EDE

October 23, 1950

Dear Jim:

Evernso many thanks for the catalog. I am delighted to have it. I am very sorry that I was "in conference" when you came to the Museum. Actually we were having almost continuous meetings trying to get around our terrible budget problems.

I do look forward to seeing you next spring. Thank you again for the catalog.

Sincerely,

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

Mr. H. S. Ede
c/o Barclays Bank
28 (Hampstead) High Street
London, N.W. 3, England

AHB:js

EDE

THE MUSEUM OF MODERN ART

Date January 7, 1947

Whitestone c/o B.P.O. Tangier Morocco EDE

5 jan 50

Dear (

been

also

arrive

a lecture

back to

What are

in the Nat-Gal Washington on April 2.

& with Duncan Phillips on april 4 - after that

I think I shall soon die with the strenuous

3/28

Alfred: If that Ede gent says (as he usually does!) that he once was a "Life" member but something seems to have gone wrong and he never gets any books, he once had (on your recommendation) a complimentary membership which started in 1940 (he was in London) and lapsed in 1945.

You probably know all this — I'm just cautious!

O.

So the catalogue you speak of "Forty years of Light" — if so I have it. It will be good to get the Museum Catalogue. Did you get the Nicholson book — quite good but a little advertising I feel. I've been reading a book on art

EDE

THE MUSEUM OF MODERN ART

Whitestone c/o B.P.O. Tangier
2.2.49

Dear Alfred

Whitestone c/o B.P.O. Tangier
5 Jan 50

Dear Alfred - I am looking forward very much seeing you whenever again & also your Bacon Museum. I hope & assume a March 22 trip is a bit of a lecture tour - old friends have asked me back to repeat "Painters are like People" - Van Gogh's chair & "What on Picture" & I start the ball going in the hat-Sol Washington or April 2. & with Duncan Phillips on April 4 - after that I think I shall soon die with the glorious

3rd April

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Whitestone c/o B.P.O. Tangier Morocco EDE
5 Jan 50

Dear Alfred - I am looking forward now to seeing you soon again & also your Beau Musée. I hope to arrive on March 22 to do a bit of a lecture tour - old friends have asked me back to repeat "Pictures are like People - Van Gogh's Chair. What are Pictures" & I start the ball going in the Nat-Gal Washington on April 2. & with Duncan Phillips on April 4 - after that I think I shall soon die with the strenuous

schedule I have until May 15 --- too much I expect for my old age — but I want to put a proper roof on a lovely house we have just built + I couldn't afford the roof then I got it !!!

How are you both ?. We had a lovely trip home at last — last summer, driving an Austin 8 over Spain + France. I'm sorry to have no lecture in N.Y.C. on March 23 - 4 - 5 or 6 — or in the week before I sail on May 26 --- but I've found it difficult to organise much at this distance... but it means I may have to bypass N.Y.C. if I get engagements elsewhere. Please have La Bohème Endormie on view !!! All the best to you —

from Jim (Edie)

c/o Barclays Bank
28 (Hampstead) High St
London N.W. 3

4 Sept

H. S. Ede

Dear Alfred,

Has anyone sent you this Catalogue – if not I feel you may like to have it for the museum files. The Exhibition was good, & I'm glad to say the critics took it seriously.

I was sorry not to see you when I was over — but you were always "in Conference":
— I may get back next Spring. We go to Paris the end of Oct. & then on to Italy we hope.

All the best to you

Sincerely

Jim Ede

3rd April – c/o Mrs Duncan Phillips
DUNMARLIN
2101 FOXHALL ROAD

leaving tomorrow c/o Dr E.M. Laney
Agnes Scott College
Decatur Ga

Dear Alfred

I was very sorry not to see either you or Margaretta during the 3 days I was in N.Y.C. When I called in the morning you were in Conference – in the afternoon you were out in the building. Well I pretended you were clearly

by coming back to all that set up – was thrilled to see many old friends again – glad you have the great grey fish, can't you make it turn slowly on its stand the Brancusi does – it helps a lot – Is the stand really quite right. And Guernica I had never seen – astounding work, & that Mondrian stands up to it.

Of recent acquisition Jim, sorry you haven't managed a Porcelle Park yet, he seems to me as alive as anything & how they Betty Parsons is a real corker – for here intense & glowing it seemed to me than

a canvas you have got
for somewhat similar
history.

Anyhow this PD is a
real artist & hasn't gone
off at all in the last seven
years – an certainly.

All the best to you &
your & hope you
are not too driven &
get some kick out of life.

Y

EDE

Whitestone c/o B.P.O. Tangier 28.3.49

Dear Alfred Thankyou so much for sending the Picasso – a most interesting & useful work which I have read all through – how I wish I had a Picasso I liked to live with. I have of course several in my memory – but its the nuts of daily life that counts.

I shall try to see him in July when I expect to be driving through Paris. He was so kind the time we met, but that is now so long ago he will have forgotten or may easily be 'not at home'

I am trying to get us
the States on a final lecture tour
in the Spring of 1950 & that
will give me a chance to see
again all your wonderful
pictures . . . then I complain
a little to myself over the lack
of such things here. I feel infinitely
grateful that at least I
know what I am missing!

Sincerely yours

FDE

THE MUSEUM OF MODERN ART

DATE February 17, 1949

REQUEST FOR PUBLICATIONS

Kindly send one **copies of the following publications:**

paper

cloth x

PICASSO: FIFTY YEARS OF HIS ART

put extra 50¢ beyond cost into stamp fund — not being able to think of a way to send it to Ede. OB

To: H. S. Ede, Esq.
Whitestone
c/o B. P. O. Tangier
North Africa

Purpose: $3 Payment attached: Mr. Barr is purchasing book at half price to send to this gent, extra dollar is for postage, etc.

Requested by AHBarr, Jr.

NO. _____ DELIVERED _____

Whitestone c/o B.P.O. Tangier
2.2.49

Dear Alfred – Thank you for your letter & also for your binders in making your Picasso so easily within my reach. I enclose $3 along with this letter – not $4 because postage will be something & anyhow I don't see why you should be done out of your proper commission even if the publishers are done out of the rest!

So the Catalogue you speak of – "Forty years of Art" – so I have it. It will be good to get the Museum Catalogue. Did you get the Nicholson book – quite good but a little advertising I feel.

I've been reading a book on art

which interests me, perhaps because its all up is like one I hope to do myself — it's awfully well got up, by Skira. Malraux's Psychologie de l'art. I've been trying to make a translation — either the French is very difficult — or his style is not good. When I read his Voie Royale I enjoyed the style but of course I just read it as French — without studying it. When I take this to pieces it doesn't seem too good, but all the same its a stimulating book. We are enjoying our home life — its quite lovely ... You don't mention Margot — is that just an accident or do I take out of my memory some tearing that you had separated — I hope that did not have to happen. I am now a grandfather so its downright old I am getting. Yes you see

EDE

THE MUSEUM OF MODERN ART

January 25, 1949.

Dear Jim,

I am delighted to hear from you after so long an interval.

I wish I could send you a copy of the Picasso but I long ago exhausted all my Author's copies. The best I can do is to let you have one at Author's discount which comes to $ 3.00, the list price is $ 6.00. I do, however, have a copy of the catalog of 1939 but suppose you already have a copy.

You will shortly receive the new edition of painting and sculpture in the Museum collection which reproduces the Nicholson, part of which you gave us years ago.

My best to you and your wife.

Sincerely,

Mr. H.S. Ede,
Whitestone,
c/o B.P.O. Tangier,
North Africa.

EDUCATIONAL

THE MUSEUM OF MODERN ART

Date November 7, 1947

Whitestone c/o B.P.O. Langier
26 Dec 47

Dear Alfred

How much I want your book on Picasso - I'd very much like to get it - I've heard from several people that it is so interesting & I'm sure it is. In the old days the Mrs of Mod Art, quite incomprehensibly & not generously used to send me their publications, they were a great joy to me, but they don't any longer, so I am no longer in on all your activities. I don't even

EDUCATIONAL

THE MUSEUM OF MODERN ART

Date November 7, 1947

To:

From:

know of you as still Director
.. or Law Trustee — +
I'd like to know for you +
Margot are + where you
live + that you & family +
I'm spent the summer
in Lithuania labour trying to get
a small house built at the end
of our garden — & at last it's done
& we are in (and will no have to start
on repairs) + I'm "broke" —
however I'll recover one day. I'm
going to try to come back to the States
to lecture again in Spring of '50, if
that date exists —

Love to you both from Ele

THE MUSEUM OF MODERN ART

Date September 24, 1947.

To: Mr. Barr

From: Mr. D'Amico

Re: Art for Beginners Series

Dear Alfred,

I am not sure that you are acquainted with the ART FOR BEGINNERS Series, produced by the instructors of the War Veterans' Art Center. There are four books, all nearing completion.

As it is obvious from the title, these books are for adult amateurs who wish to undertake art work on their own. It is also hoped that they will be of help to teachers in high schools and miscellaneous beginners' courses in art centers and clubs.

The manuscript for HOW TO DRAW AND PAINT has been prepared by Mervin Jules and I would appreciate it if you would look it over and give me your opinion. I think it is an excellent achievement from the standpoint of initiating the beginner to the creative concepts of art and in overcoming conservative methods on the part of academically inclined teachers. I would appreciate your reaction both to the teaching approach as well as to the references to art content. Perhaps when you have looked at it we can arrange an appointment to discuss it.

Victor

VED:dck

Egbert

PRINCETON UNIVERSITY
PRINCETON NEW JERSEY

Department of Art and Archaeology

December 11, 1950

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

Dear Al,

I am taking the liberty of sending you under separate cover a book entitled Evolutionary Thought in America which contains an essay of mine on "The Idea of Organic Expression and American Architecture." My only excuse for so doing is that the essay seeks to trace the history and development of a presupposition fundamental to modern architecture, and it seems to me that no one person in this country has done more to arouse interest in contemporary architecture (not to mention other arts) than you yourself.

In the essay I try to show how the idea of organic expression--so basic to the architectural philosophies of Sullivan, Wright, and Gropius, among others--parallels the modern philosophical and scientific doctrine known as organicism (of which, for example, Whitehead and Haldane have been protagonists). For like the philosophy of organicism it seems to me that Wright, Sullivan, and Gropius bring together under a principle of "organic integration" the earlier concepts of vitalism (which underlay the philosophy and architecture of the romantic movement) and mechanism (which underlay the industrial revolution and much of the architecture of functionalism). And all the above points of view (as opposed to the formalism of the Academic tradition) seem to me to subscribe to some concept of evolution, the subject of the book.

In spite of my best efforts the essay is pretty tough reading, both because of my own limitations and because of the fact that, so far as I know, modern architecture hasn't been approached in exactly this way before. For these reasons it has proved extremely difficult for me to achieve a statement understandable by philosophers, scientists, architects, and art critics alike---all of which I have perhaps too valiantly tried to do.

Please don't bother to acknowledge this - I know how inevitably other people's off-prints, etc., arrive at a time when one is up to the ears in one's own work.

Sincerely,

Don Egbert

Donald Egbert

DDE:fdt

January 4, 1951

Dear Donald:

Forgive me for not answering your letter before this nor thanking you for sending me "The Idea of Organic Expression and American Architecture." I have not read it all yet, since I wanted to lend it to Philip Johnson to take home with him on Christman Vacation. What I read, however, lead me to think it an extremely thoughtful and useful analysis of Architecture in the light of current philosophical thought. I look forward to reading it carefully.

I was really touched by what you said of my work for contemporary architecture. Even though you exaggerate what I have done, it makes me happy to know that you approve.

I missed having any chance to talk with you in Princeton during that turbulent weekend.

A happy New Year to you,

Sincerely,

Alfred H. Barr, Jr.

Mr. Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:mh

Ehrich

See Arch & Design re photos

~~SETON~~
Eisenstein

THE MUSEUM OF MODERN ART

Date May 10, 1950

To: Miss Iris Barry

Re: Marie Seton

From: Mr. Alfred Barr

Dear Iris:

Going through my letter file, I find your memo of April 20 about Marie Seton and Eisenstein's notes in An American Tragedy. Looking over her letter I find that it was Mr. Griffith who seems to have discouraged her. Perhaps she was mistaken. In any case, I'm glad you let her work on the text in Chicago.

SETON

THE MUSEUM OF MODERN ART

Date April 19, 1950

To: ~~Miss Iris Barry~~

Re:

THE MUSEUM OF MODERN ART

Date April 20

To: Mr. Alfred Barr

From: Iris Barry

Re: ~~Marie Seton &~~ "An American Tragedy"

Dear Alfred:

Karpel tells me that Marie Seton already has seen the copy of vol2. of "An American Tragedy" with Eisenstein notes. But he seems perfectly willing to send it to the Univ. of Chicago library on loan. I mean there is, I think, no question of anyone's having refused to lend it - neither he nor I had heard of this request before.

Yours,

Iris

SETON

THE MUSEUM OF MODERN ART

Date April 19, 1950

To: ~~Miss Iris Barry~~

Re:

~~From:~~ Mr. Alfred Barr

Dear Iris;

I have been in correspondence with Marie Seton of Chicago about her book on Eisenstein. I have tried to help her with whatever notes and recollections I could. In her last letter she speaks with anxiety about not being able to see our copy of Dreiser's An American Tragedy with Eisenstein's notes. Wouldn't it be possible to send this to Chicago as an inter-library loan? She says that the University of Chicago library has acted as intermediary in obtaining Library of Congress material of which there are no duplicates and they would act as custodians in the matter of the Dreiser.

Perhaps there is some other reason for not sending the volume, but I think she would greatly appreciate it.

Sent Apr. 21 to U.C.
RKeppel

Marie Seton
5719 Dorchester Avenue
Chicago 37, Illinois

April 15, 1950

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

April 19, 1950

Dear Mr. Barr:

Thank you very much for your helpful letter of april 10. I will certainly write to Mr. Jere Abbott. Harry Lunn has been extremely kind and helpful in giving me a great deal of material from his files.

I do have several notes of Eisenstein's remarks, but none of them appear to be of any importance. Perhaps the most-eared interesting one is the one you quote. I have given yours very carefully to my biography.

Even though your notes date back twenty-two years (and it is just such notes that I am looking for) they are rather complete reflections of Eisenstein's mood at the two sitations:

Not [illegible]

Not [illegible]

Eisenstein's remark "No, I'll probably die" was a thing you may [illegible]

I am very much interested in these two notes, because in 1930 on my first meeting with Eisenstein he was to be out in Hollywood, by two ment that [illegible] was to be out in Hollywood, by two notes record the appearence of a clown and the words: 'I might as well die now'. (Many of his remarks were 'double-edged', but not this one.)

Recently a third person, whom I do not know personally, sent his impression when Eisenstein was encountering difficulties in Hollywood. This also contains the impression of a clown and 'the sadness of [illegible]'.

Your [illegible] this other person's, [illegible] aspect of Eisenstein's psychology which he later [illegible] in detail, [illegible] ich at the time I had to take on it. I was not very happy about my discussion of it in my biography until I had some support [illegible]

My biography will appear in England at the latest [illegible] ber, possibly earlier.

Dear Miss Seton:

I think the clown simile which several people seem to have used in connection with Eisenstein is based on his general physiognomy, the tipped up nose, the baldish head, the wide mouth, the mobile, expressive face - wasn't he an actor at one time? - the continuous sense that he was playing a rather self-mocking humorous role.

His phrase, "No, I'll probably die", I assumed at the time was simply exaggerated humor mingled with a certain self-mockery. As I wrote you, I was at that time not fully aware of what must have been a terrific ordeal for Eisenstein at the time of the Trotsky expulsion and a general forced revision of Soviet history and thought.

I am looking into the matter of lending you Dreiser's <u>An American Tragedy</u> and hope to be able to arrange it.

Your book sounds most interesting. I look forward to its publication.

Sincerely,

Miss Marie Seton
5719 Dorchester Avenue
Chicago 37, Illinois

AHB:js

P.S. Please return the little blue pamphlet when you are through with it.

Patenkein Russian from AHB's diary

returned 9/50 AHB put in his diary

Marie Seton
5719 Dorchester Avenue
Chicago 37, Illinois

April 15,1950

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

Dear Mr. Barr:

Thank you very much for your helpful letter of April 10. I will certainly write to Mr. Jere Abbott. Harry Dana has been extremely kind and helpful in giving me a great deal of material from his files.

I do have several Russian pamphlets on "Potemkin", but none of them appear to be the one you mention. I think a series appeared intended for different audiences, so I would like to see yours very much if you could send it to me.

Even though your notes date back twenty-two years, (and it is just such notes as yours which have enabled me to do a rather complete reconstruction), I would like to ask you about two notations:

Note of January 14,1928:"...almost a clown in appearence." Could you possibly add to this observation?

Note of February 2,1928:"I found him very weary..." and Eisenstein's remark "No, I'll probably die." Anything you can add would be helpful.

I am very much interested in these two notes, because in 1932 on my first meeting with Eisenstein (a few weeks after the announcement that his Mexican film was to be cut in Hollywood), my own notes record the appearence of a clown and the words;"I might as well die now". (Many of his remarks were ~~xxxxxx~~ 'double-edged', but not this one.)

Recently a third person, whom I do not know personally, sent his impression when Eisenstein was encountering difficulties in Hollywood. This also contains the impression of a clown and 'the sadness of the clown'.

Your impression, and this other person's, substantiate an aspect of Eisenstein's psychology which he later explained to me in detail, but which at the time I had to take on trust. I was not very happy about my discussion of it in my biography until I had some support from the impression of others.

My biography will appear in England at the latest in November, possibly earlier.

Unfortunately, I am having quite a time trying to arrange to get hold of one thing which I did not learn about until very recently. It is Eisenstein's original copy of Dreiser's "An American Tragedy", which he sent to your Film Library. My attention was, unfortunately, not drawn to it when I was working there some months ago. Eisenstein's copy contains very interesting and spontaneous notes which evolve into a rough script.

As Mr. Griffith says he cannot send the book to me I am, therefore, hoping to find someone willing to copy the notations off so I can match them up with my own copy and, thereby, add quotes to my "American Tragedy" section. The only person really able to do it is Jay Leyda, but he is tied up in NY doing his own pressing finishing job on his Melville Log and won't have time for at least some weeks. So I'm at a bit of a dead lock.

Have you any ideas as to how I could get it sent here? The University of Chicago library has acted as intermediary for me in obtaining Library of Congress material of which there are no dublicates, and they would act as custodians in the matter of the "A.T." too.

Again very many thanks for your help and I will greatly appreciate the pamphlet and anything you can possibly add to your notes.

My publisher, and the few people who have seen the biography in mss, are rather interested and excited about it. John Lane are doing a magnificent illustrative job - 32 pages of biographical illustration; 32 pages of creative illustrations and very numerous line drawings in the text. I have run to earth a wonderful set of stills on the banned "Bezhin Meadow" and an even more wonderful set on "Ivan the Terrible", Part II, which was also held up, though completed. The latter are really an eye-opener. They were sent out as part of Ivan, Part I, and nobody was sure what they had!

Sincerely,

Marie Seton

Seton
(EISENSTEIN)

April 10, 1950

Dear Miss Seton:

The only additional material on Eisenstein which I did not use in my article written in the late twenties consists of stills of "The 10 Days" and "The General Line." These are not rare and doubtless you have seen them already.

I do not recall seeing his drawings or stage designs, when I went to see him in Moscow, for Tretiakov's play "Listen Moscow." Why not write H. W. L. Dana, Brattle Street, Cambridge? Mr. Dana has a very large collection of data on the Russian theatre of the period.

I did not make a list of his 17th century books on the theatre, nor can I recall any of them by name.

With him in Moscow in '28 was my friend Jere Abbott, who corresponded with him more than I did and who saw him more frequently during his subsequent visits to this country. Mr. Abbott's address is simply Dexter, Maine. I did see Eisenstein here in New York in 1930, but quite casually.

I look forward with great interest to the publication of your book.

Sincerely,

Miss Marie Seton
5719 Dorchester Avenue
Chicago 37, Illinois

AHB:js

P. S. I have just looked up some notes made in Moscow in the winter of 1927-28. I know that sometimes in writing a biography, explicit dates and places may prove valuable even though the other information is casual or familiar. Here is what I wrote:

"December 28, 1927 - (visit to the house of the writer Tretiakov)

"Among the company on our arrival were Eisenstein and two Georgian Kino men. The former was just on the point of leaving, but M. arranged with him so that we hope to see parts of his two new films in a fortnight, October and Generalaya Linya. Both were intended for the October celebration but were delayed."

January 14, 1928

"... to the Russkino to see Eisenstein. He was extremely affable - humorous in talk, almost a clown in appearance. He studied (we learned later from Tretiakov) architecture at Riga, was an official artist during the war. Worked with Meyerhold for a year, then two years in the Proletariat and finally, 1924, in the Kino. Potemkin was his second film.

"We saw four reels of October, his revolutionary film which was supposed to be finished three months ago - and may be ready by February. His mastery of cutting and camera placement was clearly shown, especially in the July riot scenes. We didn't see the storming of the winter palace which is the high point of the film. Certain faults appeared - he seemed to yield to the temptation of the fine shot - viz. the drawbridge scene, the strangling scene. At times too the tempo was too fast. The film seemed however a magnificent accomplishment.

"After October we saw his reconstruction film - the Generalaya Linya, intended to show the differences between old and new methods of farming and cattle raising, dairying, etc. The parts were still uncut and gave us an excellent idea of Eisenstein's raw material - processions, Eikons, praying in fields, reaping with sickles, wind, rain, airplane propeller. We asked whether much of the excellence of E.'s films did not develop in the cutting rather than in the shooting. He laughed and answered that the critics always wrote of his filming as 'always carefully premeditated' and then he himself would write 'always carefully premeditated' - having a sense of humor.

"He hopes to come to America after the General Line is finished - perhaps in June."

February 2, 1928

"To Eisenstein's to see about stills for articles on October and the General Line. Found him very weary. 'Will you go on a vacation after October is finished?' 'No, I'll probably die.'"

I should explain that when I went to Moscow I had very little interest in politics and did not clearly understand the political factors which so seriously delayed and changed Eisenstein's films.

I have a copy of the original pamphlet in Russian which I got at a projection of Potemkin in Moscow in January, 1928. It is a small blue and white affair, priced at 5 Kopeks. On the cover there is a picture of a sailor whistling. If you do not have this, I could send it to you.

Marie Seton

Marie Seton
5719 Dorchester Avenue
Chicago 37, Illinois

March 27,1950

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

Dear Mr. Barr:

I am writing you in connection with my biography of Sergei M. Eisenstein, which is to be published by John Lane the Bodley Head of London this fall. I am now awaiting the galleys.

In checking through my notes for final additions, etc., I have, of course, re-read the articles you wrote in 1928 and have made use of your observations. I am now wondering if by any chance you have additional material on Eisenstein which you did not use at the time? I am also wondering if you met him again in 1930 when he came to America?

Further, I wonder if you saw any of his drawings or stage designs when you met him in Moscow? I am very much interested in this because I not only have a series of his drawings which he did for me, but have assembled many more representative of different styles. There will be between 15 and 20 of his line drawings in the text as well as 72 pages of creative and biographical illustrations in the biography.

I also wonder if you have by any chance any illustrations of his theatre work,for example, Tretiakov's play "Listen Moscow", for which I have been unable to unearth a single illustration?

I will be extremely grateful if you are able to aid me in any way by reviving your memory.

You mentioned in your Arts article of December 1928, "his rare 17th century books on the theatre". Did you happen to make a list of these and do you suppose you still have it? Can you recall any specific remark which he made about Daumier?

Thanking you for your cooperation, I am

Sincerely yours,

Marie Seton

EMERY

Venice, Palazzo Pisani, S. Polo 2766
April 25th, 1948.

EBERHARD

Dear Mr. Barr,

I hear that you are expected in Italy this week and I would be very happy if I could see you. My actual residence is Venice, but I am also quite frequently in Rome. I wonder whether both or one of

EMERY

these cities are included in your itinerary?
Please let me know.

I hope Mrs. Barr is here too, it would be such a pleasure to see both of you.

Yours sincerely

Ingeborg Eichmann.

EMERY

SEE "MIRO MURAL" - EXHIB

cc. Mr. Barr ✓

EMMET Super Markets

EMMET

February 20, 1950

Dear Mr. Zitter:

Thank you for your letter of February 14th about your plan to sell oil paintings in the Emmet Supermarkets. I am sorry to say that Mr. Barr is under too much pressure of work to be able to take part in your program as you request.

With good wishes for the success of your project,

Sincerely,

Mr. Samuel Zitter,
Sales Promotion Manager,
Emmet Supermarkets, Inc.,
324 Astor St.,
Newark 5, N. J.

DGM:MW

EMMET

~~PACKING CO., INC.~~
SUPERMARKETS, INC.

Home Office
324 ASTOR STREET NEWARK 5, N. J.

N. J. BIGELOW 3-1930-1-2-3-4
N. Y RECTOR 2-7290-1

February 14, 1950

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

Dear Mr. Barr:

You are invited to join other nationally-known art critics on the board of judges for "SELF-SERVICE ART" -- the first in a series of highly unique exhibits to sell art in a super market.

"SELF-SERVICE ART"

IDEA IN BRIEF: Exhibiting and selling original oil paintings by unknown American artists in super markets, to be priced from $10 to $100. Never before has art been available to all the people during their everyday activities. Now, via the common denominator of the super market, art can go into the average home at a price people can afford -- and struggling young American artists are provided a market place for their work.

Governor Alfred E. Driscoll of New Jersey is scheduled to officiate at the opening ceremonies in one of Emmet's giant super markets, when the board of judges will select "The Painting Most Suitable for the American Home." This work of art will be presented to the governor by Emmet, in a ceremony which will include the participation of every mayor of every city in which an Emmet Super Market is located.

Emmet Supermarkets, Inc., operating a chain of modern super markets throughout the state of New Jersey is making available the facilities of its markets on a non-profit basis for exhibiting and selling "SELF-SERVICE ART," with a view toward launching the movement on a nationwide basis by other chains.

Opening ceremonies of the first showing in "SELF-SERVICE ART" is scheduled for Monday, February 27, 1950 at the Emmet Super Market, Caldwell, New Jersey, (23 minutes from New York City).

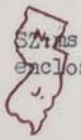
If you would kindly mail the enclosed card signifying your acceptance, we shall be pleased to arrange transportation for you from the Hotel Astor Bar at 2:30 p.m., February 27th.

Sincerely yours,

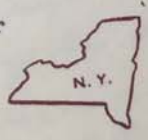
Samuel Zitter

Samuel Zitter
Sales Promotion Manager

SZ:ms
enclosure



"There is an Emmet Store in your Neighborhood"



ENCYCLOPÆDIA BRITANNICA
20 NORTH WACKER DRIVE · CHICAGO 6, ILLINOIS

OFFICE OF
THE EDITOR

June
26
1950

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

Dear Mr. Barr:

I am writing to ask if you would be kind enough to revise the articles BRUNO, PAUL and FRASER, JAMES EARLE for the Encyclopaedia Britannica? The new revised articles should be 90 and 300 words, respectively, in length, and the usual Britannica rate of payment--two cents per word for new copy--will apply. The deadline for these articles is September 1. If you find you can accept this assignment, we shall be glad to send you paste-ups of the present articles.

We shall appreciate hearing from you at your earliest convenience.

Sincerely yours,

Walter Yust

Walter Yust
Editor

WY:dfm

Dear Mr Yust
- I'm sorry, but I can't take on these two pieces - I've never even heard of Paul Bruno - do you mean Bruno Paul?
I appreciate your having asked me -
sincerely
Alfred Barr

Greensboro, Vt
June 29 '50

ENGLAND

Miss Betty Tucker
138 Adelaide Road
Hampstead
London N. W. 3, England

June 22, 1948

6/14

Dear Miss Tucker:

This is in answer to your letter of June 9 regarding your coming to this country on a scholarship or teaching appointment.

I have discussed your problem with Mr. René d'Harnoncourt, the head of curatorial departments. Mr. d'Harnoncourt is preparing to leave for Europe and has therefore asked me to write you for him.

Our Museum does not grant any scholarships nor are there any positions in the field of teaching on our staff. I know this will come to you as a disappointment and I am indeed sorry that you have been given the wrong information.

There are a great many foundations in this country who grant fellowships. I am listing two of the most important: John Simon Guggenheim Foundation, 551 Fifth Avenue, New York; Rockefeller Foundation, 49 West 49th Street, New York. Both foundations require a detailed plan of research in order to estimate the merit of a given project. Have you tried to contact the Institute of International Education, 2 West 45th Street, New York?

Teaching fellowships are ordinarily obtained directly from colleges and universities. I should advise you to write to the New School of Social Research, 66 West 12 Street, New York.

Wishing you the best of luck, I am

Sincerely,

Secretary of the Museum Collections

mc

EPSTEIN

THE MUSEUM OF MODERN ART

138, Adelaide Road,
Hampstead,
London, N.W.3.

9th June, 1948.

6/14

The Director,
Museum of Modern Arts,
11, West 53rd Street,
New York City.

Dear Sir,

When I recently approached the American embassy in London they told me that I could not do better than address myself to you, as they were certain that you can assist me.

I realise that this is not the best moment to make this type of enquiry as time is short; but I wondered whether you have, or can put me on to any painting scholarships or teaching appointments commencing this October, for the year 1948-1949.

I very much wish to come to the States for a year to study your art first hand, as I greatly admire it, and I feel sure that I could learn more there than in any other country. I am particularly impressed with your fine use of murals; but in fact American art seems the most progressive, full of ideas and life, and I long to study it.

I feel that I must Achieve this somehow.

In addition to copies of this letter I enclose the details of my education and work, and I wonderedif you would be so kind as to forward these to any other art schools if you cannot yourself help me in this instance. I hope that this will not be troubling you too much.

I should prefer for my study to be based in the vicinity of New York or Yale, and my principal interest is in Theatre Design and Murals.

In the future I hope to return to the Slade School and to continue to teach and execute murals and design theatre sets; but for the present I feel that it is absolutely essential to study art in its own surroundings and obtain a wider and more complete view.

I do hope that you can help me, as I feel very intensely about this; and I shall look forward eagerly to hearing from you in the near future.

Yours sincerely,

Betty Tucker

(Miss B. Tucker)

letter of recommendation + carbons returned to Miss Tucker

EPSTEIN

THE MUSEUM OF MODERN ART

MISS BETTY TUCKER.

AGE - 23 years. Born 7th June, 1925. British Nationality.

EDUCATED - Shute School, Devon.
Thorneloe, Weymouth, Dorset.

Passed with Honors the six examinations of The Royal Drawing Society.

Passed School Certificate, 1942.

1943 - Studied at the Slade School (then at Oxford) with a general course of drawing and painting. Continued with the Slade on its return to London and passed 1st class in their examinations on the History of Art, Anatomy and Perspective. 2nd prize in theatre design, 1946. Designed scenery for productions of the Oxford University Dramatic Society, and the Bude Players.

TEACHING & PRACTICE. -

1942 - 1943. Part time art teaching in Dorset schools.
1947 - 1948 Demonstrator in theatre design at Slade School.

Assistant designer at Lindsay Theatre, London - an experimenting theatre.
Designed scenery and tapistries for Christchurch, Oxford Quadrocentenary celebrations.
Designed and executed murals for;-
Central Foundation School, London.
Reeves (color merchants) canteen, London.
The Restaurant, Bridport.

EPSTEIN

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

August 2, 1948

Dear Mr. Barr,

When this Museum was founded you sent me a letter that was very courteous and understanding. It was an answer to a letter I had sent to the Museum.

For several years I have been wanting to speak to you about the status of my membership.

My ankle is fractured & it is hard for me to get here so that if you could spare a few minutes, I would greatly appreciate that time.

Yours truly
Dinah Epstein

VON ERFFA

RUTGERS UNIVERSITY
The State University of New Jersey

ART DEPARTMENT

NEW BRUNSWICK, NEW JERSEY

October 30, 1947

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

Dear Alfred:

Thank you so much for giving thought to our scheme of frescoing the dining room walls. The whole scheme has been abandoned and the problem given over to a firm of interior decorators. I had nothing to do with the decision and am rather sorry not to see frescoes on the campus.

By the way I found a rather ~~enigmatic~~ puzzling interest in Tchelichev among ~~the~~ students without any knowledge of art. I am quite curious about this trend and have tried, so far not altogether successfully, to find the reason for it. I think the boys show a lot of good sense.

Sincerely yours,

Helmut

Helmut von Erffa

HVE:MD

VON ERFFA

RUTGERS UNIVERSITY
The State University of New Jersey

ART DEPARTMENT

NEW BRUNSWICK, NEW JERSEY

October 17, 1947

Dear Helmut:

Of course you could have the decoration painted on canvas and mounted as a flat panel on the wall. It would really be advantageous to do this anyway, since it could then be moved.

Sincerely,

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, N. J.

AHB/ob

RUTGERS UNIVERSITY
The State University of New Jersey

ART DEPARTMENT

NEW BRUNSWICK, NEW JERSEY

October 15, 1947

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

Dear Alfred:

Thank you for considering the matter of the fresco. Meanwhile it developed that the walls are not suitable for fresco - green wood or some such technical nuisance - so the scheme had to be abandoned.

Will you give my regrets to the artists whom you recommended. I have mislaid their letter (the flu wrought havoc with my correspondence). I shall write them should the letter turn up again.

Thank you again,

Sincerely,

Helmut

Helmut von Erffa

HVE:MD

VON ERFFA

October 10, 1947

Dear Professor von Erffa:

Mr. Barr has asked me if I can suggest anyone who might be able and willing to do some painted decoration for a dining room at Rutgers. My assistant, Miss Sara Mazo, has suggested an artist she knows, who lives in Woodstock, New York, Edward Chavez. Both he and his wife* have had a good deal of experience with mural decorations and both are competent artists. Mr. Barr has asked me to say that he approves of this suggestion.

Perhaps if you are interested you might write to Mr. Chavez for some photographs of his work. Woodstock is the only address you need.

Sincerely,

Edward Chavez
Woodstock, New York

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, New Jersey

*Jennie Magafan

DCM:mw

October 9, 1947

Dear Helmut:

Forgive my not answering your letter before this. To tell the truth I haven't any bright ideas for a mural; it seems to me that if your Board is so conservative you have really asked the wrong person. Besides $500 is a pretty small fee for a fresco in a room 45 x 45 feet.

However I shall make inquiries and send along to you any suggestions which may seem worthwhile.

It was good to hear from you.

Sincerely yours,

Edward Chavez
Woodstock New York

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, N. J.

AHB/ob

VON ERFFA

RUTGERS UNIVERSITY
The State University of New Jersey
ART DEPARTMENT NEW BRUNSWICK, NEW JERSEY

(See Orleans-Bard x-change in "Misc. O" folder)

May 19, 1947

(VON ERFFA)

RUTGERS UNIVERSITY
NEW BRUNSWICK
NEW JERSEY

ART DEPARTMENT

Sept. 29, 1947.

Dorothy - Any ideas for this proposition? (for A+B)

Dear Alfred,

Would you be able to give me some advice on a still rather vague scheme: to decorate a university dining room with frescos? I was on a Committee to decorate several dining-rooms with pictures. Now the university architect wants something different - travel posters ~~and~~ for bright

[illegible] Modern art is planning a show of the Neo-Plasticists. I am looking forward to it! What a charming person Mme. van Doesburg is! Still, [illegible] I remembered her and so [illegible] coming back to Nieuwbik, in Groningen

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, New Jersey

RR saw 9-19

AHB/ob

VON ERFFA

RUTGERS UNIVERSITY
The State University of New Jersey

(see Orleans-Barr x-change in "Misc. O" folder)

May 19, 1947

colors. I think they will get bresone. Would a fee of $500- attract a good fresco man and do you know of anyone? I must hasten to add that the Committee taste is very conservative. The size of the room is a 45×45 but part of the wall might be all we need.

The department is growing. All my elementary courses are full. I had to hire a part. time man and am thinking of getting a full time instructor next year.

Sincerely, Helmut.

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, New Jersey

AHB/ob

VON ERFFA

RUTGERS UNIVERSITY
The State University of New Jersey

(See Orleans-Barr x-change in "Misc. O" folder)

May 19, 1947

May 19, 1947

Dear Helmut:

I am delighted to hear from you. Last evening I went to the ballet with Petro van Doesburg and we spoke of you and of her pleasure at seeing you again. It is true that she seems very little changed, at least since I saw her first 15 years ago.

Thanks for letting me know about the publication of the Orleans - Barr correspondence on Malevich. It was news to me. I think Orleans should have asked my permission first, since my letters were personal and casual.

Thanks also for the Mallarmé reference.

My best to you,

Sincerely yours,

Professor Helmut von Erffa
Art Department
Rutgers University
New Brunswick, New Jersey

RR saw 9-79

AHB/ob

RUTGERS UNIVERSITY
The State University of New Jersey

ART DEPARTMENT NEW BRUNSWICK, NEW JERSEY

May 14, 1947.

Dear Alfred

Did you know that "The Calendar of the Art Council of New Jersey" published the correspondence between you and Mr. Orleans on Malevich "White on White". The editor apparently agreed with Mr. Orleans so I could not help but write him a short note. The mental distance from New York to New Jersey seems astronomical.

I saw the van Doesburg show with a good deal of emotion. V.D taught me a great deal about arts probably more than Mondrian. I am delighted to hear from Mme van Doesburg that the Inst. of Mod Art is planning a show of the Neo-Plasticists. I am looking forward to it! What a charming person Mme. van Doesburg is; still, as much as I remembered her and so little changed.

Coming back to Malevich, Mr Goldwaters

In Primitivism in Modern Painting I find the following passage (p. 70): "Mallarmé went even further than Gauguin since, not content with interpretation through a symbol, he wished to do away with this also, leaving nothing but the white page, evocative of all because it contained nothing." I do not know the context of this in Mallarmé but there may be some in proving parallel.

Sincerely,

Helmut

(Helmut von Erffa.)

ERSKINE
ERNST

Answered by phone
May 10 '50

SARAH LAWRENCE COLLEGE
BRONXVILLE 6, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 6-0700

May 8, 1950

November 26, 1947

Dear Mr. Barr:

I have another request to make for your comments about a candidate for our post in the history of art. Mrs. Peggy Erskine was here today to talk with us, and I am writing immediately to ask if you could tell me something about her work. Mrs. Erskine seemed very capable and very sensible in her comments about teaching the history of art, and we now find that we like both Mr. Erskine and Mrs. Erskine as candidates. I should appreciate anything you can tell me about Mrs. Erskine.

Yours very truly,

Harold Taylor

Harold Taylor

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

Dear Max:

I am upset by your letter. Can you find out just exactly what the trouble is? Also can you let me know how you think I can help.

My best to you and Dorothea.

Sincerely,

Mr. Max Ernst
Box 31
Sedona, Arizona

AHB put Ernst's letter in his pocket.

AHB/ob

ERSKINE

Answered by phone May 10 '50

SARAH LAWRENCE COLLEGE
BRONXVILLE 8, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 2-0700

May 8, 1950

Dear Mr. Barr:

I have another request to make for your comments about a candidate for our post in the history of art. Mrs. Peggy Erskine was here today to talk with us, and I am writing immediately to ask if you could tell me something about her work. Mrs. Erskine seemed very capable and very sensible in her comments about teaching the history of art, and we now find that we like both Miss Olson and Mrs. Erskine as candidates. I should appreciate anything you can tell me about Mrs. Erskine.

Yours very truly,

Harold Taylor

Harold Taylor

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

E R S Kuie

See Americans Art II
re Life

ERSKine

May 5, 1949

Dear Mrs. Erskine:

My apologies for having kept your article so long. I have read it carefully and found it most interesting and informative, especially as I went through academic history of art training in the early twenties when mannerism was a bad word for some forgettable followers of Michaelangelo.

I hope my delay in sending this back to you will not be an inconvenience.

Sincerely and gratefully,

Peggy A Erskine

Mrs. Albert Erskine
155 East 52nd Street
New York 22, New York

AHB:jws

155 East 52 Street
New York City, 22
April 2, 1949

Mr Alfred Barr
Museum of Modern Art
11 West 53rd Street

Dear Mr. Barr:

I'm sorry this isn't cleaner copy. The speech was a cut version of a cut version of a thesis, and last minute changes had to be constructed with scissors and tape, rather than with the typewriter.

I enclose what mannerist illustrations I have on hand.

Sincerely,

Peggy A Erskine

Mrs Albert Erskine

ERSKINE

155 East 52 Street
New York City, 22
January 2, 1948

Mr. Alfred Barr Jr.
Museum of Modern Art

Dear Mr. Barr:

You asked me, after the symposium on criticism held at Columbia a couple of weeks ago, to let you know what I thought of Herbert Read's article in the last Horizon. I had not forgotten - I've only now had time to find a copy and read it.

I agree, I suppose, with Read's estimate of the "aesthetic deadness" of the contemporary scene. I do not conclude, as he does, that educational cures, however inadequate, must not be attempted.

I respect [illegible] prove it, because it insults [illegible] art is to affect, or be affected by, an enlarged audience - within a wider social frame of reference. Such a reference, while it complicates - perhaps forbids - solutions, [illegible] pessimism (I agree [illegible] a similar optimism: I [illegible] must of partial measures. [illegible] educational reform. This re[illegible] context it presupposes, is perhaps not to be hoped for either. Nevertheless, I believe that [illegible] precede any mass-scale al[illegible] in public attitudes towards art.

Although the bo[illegible] the New Yorker, the radio, movies etc. perhaps reflect a mass yearning for "culture," they show at the same time that that longing is readily sati[illegible] stock second-rate products. These diluted arts do not, evidently, inspire a taste for the genuine. On the contrary, they have progressively debased, by lulling, what taste exists. And this taste has necessarily to be so lulled, I think; to admit more complex critical attitudes towards accepted "values" would threaten and make untenable the settled patterns of too many middle-class lives.

This se[illegible] most aspect of the problem and the perspective from wh[illegible] least open to question whether educational devices restricted to the field of art and grafted onto the existing educat[illegible] background of most Americans can hope to do much good - whether, in fact, they can even hope to communicate with a public significantly larger than the artists Read asserts in [illegible] terms [illegible] a debased and therefore meaningless critical level. For the same reason, I cannot contemplate very hopefully reforms addressed to any isolated symptom: to the graduate schools, for example, or the museum.

January 19, 1948

Dear Miss Erskine:

Forgive me my long delay in acknowledging your letter . I waited to answer it with the thought it deserves but alas, I am still too overwhelmed with undone work.

Would you permit me to send it on to Robert Goldwater? I would like to suggest to him that you develop the ideas in this letter into an article in which Read's statement and also perhaps Russell Lynes' article in Harpers of last summer might be examined.

I for one would like to read such an article.

Let me know.

Sincerely,

Miss Peggy Erskine
155 East 52nd Street
New York 22, New York

AHB:mc

155 East 52 Street
New York City, 22
January 2,1948

Mr. Alfred Barr Jr.
Museum of Modern Art

Dear Mr. Barr:

You asked me, after the symposium on criticism held at Columbia a couple of weeks ago, to let you know what I thought of Herbert Read's article in the last Horizon. I had not forgotten - I've only now had time to find a copy and read it.

I agree, I suppose, with Read's estimate of the "aesthetic deadness" of the common man. I do not conclude, as he does, that educational cures, however inadequate, must mot be attempted.

I respect the article, although I do not wholly approve it, because it insists, at least, on regarding this problem -how art is to affect,or be affected by, an enlarged audience - within a wider social frame of reference. Such a reference, while it complicates -perhaps forbids - solutions, seems to me also to be inescapable. A glib pessimism (I agree with you in this) is surely as complacent as a similar optimism: I would not so label Read's. For to his distrust of partial measures he joins recommendations for a more basic educational reform. This reform, along with the changes in the social context it presupposes, is perhaps not to be hoped for either. Nevertheless, I believe that such a transformation would have to precede any mass-scale alteration in public attitudes towards art.

Although the book clubs, the New Yorker, the radio,movies etc. perhaps reflect a mass yearning for "culture," they show at the same time that that longing is readily satisfied by stock second-rate products. These diluted arts do not, evidently, inspire a taste for the genuine. On the contrary,they have progressively debased, by lulling, what taste exists. And this taste has necessarily to be so lulled, I think; to admit more complex critical attitudes towards accepted "values" would threaten and make untenable the settled patterns of too many middle-class lives.

This seems to me the grimmest aspect of the problem and the perspective from which it becomes at least open to question whether educational devices restricted to the field of art and grafted onto the existing educational background of most Americans can hope to do much good - whether, in fact, they can even hope to communicate with a public significantly larger than the artists Read asserts in ~~any~~ terms of any sort a debased and therefore meaningless critical level. For the same reason, I cannot contemplate very hopefully reforms addressed to any isolated symptom: to the graduate schools,for example, or the museums.

For these, being large institutions, suffer necessarily from size and hierarchical organization and from the complacency, stereotyped ~~of~~ tastes and hostility to criticism they propagate.

Finally, I wonder if art, as we conceive of it, is not actually antithetical to a mass-scale appreciation; and if one must not at least consider, as Read does (although I find this part of his argument unconvincing) whether a change in the whole nature of art may not accompany the latter, or be a condition of its achievement.

If this letter exceeds the postcard you requested, it is because I find these questions absorbing enough and conjectural enough to welcome a chance to talk about them. I find depressing the apparent hopelessness of either complete or partial ameliorative measures - I distrust the possibility of the first, the worth of the second. My own views are tentative, and I am grateful for ~~the~~ Read's speculative kind of thinking. Yet I would not follow him in claiming that these two modes of change are demonstrably antithetical, or that the choice between them is so clear that one must forego partial measures - like state patronage.

Sincerely,

Peggy A. Erskine

Peggy Erskine

Estonian Artists

ESTONIAN ACADEMIC CLUB IN AMERICA
243 EAST 34th STREET
NEW YORK 16, N. Y.

March 7, 1949

Ack.

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

Dear Sir:

Dear Mr. Jaakson:

Thank you very much for your invitation to the preview of the exhibition of paintings by Estonian artists in displaced persons' camps in the Western zone of Germany. I regret that I shall be unable to attend since I shall be out of town on that day. I shall pass on the information to the other members of our staff.

Sincerely,

Cannot accept out of town will tell staff (AHB signature)

Mr. E. Jaakson
Estonian Academic Club
in America
243 East 34th Street
New York 16, New York

AHB:jws

ESTONIAN ACADEMIC CLUB IN AMERICA
243 EAST 34th STREET
NEW YORK 16, N. Y.

EESTI AKADEEMILINE KOONDIS AMEERIKAS
N. Y. EESTI HARIDUSSELTSI OSAKOND

March 3, 1949

Ack.

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

Dear Sir:

Cannot accept, out of town, but will tell other staff members. (AHB signature)

You are cordially invited to a preview of an exhibition of paintings by Estonian artists who are at present displaced persons in the Western zones of Germany.

This exhibition is the first of its kind. It will show what the displaced persons in primitive conditions of camp life can create with very limited supplies of paints, canvasses, brushes etc. The number of artists represented at this showing is 16. Their works range from oils to water colors.

The preview will be held on Friday, March 11th, at the Estonian House, 243 East 34th Street, New York City, from 5-7 P.M.

Your attendance would be very much appreciated.

Sincerely yours,

E. Jaakson

E. Jaakson
In charge of the Exhibition

CC: Mr. Barr

Ex Inhibitions

August 5, 1948

Dear Germain:

At a meeting of our Exhibitions Committee the other day we discussed the matter of the La Fresnaye exhibition which you were kind enough to bring to our attention. A number of the committee members thought that such an exhibition was desirable but we are still trying to clear the backlog of exhibitions that we had planned before the war, to which we are committed. These exhibitions include retrospective shows of Seurat, Braque, Klee and a number of general shows such as the Collage exhibition which we are presenting this autumn and, of course, we must also include certain exhibition of American work in our program.

The space that we can devote to painting is also limited because of our obligations to other departments such as architecture, industrial design, photography, prints, films, et cetera, so I am afraid we cannot undertake a La Fresnaye exhibition for some time to come. If it does become feasible, however, we shall certainly need your help.

With cordial regards, I am,

Faithfully yours,

/s/ Monroe Wheeler

Germain Seligmann, Esq.
Jacques Seligmann & Co., Inc.
5 East 57 Street
New York 22, N. Y.