that country last year - the Quadriennale at Rome and the Biennale at Venice.

In any exploratory exhibition such as ours there are bound to be omissions which the future will repair. But no artist was left out of the show for reasons of "personal pique," and Mr. Barr and I resent very much Dr. Smythe's implication.

We agree with Dr. Smythe as to the importance of Carlo Carrà. In fact since the opening of the exhibition we have added an excellent work by this painter which was not available when the shipment left Italy and only recently arrived by air with other important works.

Sincerely,

Published in HT 7/31/49

AHB-Butler

cc: Miss D. Miller

LAWRENCE K. BUTLER
401 LINCOLN ROAD
GROSSE POINTE 30, MICHIGAN

February 1, 1950

Dear Mr. Butler:

Forgive me for not answering your question about Penelope Turle long ago. The gallery was quite out of the way for me. I intended to go, but in the end couldn't. However, I did send my assistant, Olive Bragazzi, whose judgment I trust. I am sorry to report that she was not much impressed by Miss Turle's pictures.

Please forgive me for not having gone myself. It is good to hear from you. My best to you both.

Sincerely,

s/ Alfred Barr

Mr. Lawrence K. Butler
401 Lincoln Road
Grosse Pointe 30
Michigan

AHB:js

LAWRENCE K. BUTLER
401 LINCOLN ROAD
GROSSE POINTE 30, MICHIGAN

Dec. 29, 1949.

Dear Alfred,

When we were in New York [illegible] at the Mus[illegible] nothing ir[illegible] Since ther[illegible] Penelope T[illegible] some of he[illegible] at the Art[illegible] We are won[illegible] If you sho[illegible] be enormou[illegible] understand[illegible] point of g[illegible] for other reasons.

1/19/50

I did see this Critics' show at the Artists' Gallery, it closes today. The two Turle paintings didn't seem to me to be very interesting, and were rather badly painted; one was a fisherman's shack, the other a beach still life.

(Ever hear of a Lenore Rose? She had a couple of large still life ptgs in this show - looked rather promising I thought, tho not spectacular.)

O.

Your Mother and all the other Barrs both big and little seemed well on Christmas Day and were enjoying a glorious Christmas. Eda and the two biggest of the little Barrs have now gone North hoping for some skiing, which seems doubtful, as there is no snow around here. Andy, I believe, is planning to follow for the week end.

We hope you and your family are well and had a glorious celebration of the 25th.

Happy New Year,

Lawrence K Butler

AHB:mh

LAWRENCE K. BUTLER
401 LINCOLN ROAD
GROSSE POINTE 30, MICHIGAN

Dec. 29, 1949.

Dear Alfred,

When we were in New York early in November I asked for you at the Museum and was disappointed to find you out. I had nothing in particular on my mind, but wanted only to say hello. Since then we have learned that a friend of ours in New York, Penelope Turle by name, who does some painting, is having some of her work in the Critics' Show opening January 3rd. closed 19th at the Artists' Gallery, ~~841~~ 851 Lexington Ave. at 64th. St. We are wondering if by any chance you will be stopping in. If you should, will you please look at her work, as we would be enormously interested in your reaction to it. Please understand that we are not asking you to make a particular point of going, but we merely thought that you might be going for other reasons.

Your Mother and all the other Barrs both big and little seemed well on Christmas Day and were enjoying a glorious Christmas. Eda and the two biggest of the little Barrs have now gone North hoping for some skiing, which seems doubtful, as there is no snow around here. Andy, I believe, is planning to follow for the week end.

We hope you and your family are well and had a glorious celebration of the 25th.

Happy New Year,

Lawrence K Butler

AHB:mh

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

Business
Cottier

(101)

July 28th 1949
Cable

Dear Alfred - Assumed Aug 15

I've been meaning to write you for weeks to tell you how perfectly delighted I was to read about you and Princeton! It just couldn't be nicer & I don't whether congratulations should be tendered to you or to them!

This trip of mine continues to be both fascinating and enormous fun. I've just finished a three-week tour of England & Scotland in my small jeep with Jane & Richard McLanathan. He, as you may know, got a Prix de Rome & I bumped into them one day in the Uffizzi. He goes back to Boston as Assistant Curator of Decorative Arts in October. We were all enchanted with England & Scotland & I find it

My very best to you and Jeanet.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

AHB:mh

Barr, Alfred
Cottier

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

(101)

May 1, 1951

hard to remember, in sweltering Paris, how bitterly cold it was 10 days ago on the Isle of Skye! Ps Did you know there was an Isle of Boar?

Am going back to London next week (not the least of my reasons being to see the Vienna pictures before they leave) and hope to spend most of August in the British Isles. And then — ça depend. But I can assure you that I'm enjoying every minute of it. I miss you all and think of you often — how many times I've wished Mr. Boar were present to help me with my struggles at trying to digest the many impressions from the many museums I've visited! Hope you have a wonderful summer —

Affectionately —
Susan

My very best to you and Jeanet.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

AHB:mh

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

Burgess Cottier

(101)

Dear Friends:- Just a line to tell you the snowdrops you sent so many times remind me of you. So little frost in life they have been pretty nearly all month. The grape hyacinths will be pretty before long. They last well too.

Have just been watching a robin building her nest which one sees from window. Spring sure enough & we breaking up in lake & frogs happy. We are all pretty well & hopeful. Sincerely Jennie M. Campbell.

BROAD-BILLED FLYCATCHER makes its home on the north coast of Australia, very little is known of its habits.

"JOHN GOULD, the English Naturalist, was an artist of marked ability. The illustration on the cover is a miniature of one of his original folio prints, which are now extremely rare and highly valued by collectors."

My very best to you and Jeanet.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

AHB:mh

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

Brinkers
Cottier

(101)

May 1, 1951

May 25, 1951

Dear Alfred:

I turn to you in the hope that you know, or can turn up without undue effort, certain information which I need [illegible] son, Seton, present [illegible] for [illegible] He is [illegible] good health. I regret [illegible] that will [illegible] in the 1940's in [illegible] at three [illegible] has come [illegible] distinction [illegible] Bayswood, in Greenwich, at the [illegible] Day School [illegible] expelled [illegible] your letter and forward it to the Museum only [illegible] proposed to visit Philip [illegible]

Dear Ham:

I have now got three opinions from people whom I very much respect.

George Howe, a pioneer leader of modern architecture in this country, former architect for the United States, and now professor of architecture at Yale; Edgar Kaufmann, Jr., associated with our Museum in organizing major exhibitions of industrial design and in writing What is Modern Design; Philip Johnson, the organizer of our Department of Architecture and Design and a well-known architect: all three agree that the Institute of Design in Chicago is their first choice. Not only is it the liveliest center of ideas, it also seems to have the liveliest student body.

The second choice of Howe and Johnson was the Pratt Institute, a very good practical professional school. Edgar Kaufmann however preferred Cranbrook which he says in the last two or three years has turned out a number of extraordinary designers.

As to Seton's getting his degree at Oberlin they seemed to have no opinion. I myself would strongly urge it however, since he has gone through three years and seems reasonably safe against being called up again in the near future. I think it would be worth taking another year just as a kind of insurance, but on this your opinion is much better than mine.

I am sorry I have not been able to answer you before and hope this letter will not come too late.

My very best to you and Jeanet.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

AHB:mh

Barr

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

May 1, 1951.

Dear Alfred:

I turn to you in the hope that you know, or can turn up without undue effort, certain information which I need in considering my son, Seton's, present plans. Perpend.

First, a little about the boy-man. He is just 23, and he has normally good health and good eyesight. (Also, I regret to say, he has a moustache; but that will pass.) Although he scored in the 140's in I.Q. tests given him at three well-spaced intervals, he has covered himself with no academic distinction either at Edgewood, in Greenwich, at the Greenwich Country Day School, at Putney (whence he was expelled for smoking at 16) or at

Barr

Oberlin, where he is now a junior. When he still had a year of school to go he went into the Maritime Service, then he made several voyages on merchant ships, and after that he enlisted in the Army and became a corporal in charge of inspection of foods of animal origin at a small post in Georgia. He is therefore not liable for military service under present regulations, since he served for 18 months from September 1946. With the help of five months tutoring and the good offices of Mike Oates and W.E. Stevenson, he got into Oberlin in 1948. So far he has failed nothing, he has maintained a gentleman's C average, and he has garnered a few B's, notably one in Graphic Arts, given by Stochow, last term. He majors in English, without any enthusiasm, and he has only discovered this year that he should have majored in art. He has had many interests and enthusiasms, such as photography, model ship-making, jewelry making, and leather work; and he has acquitted himself creditably in each. He also has a passion for automobiles

Barnes

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

and motor-cycles, the last of which he can take apart and put together again; and he has a facility in sketching with the pencil. His aptitudes seem to be mechanical and, in a loose sense, artistic.

During the past eight months he has evolved the idea that he would like to be an industrial designer — a profession, if that's what it is, which seems to me very possibly the right one for him — and he therefore wants to drop college and go to an art school which provides the necessary training in the fall, for a three year course, he tells me.

It occurs ~~to~~ me that you, or someone else at the Museum, probably knows all about these matters and about the schools that offer such training. Hence this parental plea for Help and Advice. Certain particular questions come to mind.

? 1. What sort of a career does industrial design offer?

Barr

2. From what Seton has told me, and from some school catalogues which he has shown me, no college work is prerequisite to the schools which offer such courses. If any do require it, my son either does not know about them or has not mentioned them to me. Nevertheless, would it be any advantage ? to him to get his degree at Oberlin before going to one of these schools? I cannot help feeling that it would be wise for him to do so, but I am open to informed persuasion in the matter. He could take several art courses during his senior year — but perhaps the schools would include such courses.

3. What is the ranking of such schools? He has a considerable list of them already: Pratt Institute, The Phila. Museum School of Art, The S.E. Tyler School of Design at Temple, ? The Washington Institute of Contemporary Art, The Cleveland Art Institute, The Chicago School of Design, The Institute of Design in Chicago, Cranbrook Academy in Detroit, and Carnegie Tech. Someone at Cooper told him

Barr

Hamilton Cottier
4 Orchard Circle
Princeton, New Jersey

I see that Pratt was the best. Beyond that, I've been able to get no opinion. What I'd like, of course, is a list of the best in the country, in order of preference; an order which may be as difficult as the ranking of Harvard, Yale, and Princeton as undergraduate colleges.

I shall be grateful for any thing that you can tell me. Wouldn't it be easier for you to talk about it than to write about it? If so, please drop me a line giving me a day and an hour at which I can telephone you.

Sincerely yours,
Ham.

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Barr's Letters

Barr

4 Orchard Circle

Princeton, New Jersey

May 30, 1951.

Dear Alfred:

I can't tell you how grateful I am for your letter in reply to my impassioned query for information about schools where Industrial Design could be studied. Two of your authorities put in second place the Pratt Institute, which a bloke named Hathaway at Cooper Union told Rus was the best for the purpose; and all those of your Moguls plumped for the Institute of Design in Chicago, which several other people had suggested. The total result of my enquiries is to put those two at the top of the heap — and that's close enough to unanimity. About Cranbrook I've had a mixture of plusses and minusses.

I agree heartily with you about the desirability of finishing college first, but I'm not going to insist because of a lot of complications involving my son. Since I wrote you I have found out that Seton

Barr

rated the 99th percentile in his College Board verbal aptitude — which, I take it, is not an advance indication of his ability to handle the stuff he's interested in — if he has the requisite aptitude with the pencil. Sons aren't easy.

I'm sorry not to see you at our little 29th, but I shouldn't think of urging you. I'd not be at it, if I didn't live here. Nevertheless, if it was a good day on Saturday the ninth and you and your wife felt like driving down for lunch, I'd urge you to come and have it with us — we'll not be tangled up with the Class except for Friday evening. And we'll be here all summer, except for June 19th to July fifth. You should pay your respects to Old Nassau fairly more often. King cryptically implied that he'd be along some time after reunion. The Princess Lilia is now in residence.

That and I hope to see you. We never go to New York, but we can't believe that New Yorkers don't yearn for any excuse to come to Princeton.

Very sincerely yours,

Alfred

Alfred H. Barr, Jr., Esq.
The Museum of Modern Art
11 West 53rd Street, New York 19, New York.

Barr, Cottier Barr

May 11, 1951

Dear Ham:

Many thanks for your letter and forgive my delay in replying , but I come to the Museum only one day a week.

This weekend I expect to visit Philip Johnson, the head of our Department of Architecture and Design and shall ask him in detail for his opinion about the various schools which Seton might go to. I shall also ask Edgar Kaufmann, whose judgment I greatly respect and shall let you know their opinions.

Meanwhile my best to you both,

Sincerely,

Alfred H. Barr, Jr.

Mr. Hamilton Cottier
4 Orchard Place
Princeton, New Jersey

AHB:mh

Dodge
Barr Pus.

THE MUSEUM OF MODERN ART

Date December 4 1947

To: Mr. Barr

Re: Mr. Dodge

From: Herwin Schaefer

The attached letter is a response to an inquiry about Mr. Dodge, in whom you were interested. Unfortunately it does not tell you anything more than you already knew. I was told that Mr. Hayward (who wrote the attached letter) is the last surviving member of the Stained Glass Studio of Tiffany, so I am afraid that we are at a deadend since he cannot tell us more.

H. S.

Dec. 2nd – 47

The Museum of Modern Art
Attention of Mr. Schaefer

Dear Sir
Your letters of Nov. 7th & Dec 1st received and am afraid I cant give you much information regarding Mr. Dodge
I spent 50 yrs. with the Studios & if I remember correctly, Mr. Dodge came with us about that time & worked in the Drafting room. I took charge of the Art Glass Dept in 1907 and knew him fairly well.
We were located at 47th St. & Madison Ave. in the old Knickerbocker Club Bldg & occupied the entire bldg, so I did not come in much contact, although he was designer on Sketches etc.
A very nice & likeable Man. He opened a Studio of his own with another employee, but haven't heard much of him since.
Furthermore I know nothing about him.
Should you know anything of his whereabouts, and doing very little in that business, I would appreciate it very much if you you would kindly advise. I presume that you know The Studios closed in 1937 and am practically retired.

Very Sincerely yours
E. E. Hayward

Tel. Hast. Hgts 8-1591 M

P.S. I would appreciate it if you would call and advise me at any time

Mr. E. Kaufman

FIRST PRESBYTERIAN CHURCH
INDIANA, PENNSYLVANIA
HARRY BURTON BOYD, D. D., LL. D., PASTOR

October 30, 1947

Mr. Alfred H. Barr, Jr.,
11 W. 53rd Street,
New York 19, N. Y.

Dear Mr. Barr:

The Church Secretary has looked through newspaper clippings and booklets put out by the Church but can find no description or story for the window, beyond the following note:

> "The large East Window was built by Dodge and Company of New York."

In a book in my library on "Art Treasures in Pennsylvania" there is a statement that this artistic window was designed and built by Dodge, who was formerly with Tiffany and Company.

I was happy to meet you and your mother.

Cordially yours,

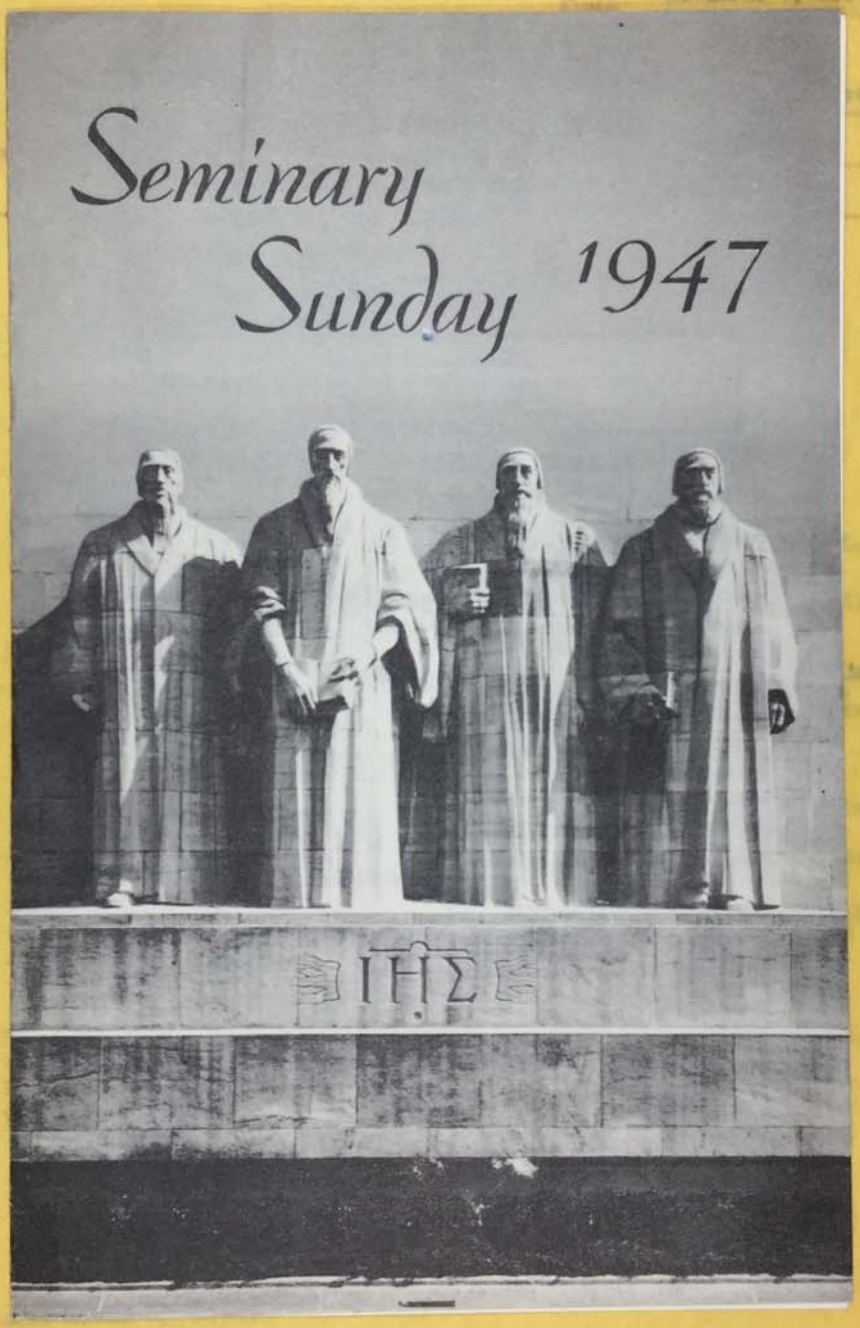
HBB:h

Harry Burton Boyd.

Edgar - guess this school of Tiffany not atelier - don't bother further - but return this note - Thanks

DODGE

THE MUSEUM OF MODERN ART (Dam personal)



First Presbyterian Church

Indiana, Pennsylvania

HARRY BURTON BOYD, D. D., LL. D., Minister

KENNETH W. HICKS, Director of Religious Education

Sabbath, October 26, 1947

Preparation for Worship

Worshippers are asked to observe a prayerful quiet when the organ prelude begins.

Morning Worship 11:00 O'Clock

PRELUDES—"In Green Pastures" ..... Wely
"Sanctus" ..... Gounod

CHIMES

CHORAL CALL TO WORSHIP

***DOXOLOGY, INVOCATION, CREED AND GLORIA PATRI**

ANTHEM—"Lo, a Voice to Heaven Sounding" ..... Bortniansky

PSALTER NO. 59

***HYMN NO. 245**—"Take Thou Our Minds, Dear Lord" ..... Hall

READING OF THE SCRIPTURE ..... I Corinthians 12:12-27

THE MORNING PRAYER

PRESENTATION OF TITHES AND OFFERINGS

OFFERTORY ANTHEM—"Open Thy Gates" ..... Don Malin

***HYMN NO. 312**—"Ask Ye What Great Thing I Know" ..... Hendon

SERMON—"What is Our Christian Faith?" ..... Dr. Boyd
(Texts: I Corinthians 12:27—Colossians 1:18)

PRAYER AND BENEDICTION

CHORAL RESPONSE AND SILENT PRAYER

POSTLUDE—"The Heavens Declare His Glory" ..... Beethoven

*Congregation Standing

Notes for the Week

SUNDAY—THE WESTMINSTER FELLOWSHIP will meet in the Chapel at 6:30 P. M. Barbara Gray will conduct the devotions. The subject will be: "Christ, Our Leader." The leader for the meeting will be John Hess, who will use as his subject "Prayer—Its Meaning."

AT THE EVENING SERVICE Dr. Boyd will speak on the situation in Palestine. This is the most important topic now before the United Nations.

Evening Worship 7:30 O'Clock

PRELUDES—"L'Angelus" ..... Gounod
"But the Lord is Mindful of His Own" ..... Mendelssohn

***HYMN NO. 52**—"Come, Thou Almighty King" ..... Trinity

***INVOCATION AND LORD'S PRAYER**

ANTHEM—"Eternal Father, Strong to Save" ..... Dykes

READING OF THE SCRIPTURE ..... I Kings 12:1-20

***HYMN NO. 89**—"Father and Friend! Thy Light, Thy Love" ..... Quebec

THE EVENING PRAYER

PRESENTATION OF TITHES AND OFFERINGS

OFFERTORY ANTHEM—"Yea, Though I Walk" ..... A. Sullivan

***HYMN NO. 283**—"How Firm a Foundation" ..... Adeste Fideles

SERMON—"Palestine—a Pivot of History" ..... Dr. Boyd

PRAYER AND BENEDICTION

CHORAL RESPONSE AND SILENT PRAYER

POSTLUDE—"Adagio" ..... Gulitt

*Congregation Standing.

WEDNESDAY—THE MID-WEEK MEETING will be held in the Chapel at 7:30 P. M. Dr. Boyd will continue the study of the Expanding Church.

SATURDAY — THE CRAFT CLUB, for children in the Junior and Intermediate Departments of our Sunday School, meets in the Social Hall at 10:00 A. M.

THE OCTOBER MEETING of the Do-Your-Bit Circle has been postponed until later.

THE BOYD CIRCLE will take orders for Currier and Ives and Grandma Moses Christmas Cards. Call Mrs. Blair Bence, Telephone 1269-J.

A BOX OF NEW AND USED CLOTHING will be sent to the School at Buckhorn, Kentucky, by the Women's Missionary Society. Gifts for the box can be left at the Church. Mrs. John Pound is the National Box Chairman of the Missionary Society.

THE PROPOSAL to open the Movie Theatres on Sunday should be defeated. The owners of the theatres can make enough profit in six days. They should not have preference over other business men who are compelled by law to close on Sunday. Do not cheapen our town by opening theatres on The Lord's Day. VOTE NO.

THE MORNING SERVICE will be broadcast over Station WDAD November 2nd from 11:05 to 12:00.

DODGE

THE MUSEUM OF MODERN ART (Dodge pusual)

The Reformation Monument

On the site of the ancient city walls, in the old town of Geneva which John Calvin knew so well, stands the impressive memorial in white Alpine stone. It is three hundred feet long and fifty feet high, and is the work of two French sculptors. Under the motto *"Post Tenebras Lux"* (After Darkness Light) stand figures of Protestant heroes, with Calvin, Farel, Beza, and Knox grouped in the center. These four figures are colossal in size. The monument presents bas reliefs, depicting the principal leaders and events of the Reformation. This international monument to the Reformation was erected in 1917, with funds collected in Protestant countries.

Your theological seminaries and training schools prepare men and women to carry on in the mighty tradition of the Reformation, to be bearers of the Light of the Gospel, preachers and teachers of the Word of God.

SEMINARY	LOCATION
Bloomfield Seminary	Bloomfield, New Jersey
Dubuque Seminary	Dubuque, Iowa
Evangelical Seminary	Rio Piedras, Puerto Rico
Johnson C. Smith Seminary	Charlotte, North Carolina
Lincoln University Seminary	Lincoln University, Pa.
Louisville Seminary	Louisville, Kentucky
McCormick Seminary	Chicago, Illinois
Princeton Seminary	Princeton, New Jersey
San Francisco Seminary	San Anselmo, California
Western Seminary	Pittsburgh, Pennsylvania

TRAINING SCHOOL	LOCATION
Presbyterian College of Christian Education	Chicago, Illinois
School of Christian Education, Princeton Theological Seminary	Princeton, New Jersey
Department of Christian Education, San Francisco Theological Seminary	San Anselmo, California

200-0013-01 260M 8-47

DODGE

THE MUSEUM OF MODERN ART (Dodge personal)

Date November 5, 1947

To: Mr. Edgar Kaufman

Re: Designer named Dodge

From: Mr. Barr

November 6, 1947

Dear Dr. Boyd:

Many thanks for your letter about the memorial window to my grandfather. I am looking up data on Dodge and shall let you know if we turn up anything interesting.

My mother and I greatly enjoyed meeting you. She spoke of you several times afterwards with enthusiasm and regret that she had not had a chance to talk with you at greater length.

Sincerely yours,

Harry Burton Boyd, Esq., Pastor
First Presbyterian Church
Indiana, Pennsylvania

AHB/ob

DODGE (Louis)

THE MUSEUM OF MODERN ART

Date November 3, 1947

To: Mr. Edgar Kaufmann

Re: Designer named Dodge

From: Mr. Barr

Dear Edgar:

Could someone on your staff find out for me something about a designer named Dodge who worked in Tiffany's studio in 1906? He signed a memorial window for my grandfather in the Presbyterian church in Indiana, Pennsylvania. The subject of the window is David and Jonathan and the church records show that it was made in the Tiffany studios. Don't go to any special trouble about this, but I am curious to know something about Dodge.

BARR PERS.

FARRAND

April 6, 1949

Dear Jean:

You are quite right, it is 38 years since we saw each other last. It is very good to hear from you.

I am afraid I can't be of much use in advising the three people about whom you write.

About Jack Mills, I suggest that he write to Dr. Robert L. De Normandie, Lincoln, Massachusetts. Lincoln is looking for a director of a community arts center and might well consider Mr. Mills. The center is quite well endowed. He could mention my name since Dr. De Normandie asked me for recommendations.

As for Dr. Moor, I can keep my ear to the ground, but have nothing to suggest immediately.

Has Tim considered Cranbrook where I believe Carl Millis and others conduct an active school in sculpture. The Art Institute of Chicago and the Art Students League here are other obvious suggestions. I don't know of a good college where he can study sculpture, but you might write Columbia University's School of Painting and Sculpture and the University of North Carolina. Henry Kreis, a very good though somewhat conservative sculptor, teaches at the Hartford Art School, Hartford, Connecticut.

Forgive me for not being able to be more explicit. I am not really up on the teaching of sculpture in universities. I think, however, that it would be worthwhile writing to the University of Minnesota and to the University of Indiana, both of which have very active practical arts courses.

My very best to you.

Sincerely,

Mrs. David O. Farrand
211 East Street
Olivet, Michigan

AHB:jws

FeRRoni
BARR
PERS.

Brimo Ferroni,
12, Corte Pozzotorelli,

FARRAND
211 East Street
Olivet
Michigan

Dr. Alfred Barr
Museum of Modern Art
New York City

Dear Alfred,

Though we haven't seen each other for about thirty-eight years - I have within the last five or six years seen your Mother, and Davenies audie at the University Club. (It was Joan Russel True) - May I drop in for a chat?

There are three people I would like to tell you about because you're knowing of them might lead to your knowing them and they're all very worth knowing. The fact that one is suddenly dispossessed of a job [the position has lost its financial backing] (i.e. John (Jack Mills of Royal Oak); the other has been given notice that his job as coordinator of arts here at mixed-up-Olivet College is to terminate the end of this year.

Ferroni

Brimo Ferroni,
12, Corte Pozzotorelli,
Lucca, Italy

as jobs are plentiful there. He wants Tim to do so anyway in order to study there

Arthur has degrees a mile long; has jobs offered to him already; has travelled, been to Oxford when he was younger; his wife who taught for 18 years in the N.Y. Public schools now has born him four children. until Olivet reacted backwards this year – and even during the testing-times, they have liked it. The dumb board is missing a trick not making him Dean if not President. Every single soul here likes him. It may happen yet, but thought you'd like to know he has an ear to the ground. and owns a home in Brooklyn.

Tim doesn't plan to ~~come~~ take this Olivet now another year, and except that we live here and Milton Horn (he is Dr Arthur P. Moor formerly of Brooklyn Museum, Home in Garden City L.I.) the other is our Quentin (Tim) age 18½ who wants to be a sculptor, all means that perhaps in some way you might have some advice for them which you couldn't give unless I told you about them – hence this note.

Jack Mills has been Civic arts director at Battle Creek and was doing well – Radio programs, modeling, ceramics, music – and the humble citizens I know in Battle Creek all like him. The Board of Trustees decided to drop the Civic Arts Project and do sports !! We just heard of it last week. Jack is young single, ~~and~~ excellent mixer and conversationalist. He has a year to go to England to get a job

Ferroni
Barr
Pers.

Brimo Ferroni,

has been artist in Residence [but has resigned as of June] and that we could barely afford, hitherto, to contemplate sending him elsewhere, I don't blame him for wanting to go away next year. Olivet has had a good coordinated L. A program which allows art as an elective, and as a major even, the first two years. This is a Sophmore. Three questions: ① Should he get a job for two years (he's 18½) then finish college? ② Should he select a college where he can continue as he has here and could you hint where such a college is? (a list would be wonderful) Or should he work under a sculptor and finish college later? Also what do you think of Cranbrook Art School. He is a personable boy; makes friends especially with older people easily. I hope you can meet him. If you should be in Detroit this Spring or Summer or list can know that - Hope to hear from you. So I hope for this short cut. Jean T. Farrand. (Mrs David O.)

Sincerely.

Roni
ARR
Pers.

Brimo Ferroni,
12, Corte Pozzotorelli,
Lucca, Italy

12 May 1949

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

Dear Mr. Barr :

This morning, after a long period of rain and wind, I awoke in the most glorious and unexpected sunshine, and when I got down to breakfast, hungry and happy, I was pleasantly surprised to find a package from the far America, on the table near my cup and saucer.

As quick as lightining I opened it, and it was very good to receive your book. It was for me a really exciting and unforgettable experience, and I thank you very much.

With cordial greetings and my sincere gratitude,

very truly your

Brimo

Ferroni
(Barr
Pers.

April 4, 1949

Dear Mr. Ferroni:

Many thanks for your good letter of February 11. I must apologize for not having answered sooner.

Fortunately I have available one or two author's copies of Picasso Fifty Years of His Art, one of which I send to you today.

A year ago I myself spent several months in Italy, arranging for the museum an exhibition of contemporary Italian art. The vitality and spirit of the arts in your country far surpassed that of most other European countries which I was fortunate enough to visit. Your hopeful letter was further proof of this feeling.

Sincerely yours,

Mr. Brimo Ferroni
12, Corte Pozzotorelli
Lucca, Italy

AHB/ob

Brimo Ferroni,
12, Corte Pozzoterelli,
Lucca, Italy

February 11, 1949

Mr. Alfred H. Barr, Jr.,
c/o Museum of modern Art,
New York

Dear Mr. Barr:

I would first like to introduce myself: my name is Brimo Ferroni and I am a young Italian geometer and builder, 24 years old.

Excuse me Sir, if I trouble you: without doubt it will seem you rather strange I apply to you, but when you will have known my desire, I hope you will satisfy it. Some monthes ago I read on a newspaper about the volume "Picasso, fifthy years of his Art" edited by you.

It should be of great interest for me, but unluckily I am workless, and I think it has a very high price.

I have always had a great passion for painting, but I have never had possibility and time to devote myself seriously to it.

It is to be hoped that this period of sufferings and tribulations will result some day in a new awakening of art toward higher aspirations as in that glorious period of Italian Renaissance, and the time will come the world will once again be safe for enjoing and cultivating the gift in the arts of all nations.

here life is very hard but I feel that art is a consolations and a way to escape the mornful reality.

"As time goes on, Mr. L. Kirstein tells, so Picasso seems transformed from a talent into a totem; a simbol of our epoch's modernity; the personal incarnation of

P.S. - Speaking of drawings, I was amused to see the Palmieri Rondel reproduced in the last Magazine of Art. It is really quite a nice drawing, even though it was a Macy's bargain basement purchase, as I once explained to you.

AHB jr

modernism. Picasso the demon of paint, the protean performer, the magician acrobat, is his own best monument to that modernism for which he is responsible."

I am sorry that I don't know English so perfectly to relate you the admiration that I have for this artist.

It is my confidend hope that you shall see your way clear to send me this volume and to make me happy

With my best regards, I am Sir,

your sincerely

Bruno Ferroni

P.S.: Now I feel almost ashamed of myself for eve having asked you for something and I wish you to believe that I didn't mean to put you to so much trouble: but I don't know an other way to obtain this book.

GG

P.S. - Speaking of drawings, I was amused to see the Palmieri Rondel reproduced in the last Magazine of Art. It is really quite a nice drawing, even though it was a Macy's bargain basement purchase, as I once explained to you.

AHB jr

FOGG
Barr pus.

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

August 3, 1948

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, N.Y.

Dear Mr. Barr:

Many thanks for your letter and for you fine contribution. We are very happy to add your name to the list.

I amafraid that you will not see Agnes shortly, as she sailed on the 29th for two months in France and Italy, but I'm sure when she returns she will get in touch with you and Mrs. Barr.

Of course I shall show your letter to her on her return. I know she will be interested to have the reference to the Palmieri Rondel.

Sincerely yours,

Elaine A. Evans

Elaine A. Evans
Assistant to Miss Mongan

P.S. - Speaking of drawings, I was amused to see the Palmieri Rondel reproduced in the last Magazine of Art. It is really quite a nice drawing, even though it was a Macy's bargain basement purchase, as I once explained to you.

AHB jr

FOGG
Barr pers.

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

July 14, 1948

July 30, 1948

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

Dear Alfred:

On November 24, 1948, Paul J. Sachs will celebrate his 70th birthday. A group of his former students have been aware of this approaching milestone. They have wished to mark the day and their de[illegible] has increased with the announcement of Professor Sachs' complete retirement this June.

There is little need to point out the extent of Paul Sachs' influence as a teacher nor to mention his distinction [illegible]. Since the Fogg Museum has been the scene of his teaching and since the collecting of drawings has been his passion and pleasure, it is proposed that, as the most appropriate celebration on the occasion of his 70th birthday, the Fogg Museum hold a loan exhibition of seventy master drawings. The seventy drawings will be borrowed solely from collections in this country.

Every museum and private collector so far approached has signified an enthusiastic willingness to lend for the occasion. The exhibiti[illegible] with a reception that in itself will constitute a [illegible]rty. Since November 24th is Thanksgiving Eve, a day wh[illegible] travelling towards the family circle, we plan to open [illegible] the following Saturday afternoon, a day when we hope a great many former students and friends can come to Cambridge. It will [illegible] January 6th.

The exhibition will, of course, involve expense, but the group of students and friends mentioned above have already started the ball rolling. We [illegible] share in this Birthday P[illegible] assured. If the contrib[illegible] the cost of the exhibiti[illegible] ably from, using the [illegible] commemorative volume. The proposed volume will reproduce every drawing borrowed for the special exhibition. To these will be adde[illegible] thirty from the Fogg's

Dear Agnes:

Thank you for your letter of July 14 about the birthday exhibition for Paul Sachs. I would be delighted to contribute to this noble idea and enclose a check for $20, which is all that I can afford.

I hope we shall see you shortly.

Sincerely yours,

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge, Mass.

AHB/ob
enclosure

P.S. - Speaking of drawings, I was amused to see the Palmieri Rondel reproduced in the last Magazine of Art. It is really quite a nice drawing, even though it was a Macy's bargain basement purchase, as I once explained to you.

AHB jr

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

July 14, 1948

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

Dear Alfred:

On November 24, 1948, Paul J. Sachs will celebrate his 70th birthday. For some time a group of his former students have been aware of this approaching milestone. They have wished to mark the day and their desire to do so has increased with the announcement of Professor Sachs' complete retirement this June.

There is little need to point out the extent of Paul Sachs' influence as a teacher nor to mention his distinction as a collector. Since the Fogg Museum has been the scene of his teaching and since the collecting of drawings has been his passion and pleasure, it is proposed that, as the most appropriate celebration on the occasion of his 70th birthday, the Fogg Museum hold a loan exhibition of seventy master drawings. The seventy drawings will be borrowed solely from collections in this country.

Every museum and private collector so far approached has signified an enthusiastic willingness to lend for the occasion. The exhibition will be opened with a reception that in itself will constitute a kind of Birthday Party. Since November 24th is Thanksgiving Eve, a day when most people are travelling towards the family circle, we plan to open the exhibition on the following Saturday afternoon, a day when we hope a great many former students and friends can come to Cambridge. It will close January 6th.

The exhibition will, of course, involve expense, but the group of students and friends mentioned above have already started the ball rolling. We should like every former student who possibly can to share in this Birthday Party. No contribution however small will be scorned. If the contributions are generous and numerous enough to cover the cost of the exhibition and to have something over, the Harvard University Press, using the extra sum as a subsidy, will publish a commemorative volume. The proposed volume will reproduce every drawing borrowed for the special exhibition. To these will be added some thirty from the Fogg's

own collection, so that in all there will be one hundred drawings and one hundred pages of text. This book will in itself constitute a kind of Festschrift, and the royalties from the sale will be made over to a Sachs Anniversary Fund for the purchase of drawings.

At the time of the exhibition we shall publish a small, unillustrated catalogue, little more than a check list of the drawings, but with the names of all those who have sponsored the exhibition.

It is our present hope that the exhibition and opening can be kept a surprise to Professor Sachs.

As a former student and friend would you like to take part in this activity?

The Committee organizing the exhibition consists of John Coolidge, Charles C. Cunningham, Henry S. Francis, Philip Hofer, Agnes Mongan, John S. Newberry and John S. Thacher.

Sincerely yours,

Agnes Mongan

Agnes Mongan
for the Committee

P.S. Would you be good enough to make out your check to the Fogg Museum of Art? It can then be deducted from income taxes. If we have overlooked any former student who would like to contribute, would you pass on the word?

cc: Mr. George T. Handy

Barr-Pers
Fulbright Applica

June 13, 1951

Your Reference IEP

Dear Mr. Moody:

I am enclosing a copy of a letter which I have just written to Mr. Gordon T. Bowles assuming that it was to him that I should submit the withdrawal of my candidacy for a scholarship under the Fulbright act.

However, your letter of May 18 makes me think that I should also notify you and I am therefore doing so, trusting that the reasons given in my letter to Mr. Bowles will adequately explain my action.

With my thanks for your past consideration, I am

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. George T. Moody
Acting Chief
Professional Activities Branch
Division of Exchange of Persons
Department of State
Washington 25, D. C.

AHB:mh

cc: Mr. Gordon T. Bowles

DEPARTMENT OF STATE

June 13, 1951

Dear Mr. Bowles:

Even though I have had no definite word about the award I think I ought not to delay any longer asking you to withdraw my candidacy for a scholarship under the Fulbright act. It is now almost the middle of June and, although you had given me some unofficial encouragement, I understand that the award is by no means definite. At the same time any further delay on my part might inconvenience all the more the alternate who would be ready to take my place.

Although I suppose that the reasons for my withdrawal have no official interest, you and your office have been so considerate that I feel that I owe you some explanation.

First of all, since the appointment is still uncertain, I can no longer wait to confirm commitments here in the Museum for the coming year. Secondly, from what you told me informally over the phone, the amount of the fellowship would be so much less than I had expected that I cannot personally afford to make the sacrifice. Thirdly, when I made my application, I did not understand that I would be under any obligation to lecture at the institution to which I would be attached.

All things considered it therefore seems better not to delay the withdrawal of my candidacy further.

Let me thank you again for your kindness and special consideration over the past year.

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. Gordon T. Bowles
Executive Secretary
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:mh

cc: Mr. George T. Moody

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON 25, D. C.

DEPARTMENT OF STATE
WASHINGTON

In reply refer to
IMP

May 18, 1951

My dear Mr. Barr:

The Department regrets that it has been unable to notify you earlier of the outcome of your candidacy for a grant under the 1951 program of educational exchange authorized by the Fulbright Act. The volume of applications exceeded expectations and it has not yet been possible for the Department and the Board of Foreign Scholarships to complete the selection procedure. The applications are being processed as rapidly as possible and it is expected that applicants will be informed of the results early in June.

It is hoped that the above-mentioned delay has not caused you inconvenience. If you must make commitments for the coming academic year before you receive a decision on your application I should appreciate it if you would inform me.

Sincerely yours,

George T. Moody

George T. Moody
Acting Chief
Professional Activities Branch
Division of Exchange of Persons

Mr. Alfred H. Barr, Jr.,
Forty-nine East 96th Street,
New York 28, New York.

Howard Bowles May 28
said between 7 and 8

Telephone, EXecutive 8100

Cable Address, COINEX, Washington, D. C.

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS

Mailing address: 2101 Constitution Avenue, N.W., Washington 25, D. C.
Office address: 1785 Massachusetts Avenue, N.W., Washington 6, D. C.

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Gordon T. Bowles,
Executive Secretary

May 17, 1951

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

In my letter of May 1, I omitted to enclose a form for report of physical examination. Completion and return of this report is an essential part of the complete application procedure and must be accomplished prior to a final decision by the Board of Foreign Scholarships. It is not requested except in the case of candidates recommended by the Conference Board Committee.

A footnote should also be added to my previous letter. It now seems probable that if you are selected for an award and decide to accept it you would be attached to the Institute of Art and Archeology of the University of Paris.

It would be helpful and might avoid delay in reaching a final decision if you would kindly complete and return the form for medical examination at your earliest convenience, provided, of course, that the arrangements in view are acceptable to you.

Sincerely yours,

Francis A. Young

Francis A. Young
Assistant to the Executive Secretary

FAY:aw
Enc.

May 7

Fulbright

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

May 1, 1951

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

Dr. Bowles has asked me to make the necessary inquiries for replying to your letter of April 19, and only today I obtained in an informal way some information which may be helpful to you.

A final decision on your application will probably be made by the Board of Foreign Scholarships within the next two to three weeks. Meanwhile a good deal of effort and negotiation has been and is still being expended in endeavoring to work out an arrangement which would be suitable to you and at the same time possible within the limitations of the program for France.

It appears probable that if you should be selected for an award you would be asked to accept attachment to the Museum of Modern Art in Paris. Technically, you would be in the category of a visiting lecturer under the program, although no steps would be taken to schedule any lectures until after your arrival in France. Whatever lectures you agreed to give in concert with the Museum and with the Commission in Paris would be delivered in English, and this language limitation in itself would I am sure restrict your schedule of lecturing to such a degree as to be in no sense a burden to you or a bar to undertaking the research you have in mind. If such an arrangement would not be satisfactory to you, I doubt whether it would be possible to find any other feasible basis on which your participation in the program could be effected.

The decision of the Board of Foreign Scholarships on your application cannot be foreseen at the moment, since a number of uncertainties remain to be resolved, but I think the prospect is not discouraging, provided the efforts now in progress would, if successful, result in an arrangement acceptable to you.

Sincerely yours,

Francis A. Young

Francis A. Young
Assistant to the Executive Secretary

FAY:aw

Barr Pers

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

February 6, 1951

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections,
The Museum of Modern Art,
New York 19, New York.

Dear Mr. Barr:

Thank you for your letter of January 30.

It may be that lecturing in English would be acceptable to the French. At any rate, the Committee will explore all the possibilities in connection with your application.

Sincerely yours,

Francis A. Young

Francis A. Young,
Assistant to the Executive Secretary

FAY:mwd

Fulbright file

April 19, 1951

Dear Mr. Bowles:

I know that you must be bothered by many requests from applicants for the Fulbright grants so that I hesitate to add to the number. However, I find I am in urgent need of information; first, as to whether I am to receive a fellowship, and secondly, how much the grant will come to. I have now to plan both my domestic and institutional affairs so that I would greatly appreciate any information you could give me. If you cannot tell me now, can you at least inform me as to when I may expect to hear some definite word?

With kind regards,

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Gordon T. Bowles, Executive Secretary
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:mh

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

January 24, 1951

January 30, 1951

Dr. Alfred H. Barr, Jr., Director
The Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dr. Dear Mr. Young:

The Conference Thank you for your letter of January 24. Unfortunately, I cannot possibly lecture in French so that I am afraid my application will have to stand as originally worded.

I appreciate your proposing an alternative and wished my French were better.

Sincerely,

The responsibilities of visiting lecturers under the French program are light and a large portion of the grantee's time is available for research. You may also be interested to know that a plan is being worked out by the Department of State to supplement awards to visiting lecturers by a modest sum in dollars to assist in meeting the grantee's dollar requirements.

Mr. Francis A. Young
Assistant to the Executive Secretary
Conference Board of Associated
Research Councils
Committee on International
Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:mh

Sincerely yours,

Francis A. Young

Francis A. Young
Assistant to the Executive Secretary

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

January 24, 1951

Dr. Alfred H. Barr, Jr., Director
The Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dr. Barr:

The Conference Board Committee has received many more applications for Fulbright awards for research in France than for lecturing. Previous experience has indicated that in these circumstances, the possibility of recommending the most outstanding candidates for the limited number of awards available would be increased if applicants who are well-qualified to lecture would be willing to accept vacant awards in the lecturing category if they cannot be accommodated as research scholars.

The responsibilities of visiting lecturers under the French program are light and a large portion of the grantee's time is available for research. You may also be interested to know that a plan is being worked out by the Department of State to supplement awards to visiting lecturers by a modest sum in dollars to assist in meeting the grantee's dollar requirements.

It would be helpful to the Committee and might increase the possibility of giving favorable consideration to your application to know whether or not you would be willing to participate in the program for France in the lecturing category, in the event that your application cannot be favorably considered for research.

Sincerely yours,

Francis A. Young

Francis A. Young
Assistant to the Executive Secretary

FAY:cjh

December 6, 1950

Dear Mr. Bowles:

If my request for a reconsideration of my tardy application for a fellowship for myself is refused, I would, of course, be very happy to serve on the advisory selection committee for Fulbright awards: Fine Arts and Architecture. Unfortunately, because of my uncertainty I find that I have not returned the postcard saying that I would be out of town on December 2 and could not attend the meeting on that date.

However, I would do my best to serve any future meeting.

Sincerely yours,

Mr. Gordon T. Bowles, Executive Secretary
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:mh

December 6, 1950

Dear Mr. Bowles:

I have been away from my office for several days and returned to find your letter of November 22.

Needless to say I am very much disappointed by the news that you cannot accept my application. I realize that I applied for a blank only on October 27; yet, was this not actually three or four days before the deadline? If it was, would you not reconsider your decision and permit me to apply?

I had in mind to work in Paris on a general history of Cubism and abstract art, the most important movement in the first half of the twentieth century.

I appreciate your suggestion about the Austrian program, but unfortunately neither the libraries nor the personalities in Vienna would be of much use in my undertaking.

I would appreciate very much your interest in this problem.

Sincerely,

P. S. I am answering your invitation to serve on one of your committees on another sheet for your convenience in filing.

Mr. Gordon T. Bowles
Executive Secretary
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:mh

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

December 6, 1950

22 November 1950

Dear Dr. Bowles:

Mr. Alfred H. Barr, Jr.
Director of

Mr. René d'Harnoncourt has just come in to tell me that your Board has most kindly consented to permit me to apply for a government grant under the Fulbright Act for research abroad. Mr. d'Harnoncourt brought with him the necessary application blanks, which I expect to be able to mail to you tomorrow.

This good fortune comes as a surprise and a coincidence, since I had just written to you to Washington letters which are now superfluous.

Your le

The letter was on my desk for reply at the time the letters of invitation to serve on Committees t. I am sorry that this chance miscarriage occurred, and I must lay it to the tremendous pressure on our office at this time.

Unfortunately your request for an application form reached this Committee two weeks past the deadline date for the mailing of the completed forms. After consulting members of the Committee, I must regretfully say that it will not be possible to accept an application for the regular program. In your letters of inquiry, however, there is no occurred to me t an program which i ties for Asiatic d.

If either of these opportunities interest you, I shall be glad to send an application. Otherwise, I hope you may find it possible to Committee on December 2.

Sincerely yours,

Gordon T. Bowles
Executive Secretary

Sincerely yours,

P. S. One of the letters asked for a reconsideration of my application, the other expresses willingness to serve on your advisory selection committee, if my application were not accepted. Since the application is pending, I assume that you will not want me to serve.

Dr. Gordon T. Bowles
Hotel Seymour
50 West 45th Street
New York 19, N. Y.

AHB:mh

GTB:MDB
Encl: Nov ann.

CONFERENCE BOARD OF ASSOCIATED RESEARCH COUNCILS
COMMITTEE ON INTERNATIONAL EXCHANGE OF PERSONS
2101 Constitution Avenue, Washington 25, D. C.

22 November 1950

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

Your letter of November 15 reached me before my reply to your letter of November 1 got into the mail.

The letter was on my desk for reply at the time the letters of invitation to serve on Committees was being sent out. I am sorry that this chance miscarriage occurred, and I must lay it to the tremendous pressure on our office at this time.

Unfortunately your request for an application form reached this Committee two weeks past the deadline date for the mailing of the completed forms. After consulting members of the Committee, I must regretfully say that it will not be possible to accept an application for the regular program. In your letters of inquiry, however, there is no indication of the country in which you are interested and it occurred to me that possibly you would be interested in the new Austrian program which is just being inaugurated. There are also some opportunities for Asiatic countries for which applications can still be accepted.

If either of these opportunities interest you, I shall be glad to send an application. Otherwise, I hope you may find it possible to assist the Reviewing Committee on December 2.

Sincerely yours,

Gordon T. Bowles

Gordon T. Bowles
Executive Secretary

GTB:RGB
Encl: Nov ann.

December 9, 1950

Dear Dr. Bowles:

Here is my application.

Thank you again for your consideration,

which I appreciate greatly.

Sincerely,

Dr. Gordon T. Bowles, Executive Secretary
Conference Board of Associated Research Councils
Committee on International Exchange of Persons
2101 Constitution Avenue
Washington 25, D. C.

AHB:lh
Encl

~~Section I~~
(Author)

"A Drawing by Antonio Pollaiuolo"
Art Studies, IV, 1926, p. 73-78

Cubism and Abstract Art
New York, Museum of Modern Art, 1936

"Cézanne, d'après les lettres de Marion à Morstatt, 1863-1868." ~~Paris~~
Gazette des Beaux-Arts, XVII, January 1937, pp. 37-58

Picasso: Fifty Years of His Art.
New York, Museum of Modern Art, 1945

(with J. T. Soby) Twentieth Century Italian Paintings.
New York, Museum of Modern Art, 1949. Also numerous "non-scholarly" articles ~~in periodicals~~ in Italian, Spanish, French, German, Russian, British and American periodicals.

~~Section II~~
(Editor)

~~Editor~~ (with Holger Cahill):
Art in America in Modern Times
New York, Reynal and Hitchcock, 1934

~~Editor:~~
"The Lillie P. Bliss Collection" ~~and various notes in The Lillie P. Bliss Collection~~
New York, Museum of Modern Art, 1934

~~Editor:~~
Fantastic Art, Dada, Surrealism
New York, Museum of Modern Art, 1936
(3rd edition 1946)

~~Editor:~~
~~"Painting and Sculpture in the United States"~~
Trois Siècles d'Art aux Etats-Unis, ~~pp. 18-31~~
Paris, Editions des Musées Nationaux, 1938.

~~Also~~ many ~~other~~ entries in exhibition catalogs of the Museum of Modern Art.

Research in 20th century visual arts in France, to enable me to write a history of ~~the development of~~ abstract art, which I believe to be the most characteristic movement ~~[illegible]~~ of the first half of our century. My preparation for this undertaking has covered nearly 25 years: 1927-28, research in Germany, Russia, The Netherlands and England; 1929, fellowship for further research from N. Y. U. (given up to become director of Museum of Modern Art); 1929-50, research, study of works of art and contact with artists in the course of exhibition work and collecting for the Museum of Modern Art, particularly the exhibitions of Cubism and Abstract Art, 1935, and the Picasso exhibition, 1939. Two books, Picasso: Fifty Years of His Art, 1946, and Cubism and Abstract Art, 1936, may be considered preparatory studies for the book I now wish to write.

My book is planned to cover the history of abstract art as an international movement which, though it has appeared in many forms in various countries, had its chief origins in Paris and ~~still~~ today flourishes there more importantly than elsewhere in Europe. In fact - and this, I think, adds greatly to the significance of my study - abstract art is now more widely practiced in Paris, as well as elsewhere throughout the free world, than ever before.

Because of the war and my duties here in the Museum of Modern Art, I have

not been in Paris more than a hurried three weeks since 1939. For research on my book I need many months in Paris to study documents and ephemeral catalogs, artists' scrapbooks, and publications not available in this country, not to mention works of art. I need to question the artists who were pioneer leaders in the movement, many of whom are still living. And I badly need to ~~appraise and record~~ study the new growth of abstract art which has flourished so vigorously since the war.

My book is planned not merely as a history of the abstract movement in painting, sculpture and construction, but also of the influence of these "fine" arts (or, better, "laboratory" arts) upon the practical and commercial arts such as architecture, layout and typography, furniture, the decorative arts, and "industrial" design. I propose also to study the various artistic countermovements against abstract art, to record ~~its~~ the social and political fortunes of abstract art under both totalitarian and democratic regimes, and to analyze the ethical and philosophical as well as esthetic valuations of the movement which ~~have been evoked for or against the movement~~.

My book would be influenced by the Museum of Modern Art.

I would be willing to give a few lectures provided they did not interfere with research. I could lecture in English only.

Research in preparation for writing a history of abstract art in the 20th century, its influence on the practical arts, its social and political fortunes, and its esthetic, moral and philosophical ~~evaluations~~ implications.

AHB - Personal
Fulbright

November 1, 1950

Gentlemen:

On October 27 I wrote Mr. Backus asking for an application blank for a Fulbright Scholarship. This morning I have received a form from the Department of State (Reference: IEP) stating that "the Board of Foreign Scholarships appointed by the President... has delegated the preliminary screening of applications for grants to certain cooperating agencies" and suggesting that information be obtained from your office. The form states that my letter has been referred to you for "further reply."

As I believe the time is short, I am enclosing a copy of my letter to Mr. Backus for your convenience, and would appreciate hearing from you as soon as possible.

Sincerely,

Committee on International Exchange of Persons
Conference Board of Associated Research Councils
2101 Constitution Avenue
Washington 25, D. C.

AHB:js
enclosure

AHB Personal

cc: Mr. d'Harnoncourt
Com. on International Exchange of Persons

October 27, 1950

Dear Mr. Backus:

Since I believe the time is short, I telegraphed you this morning as follows:

"PLEASE SEND ME APPLICATION BLANKS FULBRIGHT SCHOLARSHIP. MANY THANKS."

I am asking for these blanks for my own use having in mind the writing of a book for which I cannot take the time under the pressure of my Museum work.

I have consulted Robert Goldwater, one of the Fulbright scholars of the present year, who has given me your name and suggested that I get in touch with you.

Since it may take some time to fill out the blanks, secure references, etc., perhaps you will tell me the last deadline.

With many thanks for your trouble, I am

Sincerely yours,

s/ Alfred Barr

Mr. Howard B. Backus
Chief, Fulbright Programs Branch
Division of Exchange of Persons
State Department
Washington, D. C.

AHB:js

GERMANY
Ber personal

Nov 29, 1947
Fishkill, N.Y.

Alfred H. Barr, Jr.
Mudeum of Modern Art.

9 Februar 1948

Dear Alfred,

I wish to thank you sincerely for your providing a reference in the case of Queens Chairmanship proposition. Partly because of your advice, via Gertrude G., I turned down what might have [illegible] Visting the college, I was impressed by physical [illegible], policy disagreements, unmanageable personnel [illegible]

Also my [illegible] offers me plenty of time to paint [illegible] possibility of my going on a half year if [illegible] it. Meanwhile I [illegible] New York.

Geehrter Herr Oberbuergermeister:

Eine Bekannte von mir, Captain Edith Standen, hat mir geraten, mich in folgender Angelegenheit an Sie zu wenden.

Meine Frau und ich machten im Jahre 1933 eine Deutschlandreise und waren in Stuttgart bei Frau Hedwig Haag in deren Pension zu Gast. Ihre damalige Adresse war Hoedelinstrasze 4. Wir wuerden nun gerne wissen, ob Frau Haag weiter dort wohnt und wie es ihr in den letzten Jahren ergangen ist. Wir waeren Ihnen fuer einen Bericht ueber Frau Haag sehr verbunden, da sie uns in sehr warmer Erinnerung steht.

Mit bestem Dank im Voraus empfehle ich mich als

Ihr,

Herrn Oberbuergermeister Klett
Rathaus
Stuttgart,
U. S. Zone, Germany

AHB:mc

GREENE
(BARR PERS.)

May 29, 1947
Fishkill, N.Y.

Alfred H. Barr, Jr.,
Mudeum of Modern Art.

Dear Alfred,

I wish to thabk you sincerely for your providing a reference in the case of Queens Chairmanship proposition. Partly because of your advice, via Gertrude G., I turned down what might have been an offer for the job. Visting the college, I was impressed by physical limitations, policy disagr ements, unmanageable personnel, long hours of work.

Also my painting becomes more insistent. Carnegie offers me plenty of time to paint --- plus the possibility of my going on a half year if or when I can financially manage it. Meanwhile I shall keep an eye on openenings in and about New York.

Yours most sincerely,

Balcomb Greene

Balcomb Greene

AHB – Hobby Show

(See Barr Fun)

February 20, 1950

Dear Mrs. Blumenthal:

Thank you for your note. I was very glad to make a small contribution to the Hobby Show, but as I said in my previous letter, I cannot, as a matter of policy, give my name to any exhibition which involves contemporary art - as much as I should like to join with your other sponsors in this particular event.

Sincerely,

262 CENTRAL PARK WEST

February 19th, 1950.

Dear Mr. Barr,

Thank you for your note.
Letter to the Hobby Show for
Other Persons
We are glad to feed your

Mrs. Sidney Blumenthal
262 Central Park West
New York, New York

AHB:js

2, 1950

Dear Mr.

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Sankt Ant
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With

Mr. & Mrs.
St. Anton,
Austria

262 CENTRAL PARK WEST

February 17th, 1950.

Dear Mr. Barr,

Thank you for your contribution to the Hobby Show for Older Persons.

We are glad to print your

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FARR DERS
FOG

2, 1950

Dear Mr.

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With

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Mr. & Mrs
St. Anton
Austria

name on the list of sponsors
and appreciate your support.

Sincerely yours
(Mrs. Sidney) Lucy Blumenthal

BARR PERS
JACOB

December 12, 1950

Dear Mr. and Mrs. Jacob:

The other day I ran into our mutual friend, whom we used to know at Sankt Anton, Mrs Alice Pennington. She told me of your being in St. Anton and of all the troubles you have been through in the past years.

My wife and I want to tell you how glad we are to hear about you and to send you our best wishes for Christmas.

I wonder if I ever sent you the article which I wrote on "Cézanne in the Letters of Marion to Morstatt", which was published a dozen years ago. I am sending you a copy under another cover which should reach you shortly. It may interest you, because it was you, Frau Jacob, who first suggested that we go to Stuttgart after leaving St. Anton in 1932. There, in the Pension Haag, we saw some of the paintings and the letters which appear in the article. They were in the possession of Frau Hedwig Haag on Hölderlin strasse.

With very kind regards to you both,

Cordially,

Alfred H. Barr, Jr., Director
of the Museum Collections

Mr. & Mrs. Victor Jacob
St. Anton, Vorarlberg
Austria

March 5, 1951

Dear Mrs. Kjaier:

I have just recently heard from Mrs. Jacob. I have been affaid that my letter and the copy of my article on the Cézanne letters which I found in Stuttgart might not have reached her.

The letter is friendly but a little melancholic. I enclose it, but please don't bother to return it.

My best wishes to you and your husband.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Herman Kjaier
168 East 71st Street
New York 21, N. Y.

encl.
AHB:mh

King

January 13, 1947

Dear King,

I am delighted at the idea of rooming with you if I go back to the 25th reunion. It is possible I may be abroad at the time, but otherwise I expect to go, and of course would like to room with you.

I have not been asked to the Conference on Research and Scholarship in the Arts, but should you come to New York before or after let me know.

Best to you and Tania.

Sincerely yours,

Mr. Edward S. King
600 North Charles Street
Baltimore 1, Maryland

AHB/ob

KORNBLITH
(Barr pus)

MRS cc: Miss D. Miller
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

EDWARD S. KING
600 NORTH CHARLES STREET
BALTIMORE 1, MARYLAND

12-27-46

Dear Albro:

I am running this off rapidly - otherwise it would likely be put off and off.

You have no doubt received the announcement and blank re the 25th Reunion. I plan to attend & hope we may resume as roommates for the occasion. It is of course impossible to say at the moment just what days I shall be able to make it - but probably Friday & Saturday anyway. Tania & Henry may be on hand - they're that kind.

How about letting me know your probabilities so we can manage a joint sojourn?

Dulcet thoughts to you and yours.

- Ibus

Will also be in Princeton for a day of the Conference on "Research & Scholarship in the Arts", in April.

1725 East 53rd Street
Chicago 15, Illinois

AHB:mo

KORNBLITH
(Barr pus)

cc: Miss D. Miller

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

January 20, 1948

Dear Babette:

Thank you so much for your letter. I am delighted to hear from you again and to know that you are still interested in Morris Graves. I am asking Dorothy to see what is available.

I am sorry to hear of Sue's illness and hope she is really recovered. I missed seeing you in Chicago. I was so overwhelmed with the taxing job at the Art Institute that I saw none of my friends.

My very best to Howard.

Sincerely,

Mrs. Howard G. Kornblith
1725 East 53rd Street
Chicago 15, Illinois

AHB:mo

Dear Alfred

Pardon my trading on friendship during this busiest season to ask a favor. I may recall that the last time I saw you while in NYC, I was [illegible] Graves' one of Morris Graves's paintings - and that you took the trouble to phone the Willard Gallery where [illegible] assured me I would hear from them if and when any of the artist's works came through. I am afraid

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

Pg. 2

Dear Alfred

Pardon my intruding on friendship during this busiest season to ask a favor. You may recall that the last time I saw you while in N.Y.C. I was most eager to acquire - or rather achieve - one of Morris Graves's paintings - and that you took the trouble to phone the Willard Gallery who in turn assured me I would hear from them if, and when any of the artist's works came through. I am afraid

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

it must be now - not only increasingly difficult - but nearly impossible to get there since so much recent publicity in the Federation Magazine, "etc" - and I believe, - in-as-much as Grant's had such a personal appeal to me, even before being influenced by the fact that you have one over your mantel (or did, the evening we were with you) that I am the "variety?" of human he may want to own one - this effected by the fact that the lithograph we now have hanging above our

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

piano, printed by the
Institute of M.A., was deeply
acclaimed by me when she
came home for a while on
Xmas day - She is the
daughter to whom you so
kindly had to dinner
with us, and, we do not
get to New York* anymore
as she has been hospit-
alized here since the end
of August. I may add that
the subject, "Time of Change"
can be significant.
She is getting along very
well now, thank you,
and i hope your wife
and daughter and you
are fine. I was delighted
to see you looking
very well the day you
exceptionally

Dec., 1947

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

were at our Art Institute. That must have been a stupendous Days work — and so i couldn't interrupt you, <u>much</u>!!! As i would loved to have talked to you. Do you like the Exhibit? I enjoy it more each time i see it — and imagine we agree that the Grams is the super-ior painting on several counts. Is it possible for you to use your influence in some way to acquire one for Sue and me, as i really want it for her — as i do not indulge my self these days to that extent. His underlying philosophy may help to cure.

Dec., 1947.

MRS. HOWARD G. KORNBLITH
1725 EAST 53RD STREET
CHICAGO 15, ILLINOIS

When you have the museums building drive i would like to try to do something about it - if Dorothy or you will let me know, and, certainly remember me to her - & am sure Howard joins in same and always his deepest and warmest regards to you, - hoping this coming will be an exceptionally successful year for all mentioned here - in, and, thanx for reading all this (if you have - i know it's quite an ordeal) Fondly

Babette Kornblith

* i certainly miss coming to N.Y.C.!

KORNBLITH
(BARR PERS.)

Special Delivery

May 2, 1947

Dear Babette:

Delighted to hear you are in town. Couldn't you have tea with me here at the Museum some day next week, perhaps Monday at half past five? If this is inconvenient please let me know so that we can arrange another time. I am not quite sure what your hospital schedule is.

Meanwhile I shall make inquiries about a Graves.

Cordially,

Mrs. Howard Kornblith
St. Regis Hotel
Fifth Avenue
New York City

AHB/ob

After eleven - Awaiter 9-2000
4A.

PRIVATE PAVILION
THE MOUNT SINAI HOSPITAL
FIFTH AVENUE & ONE HUNDREDTH STREET
NEW YORK 29, N.Y.

MAY I.

Dear Friends,

We have thought of the exceptionally (tons!!) enjoyable evening in your home ever since we were here last - in November. I flew in unexpectedly on Monday; as she phoned on Sunday to tell us that she is hospitalized here with a nose infection. She is so much better today that I am thinking in terms of coming to the exhibits and plays, as normally when here. I believe in giving our great city the first rate education all New Yorkers should have. May we hear soon?

Sincerely
Margaret Lewisohn

FOUNDED 1895 - INCORPORATED 1899

You gave us $10 last year & we do hope you'll continue your & M's membership

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Mrs. Richard Rodger
William Trent, Jr.
Mrs. John A. Warner
Bethuel M. Webster

AHB/ob
enclosure

Dear Mrs. Lewisohn

asked you where I last saw you to please advise me if you hear of a Morris Graves on the order of yours or the one in the museum & do realize how scarce his paintings are, and I hope I AM not imposing on you where I renew this request. I thought now that I am in New York you may know of some interesting discoveries to tell me of. Of course, I understand how busy you are and also that it is very probable you are traveling elsewhere. With Howard's and my warmest regards,

And at the St. Regis
Plaza 3-4500.

Sincerely
Bobette Kornblitt

Jan. 22 –

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Dave H. Morris, Jr
William B. Nichols
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Mrs. J. Culbert Pal
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Mrs. Francis T. P. P
Miss Evelyn Prestor
Winthrop Rockefell
Mrs. Richard Rodg
William Trent, Jr.
Mrs. John A. Warn
Bethuel M. Webste

Lewisohn

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education all New Yorkers should have.
May we hear soon?

Sincerely
Margaret Lewisohn

FOUNDED 1895 - INCORPORATED 1899

You gave us $10 last year & we do hope you'll continue your & My's membership.

AHB/ob
enclosure

BARR PERS.

PUBLIC EDUCATION ASSOCIATION

Lewisohn

WILLKIE MEMORIAL BUILDING
20 WEST 40th STREET NEW YORK 18, N. Y.
Telephone — LOngacre 3-5175

Aug. 22 -

Dear Alfred,

Our fight for better financed Schools brought us an increase in State Aid but not enough from the city. We are planning to continue to work vigourously until our schools have sufficient funds to give all our children the sound education they must have if our way of life is to continue & to grow.

Our recent campaign, alas, was as costly as it was necessary. Our new activities will deplete our treasury still further. So want you, a former member of P.E.A. to join us now when we need & believe merit your support as never before. We do hope we'll receive your tax exempt check soon to help to give our great city the first rate education all New Yorkers should have. May we hear soon?

Sincerely
Margaret Lewisohn

You gave us $10 last year & we do hope you'll continue your & Mr's membership.

AHB/ob
enclosure

LEWISOHN (Barr file)

40 East 96 Street
New York 28, New York
December 15, 1947

The Editors of LIFE

PEA

20 WEST 40TH STREET
NEW YORK 18

Dear Alfred & Margaret -
I hate to pester my friends but I believe the campaign we're launching for next year is so important that it will appeal to you. Good Public education is so obviously the best weapon for democracy that is appalling

Very truly and disgustedly yours,

Alfred H. Barr, Jr.

Mrs. Samuel A. Lewisohn
Public Education Association
20 West 40 Street
New York 18, N. Y.

(not quite sure this is Barr)

P.S. I wish I could publish a portrait of General Marshall with Chiang and his lady, and beneath it the caption, "General Marshall's effort to end civil war was thwarted by Communist trickery." As I recall, Marshall's conclusions on China involved a critical feeling toward Chiang and his government as well as the years of our away holding such an inestimable opposition to a highly efficient Communist minority. Am I mistaken about this?

AHB,jr.

AHB/ob
enclosure

Lewisohn
(Barr file)

49 East 96 Street
New York 28, New York
December 15, 1947

That the public is not aware of the need for adequate financing - the discrepancy of public & private education as to standards & financing is appalling. We are making a study to be interpreted to parents as well as methods for adequate financing of our free schools & colleges -

We're out for a membership of 10,000 & do hope that you will be the one member now. Cordially Margaret Lewisohn

Very truly and disgustedly yours,

Alfred H. Barr, Jr.

Mrs. Samuel A. Lewisohn
Public Education Association
20 West 40 Street
New York 18, N. Y.

(note attached sent to MS Barr)

AHB/ob
enclosure

LEWISOHN
(Barr Pub)

June 12, 1947

Dear Margaret:

Thank you for your note about the Public Education Association. Marga and I are very happy indeed to become Associate members, and check for $10 is enclosed.

Sincerely,

Mrs. Samuel A. Lewisohn
Public Education Association
20 West 40 Street
New York 18, N. Y.

AHB/ob
enclosure

LIFE
(Bow pens)

49 East 96 Street
New York 28, New York
December 15, 1947

The Editors of LIFE
Rockefeller Center
New York 20, New York

Sirs:

Mr. or Miss Ballou's letter of December 5 in reply to mine of December 3 about your editorial misrepresentation of the Bullitt article, is completely unsatisfactory.

My point is a very simple one, namely that in the editorial resumé - the page with photographs called "The Main Points of Bullitt's Argument" opposite the beginning of Bullitt's article - you ignore one of his most important points, namely the necessity of reform in the inept and corrupt Chiang government and the Kuomintang.

Naturally I admire your technique of evading the point, since it involves the editors of Life in questionable editorial practices.

Very truly and disgustedly yours,

Alfred H. Barr, Jr.

P.S. - You publish a portrait of General Marshall with Chiang and his lady, and beneath it the caption, "General Marshall's effort to end civil war was thwarted by Communist trickery." As I recall, Marshall's conclusions on China involved a critical feeling toward Chiang so strong that he proposed not to waste any more of our money backing such an inefficient opposition to a highly efficient Communist minority. Am I mistaken about this?

AHB,jr.

LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL OFFICES

December 5, 1947

Dear Mr. Barr:

We have received your second letter of December 3, and regret that you found our reply to your earlier letter unsatisfactory. Surely you realize that the volume of mail received in response to such an article as Mr. Bullitt's precludes individual point-by-point answers. It seems unlikely that a detailed discussion on our part would change your opinion.

As regards the Letters Columns in which we published representative comments, it is our custom to present both sides of a controversial issue but to print first letters representing the majority opinion of those readers who write to us. Considerably more than half writing about the Bullitt article strongly concurred with his analysis of the situation.

Sincerely yours,

MBBallou

M. B. Ballou
for the Editors

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York 28, New York

ing it in two issues which you call to my attention, dated October 27 and November 3.

Very truly yours,

is further confirmed

Alfred H. Barr, Jr.

Life
Barr personal

LIFE

49 East 96 Street
New York 28, New York

December 3, 1947

M. B. Ballou
LIFE
Editorial Offices
New York 20, New York

Dear Mr. or Miss Ballou:

I am not sure that your letter of December 1 re "the Bullitt report" is or is not a form letter. But it is a completely unsatisfactory reply to my letter which pointed out simply that the page of pictures and captions opposite the beginning of the Bullitt piece and which was entitled "Main Points of Bullitt's Arguments" seriously misrepresented Mr. Bullitt's points by omitting either in pictures or in words any reference to his strong recommendation that the Chinese Government be reformed as a concomitant of our help.

This part of Bullitt's article was buried in your back pages. As a result I suppose that a very small percentage of your readers will read it by comparison with those who will read the misleading editorial summary.

The bias implied in the above editorial misrepresentation ~~was carried out~~ by the fact that your letters opposed to Bullitt's article are printed after those praising it in two issues which you call to my attention, dated October 27 and November 3.

Very truly yours,

is further confirmed

Alfred H. Barr, Jr.

MAG 1947

LIFE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EDITORIAL OFFICES

December 1, 1947

Dear Mr. Barr:

LIFE's editors were interested to read your contribution to the discussion of William C. Bullitt's "Report to the American People on China," in our issue of October 13.

We regret that the volume of mail received prevents discussion of the many individual questions raised by Mr. Bullitt's article, but we hope that you have had an opportunity to see our Letters Columns of October 27 and November 3. In each we printed a number of representative letters, pro and con Mr. Bullitt's interpretation, from both Chinese and Americans whose judgments, for the most part, are derived from personal experiences in China. Several readers who suggested that Theodore White's opinion would be of value should be particularly interested in Mr. White's comments in the October 27 issue and in Mr. Bullitt's reply in the issue for November 3.

Sincerely yours,

M. B. Ballou

M. B. Ballou
for the Editors

Mr. Alfred H. Barr, Jr.
49 East 96 Street
New York 28, New York

Editor
Life Magazine

LIFE MAG
Oct. 14 1949

Sir

~~Whatever may be said~~
~~Bullitts piece in China~~
~~your~~

It seems to me ~~your~~
page 37 of the October 13
Life ~~suggests that your~~
~~editorial bias is contrary~~
~~to the best interests of both China~~
~~and~~ which you ~~cap~~ title
the Main Points of Bullitt ~~article~~ assumed
actually gave a very misleading
summary of his ~~Bullitts~~ piece
since it omits any reference
to his ~~or~~ latest conclusion
that ~~that China needed~~ reforms
as a prerequisite for China

as help from us. The attached editorial from the Herald Tribune makes this clear — it does Bullitt — but you ignore it in your apparent eagerness to support the corrupt ~~Kuo Min Tang~~ ~~from~~ Kuomintang ~~should be shown your hand so naively~~

¶ Your omission is serious, for 20 proper word from summary for one who reads ~~but~~ the article itself — and its effect on the Chinese is even worse by confirming the communist propaganda that we will support reactionary governments ~~only~~ wherever in France ~~or~~ or China.

BARR — Liturgical Arts
PERS

Under the Patronage of
His Eminence, Francis Cardinal Spellman
Archbishop of New York

LITURGICAL ARTS SOCIETY, INC.
7 East 42nd Street
New York 17, N. Y.

MUrray Hill 2-3915

L. Bancel LaFarge, *President*
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Maurice Lavanoux, *Secretary*

The Reverend John LaFarge, S.J., *Chaplain*
Max H. Foley, *Treasurer*
John M. Dooley, *Assistant Secretary*

July 6, 1949

Dear Mr. Barr:

Several urgent airmail letters to Father Couturier have remained unanswered. You will recall that I told you I would write to him concerning the question you raised at the symposium relative to the statue project at the Demotte Gallery. The copy of this entire symposium is now ready for the printer and I still hope to hear from Father Coutuier but I wanted to tell you I had done my best in the matter.

With kindest regards, I remain

Sincerely,

Maurice Lavanoux

Secretary

Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

ML:CRA

Barr Pers

Under the Patronage of
His Eminence, Francis Cardinal Spellman
Archbishop of New York

LITURGICAL ARTS SOCIETY, INC.
7 East 42nd Street
New York 17, N. Y.

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Maurice Lavanoux, *Secretary*

The Reverend John LaFarge, S.J., *Chaplain*
Max H. Foley, *Treasurer*
John M. Dooley, *Assistant Secretary*

April 12, 1949

Dear Mr. Barr:

Thanks for your letter of April 8th, together with the copy of my original draft on which you have noted your pencilled changes in the text. I have not yet heard from everyone concerned but I hope that I will soon be able to put all this material in its final form.

I will not fail to let you know as soon as I hear from Father Couturier.

With every good wish, I remain

Sincerely yours,

Maurice Lavanoux

Secretary

Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

ML:CRA

(Liturgical Arts)
BARR
Pers

April 8, 1949

Dear Mr. Lavanoux:

My secretary sent you my revisions of my remarks at the Symposium of the Statue Project yesterday. Unfortunately I had no time to write a covering note.

I am returning herewith your original draft with my penciled changes now incorporated in the clean copy which I sent you yesterday.

I am eager to hear the results of your cablegram to Father Couturier.

My very best regards to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Maurice Lavanoux, Secretary
Liturgical Arts Society, Inc.
7 East 42nd Street
New York 17, New York

AHB:jws
enclosure

Under the Patronage of
His Eminence, Francis Cardinal Spellman
Archbishop of New York

LITURGICAL ARTS SOCIETY, INC.
7 East 42nd Street
New York 17, N. Y.

MUrray Hill 2-3915

L. Bancel LaFarge, *President*
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Maurice Lavanoux, *Secretary*

The Reverend John LaFarge, S.J., *Chaplain*
Max H. Foley, *Treasurer*
John M. Dooley, *Assistant Secretary*

April 1, 1949

Dear Mr. Barr:

I enclose herewith a transcript of your remarks during the symposium held on February 8, 1949 and I would appreciate it very much if you would make whatever changes you wish and return it to me very soon so that I may determine the entire text on the master copy which I have here in the office.

As you can well imagine, the full text is quite long and I would appreciate it if you did not add anything to your text. As a matter of fact, it would be fine if you could make your text shorter - if this is possible.

With kindest regards, I remain

Sincerely yours,

Maurice Lavanoux

Secretary

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

ML:CRA
ENC.

A SYMPOSIUM OF THE STATUE PROJECT
Sponsored by the Liturgical Arts Society
Held at the Demotte Gallery, New York City.
February 8, 1949

Mr. Alfred Barr: I am completely unprepared to say anything. I am descended from generations of Presbyterian ministers who, until my father, were inclined to look upon "papist" images as if they were heathen idols. I'm therefore somewhat out of place here. I'm impressed, however, during many years occasional study of modern religious art, particularly in churches, to find that the Catholics are very much ahead of the Presbyterians in reconsidering the whole problem of using the modern artist. In the past few years, and much earlier than that, through the writings of such philosophers and critics as Jacques Maritain, Catholics have led the rest of Christendom in the serious study of how the great spiritual and formal energies of modern art can be used in the church. As a Presbyterian, it seems to me that this is the highest tribute I can pay at this time.

Mr. Alfred Barr: Is it true that the Pope sent a message and a grant of funds to Father Couturier in support of the works of art commissioned for the Church at Assy, France? Since this church will contain work by Léger, Lurçat, Rouault, Bonnard, and Lipchitz, would you say that this papal action, if I report it correctly, constitutes a sanction for modern art? The sections concerning art in the encyclical Mediator Dei are not very precise and hardly give a clear idea of what the Pope meant when he spoke of encouraging the use of modern creative talent. However, in the Church at Assy we have an extraordinary demonstration of courageous liberalism in art. Not only are two communists and a Jewish artist employed but, what is more important for our discussion here, the work in the Assy church is incomparably more advanced in character than any of the sculpture we see in this gallery. It would be revolutionary indeed if we should find the same kind of collaborators for a church in the United States.

There was another famous example of the use of modern artists in England several years ago when Henry Moore's Madonna and Sutherland's Crucifixion were commissioned for the Church of St. Matthew in Northampton, with the blessing of the authorities of the Church of England.

But to get back to my original question. How can Americans interested in religious art interpret the words of the Pope in his Mediator Dei encyclical? And how can we ascertain his attitude toward the Church at Assy?

MAUPIN
(Barr Pers.)

St. Giles' Presbyterian Church
Rev. J. Moses Ezell, D.D.
Richmond 21, Virginia

December 3, 1947
October 30. 1947.

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

Dear Merle:

Forgive me for not answering your letter before this. This has been a particularly busy fortnight at the Museum.

I am not quite sure of what I can do to help the moral re-armament movement, but I will be glad to receive any of the members here in the Museum giving them free admission, etc.

I am sorry to say that my present domestic situation does not permit me to offer the help of hospitality that I should otherwise like to give.

It is good to hear from you.

Sincerely,

Dear Alfred: I thought you would like now that I am located in Richmond, to know of and assist some of the members of the Moral Re-Armament movement. Among them are my close friends of many years standing. In our full time & Moral Re-Armament work in New York from Norway, Denmark, Sweden, France, England as well as in the U.S. and Canada so far as I know. Peter Howard's "The Good Dictator" I am enclosing herewith. Dear Alfred: I am enclosing under separate cover a recent copy of New World News which describes their work.

I am writing now to please give you or one of your friends who you would enjoy this book. Lecture of music from Royal Albert Hall, London, England are Mr & Mrs Brunt. Charles

The Rev. Merle Maupin
St. Giles' Presbyterian Church
Richmond 21, Virginia

AHB:mc

ST. GILES' PRESBYTERIAN CHURCH
Rev. J. Blanton Belk, D. D.
RICHMOND 21, VIRGINIA

THE CHURCH HOUSE
401 Tuckahoe Boulevard

October 30. 1947.

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

Dear Alfred:-

I have often thought of you and hope, now that I am located in Richmond, to run up and see you.

Meantime, friends of mine who are giving their full time to Moral Re Armament are arriving in New York from Norway, Denmark, Germany, France, England as well as all parts of the U. S. and Canada to give their ideological Revue "The Good Road", based on Peter Howard's book, "Ideas Have Legs" I am enclosing under separate cover a recent copy of New World News which describes their work.

I am writing you to please open your home to receive one or two of these people. How you would enjoy Will Reed, Doctor of Music from Oxford, England or Mr & Mrs. Brewster Bingham

a distinguished American couple who have spent many years in China.

Mr. Hanford Twitchell, 166 E. 71st St, N.Y. City can help you get in touch with them. His telephone no. is RH 4-5289

Loyally Yours,
Merle Maupin

FMB AHB
1E.70 Morey
N.4.21

December 23, 1949

Dear Mr. Barr:

This letter is to bring to your attention the latest developments in the plans that are being made by a group of former Princeton University art students to honor Professor Charles R. Morey. In earlier letters the Committee has described the proposed program which includes: (1) an issue of the Art Bulletin containing articles by his former students, each article to be dedicated to him, and the appearance of this volume to coincide with (2) a dinner given for Mr. Morey, probably in Princeton. It was originally planned to make this the March issue of the Bulletin in 1950 and to hold the dinner in April or May of 1950.

Recent changes in Mr. Morey's own plans have made it necessary to revise the dates of this program. He has been on leave in this country for the past two months and shortly after the first of the year will return to Rome for another year's service as Cultural Attaché in the American Embassy there. It is expected that he will be back here again one year from now.

Consequently, it is now planned to hold the Morey dinner at the end of January 1951, and that the special issue of the Art Bulletin will be that of December 1950. It is hoped that the date of the dinner, late January 1951, will make it possible for many to attend who will be in the East for the annual meeting of the College Art Association at about the same time (and which it is expected will be in some eastern city). This does not mean that the Morey dinner will be part of the program of the College Art Association, but merely that those who come for one will be able to attend the other, thus eliminating the necessity of a second eastern trip.

With this schedule in mind we are advised by the new editor of the Art Bulletin, Wolfgang Stechow of Oberlin College, that the deadline for the articles that are to be submitted has been extended from January 1 to March 1, 1950. This date however is final. He has already received several excellent articles and wants to commend their authors for carefully following the limitations suggested as to length of text (not more than 8,000 words), and holding down the number of illustrations. It may be of interest to note that 20 to 25 men have indicated that they intend to submit articles for this number of the Bulletin.

While the Directors of the College Art Association have agreed to the general idea of setting apart one issue of the Art Bulletin for honoring Mr. Morey, final details of the arrangement have still to be worked out. The Committee plans to discuss the matter further with the Directors at their next annual meeting which is to be in Chicago on January 26-28, 1950.

Send articles for the Bulletin before March 1, 1950 to Wolfgang Stechow, Fine Arts Department, Oberlin College, Oberlin, Ohio.

Inquiries or suggestions regarding the rest of the program should be sent to Charles Parkhurst, Fine Arts Department, Oberlin College.

Sincerely,

Rensselaer Lee
Charles Parkhurst
Joseph Sloane

(Committee)

MOREY

August 26, 1949

Dear Mr. Barr:

As a result of Joseph Sloane's circular letter, a copy of which you received last March, proposing that Professor C. R. Morey's former Princeton pupils pay him honor, this Committee is pleased to report that sixty of the sixty-five replies favored taking advantage of the offer made by the College Art Association. This was to reserve the next Spring Issue of THE ART BULLETIN solely for articles by pupils of Mr. Morey, each article to be dedicated to him.

Although the final decision on all questions raised by this plan must await the Fall meeting of the Board of Directors of the Association, we plan to go ahead with the project as it stands.

If you intend to submit an article it must be in the hands of the Editors of the BULLETIN by January 1, 1950, clearly marked to show that it is to be considered for the Morey number. Articles should be brief, preferably less than 8,000 words. If the number of articles acceptable to the Editors should exceed the customary number for one issue of the BULLETIN it may be necessary to raise funds to pay the cost of the additional pages and illustrations. The Committee knows no compelling reason for restricting the subjects of the articles submitted to any particular field, except that they should stay within the normal range of articles acceptable to the ART BULLETIN, the Editors of which will make the final selection.

As you can see from the above, the Committee must have certain information to submit to the Board of Directors of the College Art Association. Will you please return the enclosed card addressed to Charles P. Parkhurst, Department of Fine Arts, Oberlin College, Oberlin, Ohio, with a notation of the following:

(1) title or general subject of your article
(2) approximate length of your article
(3) number of illustrations you will require, if any.

Sincerely,

Rensselaer Lee
Charles Parkhurst
Joseph Sloane

(Committee)

Answered: prob'ly not - Sept 10

MOREY

cc: Mr. Sloane

cross ref - Parkhurst

April 22, 1949

Dear Charles:

Joe Sloane has asked me to write you about some demonstration of appreciation for Rufus Morey's work.

I agree that the Art Bulletin suggestion is better than a separate "Festschrift" publication.

I would certainly plan to attend the dinner in April or May of 1950 in Mr. Morey's honor, and would be glad to join with other members in meeting the expenses incurred in promotion of the plan.

However, I am afraid I cannot prepare a scholarly article for the special Art Bulletin. I am too far behind in my writing obligations here at the Museum which involve a radically revised edition of my Cubism and Abstract Art. This, of course, is a rather general survey of a very wide field so that I doubt if a chapter would really be of such scholarly calibre as to be worthy of a place in the Morey publication.

However, I am delighted to take part in the general plan. My best to you.

Sincerely,

Mr. Charles Parkhurst
McCormick Hall
Princeton University
Princeton, New Jersey

AHB:ob

McCormick Hall
Princeton, New Jersey
March 25, 1949

Dear Mr. Barr:

Several of Professor Charles Rufus Morey's former students have felt that they would like to express in some fitting manner their affection and respect for him as one of the great scholars and teachers of our generation in the field of the fine arts. Following a number of informal discussions a committee has been formed to discover what the majority of his students might agree upon as the most suitable way to express this appreciation.

The committee, consisting of Renssalaer W. Lee, Joseph C. Sloane and Charles P. Parkhurst, has considered a number of possibilities and invites your comment upon these, as well as any other suggestions you may care to make.

The ideas proposed thus far are as follows:

1) That one entire issue of The Art Bulletin be devoted to a series of articles (on any subject) written by his former students, with the volume dedicated to Mr. Morey. The issue would in all probability be expanded beyond the usual limits of a Bulletin number. It would contain, in addition, a brief notice of his career and a bibliography of his books and articles. All the articles submitted for this volume would be passed upon in the regular manner by the editorial board of The Art Bulletin. When this plan was suggested to the Directors of the College Art Association at their meeting in January it was approved by them in principle, although some hesitation was expressed because they felt it might set a precedent which could cause difficulties in the future. At all events we know that it will be possible for each article in such a volume to carry an individual dedication, and perhaps further clarification of the matter will be possible in future discussions with the College Art Association.

2) The appearance of this issue of The Art Bulletin would be planned to coincide with a dinner given for Mr. Morey at which occasion it will be possible to speak of our regard for him in somewhat more personal terms and perhaps give him some gift. Mr. Morey is probably coming to Princeton this spring and would naturally be unwilling to make another trip immediately. Consequently a date in the spring of 1950, possibly April or May, has been tentatively selected with the expectation that he would be able to be present at this time.
(For those who may not be aware of the fact, Mr. Morey since his retirement has been serving as Cultural Attaché at the American Embassy in Rome.)

Among those who have discussed the matter thus far there was a majority of opinion against the publication of a series of articles in a separate bound volume or "Festschrift." Such volumes frequently get lost in libraries and the articles in them are forgotten.

The advantage of using The Art Bulletin is that all the material would remain available, it would be listed in the Art Index and so on, so that anyone would feel that he could submit something of real importance.

It has also been felt that this project can be limited strictly to former students, leaving his other friends quite free to take any action they may care to.

Any reasonable expenses incurred in the promotion of the plan finally adopted would be met by subscription among the members of the group.

Will you write as soon as possible to Charles Parkhurst at McCormick Hall in Princeton and give the committee your opinion of the program as outlined above, with any other suggestions that you consider of interest?

The committee would like to know specifically about the following:

Would you plan to submit an article to be considered for inclusion in the special issue of The Art Bulletin? All articles would have to be completed by January 1, 1950.

Would you plan to attend the dinner to be held in Princeton or New York probably in April or May 1950?

Naturally your answers to these questions cannot be considered binding nor in any sense a commitment, but the committee is most anxious to have an overall expression of opinion which will serve as a basis of judgment to aid them in making their plans.

Sincerely yours,

Joseph C. Sloane

(For the Committee)

Barr Pers Patterson

PATTERSON, BELKNAP & WEBB

ONE WALL STREET

NEW YORK 5, N.Y.

ROBERT P. PATTERSON
CHAUNCEY BELKNAP
VANDERBILT WEBB
RICHARD H. MCCANN
JOHN V. DUNCAN
WINDSOR B. PUTNAM
RICHARD G. MOSER
JOHN N. IRWIN, II

JAMES F. CURTIS
COUNSEL

CABLE ADDRESS
CURTISITE

November 5, 1951

Mr. Alfred Barr, Jr.
49 E. 96th St.
New York City

Dear Mr. Barr:

Henry Luce, Publisher of Life magazine, recently acclaimed an article now in book form, "What The Jews Believe" by Rabbi Philip Bernstein as "a great memorable experience responding to some deep need among non-Jews no less than among Jews." This article produced the largest, most enthusiastic fan mail in the history of Life magazine.

Because of this enormous interest and its potentiality to create better understanding, a group of public-spirited citizens of all faiths have formed themselves into a committee to arrange for the distribution of this book to clergymen, chaplains, teachers, libraries and to the molders of American opinion as well as to individuals.

As chairman of this committee which includes, for example, former Ambassador James G. McDonald, Senator Herbert H. Lehman and Herbert Bayard Swope, I personally would appreciate it if you would join me and this committee to help develop plans for a nation-wide distribution on a non-profit basis and secure the modest funds needed for this purpose.

I will look forward to a favorable response from you.

Sincerely yours,

Robert P. Patterson

Robert P. Patterson
Chairman National Interfaith Committee

November 8, 1951

Dear Mr. Patterson:

Thank you for your letter of November 5. I would be very glad to join your committee for the circulation of "What The Jews Believe" providing I can be of real assistance to you. I fear that I can help very little with personal contributions since I am on a salary which has not risen in proportion with the cost of living. Furthermore, my institutional responsibilities prevent my raising money. For these reasons it seems to me that I would not be very useful to you.

However I do wish you all success..

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Robert P. Patterson
Patterson, Belknap & Webb
One Wall Street
New York 5, New York

AHB:mh

PENN
Barr pus.

The Condé Nast Publications Inc.
420 LEXINGTON AVENUE · NEW YORK 17

IVA S. V. PATCEVITCH, PRESIDENT
FRANCIS L. WURZBURG, VICE-PRESIDENT

November 29, 1947

November 28, 1947

Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

I am enclosing [illegible] a most enjoyable [illegible] graph.

Mr. Penn has [illegible] his best wishes.

Sincerely,

RC:mc

Dear Miss Chapman:

You are most kind to have sent me the six proofs of Mr. Penn's photograph. Actually there was a misunderstanding. I think you may have received word that I wanted to see some proofs. I had in mind proofs of the other photographs just out of curiosity. I would never have thought of proposing that you send me finished proofs.

However, since you did, please accept my thanks and pass them on to Mr. Penn. Though being vain and forty-five, I am not entirely happy about the results. I must say I enjoyed having my photograph taken for the first time in my life thanks largely to your courtesy.

Sincerely,

Miss Ruth Chapman
The Conde Nast Publications
420 Lexington Avenue
New York 17, N. Y.

AHB:mc

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420 LEXINGTON AVENUE · NEW YORK 17

IVA S. V. PATCÈVITCH, PRESIDENT
FRANCIS L. WURZBURG, VICE-PRESIDENT

TELEPHONE
MOHAWK 4-7500

November 28, 1947

Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

I am enclosing the prints you asked for. The sitting was indeed a most enjoyable one and we are all very pleased with the photograph.

Mr. Penn has asked me to send his best wishes.

Most sincerely,

Ruth Chapman

Ruth Chapman

RC:ms

The Condé Nast Publications Inc.
420 LEXINGTON AVENUE - NEW YORK 17

IVA S. V. PATCEVITCH, PRESIDENT
FRANCIS L. WURZBURG, VICE-PRESIDENT

TELEPHONE
MURRAY 4-5200

November 19, 1947

November 17, 1947

Mr. Alfred H. Barr Jr.
Dear Mr. Penn: Art
11 West Fifty-third Street
New York, New

It is very kind of you to send me a print of one of the photographs you recently took of me. My face is my own fault, but the pose and the size of the feet seem to me unnecessarily awkward. Thanks to you all the same.

Sincerely yours,

Irving Penn

Irving Penn

IP:ma

Mr. Irving Penn
The Conde Nast Publications, Inc.
420 Lexington Avenue
New York 17, New York

AHB/ob

The Condé Nast Publications Inc.

420 LEXINGTON AVENUE · NEW YORK 17

IVA S. V. PATCÈVITCH, PRESIDENT
FRANCIS L. WURZBURG, VICE-PRESIDENT

TELEPHONE
MOHAWK 4-7500

November 17, 1947

Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 West Fifty-third Street
New York, New York

Dear Mr. Barr:

I am sending with this letter a print of one of the photographs we made recently. Thank you very much for the kindness of posing for me.

Sincerely yours,

Irving Penn

Irving Penn

IP:ms

Barr - Pecs.

Via Lazio 23

Roma, 13 gennaio 1949 (Pollino)

Mr. Alfredo Barr
The Museum of Modern Art
11 West 53 rd Street

NEW YORK 19

Gentile Sig. Barr,

ho avuto con ritardo gli auguri che Lei e la Sua gentile Signora hanno voluto inviarmi per il Natale.

Ricambio a Loro i migliori auguri per un buon 1949 e Li prego di gradire i miei migliori saluti

(Dr. Ribero Pollino)

Long letter with my own DRAWING of the Picasso Minotauromachia

AHB/ob
enclosure

Rockefeller
(Moldenhauer)

Barr

Rockefeller

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Barr Ritchie

MR. AND MRS. ANDREW RITCHIE
S. S. MAURETANIA
PIER 90, CUNARD LINE

AUGUST 1, 1951

Bon voyage to you both. Don't forget the Scotch were Christianized by the Irish.

Margalfred

Barr- personal

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

AHB/ob
enclosure

Rockefeller (Moldenhauer)

Rockefeller

740 Park Avenue
New York City

January 10, 1947

Dear Alfred:

I hope you will accept this small present from me as an expression of my appreciation of all you have done and are doing for the Modern Museum. I also send it in hope that it may lead your mind into fields that are more understandable by the general public and myself.

Affectionately,

Abby A. Rockefeller

P.S. Thank you very much for taking the trouble of buying it for me, I think it is really very beautiful.

answered see print folder 2 page letter of January 15, 1947

AHB/ob
enclosure

Rockefeller
Moldenhauer

January 22, 1947

Dear Miss Moldenhauer,

Thank you for sending me Mrs. Mansfield's letter to Mrs. Rockefeller. I read it with interest and was really touched by her interest in Palmer.

Sincerely,

Miss Aina Moldenhauer
c/o Mrs. John D. Rockefeller, Jr.
740 Park Avenue
New York 21, N. Y.

P.S. Has Mrs. R seen the copy of Mr. Schnewind's long letter and my own letter about the Picasso Minotauromachia

AHB/ob
enclosure

Barr Pers

Royal Society

July 2, 1951

Dear Mr. Luckhurst:

I am sorry to say that I can no longer afford to pay my dues for the Royal Society of Arts. Our taxes and the rising cost of living have forced me to cancel my membership.

Regretfully,

Alfred H. Barr, Jr.

K. W. Luckhurst, Esq.
Secretary
Royal Society for the Encouragement
of Arts, Manufactures and Commerce
John Adam Street
Adelphy
London, W. C. 2, England

AHB:mh

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Royal Society for the Encouragement of Arts, Manufactures and Commerce.

John Adam Street,
Adelphi, London,
W.C.2.

11 MAY 1951

Dear Sir,

Your subscription for the current year having become due at CHRISTMAS (25th December) *last, I shall be much obliged by your remitting the amount—viz., £3 3s.—at your early convenience.*

A Permanent Order-form on your Bankers will be forwarded should you desire to pay your subscription in that manner in future.

I am dear Sir,

Yours faithfully,

K. W. LUCKHURST,
Secretary.

*** Cheques and Post Office Orders (payable at Charing Cross) should be drawn to the order of THE ROYAL SOCIETY OF ARTS, and crossed MESSRS. COUTTS & Co.

A. H. Barr, Jr. Esq., A.M.

AHB Pers.

May 31, 1950

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C.2.

JS/LGH

9th May, 1950.

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THIS TRANSACTIO
SOLD TO
9.F.X. 16 9-49

No. 1977 ADELPHI, LONDON, W.C.2 8 June 1950.

Received of Alfred H. Barr. Esq. (Am).

the sum of Three Guineas, being his contribution to the ROYAL SOCIETY FOR THE ENCOURAGEMENT OF ARTS, MANUFACTURES AND COMMERCE

for one year to Xmas 1950

£3 : 3 : 0 Accountant.

TWO PENCE

This Receipt is Valid for One Year's Contribution only.

1,1950

Secretary.

K.W. Luckhurst

Mr. K. W. Luckhurst, Secretary
Royal Society of Arts
John Adam Street, Adelphi
London, W. C. 2, England

AHB:js

A.H. Barr,
49 East 9
New York,
U.S.A.

airmail
handling
10.48

Sent by Cable
National - 5/31/50
Mrs. notified

AHB Pers.

May 31, 1950

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C.2.

JS/LGH

9th May, 1950.

AHB - Royal Soc.

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ADVICE TO BUYER

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OF THE CITY OF NEW YORK

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NO. 24651

Rockefeller Center BRANCH NEW YORK, N. Y. May 31,1950

WE CONFIRM HAVING SOLD TO YOU TODAY THE FOLLOWING DESCRIBED MAIL TRANSFER:

Royal Society of Arts, John Adam Street, Adelphi, London W.C,2, England, by order of Alfred H. Barr Jr.

VIA AIR MAIL

THIS TRANSACTION SUBJECT TO THE CONDITIONS STATED ON THE REVERSE SIDE HEREOF.

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

- [ ] WE CHARGE YOUR ACCOUNT
- [x] WE HAVE YOUR CHECK
- [ ] PLEASE SEND US YOUR CHECK

nec

AMOUNT	£ 3-3-0
RATE	280 3/16
DOLLAR EQUIVALENT	$8.83
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TOTAL	$10.48

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10.48

K. W. Luckhurst
Secretary.

Mr. K. W. Luckhurst, Secretary
Royal Society of Arts
John Adam Street, Adelphi
London, W. C. 2, England

AHB:js

A.H. Barr,
49 East 9
New York,
U.S.A.

Sent by Chase National - 5/31/50
Merge notified

AHB Pers.

May 31, 1950

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C.2

JS/LGM

9th May, 1950.

Dear Mr. Luckhurst:

I have sent off to you today through the Chase National Bank my subscription of £3.3.0d. in connection with my Fellowship of the Royal Society of Arts. You should receive this shortly.

Sincerely,

Alfred H. Barr, Jr.

Mr. K. W. Luckhurst, Secretary
Royal Society of Arts
John Adam Street, Adelphi
London, W. C. 2, England

AHB:js

Sent by Chase National - 5/31/50
Mengs notified

TELEGRAMS.
"PRAXITELES, RAND, LONDON."
TELEPHONE,
TEMPLE BAR 8274.

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C.2.

JS/LGH

9th May, 1950.

Dear Sir,

We do not appear to have received the subscription of £3.3.0d., in connection with your Fellowship of the Royal Society of Arts. Notification of your election was sent to you a few days after the Council meeting in December last, and I very much hope this has reached you safely.

As we are now anxious to complete the formalities in order to be able to enrol you officially on our List of Fellows, I should be very grateful if you would kindly give this matter your early attention.

Yours faithfully,

K.W. Luckhurst

Secretary.

K.W. Luckhurst

8.83
.15
airmail
handling 1.50
10.48

A.H. Barr, Esq., Jr., A.M.,
49 East 96th Street,
New York, 19,
U.S.A.

Sent by Chase National - 5/31/50
JS
Marga notified

New York,
N.Y.,
U. S. A.

AHB Pers.

TELEGRAMS.
"PRAXITELES, RAND, LONDON."
TELEPHONE.
TEMPLE BAR 8274.

JS/J.

note on biog. material
hmmm?
doesn't want
show -
JL

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C. 2.

7th November, 1949.

Dear Mr. Barr,

I beg to acknowledge with many thanks your letter of November 1st, returning the application form for Fellowship of this Society duly signed. I am very glad that you have accepted my Council's invitation to join the Society, and it will give me much pleasure to make the necessary arrangements for your election at the meeting of the Council on December 12th. Due notice will be sent to you as soon as the formalities are completed, and in the meantime you will be considered entitled to the privileges of Fellowship and will receive the fortnightly Journal.

Yours sincerely,

K W Luckhurst

Secretary.

Alfred H. Barr, Esq., Jr., A.M.,
49, East 96th Street,
New York,
N.Y.,
U. S. A.

11, West 53rd Street,
New York, 19.

AHB - pers.
Royal Soc.

TELEGRAMS
"PRACTICALS, RAND, LONDON"
TELEPHONE
TEMPLE BAR 8274

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C. 2

November 1, 1949
15th September, 1949.

Dear Sir,

I am instructed by my Council to ask if you would allow them to nominate you for election as a Fellow of the Royal Society of Arts.

The object of the Society is "the encouragement of arts, manufactures and commerce," and by its wide interests and long record of service it holds a unique position among British institutions. [illegible] indicates some of the activities, [illegible] of meetings and publication of their proceedings in the fortnightly Journal is one of the most important. I also enclose [illegible] programme of lectures [illegible] specimen copy of the Journal if desired.

The Society, since its foundation in 1754, has always been supported by people of high standing, including prominent members of every profession and trade, and in order that it may continue its valuable work it is desirable that its membership should be maintained on as broad and influential a basis as possible.

My Council hope, therefore, that you will be able to accept this invitation, in which case, if you would complete and return the accompanying form of application, I should be pleased [illegible] for your election. The annual [illegible] includes receipt of the Journal) is £3.3.[illegible] [illegible]tion of £31.10.0. may be paid. There is no entrance fee.

Yours faithfully,

Secretary.

Alfred H. Barr, Jr., Esq.,
Museum of Modern Art,
11, West 53rd Street,
New York, 19.

Dear Mr. Luckhurst:

I must ask pardon for not having answered your letter before this. It arrived while I was away on vacation.

I feel greatly honored by your invitation to become a Fellow of the Royal Society of Arts. I return the membership application which I have filled out.

Sincerely yours,

Mr. K. W. Luckhurst, Secretary
Royal Society of Arts
John Adam Street, Adelphi
London, W. C. 2, England

AHB:js

K W Luckhurst, MB

TELEGRAMS.
"PRAXITELES, RAND, LONDON."
TELEPHONE.
TEMPLE BAR 8274.

ROYAL SOCIETY OF ARTS,
JOHN ADAM STREET, ADELPHI,
LONDON, W.C. 2.

15th September, 1949.

Dear Sir,

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The object of the Society is "the encouragement of arts, manufactures and commerce," and by its wide interests and long record of service it holds a unique position among British institutions. The enclosed prospectus indicates some of its present activities, of which the holding of meetings and publication of their proceedings in the fortnightly Journal is one of the most important. I also enclose for your information a copy of the latest programme of lectures, and should be pleased to send you a specimen copy of the Journal if desired.

The Society, since its foundation in 1754, has always been supported by people of high standing, including prominent members of every profession and trade, and in order that it may continue its valuable work it is desirable that its membership should be maintained on as broad and influential a basis as possible.

My Council hope, therefore, that you will be able to accept this invitation, in which case, if you would complete and return the accompanying form of application, I should be pleased to take the necessary steps for your election. The annual subscription (which includes receipt of the Journal) is £3.3.0., or a life composition of £31.10.0. may be paid. There is no entrance fee.

Yours faithfully,

K W Luckhurst

Secretary.

K.W. Luckhurst, MA

Alfred H. Barr, Jr., Esq.,
Museum of Modern Art,
11, West 53rd Street,
New York, 19.

Barr Pers.
Seguso

cc: Mr. Barr

THE ROYAL SOCIETY OF ARTS

JOHN ADAM STREET, ADELPHI
LONDON, W.C.2

Barr Pers.
Seq uso

cc: Mr. Barr

ROYAL SOCIETY OF ARTS

John Adam Street, Adelphi, London, W.C.2

MEETINGS FOR THE 195th SESSION, 1948-49

ORDINARY MEETINGS

Wednesdays, at 2.30 *p.m.*

November 3.—INAUGURAL ADDRESS. **"The Society and the Commonwealth."** By Sir Harry Lindsay, K.C.I.E., C.B.E., Chairman of the Council of the Society and Director, Imperial Institute.

November* 10.—"Social and Economic Aspects of Industrial Design."** By R. S. Edwards, Ph.D., A.R.C.S., Chairman of the Council of Industrial Design. The Hon. Lady Cripps, G.B.E., in the Chair.

November 17.—(Cobb Lecture.) **"The Great Libraries of the World and their Function."** By Arundell Esdaile, M.A., Hon.Litt.D., Past-President of the Library Association. Sir Frederic G. Kenyon, G.B.E., K.C.B., Litt.D., D.Litt., Ph.D., LL.D., in the Chair.

November* 24.—(Cobb Lecture.) **"Design in Relation to Industry through the Ages." By Nikolaus Pevsner, Ph.D. R. D. Best, N.R.D., Chairman and Managing Director, Messrs. Best and Lloyd, Ltd., and Vice-President, Design and Industries Association, in the Chair.

December 1.—**"Solid Fuel in the Home."** By Mrs. E. Fraser-Stephen, M.A., Organising Secretary, Women's Advisory Council on Solid Fuel. H. Roxbee Cox, Ph.D., D.I.C., B.Sc., F.R.Ae.S., Chief Scientist, Ministry of Fuel and Power, in the Chair.

December 8.—(Peter Le Neve Foster Lecture.) **"The Development of the Film in Educational and Social Life."** By Miss Dilys Powell. Sir Stephen Tallents, K.C.M.G., C.B., C.B.E., in the Chair.

December* 15.—"Industrial Design and the Engineering Industries."** By M. Hartland Thomas, M.A., F.R.I.B.A., Chief Industrial Officer, Council of Industrial Design. Alfred C. Bossom, F.R.I.B.A., M.P., a Vice-President of the Society, in the Chair.

January* 19.—"The Industrial Designer and Consumer Goods."** By Milner Gray, R.D.I., President, Society of Industrial Artists. Sir Edward Crowe, K.C.M.G., a Past-President of the Society, in the Chair.

January 26.—**"The Application of Science to Fruit Growing."** By Thomas Swarbrick, M.Sc., Ph.D., Head of Biology Section, B.P.M. (Royal Dutch Shell). W. P. Seabrook, of Messrs. W. Seabrook and Sons, Ltd., in the Chair.

February* 2.—"The Industrial Designer's Responsibility."** By Gordon Russell, C.B.E., M.C., R.D.I., F.S.I.A., Master, Faculty of Royal Designers for Industry, and Director, Council of Industrial Design. John A. Milne, C.B.E., a Vice-President of the Society, in the Chair.

February 9.—**"Humour in Art."** By H. M. Bateman. Osbert Lancaster in the Chair.

February* 16.—"The Training of the Industrial Designer."** By Robin Darwin, Hon.A.R.C.A., Principal, Royal College of Art. Sir Ernest Pooley, K.C.V.O., M.A., LL.D., Chairman, Arts Council of Great Britain, in the Chair.

February 23.—**"Training for Agriculture."** By Dunstan Skilbeck, M.A., Principal, Wye College. Sir John Russell, O.B.E., D.Sc., F.R.S., President, British Association for the Advancement of Science, in the Chair.

March* 2.—"British Industrial Design and World Markets."** By John Gloag, Hon.A.R.I.B.A., a Member of the Council of the Society. F. C. Hooper, B.Sc., in the Chair.

†*March* 9.—(Trueman Wood Lecture.) **"The Functions of a National Museum."** By Sir John Forsdyke, K.C.B., M.A., Director and Principal Librarian, British Museum. Sir Harry Lindsay, K.C.I.E., C.B.E., Chairman of the Council of the Society, in the Chair.

March 16.—(Cadman Memorial Lecture.) **"The Reconstruction of the British Mining Industry."** By Sir Charles and Dr. William Reid. The Right Hon. the Earl of Balfour, Chairman, Scottish Division, National Coal Board, in the Chair.

†*March* 23.—**"The Provincial Museum."** By Trenchard Cox, M.A., Director, Birmingham City Museum and Art Gallery. The Right Hon. the Earl of Crawford and Balcarres, Chairman, Royal Fine Art Commission, in the Chair.

†*March* 30.—**"Museums and Industrial Design."** By Edgar Kaufmann, Jr., Head of the Department of Industrial Design, Museum of Modern Art, New York. The Right Hon. George Tomlinson, M.P., Minister of Education, in the Chair.

†*April* 6.—**"The Story of a Local Museum."** By A. S. Edwards, F.L.S., of the Haslemere Educational Museum. Iolo A. Williams in the Chair.

†*April* 27.—**"The Folk Museum."** By Iorwerth C. Peate, M.A., D.Sc., F.S.A., Keeper-in-Charge, Welsh Folk Museum. Professor V. Gordon Childe, D.Litt., D.Sc., F.B.A., Director, Institute of Archaeology, University of London, in the Chair.

May 4.—(Selwyn Brinton Lecture.) **"The Italian Renaissance and the Present-day Painter."** By Giorgio de Chirico, Hon.R.B.A. John Copley, R.B.A., R.E., President, Royal Society of British Artists, in the Chair.

†*May* 11.—**"Museum Display."** By Elias Svedberg. Gordon Russell, C.B.E., M.C., R.D.I., F.S.I.A., Master, Faculty of Royal Designers for Industry, and Director, Council of Industrial Design, in the Chair.

May 18.—(Aldred Lecture.) **"Scientific Information Services."** By Sir Alfred Egerton, M.A., D.Sc., F.R.S., Professor of Chemical Technology, Imperial College. The Right Hon. Sir John Anderson, G.C.B., G.C.S.I., G.C.I.E., F.R.S., M.P., in the Chair.

†*May* 25.—**"Museums and Education."** By D. A. Allan, D.Sc., Ph.D., F.R.S.E., Director, Royal Scottish Museum, Edinburgh. H. Shaw, D.Sc., Director, the Science Museum, and President, the Museums Association, in the Chair.

* Series in connection with *Design at Work* Exhibition.
† Series on Museums.

INDIA, PAKISTAN AND BURMA SECTION

Thursdays, at 2.30 *p.m.*

November 11.—**"The Languages of the Indian Sub-Continent."** By Alfred Master, C.I.E., M.A., I.C.S.(retd.). Sir Atul Chatterjee, G.C.I.E., K.C.S.I., a Vice-President of the Society, in the Chair.

January 13.—(Sir George Birdwood Memorial Lecture.) **"The Development and Goal of Western Medicine in the Indian Sub-Continent."** By Lieut.-General Sir Bennett Hance, K.C.I.E., O.B.E., M.A., M.D., Medical Adviser, Commonwealth Relations Office. The Right Hon. Lord Horder, G.C.V.O., M.D., F.R.C.P., in the Chair.

February 3.—**"The Growth of the Jute Industry in India and Pakistan."** By W. A. M. Walker, C.B.E., Hon. U. K. Representative, Indian Jute Mills Association Research Institute. Sir Alexander Murray, K.C.I.E., C.B.E., in the Chair.

March 3.—**"The Development of Buddhist Art in Burma."** By Reginald le May, Ph.D. Major-General Sir Neill Malcolm, K.C.B., D.S.O., in the Chair.

April 7.—(Joint Meeting with East India Association.) **"The Development of the Tea Industry in India and Pakistan."** By Arnold Whittaker, C.S.I., C.I.E. C. K. Nicholl, Chairman, Indian Tea Association (London), in the Chair.

DOMINIONS AND COLONIES SECTION

Tuesdays, at 2.30 *p.m.*

November 16.—**"Recent Scientific Developments in South Africa."** By Basil F. J. Schonland, C.B.E., M.A., Ph.D., F.R.S., President, South African Council of Scientific and Industrial Research. E. Marsden, C.M.G., C.B.E., M.C., D.Sc., F.R.S., Scientific Adviser to the New Zealand Government, in the Chair.

December 14.—**"Developments in Canadian Art."** By A. Y. Jackson, C.M.G., R.C.A., LL.D. Sir Harry Lindsay, K.C.I.E., C.B.E., Chairman of the Council of the Society, in the Chair.

January 18.—**"Mass Education in the Colonies."** By W. E. F. Ward, C.M.G., Deputy Educational Adviser, Colonial Office. The Rev. R. W. Stopford, M.A., in the Chair.

March 15.—**"The Development of Secondary Industries in Australia."** By J. B. Todd, Assistant Trade Commissioner for Australia in London. Sir Angus Gillan, K.B.E., C.M.G., a Vice-President of the Society, in the Chair.

March 31 (*Thursday*).—**"A Survey of Ceylon Trade."** By C. E. P. Jayarsuriya, Trade Commissioner for Ceylon in the United Kingdom. H. E. Sir Oliver Goonetilleke, K.C.M.G., K.B.E., High Commissioner for Ceylon in the United Kingdom, in the Chair.

April 12.—**"Colonial Development."** By Sir Frank Stockdale, G.C.M.G., C.B.E., Deputy-Chairman, Colonial Development Corporation. Sir Harry Lindsay, K.C.I.E., C.B.E., Chairman of the Council of the Society, in the Chair.

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COURSES OF LECTURES

1. Three Cantor Lectures on Television. *Mondays, at* 8 *p.m.*

November 22.—(i) **"Some Technical Aspects of Television."** By L. H. Bedford, O.B.E., M.A., B.Sc., M.I.E.E., of Marconi's Wireless Telegraph Co , Ltd.

November 29.—(ii) **"Television and Education."** By Mrs. Mary Adams, M.Sc., Head of Television Talks, B.B.C. Television Service.

December 6.—(iii) **"Television and Entertainment."** By Jack Hulbert.

2. Two Cantor Lectures. *Mondays, at* 8 *p.m.*

February 21 *and* 28.—**"The Corrosion of Metals."** By W. H. J. Vernon, O.B.E., D.Sc., Ph.D., D.I.C., of the Chemical Research Laboratory, Department of Scientific and Industrial Research.

3. Three Cantor Lectures on Music. *Tuesdays, at* 6 *p.m.*

March 22.—(i) **"Music and the Composer."** By Antony Hopkins.

March 29.—(ii) **"Music and the Interpretative Artist."** By Sir Malcolm Sargent, Mus.D., LL.D., F.R.C.M.

April 5.—(iii) **"Music and the Audience."** By Sir Steuart Wilson, M.A., Head of Music, B.B.C.

4. Four Lectures, under the Thomas Gray Memorial Trust, on Science and Marine Navigation, *at* 6 *p.m.*

Tuesday, January 4.—(i) **"Radar and its Application to the Science and Art of Marine Navigation."** By Lieut. P. Satow, D.S.C., R.N.

Tuesday, January 11.—(ii) **"Weather Forecasting at Sea."** By Captain J. W. Josselyn, D.S.C., R.N., lately Director of Naval Weather Service.

Monday, April 25.—(iii) **"Present Century Advance in Marine Engineering Science."** By H. C. Walker, M.B.E., M.I.Mech.E., M.I.Mar.E., Chief Examiner of Engineers, Ministry of Transport.

Monday, May 2.—(iv) **"Navigation at Sea."** By Captain H. Topley, Deputy Principal Examiner, Masters and Mates, Ministry of Transport.

Dr. MANN JUVENILE LECTURES

at 2.30 *p.m.*

Wednesday, December 29.—**"Puppets."** By Waldo S. Lanchester.

Friday, December 31.—**"Model Railways."** By W. J. Bassett-Lowke, M.I.Loco.E., and Roland H. Fuller.

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THE ROYAL SOCIETY FOR THE ENCOURAGEMENT OF ARTS MANUFACTURES AND COMMERCE

Founded in 1754

PATRON: HIS MAJESTY THE KING

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THE AIMS OF THE ROYAL SOCIETY OF ARTS are the advancement, development and application of every department of Science in connection with Arts, Manufactures and Commerce. In its early days it was the only Society in the country devoted to the furtherance of any of these activities; to-day it is the only Society maintaining an interest in the whole of this wide field. It derives, however, from its long and distinguished record full authority to serve as a liaison between the various practical arts and sciences, and provides a medium for the announcement by leading authorities of recent developments of more than specialised interest.

The Society also exists as a potential agent for the inception of tasks of public service which do not fall very definitely within the scope of any more specialised body. Its function in such cases, however, is purely that of a pioneer, and its policy has always been in due course to hand over schemes requiring permanent superintendence to some other appropriate institution. A perusal of the following pages will give some indication of the multifarious nature of the tasks undertaken by the Society in the course of its history.

MEETINGS AND LECTURES

ORDINARY MEETINGS for the reading of papers are held regularly on Wednesdays from November to May. A wide range of subjects—artistic, scientific and technical—is dealt with in the course of each session. The papers are followed by a discussion.

COURSES OF LECTURES of an expository and semi-technical character, provided for by various Trusts held by the Society, are delivered on Mondays. Normally, four courses of three lectures each are given during the Session.

TWO JUVENILE LECTURES are delivered under the Dr. Mann Trust during the Christmas Holidays.

INDIA, PAKISTAN AND BURMA SECTION

Formed in 1869 for the study of problems affecting India, this Section now holds meetings for the consideration of subjects connected with India, Pakistan and Burma. Six or more papers are read during the Session.

DOMINIONS AND COLONIES SECTION

This Section was formed in 1874 for the study of African subjects, and now holds four or more meetings each Session at which papers are read on subjects connected with the British Commonwealth.

THE LIBRARY

The Library contains works of reference and a selection of books of general interest. A special section devoted to the histories of kindred societies, and of exhibitions, is in process of development. Sets of the proceedings of many learned societies and current issues of a wide range of English and foreign periodicals are also available, and the services of the Librarian are at the disposal of Fellows seeking bibliographical information of a specialised nature.

JOURNAL OF THE SOCIETY

Full reports of the Society's proceedings, including the complete text of all papers and lectures delivered at its meetings, are published in the fortnightly *Journal*, which is sent free to Fellows. The *Journal* thus provides a detailed and continuous review of progress in a very wide field of artistic and scientific activity. Although it enjoys a recognised and authoritative standing among specialists in the many subjects which it covers, the scope and method of treatment of its papers are such that they are of great value and interest to the layman as well. In addition to full-length papers, the *Journal* contains reviews of books, short articles and notices of general artistic and scientific interest.

ALBERT MEDAL AND SWINEY PRIZE

The Albert Medal, instituted in 1864 as a memorial to H.R.H. the Prince Consort, for eighteen years President of the Society, is awarded annually for "distinguished merit in promoting Arts, Manufactures and Commerce." The Swiney Prize (consisting of £100 contained in a silver cup of like value) is awarded every five years for the best published work on medical or general jurisprudence.

ROYAL DESIGNERS FOR INDUSTRY

In order to give Industrial Art its due recognition, the Society in 1936 caused the establishment of an exclusive distinction known as "Royal Designer for Industry" ("Designer for Industry of the Royal Society of Arts"), and designated by the letters R.D.I. This honour may at no time be held by more than forty designers, and is recognised as the highest distinction to be obtained in the field of industrial art. It is awarded by the Council of the Royal Society of Arts on recommendations submitted by existing holders. Applications for the Distinction are not entertained.

COMMERCIAL EXAMINATIONS

The Society was the originator of commercial and technological examinations, and still holds a foremost position in connection with the former, which, instituted in 1854, are now held four times a year at over 600 centres in all parts of Great Britain and Ireland. About 120,000 entries are received annually. The subjects include the principal elements of Commercial Education and Modern Languages. Examinations are also held for Technical Institutes and transport staffs.

INDUSTRIAL ART BURSARIES

The Society conducts an annual Competition for the award of scholarships and travelling studentships to art students engaged in or intending to enter industry. This Competition, inaugurated in 1938, is the successor to the Competition of Industrial Designs held by the Society from 1924 to 1933, in the course of which over £11,000 was awarded in prizes and scholarships. These Competitions, in which the Society has enjoyed the active support of manufacturers and official bodies, have formed an important link between manufacturers and designers and helped to stimulate the work of art schools.

IMPROVEMENT OF NAVIGATION

Under the Thomas Gray Memorial Trust the Council offers annual awards for objects likely to assist the Science of Navigation, and for the best results in the examinations of the Merchant Navy Officers' Training Board for apprentices and cadets in training for the British Mercantile Marine. In co-operation with the Seafarers' Education Service it also assists promising deck boys to study for officers' rank. A total of £300 is expended annually from the Trust on these various objects.

SOME RECENT ACTIVITIES

In addition to the foregoing permanent activities of the Society, others of a temporary and often of a pioneering nature are frequently undertaken. Particulars of a few of them are given below.

PRESERVATION OF ANCIENT COTTAGES

In 1927 the Society inaugurated a fund for the preservation of ancient cottages, which, unlike our more important ancient buildings, were not the concern of any particular body and were fast disappearing from the English countryside.

Having secured several small but notable groups of cottages (including the famous Arlington Row at Bibury in Gloucestershire), the Society resolved to offer an object lesson to the country and purchased and reconditioned the entire village of West Wycombe in Buckinghamshire, which it then made over to the National Trust for permanent keeping. This striking demonstration fully succeeded in awakening public concern, and increasing efforts have since been made throughout the country, through public funds and otherwise, to preserve, in a sanitary but beautiful condition, the best of our old village architecture.

EXHIBITIONS

The Exhibition of British Art in Industry, held in collaboration with the Royal Academy of Arts at Burlington House in 1935 and financed entirely by Fellows of the Society, was organised with the object of bringing British designers into contact with manufacturers and of demonstrating that this country is able to hold its own in design in spite of foreign competition. The exhibition undoubtedly achieved this object, and succeeded in creating a public interest in British design which has had far-reaching effects to the lasting benefit of industry.

A smaller exhibition entitled *Design at Work*, and composed of products designed by Royal Designers for Industry, was organised by the Society at Burlington House in 1948 jointly with the Council of Industrial Design.

As the result of a plea for a permanent national collection of humorous art put forward by Mr. H. M. Bateman in a paper which he read before the Society early in 1949, the Society organised in the summer of that year a small exhibition of representative works of British humorous artists. The exhibition, which was opened by The Princess Elizabeth and visited by other members of the Royal Family, proved very popular; and it is hoped that, as a result, it will be found possible eventually to establish a permanent collection in London.

COMPETITIONS

The organisation of competitions connected with the application of art to industry and commerce is often undertaken by the Society on behalf of other bodies which are not so well equipped for purposes of this kind. In the last few years the following competitions have been conducted by request : Designs for concrete fences (Cement and Concrete Association) ; Designs for a drinking fountain (Metropolitan Drinking Fountain and Cattle Trough Association) ; Designs for Colombo Cathedral (New Cathedral Committee, Colombo) ; Posters for Travel (Travel Association and National Association of Girls' Clubs and Mixed Clubs); Designs for a Painted Wall Panel (National Cash Register Company).

WAR MEMORIALS ADVISORY COMMITTEE

In September, 1944, a Conference of organisations and individuals was convened by the Society to consider the question of giving guidance as to suitable war memorials throughout the country. As a result, the War Memorials Advisory Council was set up to advise local authorities and others. It was disbanded at the end of 1948, having done much useful work.

THE WAR YEARS, 1939-45

Throughout the war years the Society continued its activities in spite of air raids, black-out, and other inconveniences of the time. The lecture programme was carried through without interruption each Session ; the examinations were regularly conducted and, apart from the fact that it was found necessary to publish the Society's *Journal* fortnightly instead of weekly, there was no break in its regular appearance.

(from the painting by James E. Doyle)

Some early members of the Society of Arts.
Left to right: Boswell, Johnson, Reynolds, Garrick, Burke, Paoli (not a member), Burney, Warton, Goldsmith.

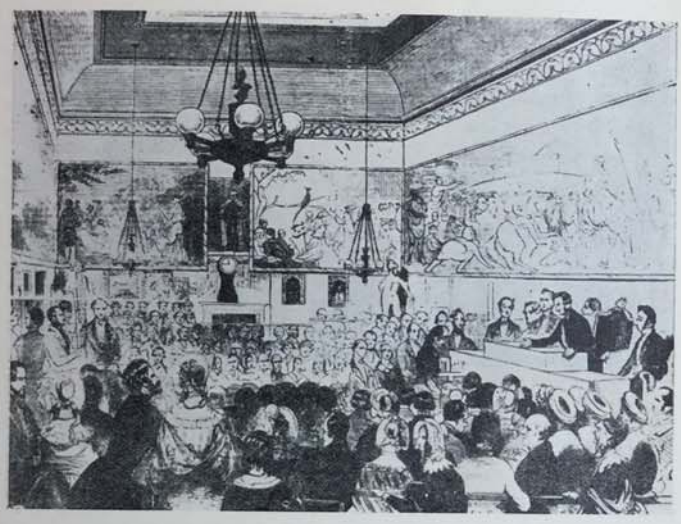
FELLOWSHIP

The privileges enjoyed by Fellows of the Society include the receipt of the *Journal*, the use of the Society's House, the loan of books from the Library, the use of the letters " F.R.S.A.", the right of attending all Meetings and Lectures, and of taking part in the government of the Society. Fellows are also allowed to introduce visitors to meetings of the Society.

Candidates for election to Fellowship of the Society must ordinarily be proposed by three Fellows, one of whom, at least, must sign on personal knowledge. In certain cases the Council may, if they think fit, waive the foregoing procedure and nominate suitable persons.

The annual subscription is Three Guineas and dates from the quarter-day preceding election ; or a life composition of Thirty Guineas may be paid. There is no entrance fee.

Associate Membership is available, under the same conditions of election as for Fellows, to persons not over the age of 21. The annual subscription is One Guinea.



(from the Illustrated London News)
The Prince Consort presenting prizes at the Society's House, 1848.

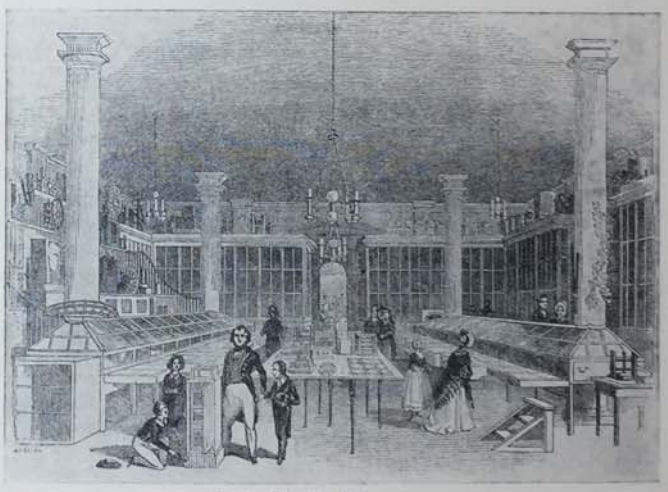
THE SOCIETY'S HOUSE

The beautiful building in Adelphi in which the Society is housed is one of the most important examples in London of the work of the Adam brothers. The Society, for which it was built, has occupied the House since 1774, but did not own it until 1922. Its purchase by the Council in that year, however, has secured for posterity a monument of a very famous piece of 18th-century London, the greater part of which has now disappeared. The building was damaged by blast during the war and extensive repairs have since been carried out.

THE LECTURE HALL is famous for the vast canvases by James Barry, R.A., which completely cover the upper portion of its walls. These paintings, which are nearly twelve feet high and represent various mythological and historical subjects, took the artist from 1777 to 1782 to complete.

THE LIBRARY is a spacious and finely proportioned room, which is available for use by Fellows as a writing and reading room. It is also used from time to time for small exhibitions of the Society.

In the 18th century this room served a very important purpose as the Society's Model Room. Here were permanently displayed the agricultural machinery and other inventions for which prizes had been awarded by the Society, and these exhibitions did much to overcome the prejudices of the 18th century and to cultivate "machine-mindedness" at the commencement of the new industrial era. The Society was, in fact, the originator of industrial exhibitions, for it held its first exhibition of agricultural machinery as early as 1761.



The Society's Model Room in 1843.

A small room, leading off the entrance hall, in which at one time the Council and committees of the Society met, has been set aside for the use of Fellows and their friends, who can be served in these quiet and pleasant surroundings with tea and light refreshments.

FOUNDATION AND EARLIER HISTORY

" Encouragement is much the same to Arts and Sciences as culture is to Vegetables : they always advance and flourish in proportion to the rewards they acquire and the honours they obtain." Such was stated to be the principle underlying the proposals which were published in 1753 by William Shipley a Northampton drawing-master, " for raising by subscription a fund to be distributed in Premiums for the promotion of improvements in the Liberal Arts and Sciences, Manufactures, etc."

Failing to obtain support for his scheme locally Shipley went to London, where he was fortunate enough to have introductions to a few men like-minded with himself. Of these the two most important were Viscount Folkestone and Lord Romney, to whose influential and enthusiastic support the Society owes its foundation as much as to Shipley's original enterprise and determination. These two men were present with Shipley and eight others at the meeting on March 22nd, 1754, when " the society for the encouragement of arts, manufactures and commerce in Great Britain " was founded.

By 1762 its members numbered over 2,500, and among the signatures in the first subscription book are those of Horace Walpole, Thomas Chippendale, Joshua Reynolds, Samuel Richardson, Robert Clive, Edward Gibbon, Robert Adam, William Hogarth, Samuel Johnson, John Howard, and many other famous men. On one occasion Johnson told Boswell that the members at the Society's meetings were such a distinguished gathering that when he tried to speak at a meeting " all his flowers of oratory forsook him ! "

That the Society grew so rapidly is undoubtedly due to the fact that it supplied a great want. Of the many learned societies now in existence in England only two were then in being, and there were no Departments of State or other Institutions to deal with such affairs as Public Health, Agriculture, Forestry, Colonies, Trade, and many other public matters which are to-day the concern of various specialist bodies. Moreover, the political world was then so corrupt that public-spirited men welcomed the opportunity promised by the new Society to serve their country in an atmosphere free from ' graft.'

The method of ' encouragement ' proposed by Shipley, viz., the offer and award of ' premiums,' was that which the Society chiefly used for nearly a century. Although it may seem somewhat naïve to-day, it achieved remarkable and far-reaching results in the simpler economy of the eighteenth century. The selection of suitable objects for the offers of premiums, and the adjudging of the awards, constituted almost the sole business at the Society's meetings for many years.

AGRICULTURE

Before the coming of the Industrial Revolution the most important industry in the country was agriculture, and at first it was for the promotion of agriculture that the Society's biggest efforts were made. In this department of its work it fortunately had the assistance of Arthur Young, the famous agriculturist, who became chairman of the Committee of Agriculture in 1774. Young was not given to praise, but in his *Annals of Agriculture*, published in 1784, he wrote with reference to the Society that " it is probable that the Kingdom has been benefited a thousand pounds for every guinea these men have expended." It must be remembered that at this time agriculture was still in an undeveloped state, and the Society can claim the main credit, if not for the inauguration, at any rate for the acceleration and completion, of the agricultural revolution of the eighteenth century.

The prizes offered by the Society covered a very wide range, including improvement in the quality and yield of established crops, such as wheat, barley, oats and rye, the introduction of new grasses and roots for cattle feeding, better methods of cultivation, the invention of new types of agricultural machinery and the improvement of existing models, the use of manures, soil analysis, the management of sheep and cattle, and indeed almost every aspect of what is now understood by the term " scientific agriculture."

One matter which was of particular concern to the Society was the provision of adequate supplies of winter food for livestock. Owing to lack of cattle food most of the animals were until then killed off every winter, and the people had to live on salt meat. In its promotion of this object the Society can claim the introduction of the swede and mangel-wurzel to British agriculture. The introduction of the swede came about in a rather curious fashion. In 1767 the Society offered a prize for the cultivation of the Kohl-rabi or chou-rave, which had been brought to England in 1749 and was to some extent being cultivated.

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John Reynolds, a Kentish farmer, wished to enter for this prize, and being unable to obtain seed in England, sent to Holland for a supply. The seed he received, however, instead of producing Kohl-rabi, produced swedes, which, although cultivated to a limited extent in Sweden, Russia and North Germany, were absolutely unknown in England. Reynolds sent specimens of the new root to the Society, which, recognising its value, awarded him a prize of £50, and obtained from him a supply of seed from the plants for distribution to its members.

AFFORESTATION

Another important sphere of work in the earlier years was afforestation. The shortage of timber at the time when the Society was founded was very acute, and a matter of serious national concern, as timber was then required for two great purposes, for which it is of secondary importance to-day, viz., fuel and shipbuilding. The Society's method of offering rewards was particularly appropriate in this case, as the great deterrent to a progressive policy in forestry is the length of time necessary to obtain a return on one's capital. Only wealthy people, therefore, were likely to respond to an appeal for extensive planting, but to them the award of an honorary medal meant something out of all proportion to its monetary value.

The first recipient was the Duke of Beaufort, who was granted a gold medal in 1758 for sowing 23 acres in Gloucestershire with acorns. Awards continued to be made up to 1821, and during this period the Society gave 127 gold medals and 40 silver medals. One of the most notable recipients was Colonel Thomas Johnes of Hafod, Cardiganshire, who received six gold medals in all for planting over four million trees. At the very lowest estimate the total number of trees planted in consequence of these awards must have considerably exceeded 50 millions. Thousands of acres were planted, and the supply of timber was to a large extent renewed. Many of the woods in this country to-day owe their existence to the Society of Arts.

COLONIES

The Society was not long in extending its interest beyond the limits of Great Britain to the British possessions overseas, the most important of which, at the time when the Society was founded, were

those on the mainland of North America. A Committee of Colonies and Trade was one of the first to be established, and in 1761 its chairman was none other than Benjamin Franklin, who was a most enthusiastic supporter of the Society and did much to further its activities in the American colonies.

Awards were offered to help the colonies either by encouraging the introduction there of new plants and industries or by promoting the export of colonial products to this country. It is not generally known that the famous expedition of the *Bounty* originated from the Society's offer of a prize for the successful transplanting of the bread-fruit tree to the West Indies. Captain Bligh, on his second expedition in the *Providence*, succeeded in transplanting not only bread-fruit trees but a host of other valuable plants to the West Indies, and in qualifying for the Society's gold medal.

The introduction of new plants was further assisted by the establishment of botanical gardens in the colonies. In 1760 the Society suggested that land should be allotted in the colonies for " gardens or nurseries for the making experiments in raising such rare and useful plants as are not the spontaneous growth of the said Colonies," and promised that if the colonial legislatures would help to establish such gardens the Society would offer suitable premiums for economic plants raised in them. This suggestion actually resulted in the establishment of Botanic Gardens in St. Vincent and others of the West Indian islands.

At a later date we find the Society giving assistance to Empire industries which now make important contributions to inter-imperial and world trade. In 1820 two gold medals were offered, one for the largest quantity of fine wool imported from New South Wales and another for the finest sample of wool from that colony, both medals being awarded in 1822 to John M'Arthur the founder of the Australian wool trade. The publicity given by these awards and by the award of a silver medal to a firm of Huddersfield manufacturers for converting the wool into cloth, had an important effect in drawing attention to a new source of supply. Early encouragement was also given to the wine industries of South Africa and Australia, and to the introduction of tea cultivation into India.

THE ARTS

The Society's encouragement of art began with its very first meeting, where the opinion was expressed that " the art of drawing is

absolutely necessary in many employments, trades and manufactures," and at the next meeting it was agreed to include prizes for drawings by children in the first list of premiums offered by the Society. In subsequent years prizes were also offered for specific types of industrial designs as well as for every form of plastic art.

Drawing by Landseer at the age of ten, awarded the Society's Medal, 1813.

Some considerable improvement in textile design could in due course be attributed to the Society's efforts, and the prizes undoubtedly stimulated the teaching of art in schools. The main result, however, was to encourage "fine art" rather than "industrial art," and the prize lists include the names of many who later became famous artists, including three Presidents of the Royal Academy—Sir Thomas Lawrence, Sir Charles Eastlake and Sir John Millais.

About three thousand awards in all were made during the first century of the Society's history. The majority of the prizes consisted of money, often in considerable amounts which must have been of real assistance to struggling young artists. For many years, however, medals were also offered to promote interest and proficiency in art among the children of the aristocracy, with the far-sighted object of providing sympathetic and wise patrons of art.

As a corollary to its interest in art education the Society devoted a good deal of attention to effecting technical improvements in artists' instruments and materials, especially for educational purposes. The most noteworthy of these offers was that of a medal for a shilling box of water-colours, which was awarded in 1852 to J. Rogers of Bunhill Row, and resulted in a sale of over eleven million boxes of colours in less than twenty years !

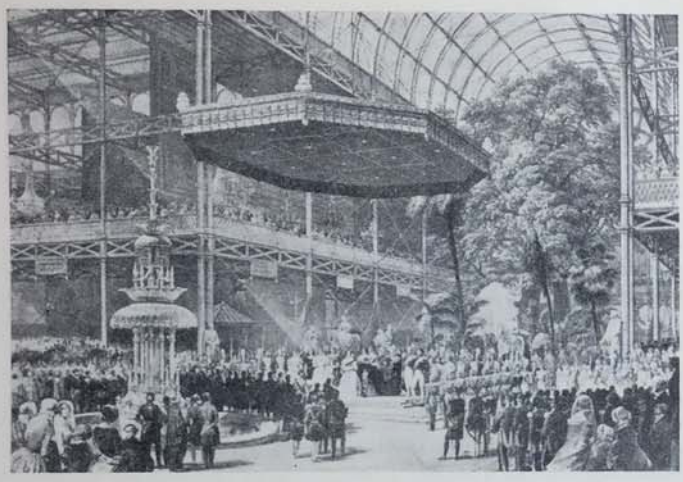
EXHIBITIONS

It was in its furtherance of art that the Society first adopted the exhibition, of which it has since made abundant use, as an important instrument in its work. It was approached in 1760 by a number of artists with a proposal to hold an exhibition of their work in its Great Room, and having acceded to this request can claim to have organised the first public exhibition of contemporary art in this country. The exhibition was a great success ; it caused a stir among British artists and demonstrated that art exhibitions could be financially paying propositions. Apart from the highly important precedent which it set, the exhibition also had the result of leading to the foundation in 1768 of the Royal Academy, which has always been supported chiefly by the proceeds from its exhibitions.

A year later, in 1761, the Society was responsible for another important innovation, the first industrial exhibition, a display of agricultural machinery which developed into the permanent exhibition already referred to as having been held in the room at the Society's House now used as a library.

The Society, and the Prince Consort in his capacity as President of the Society, were also the originators of the first international exhibition, the Great Exhibition of 1851. Inspired by the Prince Consort to take steps for the improvement of industrial design, the Society had organised a series of small but successful annual exhibitions of British Manufactures which it was intended should culminate in a great national exhibition in Hyde Park in 1851. When, however, the proposal was put to His Royal Highness he made the suggestion, which he recorded in his own handwriting in the Minutes of the Society, that "whilst it appears an error to fix any limitation to the productions of machinery, science and taste, which are of no country but belong as a whole to the civilised world, particular advantage to British industry might be derived from placing it in fair competition with that of other nations." It was therefore decided that the Exhibition should be an international one.

The final organisation of the 1851 Exhibition was taken over by a Royal Commission, but the Society continued to play an important part in connection with succeeding international exhibitions, and also organised a number of small, but interesting exhibitions of its own. From 1849 to 1861 it held an annual exhibition of inventions, and in



State opening of the Great Exhibition, 1851.

1852 it held the first public exhibition of photographs. This latter exhibition was followed within a month by the founding at the Society's House of the Photographic Society (now the Royal Photographic Society). Another pioneer form of exhibition organised by the Society was an educational exhibition, which was held in 1854.

EDUCATION

The Society's connection with education began, as has been mentioned, with its first list of premiums, which included prizes to encourage the teaching of art to children ; and in the nineteenth century it took a very direct and definite interest in educational matters. It formed a Union, which for many years it fostered and guided, of the institutions for the education of adults of the working classes which were founded in many parts of the country on the model of those established by Dr. Birkbeck in Glasgow and London. In connection with this Union it originated the system, which has now reached enormous proportions, of carrying out local examinations from a common centre, and it has continued since 1854 to conduct the leading examinations in

commercial subjects. It was also the first to draw public attention to the need for technical education and to conduct technological examinations. These latter were started in 1873 and handed over in 1879 to the City and Guilds of London Institute, in the foundation of which the Society had an important share.

The Society was also concerned with the teaching of music, and was directly responsible for the founding of the National Training School for Music, now the Royal College of Music.

LECTURES

Another important method adopted by the Society to attain its objects has been the dissemination of knowledge. About 1825 it became clear that the offer of premiums was becoming a less effective form of "encouragement," and it was decided that the best service that could be rendered to an inventor was to give him the opportunity for publicity. Hence the practice was instituted of holding meetings, at which new scientific discoveries and their applications were described and discussed.

From that time to the present day one of the most useful parts of the Society's work has been the holding of such meetings for the reading of papers and the delivery of lectures, and the printed reports of these meetings form a continuous chronicle of the progress of the applications of science and of art to practical purposes. There were few of the prominent technical and scientific discoveries of the last century whose introduction to public use was not assisted in this way by the Society of Arts.

HUMANITARIAN WORK

An important aspect of the Society's work from time to time has been its concern, not only for the promotion of material prosperity, but also for the welfare and safety of the people. At various times it actively participated in such matters as sanitation and water supply, industrial hygiene, food supplies and the saving of life at sea.

Perhaps the Society's most important humanitarian effort was that which led to the abolition of chimney sweeping by small boys. Repeated offers by the Society of a prize for the invention of an appliance which would make the use of boys unnecessary ultimately led to the production of a device, which was known by the imposing name of the

Bow Pus.
Copuso

"Scandiscope," and was awarded a prize in 1805. This machine was practically the same as the telescopic chimney sweep's brooms in use to-day, and very soon became generally adopted. It thus became possible for Parliament to yield to the agitation which the Society supported for the parliamentary prohibition of the use of climbing boys.

Such, in outline, are a few of the more important aspects of the Society's former work, but to enumerate all the objects which it has promoted at different times would be quite beyond the scope of these few pages. The fuller *History of the Royal Society of Arts* by the late Sir Henry Trueman Wood, a former Secretary of the Society, and continued to a recent date by Mr. G. K. Menzies, C.B.E., also a former Secretary, forms an approach, from what is to most people a new and surprising angle, to countless familiar points in the artistic, scientific and industrial history of Great Britain. Illustrious, however, as its past may be, the Society continues to carry on its work on the same high level. The last few years have seen the inauguration of a number of important projects, and the increasing support which the Society receives to-day augurs well for a future of continued usefulness.

Barr Pers.
Seguso

cc: Mr. Barr

Seguso
138 Ponte Vivarini
Murano, Italy

December 7, 1948

Gentlemen:

Mr. and Mrs. Alfred Barr have asked me to write you that they have received the case of glass objects which was consigned to them at The Museum of Modern Art. Everything was in good condition except # 7852, a blue bowl valued at $4.66 (2600 lira). This bowl was broken beyond repair.

Mr. and Mrs. Barr admired the bowl so much that they would like to have another one if it is possible to replace it. If it cannot be replaced will you be able to collect the cost from your insurance company and refund it to Mr. and Mrs. Barr?

Very sincerely yours,

Registrar

DHD:bh

cc: Mr. Barr
Miss Ulrich

Barr pers.

THE MUSEUM OF MODERN ART

Date October 18, 1948

To: Miss Dudley and/or Miss Allen

Re: Stuff

From: Mrs. Bragazzi

Alfred is lending his Thomas Cole to Hartford, Hahn will pick it up at the apartment and at the same time I shall tell them to collect two paintings going to Keck. These latter two will come here to the Museum to be held for the next trip to Keck's. I don't know exactly when this jaunt will take place, perhaps not for a couple of weeks, but I wanted to let you know before I forgot it. Thanks.

Also, a shipment of glass is coming from Venice for the Barrs personally; your office probably won't be involved, but might so wanted to warn you about this too. This stuff may come with other glass for Edgar or Industrial Design, the letter today from the factory in Venice doesn't say. The sender is: SEGUSO, Ponte Vivarini 138, Murano, Venice, and the stuff is coming on the s/s "Coeur d'Alene Victory", but haven't sailing date.

Very sincerely yours,

Registrar

Olive — Dud think personal bill to let it get need it — f

cc: Mr. Barr
Miss Ulrich

Olive –
Dud thinks this may be a personal bill of AHB. Said not to let it get buried as he may need it – if not pd.

Need this copy please return to me.

Will you please clear these objects through Customs and have them sent to the Museum as soon as possible.

Our Order # 44811 will be sent to you under separate cover.

Very sincerely yours,

Registrar

DHD:bh
encl.

cc: Mr. Barr
Miss Ulrich

W. J. Byrnes & Company
25 Broadway
New York 4, N.Y.

October 19, 1948

Attention: Mr. J. A. Swenson

Dear Mr. Swenson:

Enclosed is an invoice from Seguso, Murano, covering glass objects valued at $ 68.81. These objects are packed in a case measuring 65 x 45 x 45cm and marked S. 1585 L.34 N.18. They were shipped on the S.S. "Coeur d'Alene Victory" on October 11 and consigned to Mr. Alfred H. Barr at the Museum.

These objects are listed on the enclosed baggage declaration signed by Mr. & Mrs. Barr and should be allowed free entry through Customs. A duplicate of this baggage declaration is filed at the Customs House (Room # 141), and if you do not need this copy please return it to us.

Will you please clear these objects through Customs and have them sent to ~~meet~~ the Museum as soon as possible.

Our Order # 44811 will be sent to you under separate cover.

Very sincerely yours,

Registrar

DHD:bh
encl.

Walker

October 17, 1947

Personal

Dear Miss Toklas:

I am glad that you wrote me personally at my home so that I can answer your letter informally and unofficially. You are quite right to have written. I understand very easily how you must feel under the circumstances.

Your writing of Gertrude Stein's having spoken of us in such a friendly way gave my wife and myself the keenest pleasure. We vividly remember our occasional visits to your apartment in Paris, the wonderful trip in the Ford to Louis Bromfield's luncheon at Senlis and our conversation at the Petit Palais at the time of Francis Rose's exhibition.

I remember, too, my friendly correspondence with Gertrude Stein about borrowing her portrait by Picasso for our Picasso retrospective late in 1939, a loan to which she agreed but which in the end could not be made because of the war - to my great disappointment.

I must confess to you that my disappointment was far greater, however, when I read in the papers that Gertrude Stein had bequeathed Picasso's portrait to the Metropolitan Museum, for I was completely unaware that Miss Stein, as you put it, "did not care for the Museum of Modern Art."

Walker

After talking with Virgil Thomson I think I understand better though not entirely the reasons which led Gertrude Stein to make "a deliberate choice between the two museums." And your letter gives me now the most welcome opportunity to explain to you a little more about the old and new relationships between the two institutions.

Our museum was founded primarily because the Metropolitan was patently unwilling to take responsibility for acquiring, exhibiting, preserving, studying and generally making accessible to the public the art of our own time and the recent past. In 1929, when our doors opened, the Metropolitan neither owned nor exhibited paintings by Gauguin, van Gogh, Lautrec or Seurat who had died 30 or 40 years before, nor by living artists of the older generation such as Picasso, Matisse and Rouault not to mention younger men. This encouraged us to think that we had a valuable and necessary role to play in New York and, indeed, throughout the nation.

Even before our museum opened we announced our intention of forming a great collection of modern painting and at the same time our desire to cooperate with the Metropolitan. However, although several attempts were made, it was not possible during many succeeding years to work out an agreement by which the best works from our collection might be passed on to the permanent collection of the older museum.

During this period, that is 1929-1947, our collection of paintings grew until it numbered several hundred works, beginning with Cézanne and coming down to the present. Meanwhile the Metropolitan's collection of 20th century painting remained non-existent except for American works and a few minor loans. The Metropolitan's inaction was caused, so far as I can understand it, partly

Walker

by a continued disregard for the more original art of the 20th century and partly by the fact that it had tacitly and willingly relinquished the field to our museum. So by 1947 it was obvious that the Metropolitan needed to reach an agreement with us to assure its public that the 20th century would eventually and in due course be well represented in its great historic survey stretching back over the centuries.

It was equally obvious that our collection could not go on growing indefinitely nor could we justly keep the name or spirit of a museum of modern art unless we could arrange to let the Metropolitan have the best of our older pictures - which indeed had been our desire all along. (Let me explain that we have from time to time disposed of some of our pictures through exchange or sale, as is customary with American museums. For instance, we acquired Picasso's Demoiselles d'Avignon by offering a small Degas in exchange. And several years ago we sold at auction a number of paintings of secondary importance, mostly minor pictures by artists better represented by other works in the collection. These works, incidentally, had been bequeathed to us with the knowledge that they might some time be sold or had been given us specifically for sale. We have, of course, never sold works which the donor had designated should not be sold.)

I am sending you a copy of the agreement and also a statement to the press. Very briefly: the agreement binds us to offer to the Metropolitan at a reasonable price the best works from our collection when we feel they are no longer part of the modern movement. With the money we will add new works to our collection. This permits us to keep our collection modern. At the same time the Metropolitan no longer has to worry about

Walker

a field which it has always considered an awkward problem, namely, the previous 50 years of the kind of progressive art which Miss Stein championed.

Acting upon this friendly agreement, the Metropolitan has now bought from us a number of paintings which you will find listed. However, none of these paintings need be delivered for a period of 10 years. For instance, the two Picassos which we have sold we will probably keep in our galleries until 1957 along with the dozen other Picassos we now own and those we may buy or inherit in the future. At the same time the Metropolitan ~~no longer~~ has agreed to lend us the only 20th century painting of international importance it has acquired, namely, the portrait of Gertrude Stein by Picasso. This is not only the artist's most famous early picture but it is of the greatest importance to us as an educational institution because it is a turning point in the development of Picasso's art and, therefore, of modern European painting. Naturally we believe that for the present it would hang more appropriately in the company of works by Seurat, van Gogh, Matisse, Juan Gris, Modigliani and others whose paintings the Metropolitan has not yet added to its collection. Within ten years we would then return the Gertrude Stein to the Metropolitan permanently along with many of the best older works in our collection.

I do not know how well you and Miss Stein were informed about our museum's work during its short history. I recall that you came to this country only once, in 1934, at which time Gertrude Stein did our museum the honor of accepting its hospitality for her first American lecture. Had she lived in New York thereafter she would, I think, have taken some satisfaction in seeing how we in general followed her pioneering leadership even though she might not always have agreed with us. I believe, also,

Walker

that she would have enjoyed seeing many of the works in our Museum Collection, notably our Picasso group, our seven paintings by Juan Gris, the maquettes by Florine Stettheimer for "Four Saints in Three Acts," and, in our Print Room, her own books illustrated by the artists who were her friends.

It seems to me, and I hope it will seem to you, that if paintings had feelings, the Portrait of Gertrude Stein would prefer for the time being to live and be seen in an institution which was both hospitable to the sitter and an enthusiastic advocate of the painter. I have no doubt that in time the Metropolitan would be very glad to hang the picture with real understanding of its importance as well as an awareness of its fame. But I am equally sure our museum would meanwhile prove a more cordial and appreciative host.

I hope this long letter has not tired your patience. It seemed to me that as a friend of Gertrude Stein and, I trust, of yourself I owed you an explanation of a situation which, I gather, you may not have understood. Naturally I hope that you will not now disapprove of the Metropolitan's lending us the Gertrude Stein for this loan is not only a really important factor in the long desired agreement between the two institutions, but would afford us an opportunity to do honor to the person who, herself a brilliant writer, had the prevision to help and encourage in his difficult early days the greatest painter of our time.

My wife joins me in sending you our friendly greetings.

Faithfully,

Alfred H. Barr, Jr.

Walker

P. S. Though I trust you will consider this a personal letter, please feel free to show it to Alan Stein.

AHB

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Mr. Hudson Walker, Chairman, pro tem
American Fund for Israel Institutions
122 East 42nd Street
New York 17, New York

Dear Mr. Walker:

I am sorry to miss the luncheon meeting on the 20th of this month but I should be very glad to be a member of the Committee. Please put me down as one who will be with you in this work.

Sincerely,

Alan M. Stein

AMS:jf

TOR,

tee

t

turning the enclosed card saying that you will join us.

Sincerely,

Hudson Walker
Chairman, pro tem

encl.

Bare
Personal - Walker

AMERICAN FUND FOR ISRAEL INSTITUTIONS

May 10, 1950

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

Dear Mr. Barr:

We cordially invite you to join the American Friends of Israel Museum, a committee of the American Fund for Israel Institutions. The purpose of this organization is to further inter-cultural relations between this country and Israel, with particular emphasis in the field of art.

[illegible] Israel Museum, [illegible] and art and [illegible] for these Museums as gifts and as loans and also to arrange temporary and exchange exhibits.

A meeting of the American Friends of Israel Museum has already been held in connection with the opening of the exhibit of 35 paintings which have been donated to the Israel Museum by the Jewish Restitution Successor Organization at the Jewish Museum, Fifth Avenue at 92nd Street on May 4th. The next meeting will take place on Monday, May 15th, at the home of Mr. Richard Zeisler, Hotel Fourteen, 14 East 60th Street, Apartment 1208, at 5 P.M.

[illegible] a member of this Committee [illegible] significantly to the furtherance of this [illegible] will be called upon only to the extent that your obligations permit.

Please let us know of your interest by returning the enclosed card saying that you will join us.

Sincerely,

Hudson Walker
Chairman, pro tem

encl.

May 22, 1950

Dear Hudson:

I am sorry to say that I couldn't come to the meeting of the American Friends of Israel Museum, but I should be very glad to lend my name to the Committee providing the name of the Museum is not used and I am not involved in raising money or giving time. I am sorry I have to be so cautious, but I am sure you understand.

Sincerely,

Mr. Hudson Walker, Chairman, pro tem
American Fund for Israel Institutions
267 West 71st Street
New York 23, New York

AHB:js

AMERICAN FUND FOR ISRAEL INSTITUTIONS

267 WEST 71st STREET • NEW YORK 23, N. Y. • TRafalgar 3-2700

May 10, 1950

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

Dear Mr. Barr:

We cordially invite you to join the American Friends of Israel Museums, a committee of the American Fund for Israel Institutions. The purpose of this organization is to further inter-cultural relations between this country and Israel, with particular emphasis in the field of art.

The tentative program of the American Friends is to be of assistance to the Museums in Israel which are part of the program of the American Fund, namely: Tel Aviv Museum, Museum Haaretz, Bezalel Museum, Haifa Museum of Ancient Art, Ein Harod Museum. The Committee would like to aid in securing works of art and related objects for these Museums as gifts and as loans and also to arrange temporary and exchange exhibits.

A meeting of the American Friends of Israel Museums has already been held in connection with the opening of the exhibit of 35 paintings which have been donated to the Israel Museums by the Jewish Restitution Successor Organization at the Jewish Museum, Fifth Avenue at 92nd Street on May 4th. The next meeting will take place on Monday, May 15th, at the home of Mr. Richard Zeisler, Hotel Fourteen, 14 East 60th Street, Apartment 120R, at 5 P.M.

Your participation as a member of this Committee will contribute significantly to the furtherance of this program and you will be called upon only to the extent that your obligations permit.

Please let us knowof your interest by returning the enclosed card saying that you will join us.

Sincerely,

Hudson Walker

Hudson Walker
Chairman, pro tem

encl.

BARR PERS.
(Weitzner)

January 5, 1948

Dear Julius:

Would you do me a favor? Write down whatever history and information you have about the two paintings my brother is buying. I have heard from his wife who says that they are delighted with them.

Since this is the first time they have shown signs of becoming collectors, I would like to follow it up by interesting them in knowing as much as possible about the pictures. Is it true, for instance, that they were both shown in the Detroit Museum? If so, when? Who owned the pictures previously? What did Richardson say about the Flemish picture? Will you send them a photograph of each?

And would you send me a copy of your letter so that I can have it in my file here for future use?

They very much enjoyed their visit to your gallery, and I appreciate your help.

Happy New Year!

Mr. Julius H. Weitzner
36 East 57th Street
New York, N.Y.

AHB:kg

WIESENTHAL AL
Barr pers.

ALFRED WIESENTHAL, M. D.
115 EAST 70TH STREET
NEW YORK 21, N. Y.
BUTTERFIELD 8-3529

August 14, 1947

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

Dear Mr. Barr:

When I returned from my vacation I found your very nice letter of July 21. Thank you so much for the two publications. I am going to read them with great interest.

I will be very happy to call you whenever I find I have the time to come to the Museum for a visit.

So far as the foot exercises are concerned, I think it would be best if you would come once more so I may check you over again and I will be glad to go over the exercises at that time.

make appt ??

With best wishes to you, I am

Sincerely yours,

Alfred Wiesenthal

AW:MML

ALFRED WIESENTHAL, M.D.

AHB:mw

WIESENTHAL
(BARR Pers.)

July 21, 1947

Dear Dr. Wiesenthal:

I have not had a call from you, so I am sending in the meantime two of our publications which may interest you. What is Modern Painting is a general elementary introduction into the subject and includes as illustrations many of the works in our collection.

Italian Masters is the catalogue of an exhibition we held some years ago. It is of no particular interest except to prove to you that even though I am concerned mostly with modern painting I have a real interest in the past.

It was a pleasure to talk with you, even though I fear I have forgotten half of the exercises you gave me. If it is at all convenient would you dictate the exercises to your secretary?

I still hope that you will give me a ring so that I may have the pleasure of taking you through the galleries.

Sincerely,

Joseph Winterbotham

Dr. Alfred Wiesenthal
115 East 70th Street
New York 21, New York

AHB;mw

WINTERBOTHAM, MRS
(BARR-PERI) BOTHAM

JOSEPH WINTERBOTHAM
BURLINGTON, VERMONT

May 16, 1947

Mr. Alfred H. Barr, Jr.,
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53d St.,
New York 18, N. Y.

My dear Mr. Barr:

Mrs. Winterbotham and I ran into quite a snag on our short visit to New York. We found that our visit there was being consumed by dentist and doctor appointments--not but what we are well, but our intention to remain so depended upon our fulfilling many engagements which we would not ordinarily have made.

We both join in an invitation to you and Mrs. Barr to have luncheon with us some time this summer, if you find yourselves up at Willoughby. Please give us a ring and let us know a few days ahead of time; if you ring us before nine-thirty, it will be all right. We have a few new pictures but not many and I know you will be interested in seeing your old friends again.

With kindest regards,

Sincerely yours,

Joseph Winterbotham

Joseph Winterbotham

Dictated but not read)

BARR-MRS
WINTERBOTHAM

May 13, 1947

Dear Mr. Winterbotham:

I am afraid you have long since come and left New York; I wish you had phoned us because Mrs. Barr and I wanted very much to see you, and would liked to have had you come to our home. The next time you come, please let us know. We didn't have your New York address, so we didn't know how to get in touch with you.

Cordially,

Mr. Joseph Winterbotham
Burlington, Vermont

AHB/ob

Winterbotham

April 2, 1947

Dear Mr. Winterbotham:

I can't tell you how good it is to hear from you again. It is true that we haven't seen each other for several years, mostly because the war made transportation so difficult even from Greensboro to Burlington.

It would be delightful to see you and Mrs. Winterbotham again and to hear about your plans for Burlington, of which we have heard some interesting rumors.

May I thank you on behalf of the Museum for your check for $10 to renew your membership. Of course, living out of town, you cannot use the membership as much as if you lived in New York - for free admissions, attendance at openings, etc. - but you do get the Bulletin and some of the books gratis, a privilege not extended to New York members

Do let us know when you next come to New York.

With very kindest regards to Mrs. Winterbotham,

Sincerely yours,

Mr. Joseph Winterbotham
Burlington, Vermont

AHB/ob

Please return to Mr. Barr

JOSEPH WINTERBOTHAM
BURLINGTON, VERMONT

March 31, 1947

Mr. Alfred Barr
Modern Museum of Fine Arts,
West 54th St.,

4-8-47

Mr Barr -

Returned to your files -
Check of $10.00 applied as renewal
of out-of-town membership for the
year ending April 1, 1948.

S Rubenstein

in Burlington for a great many years. Mrs. Winter-
botham tells me, however, that we did have the pleasure
of seeing Mrs. Barr. On our visit to New York City,
probably week after next, I thought I would give you
a ring and see if the chances were favorable to get
you and Mrs. Barr for a luncheon with Mrs. Winter-
botham and myself, so we can renew the friendship we
have always had.

With kind regards,

Sincerely yours,

Jo Winterbotham

Joseph Winterbotham

Hayes

As return to Mr. Barr

JOSEPH WINTERBOTHAM
BURLINGTON, VERMONT

March 31, 1947

Mr. Alfred Barr
Modern Museum of Fine Arts,
West 54th St.,
New York, N. Y.

My dear Mr. Barr:

I just received a bill for out-of-town dues in the Modern Museum. I believe I have been a member of the Modern Museum ever since it started, and I am wondering today what use, if any, I can make of this membership. However, I want to take this occasion to say that I have watched the growth of this wonderful institution for some years, and especially for the contemporary movement, and it is principally for this reason that I am sending this slight contribution.

I understand that the Modern Art are contemplating an addition so that they can show many more of their wonderful acquisitions. This certainly should be most encouraging to all the members.

I have not seen you personally here in Burlington for a great many years. Mrs. Winterbotham tells me, however, that we did have the pleasure of seeing Mrs. Barr. On our visit to New York City, probably week after next, I thought I would give you a ring and see if the chances were favorable to get you and Mrs. Barr for a luncheon with Mrs. Winterbotham and myself, so we can renew the friendship we have always had.

With kind regards,

Sincerely yours,

Jo Winterbotham

Joseph Winterbotham

Ulrich

THE MUSEUM OF MODERN ART

103

Date May 23, 1945

To: Miss Ulrich **Re:**

From: Mr. Barr

Dear Ione:

Replying to your memo of May 15:

I do not think that the "Chair of Research in Modern Painting and Sculpture" has a budget though $2,600 was set aside I believe in June 1944, for a research assistant.

After considerable search I recommended Mr. Lieberman for this position, believing him to be the best available candidate. He was however just out of college so that to pay him $2,600 would not have been justified or fair to other employees. He was hired at $30 a week (raised to $35 April 1) with the categorical title of Secretary. His work, particularly on the Museum Collection, has been excellent. I recommend that his salary be raised to $40 October 1st and that his title be changed to Research Assistant.

For stenographic services etc. I have depended upon the Department of Painting and Sculpture, using Miss King who is Miss Miller's secretary, an arrangement made with Mr. Soby and Miss Miller and approved by Mr. Abbott. This is neither an efficient nor convenient arrangement since I am in effect borrowing secretarial services which may conflict with the routine of Mr. Sweeney's department, now facing an exceedingly congested exhibition schedule. I would therefore prefer to have an additional secretary-stenographer who could do my typing and take my phone calls - preferably in a separate office. (Mr. Lieberman spends much of his time in libraries or working in museum files so that he cannot attend to my phone. He does his own typing and some copying but is not a stenographer.)

The minor miscellaneous and material expenses of my work at present come out of Painting and Sculpture Funds.

I attach

1. An analysis of my time
2. An analysis of Mr. Lieberman's time
3. A "sample list" of questions which I have answered, some of which invovlve corporations or magazines who should, I think, become mebers.

Alfred H. Barr, Jr.

Approximate division of time (The time analyzed below involves weekdays in the Museum, a good many evenings, most Saturday afternoons and, on the average, half of Sunday.)

1. Writing and research on painting and sculpture		
a. for Museum publication	35%	
b. for outside publication	10%	
		45%
2. Editorial advice and review		
a. for Museum (exhibitions, reports, and publications)	5%	
b. for outside publication (including meetings, correspondence, and consultation)	5%	
		10%
3. The Museum Collection		
a. Advice or supervision, lists, questionnaires, files, etc.	3%	
b. Special exhibitions, reports, etc.	10%	
c. Installation (work just beginning)	5%	
d. Acquisition (as working member of two committees)	7%	
		25%
4. Committee and Board meetings		
a. Museum	7%	
b. Outside (excepting editorial boards for which see above, 2. b.)	3%	
		10%
5. Consultation, information, etc.		
a. Department of Painting and Sculpture		
b. Other staff members		
c. Public (see list below)		
		10%

Inquiries from outside are frequent and various. Here are a few examples. I do not include ordinary questions of factual information:

1. Who could write a 1500 page article on the history of art for a high school age encyclopedia. (the editor)

2. Who should paint a series of elaborate murals for the entrance of a large new perfume and cosmetic factory in New Jersey. (a friend of the manufacturer)

3. Who should head the art department at Bennington College. (a former student)

4. How can funds be raised for an historical dictionary of American artists and craftsmen. (the lexicographer)

5. Where should a middle western student do graduate work in the history of modern art. (the student)

6. What distinguished European artists were helped by theEmergency Rescue Committee. (OWI)

7. Why is Botticelli's Venus better than September Morn? (Fortune Magazine, in an hour's interview)

8. How can a Brazilian painter secure a scholarship at the Art Students' League. (the painter)

9. Who should be the new director of the Cranbrook School. (chairman of the committee)

10. Are the recent Max Webers as good as his older work? (a collector)

11. Who can write an article on recent American painting for European publication. (OWI)

12. Who can write a text for a picture book on Audubon. (an English publisher)

13. Who can illustrate Anna Karenina. (an American publisher)

14. What library or museum would buy 1200 negatives of 19th century American buildings.

AHB - YALE

(See AHB refusals)

COPY

104

Yale University - Division of the Fine Arts
DEPARTMENT OF THE HISTORY OF ART
New Haven, Connecticut

January 10, 1950

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

Dear Alfred:

This will confirm our conversation of yesterday and I trust will present our case in a clear and persuasive light.

Since Professor George Hamilton, of the History of Art Department, will be on sabbatical leave from Yale next year, we are looking for an authority on modern art to conduct a course in problems of modern painting. Such a course would be for a limited number of advanced students and could be held at a time to fit the instructor's convenience. The normal schedule for such a course is two hours a week.

Such courses in our Department are intended to provide a working laboratory for ideas and methods of benefit to the teacher and students alike. It is customary to treat a series of problems on which the instructor is at the time actively working. The students are qualified to take part in scholarly research and our experience has already proven that this type of course can be very productive.

After careful consideration of all scholars now engaged in research in modern art, our faculty has requested me to ask you to consider seriously the possibility of giving such a course at Yale for the academic year, 1950-1951. The course would begin late in September. Classes end toward the end of May with the normal Christmas and Spring recesses amounting to over a month without classes. Your appointment would be as Lecturer in the History of Art with a salary of $3,000.00.

Dean Sawyer and our whole Department are most enthusiastic over the possibility of your joining in our work next year. I should be delighted to explain any further details, if this should prove necessary. I hope that your reply may be favorable.

With best regards,

Sincerely yours,

s/ Sumner McK. Crosby

Sumner McK. Crosby
Chairman