Van der Haagen

TELEPHONE : KLEBER 52-00 · TELEGR : UNESCO PARIS

ML/256

UNESCO

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION

ORGANISATION DES NATIONS UNIES POUR L'ÉDUCATION, LA SCIENCE ET LA CULTURE

19, Avenue Kléber, PARIS 16e

In your reply, please refer to :
En répondant, veuillez rappeler :
N°

Paris, June 20, 1949

Dear Mr. Barr,

My first visit to the U.S.A. is just finished. In three weeks I had to cover a programme of such an extent that before starting I had the feeling that a reproach of "doing the United States" would be justified. Yet, thanks to the splendid way in which your compatriots, Dr. Grace McCann Morley and Mr. Kenneth Disher, had prepared all the details, and especially to the comprehensive manner in which the experts in America received me, the trip has come up to all my expectations, namely: to give a general impression of American museums and their activities. The meetings of the American Association of Art Museum Directors, of the American Federation of Arts and the American Association of Museums, talks with many museum professionals and, last but not least, a visit to many of your museums gave me an excellent cross-section of American museum life, showed me with what enthusiasm and devotion in often rather difficult circumstances your museums are working "for the benefit of the people...." and enabled me to enjoy some of the most important works of art humanity has produced. With regard to the preservation of historic monuments, I met with much understanding and I was very glad to have the opportunity to see at least some of the achievements of your National Park Service and other agencies.

I should have liked to thank everyone of you again personally for the extreme kindness with which I was received, but alas I have to restrict myself to a more general message. You will be aware that I quite appreciate that the honours bestowed upon me were not for me personally, but rather in my capacity as a representative of Unesco, whose aims find such a deep and extensive reception in the American mind. Many of you provided me with documentary material on your institutions which within a few weeks will be filed in the documentation centre that Unesco, in collaboration with the professional organization, ICOM (International Council of Museums), is building up. Unesco would very much appreciate your placing this division on your mailing list: Museums and Historic Monuments Division, Unesco House, 19 Avenue Kléber, Paris 16, so that this documentation centre will be able to fulfil its aims on behalf of museums and monuments all over the world.

Sincerely yours,

J.K. van der Haagen,
Head, Museums & Historic Monuments
Division.

See Francis Taylor invitation for a dinner in his honor (4/25/49)

HAAS

May 2, 1951

Dear Mrs. Haas:

Mr. Barr has asked me to send you the following information.

Our shippers in Milan are:

Italeuropa
12 via Brera
Milan, Italy.

We have used for packing:

Monti Gemelli
via Palermo 11
Milan, Italy.

Sincerely,

Secretary to Mr. Barr

Mrs. Walter A. Haas
Hotel Pierre
Fifth Ave & 61st Street
New York 21, N. Y.

HAHN-DUVEEN

May 2, 1951

Dear Marino:

It is a pleasure to introduce to you two good American friends of our Museum, Mr. and Mrs. Walter A. Haas of San Francisco. They are travelling in Italy and want to call upon you and see your studio. They are collectors and, incidentally, own the famous Matisse Femme au chapeau.

We would appreciate any courtesy Marina and you may be able to show them. They bring our best regards to you both.

Cordially,

Alfred H. Barr, Jr.

Mr. Marino Marini
Piazza Mirabelle 2
Milan, Italy

HAHN-DUVEEN

see "Carter" in Gen'l Corresp. file for Times review of Hahn's book Rape of la Belle

Haiti

EXPOSITION INTERNATIONALE

DU

BI-CENTENAIRE DE PORT-AU-PRINCE

(1749 - 1949)

OFFICE DU COMMISSARIAT GÉNÉRAL
HOTEL DE VILLE
PORT-AU-PRINCE
PHONE 2608

RENÉ pls retours to AHB p.

PORT-AU-PRINCE, LE 25 Novembre 1949

Cher Monsieur Barr,

Au nom des organisateurs du Musée du Peuple haitien je vous remercie vivement, d'avoir bien voulu faire don à ce pays de la part du Museum of Modern Art, d'une magnifique reproduction de Picasso qui prendra place entre les chefs d'oeuvre d'art africain et haitien et au voisinage d'une peinture de Lam.

Veuillez bien faire mes amitiés à Monsieur d'Harnoncourt, et lui dire combien je suis heureux de collaborer avec son disciple Jean Chenet, lequel a bien profité de ses leçons.

Je vous remercie aussi au nom du H.C. Commissaire Général Fouchard.

Veuillez croire, cher Monsieur Barr à mes sentiments dévoués.

Mes hommages à une pièce à Madame Barr

Georges Henri Rivière

Georges Henri RIVIERE

Monsieur Alfred BARR Jr
Museum of Modern Art
New York

5 Lace Lane
Levittown - Westbury
Long Island
1.22.51.

Dear Lois,
I would be grateful for an information:
A friend in Germany wants to sell an oil painting by Franz von Defregger. Would the Museum be interested in this picture? If not, can you suggest a place to handle this matter.
Very sincerely yours
Hella Hale.
Enclosed, please, find stamped envelope for your reply.
Thanks for very much!

January 24, 1951

Dear Mrs. Hale:

Thank you for your letter of January 22 with the enclosed photograph of the portrait by Franz von Defregger. We regret to inform you that the painting would not fall within the scope of our Museum. We cannot make any useful suggestion as to where you might be able to sell this picture.

We are sorry we cannot be of more help and thank you for letting us see the photograph.

Sincerely,

Letitia Howe
Secretary of the
Collections

Mrs. Hella Hale
5 Lace Lane
Levittown-Westbury
Long Island, N. Y.

mh
encl.

5 Lace Lane
Levittown - Westbury
L.I.
1. 22. 51.

Dear Lies,

I would be grateful for an information:

A friend in Germany wants to sell an oil painting by Franz von Stuck. I thought a museum might be interested to get it. I enclose a photo of the picture. Would appreciate your advice how to handle this matter.

Very sincerely
Yours
Hilla Hale.

Enclosed, please, find stamped envelope for your reply!
Thank you very much!

HALMAN

February 24, 1948

Dear Mr. Halman:

Thank you for your letter of February 15. Since your inquiries, I believe, can be answered more clearly by our Department of Architecture I am passing your letter on to Mrs. Mary Barnes. I am sure you will hear shortly.

Sincerely,

James H. Halman, Esq.
School of Architecture
College of Art
Leicester, England

AHB/ob

Miss D. M.

HALPERT

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

January 15, 1949

1-17-49

Dear Alfred:

From time to time I tried to answer your letter but seem to have very great difficulty in expressing myself. I must be completely inhibited.

I do want to thank you for so detailed a survey and I appreciate the consideration it involved. However, I am terribly disappointed that I failed to make myself clear during our conversation. There must be some strange unconscious block because I cannot seem to put across to you what I really want to express, nor my motivation in doing so.

You may recall that at the outset of our conversation I mentioned that I had no personal grievances whatsoever and that whatever I had to say was more in the nature of a report than a personal statement. I was merely trying to present a summary of what I had been hearing among those interested in art in various parts of the country. As for myself I am perfectly contented and remain in the so-called art business because I enjoy it so greatly. The museums treat the gallery very well, so do the critics. Our artists, in varying degrees, receive gratifying acclaim and in most instances are among those who make a livelihood in their profession.

The complaints I cited were much more in a general nature and the statements I made represented general impressions on my trip to the middle-west where I had occasion to meet a great many people, and had occasion to hear many controversial statements. As you may know, I feel very strongly about the state of the art world and its future potentialities. I feel intensely about the welfare of the living American artists and in view of the short time left for me to function, I want to clear as many avenues as possible. With the great confusion caused by recent articles, by the added confusion due to the misinterpretation of the museum's activities, there has been considerable discussion and it seems that the time has come when the air is cleared and the directions are well established. You have reason to know that I have tremendous admiration for you and for what you have been doing, and that the only motivation I have in discussing any of the problems with you,

Telephone PLAZA 3-3707

is that I value your influence in this country.

Again I repeat, that I have no personal grievances as far as the Museum of Modern Art is concerned. Even in the current exhibition of American art I can recognize a great number of paintings which had cleared through this gallery by way of private collectors and on some occasions directly through museum acquisition. I know that our artists have been well represented in various shows although I have never made a careful analysis of the number or percentage. The general trend and future potentialities are far more important in my mind.

I am sorry that I have left so incorrect an impression on your mind. And regret particularly the idea that I am nursing prejudices for actually I have none. All I have is hope. And so ---

My best regards.

Sincerely yours

Erich

HALPERT

December 14, 1948

Dear Edith:

I am grateful to you for a very interesting luncheon. Your conversation stimulated me to look up some data on our recent American acquisitions and the American works of art in our traveling exhibitions.

You had suggested that artists and perhaps the art world felt that we were favoring two dealers conspicuously more than others in these two fields of the Museum's activity.

Here is the record on circulating exhibitions, gleaned from the current catalogue "Museum of Modern Art Circulating Exhibitions, 1948 - 1949".

CIRCULATING EXHIBITIONS *

ONE MAN SHOWS

Ben Shahn (Downtown Gallery)

PAINTERS INCLUDED (sometimes entered twice if they occur in more than one show)

AAA	1
ACA	3
Matisse	1
Durlacher	4
Rosenberg	1
Koots	2
Knoedler	2
Midtown	1
Macbeth	1
Egan	1
Levy	1
Rohn	2
Carlebach	1
Grand Central	1
Parsons	2
Bignou	1
Downtown	6
Kraushaar	1

* The number following the dealer's name refers to the number of artists associated with that dealer whose works are included in the circulating shows, whether owned by the Museum or lent by the dealer.

SCULPTURE AND CONSTRUCTIONS

Buchholz	3
Downtown	1
Willard	2

DRAWINGS AND COLLAGES

Downtown	4
Durlacher	1 (formerly D.T.)
Egan	1

To summarize the above figures, the Museum has included in its circulating exhibitions paintings and sculptures by artists associated with no fewer than 20 dealers. By far the most artists are associated with your own gallery. So far as drawings and collages are concerned, twice as many artists are represented by your gallery as by the other two galleries combined.

PURCHASES IN AMERICAN ART, 1947 - 48 including works bought for the Museum at the Museum's request or with the Museum's approval. Prints not included.

PAINTINGS

Direct from artist	6
From private owner	1
Durand-Ruel	1
Midtown	1
Macbeth	1
Parsons	1
Egan	1
Koots	2
Willard	1

DRAWINGS AND COLLAGES

Knoedler	1
AAA	1
From artist	1
Egan	1

To summarize our recent American purchases: during 1947 and 1948 the Museum bought (or had bought for it) fifteen American paintings and four drawings and collages, not one of which came from either of the two dealers you mentioned. No sculpture by living Americans was purchased. Actually, so far as I can remember without checking our records, the Museum has never bought any American paintings or sculptures from either of the two mentioned dealers, with the exception of paintings purchased in 1943. (We have, however, bought two or three mobiles and one painting direct from artists subsequently associated with these dealers.)

I am sorry you were disturbed by the exhibition at the University of Minnesota. On inquiring, I found that this exhibition was organized by

Mrs. Lawrence, the Director of the University Gallery, under the title "Space in Sculpture". In this show she incorporated our traveling exhibition on the subject "Open and Closed Form". This show illustrated the "changes" in conception of movement, mass and space which began with Cubism, followed by futurism and the work of Surrealist sculptors and Constructivists. I find that very few sculptors working in older traditions were included in this particular exhibition for obvious reasons. (p. 4 of "Circulating Exhibitions, 1947 - 1948")

On page 7, however, I find a survey of American sculpture which includes William Rush, Saint-Gaudens, Epstein, Lachaise, Zorach and Flannagan, as well as Calder.

I realize, of course, that the Museum is continually attacked for its activity in modern art, but it does seem to me that the above evidence suggests that most of these attacks are groundless. What disturbs me is that you yourself should apparently be taken in by groundless gossip on one hand, in the matter of our favoring certain dealers, and being misled, on the other, by your having seen a single exhibition at a single moment in one locality, which you then use as evidence that the Museum favors only what you call "extremism".

I am enclosing a copy of our catalogue "Museum of Modern Art Circulating Exhibitions, 1947 -1948". You already have a catalogue of our collection of painting and sculpture. About one half of our American paintings will be exhibited together at the end of the month. Several years ago we had another chance to show the collection, not in its entirety, but with adequate representation. The coming exhibit, the catalogue, and the big show of 1944 all prove, I think, to any fairminded person that the collection is fairly well balanced among a half a dozen styles, movements or directions. In spite of these shows and the clear evidence of the catalogue, the country will continue to believe Mr. Kirstein and our other friends when they say that the Museum collects (or exhibits) only one kind of contemporary art.

Hopelessly yours,

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York, N.Y.

AHB:kg

P.S. Looking back it seems to me we have had similar conversations in the past. They never do much good, for people are really more interested in nursing their prejudices than in considering the facts. I am afraid you are among them. I myself merely nurse a paranoia increased by such discussions as we have just had.

HALPERT

October 17, 1947

Dear Edith:

Thank you very much for asking me to Mitchell Siporin's opening. I think you will understand when I tell you that I just can't attend all the openings to which I am invited, so I have had to make a rule not to go to any. However, I shall get in to see the show just as soon as possible, and with keen expectation.

Sincerely,

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York City

Would you join us and the Mitchell Siporins for a drink and the preview of his exhibition on Friday 20th from 5 o'clock at the Downtown Gallery 32 East 51 Street

R.S.V.P.

AHB/ob

HALPERT

THE DOWNTOWN GALLERY Edith Gregor Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

June 3, 1947

Mr. Alfred
The Museum
11 West 53
New York,

De

Dear Alfre

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I am writ
statement

Would you join us and the Mitchell Siporins for a drink and the preview of his exhibition on Monday October 20th from four to six o'clock at the Downtown Gallery 32 East 51 Street

R.S.V.P.

Mr
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

EGHla

P.S. May I keep the photographs?

Telephone PLAZA 9-5107

AHB/ob

HALPERT

THE DOWNTOWN GALLERY Edith Gregor Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

June 3, 1947

Mr. Alfred
The Museum
11 West 53
New York,

De

Dear Alfre

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Interior ha leaning
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I am writ
statement

Mr
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Edith

EGH:la

P.S. May I keep the photographs?

Telephone PLAZA 2-3707

AHB/ob

Edith Gregor Halpert

HALPERT

THE DOWNTOWN GALLERY Edith Gregor Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

June 3, 1947

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

June 5, 1947

Dear Edith:

Dear Alfred:

I appreciate your sending the photographs of the Pennsylvania Interior, circa 1800, before and after cleaning. They certainly prove that the recent cleaning has in no way thinned the paint of the dough-box. I am inclined to agree that the legs were painted in this way and appear to be too thin through some change in the paint itself. It does seem unlikely that the painter would have painted the legs so transparent.

However, this is a minor matter in a very beautiful picture.

Sincerely yours,

Sincerely yours

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Edith

EGHla

P.S. May I keep the photographs?

AHB/ob

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

June 3, 1947

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

Dear Alfred:

I thought you might be interested in seeing the two photographs of the "Pennsylvania Interior"; one before restoration, and the other after. You will note that the transparency in the legs of the chair and the dough-box appeared in the original. I am sure that at no time had this picture been tampered with. Lowy managed to get the loose particles to adhere to the tin and did some slight retouching in the spots that had actually peeled in the ceiling and the fire place.

I am writing merely to justify my original statement.

Sincerely yours

Edith

EGHla

Telephone PLAZA 3-3707

HALPERT

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 32 EAST 51 STREET, NEW YORK 22, N. Y.

May 10, 1947

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

Dear Alfred:

The enclosed is the first draft of the plan we have in mind.

As I originally mentioned to you, this plan seems of particular value to the Museum of Modern Art for its Circulating Exhibition Department. Within a short time I am sure a large enough group of first rate pictures, and of somewhat lesser quality, could be assembled to take care of the majority of your requests. At the moment there are a number of collectors, with whom I have discussed the idea, prepared to lend or give their pictures for such a purpose.

Before we go into any more detailed outline, it may be a good idea to get your response to this and a suggested procedure in working with the museum.

Sincerely yours

Edith

the small institutions which have [illegible] neglected because of the inadequate means available to meet their needs.

(5) Institutions with special requirements could use the organization as a clearing house for their needs.

(6) It would serve too, as a clearing house for the collector interested in meeting the particular requirements of various institutions, but otherwise without the means of adequately surveying the field.

(7) The organization would cooperate with such other institutions as might best be equipped to handle the shipping and channelling of these works of art, but limited in the number of items available for circulation.

We realize that an object of art, no matter what its perfection, is a wasted, dead thing if permitted to lie in some cellar or storage bin, unseen and unappreciated. Unfortunately, many such objects do lie, unseen and useless - literally thousands, that must be and can be brought back to life from their tomb of uselessness.

At the same time, we have a situation where innumerable small museums, galleries, schools, libraries and other institutions, are desperately seeking works of art for exhibition and educational purposes, and yet unable to obtain them. A primary reason is that there are now so few available to them.

Actually, there are the means to satisfy this need. All that is required is an organization equipped to root out these objects of art and channel them to the various interested institutions.

With such thought in mind, it is respectfully suggested that an organization be founded for the following purposes:-

(1) It will be a body carefully organized and directed, that interested collectors with the inclination to lend objects of art, can turn to, secure in the knowledge that their items are being used with maximum efficiency.

(2) This body would also seek out collectors who ordinarily might not realize the potentials of their collections, and encourage the lending by them of items in their collections to the organization for exhibition purposes.

(3) The organization could receive as gifts, various works of art from interested collectors, either for exhibition purposes or as an intermediary body in seeking out as final beneficiaries, such institutions as might best benefit from such gift.

(4) It would be an organization devoted primarily to the small institutions which have so long been neglected because of the inadequate means available to meet their needs.

(5) Institutions with special requirements could use the organization as a clearing house for their needs.

(6) It would serve too, as a clearing house for the collector interested in meeting the particular requirements of various institutions, but otherwise without the means of adequately surveying the field.

(7) The organization would cooperate with such other institutions as might best be equipped to handle the shipping and channelling of these works of art, but limited in the number of items available for circulation.

(8) It would be an organization that persons might bequeath their collections to, secure in the knowledge that they would be wisely managed and cared for.

(9) The organization would be designed to encourage gifts of money for the purchase of works of art, to be used either for circulation purposes, or for final gift to worthy small institutions, or for the furtherance of the organizations general purposes.

(10) It would revitalize works of art by bringing them from their dusty hiding places, into the useful life they deserve, ultimately giving new life to the small institutions, so sorely requiring this service.

These are but a few of the many services such an organization can offer.

It must be stressed that this shall be a purely non-profit organization, devoting all its strength and energy to the continual growth of art in America.

YALE UNIVERSITY · DIVISION OF THE FINE ARTS
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

Hamilton

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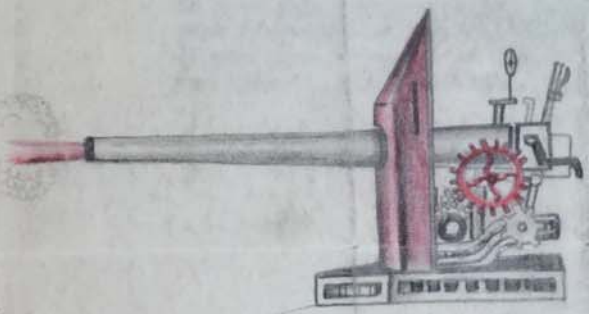
20 —



Hamilton

YALE UNIVERSITY · DIVISION OF THE FINE ARTS
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

13 December 50

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

Dear Alfred:

Mr. Vietor had never received your letter, which probably was entombed in the archives of the historical society, but he went to work at once and I gather you have by this time had the information you want, since he sent a copy of it to me.

Now may I ask a question of you? Do you know of any citation of the Philebus passage with immediate reference to modern abstract art before 1911. I've got the one in Camera Work for that year, but I wonder how often it was used before, and when for the first time. I observe that in your Cubism and Abstract Art you say it had been quoted during the past "twenty-five years", which doesn't get me back beyond 1911 either. If you have an answer at the end of your finger, I'd be grateful. If you haven't, don't bother.

Best wishes,

George W. H.

January 4, 1951

Dear George:

I do apologize for not answering your letter of December 13 before. My desk at the Museum these days is a nightmare of unavoidably neglected correspondence.

The Camera Work quotation from the Philebus passage in connection with modern art is the earliest I know. If you run across any earlier, I would appreciate having the reference.

Many thanks for prodding at Mr. Victor.

Aren't you tired of that Matisse buste? I hereby make you a firm offer of $1000. Take it if you want to make a handsome profit before the big trouble.

My best to you both,

Sincerely,

Alfred H. Barr, Jr.

Professor George Heard Hamilton
Department of the History of Art
Division of the Fine Arts
Yale University
New Haven, Connecticut

AHB : mh

HAMILTON

May 3, 1950

Dear George:

I have read with interest your piece on "Picasso at Yale" which seems to me admirably written and I should think would serve as a valuable piece of propaganda among alumni. If only I were a rich Yale graduate, I would rush right out and buy a Picasso Buffon and send it to you - but what's a poor Princeton graduate to do?

Thanks largely to you and your wife, I had a wonderful time at Yale and learned a great deal.

Sincerely,

Mr. George Heard Hamilton, Curator
Collection of the Société Anonyme
Yale University Art Gallery
New Haven, Connecticut

AHB:js

AHB has? for note

[Yale Univ Library Gazette April 1950, Vol 24, #4

Hamilton

May 2, 1950

Dear Mrs. Hamilton:

You were certainly very kind to put me up so comfortably after the Société Anonyme celebration. I had a wonderful sleep and felt so revived the next morning that after you left, I indulged in a quite gratuitous argument with George. (I suppose his "Hamilton" is Scottish, and my middle name is Hamilton. Scots like to argy.)

I quite envied you leaving for the trial in Hartford. I was moved to ask if I could go along, but the stern voice of duty held me to rummaging in the attic and cellar of the Yale Museum. I suppose that only George and I have now seen every single item in the S. A. collection.

It was a most agreeable occasion thanks very largely to your kindness and hospitality.

Sincerely,

Mrs. George Heard Hamilton
178 East Rock Road
New Haven 11, Connecticut

AHB:js

Hamilton
(Dreier & S.A.)

April 25, 1950

Dear George:

If it is not too inconvenient for you and your wife, I should be very happy to spend Sunday night at your house since I suspect that the banquet of the Société Anonyme may make returning to New York Sunday evening rather late. In any case it would be a pleasure for me to see more of you than the events of Sunday may permit.

Also I'd like to see your Matisse and perhaps spend a few more hours in the library Monday morning.

Unfortunately my wife cannot leave New York so that I shall come alone.

Sincerely and most gratefully,

Mr. George Heard Hamilton
178 East Rock Road
New Haven 11, Connecticut

AHB:js

HAMMACHER

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

Date August 25, 1950

To:

From

Dear

Well in
the it
Gam ion

GEORGE HEARD HAMILTON
178 EAST ROCK ROAD
NEW HAVEN 11, CONNECTICUT

Sunday
23:iv:50

Dear Alfred:

It just occurred to me that if you and your wife are coming for the banquet of the Société Anonyme next Sunday evening, that you might like to stay over night in case you have work you want to do in the library.

And should that be so Polly and I should be delighted to have you stay over night with us. We have plenty of room, and you could come and go as you wish.

Also you could see our Matisse bust which isn't in the Cone Collection, so far as I can make out from the catalogue, nor have I ever seen it anywhere else.

Yours,

George

ctions

Holland

AHB:js

HAMMACHER

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

Date August 25, 1950

To: Mr. René d'Harnoncourt

Re: attached letter

From: Mr. Alfred Barr

Dear René:

Here is a letter from Hammacher of the Kröller-Müller Museum in Holland asking whether an assistant of his, Miss van Heorn, can work at the Museum. I suppose that this is something for you or the Coordination Committee.

August 25, 1950

Dear Dr. Hammacher:

Thank you for your letter of August 9. I am passing it on to René d'Harnoncourt, the Director of the Museum. I am sure that you will hear from him shortly as to whether we can help you in the matter of Miss van Heorn.

With very kindest personal regards, I am

Sincerely yours,

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

Mr. A. M. W. J. Hammacher
Director
Rijksmusem Kröller-Müller
Otterlo
Holland

AHB:js

THE MUSEUM OF MODERN ART

Date August 25, 1950

To: Mr. René d'Harnoncourt

Re: attached letter

From: Mr. Alfred Barr

Dear René:

Here is a letter from Hammacher of the Kröller-Müller Museum in Holland asking whether an assistant of his, Miss van Hoorn, can work at the Museum. I suppose that this is something for you or the Coordination Committee.

Hammacher
(see AHB Coll)

cc: Mr. Rhode

Hammacher

THE MUSEUM OF MODERN ART

Date 4-2-50.

To: Mr Alfred Barr

Re:

From: A.M. Hammacher

Dear Mr Barr,

EL5-7300 This is to inform you about my being again in New York - at the Beekman-Tower Hotel till the 15th of February. I will come to the Museum on Monday morning to make an appointment with you

Yours truly
A.M. Hammacher

2/6/50 10:25 Hammacher was just here, we are to telephone his hotel abt. the appointment.
D.

Dr. A. M. W. J. Hammacher, Director
Rijksmuseum Kröller-Müller
Otterlo, Holland

AHB:js

Hammacher
(see AHB Coll)

December 6, 1949

Dear Dr. Hammacher:

Thank you for your letter. I look forward to seeing you in January when we can discuss further the possibility of the exchange you mention.

Through carelessness I have lost the name and address of the scholar in Utrecht to whom you suggested that I write to inquire about the little Dutch painting of 1510 which you saw in my apartment. May I trouble you to give me his name and address again?

Cordially,

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

Dr. A. M. W. J. Hammacher, Director
Rijksmuseum Kröller-Müller
Otterlo, Holland

AHB:js

HANOVER Gal

THE HANOVER GALLERY

cc: Mr. Ritchie

Answered by Mr Ritchie

December 13, 1949

Alfred H. Barr, Jr.,
Museum of Modern Art,
11 West 53rd Street,
New York, 19,
N.Y., U.S.A.

21st October, 1949

Dear Miss Brausen:

Mr. Barr has asked me to thank you very much for sending on to him the photographs of sculpture by F. E. McWilliam. We have now passed them along to Mr. Andrew Ritchie who is arranging a future exhibition of British art.

We shall be interested to hear about your Francis Bacon show.

Sincerely,

s/Olive Bragazzi

Dear Mr Barr,

we are sending you herewith some photographs of sculpture by F.E.McWilliam currently on exhibition at this Gallery.

You will be pleased to hear that we are at last going to have a show of Francis Bacon. It opens on the 8th November.

I hope you are well and happy,

Yours sincerely,

Erica Brausen

THE HANOVER GALLERY

Miss Erica Brausen
The Hanover Gallery
32A St. George Street
Hanover Square
London, W. 1, England

OB/b

Hare 2E

THE HANOVER GALLERY

THE HANOVER GALLERY LTD 32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR 0296

DIRECTORS: E. BRAUSEN E. BARKER-MILL A. T. JEFFRESS (USA)

answered - to Mr RITCHIE

Alfred H. Barr, Jr.,
Museum of Modern Art,
11 West 53rd Street,
New York, 19.
N.Y., U.S.A.

21st October, 1949

Dear Mr Barr,

At the request of Mrs Ernestine Carter we are sending you herewith some photographs of sculpture by F.E.McWilliam currently on exhibition at this Gallery.

You will be pleased to hear that we are at last going to have a show of Francis Bacon. It opens on the 8th November.

I hope you are well and happy,

Yours sincerely,

Erica Brausen

THE HANOVER GALLERY

Hare

December 21, 1950

Dear David:

I liked your Eighth-Street talk so much that if you can spare a copy I would like to read it and, with your permission, pass it on to Jim Soby who wants to see it too.

Sincerely,

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

Mr. David Hare
34 Leroy Street
New York, N. Y.

AHB:mh

cc - Dcm HARE
W. HARRISON

834 FIFTH

October 31, 1950

returned to AHB

Dear Jacqueline:

Many thanks for your letter. I'd like to come to your place but it is almost impossible for me to find time to see pictures outside of 57th Street exhibitions. I am at present trying to finish a book on Matisse which will keep me out of studios and even exhibition galleries for several months to come.

Perhaps some evening I could come. In any case, I'll keep your invitation in mind.

Give my best to David Hare.

Sincerely,

Mrs. Jacqueline Hare
34 Leroy Street
New York, New York

AHB:js

Copied for Dem
W. HARRISON

834 FIFTH
NY 21

Dear Alfred Barr & Paul Sachs:

Thank you very much for your letters of recommendation for Mr. Grant's visits to the A.R.S. I have a hope of success. I told him to call on you. He wanted "Herbert" to see a few pictures. I suppose you would wait on him if he came around. I hope he did get away for that long chat and endless talks on long island. (Perhaps the fun of you do the talking).

The lecture I spoke about
picking up between 3 – 5. but
the stage performance! that
must open with them.

Yours truly
May Rockefeller
Hanson

HATCH

tell him abt. ACLS visual arts comm.?

UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

1050 Rockwood Rd.
Cincinnati 8, O.
~~1949~~

HART

Dear Mr. Barr,

I was introduced to you in February, 1948 at the Emery party for the Miro mural. You were kind enough to speak to me then, and I am sure of your sincerity.

When you say "Thus the blind lead the blind" in the March Magazine of Art you place your feet sensibly on the sides of a canyon that aches with the cries of many Americans. St. John of The Cross points out that Christ here says "they fall" not "they shall fall". I can see them now.

The situation is awful. Our writers when they pass through the gauntlet and finally write something valuable are so flagellated that they dare not cry out for anything. Their works are mercilessly edited, and the critics complete the pogrom by yanking out their fingernails. Bloody typewriters rest on the desks of our men of letters.

The resignation needed to step into a fray like this is of a monumental sort. I myself have a religion (Catholic) which will hold up my arms when they would sink to the ground. But who else has such a boon? How can we (who

HATCH

tell him abt. ACLS visual arts comm.

UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

er 3, 1948

22, 1948

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l regards,

Hatch, Jr.
ng Professor

Museum of Modern Art
West 53rd St.
New York, N. Y.

care) unify ourselves in behalf of the meditation necessary to man and inherent in the art we embrace. Purely as to the plastic arts for healthful embraces, I do not prejudice in their medium.

You can help us. Will you some day send me a list of advice.

Sincerely,

Howard Hart Jr.

HATCH

tell him abt ACLS usual arts comm.

UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

November 3, 1948

Dear Alfred:

In looking up data on the December 22, 1948 meetings which ar
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American Art Research Council
Whitney Museum of American Art
10 West Eighth Street
New York 11

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house on theses and papers on our past American artists? More publicity is needed on these efforts. We also need, I believe, a coordinating effort to include other outside activities in American studies. Do you think the Research Council would be the place to do this? The best work on our past American art studies is being done outside our colleges and universities, and indeed, our museums. A good deal of solid spade work is being accomplished by historical mi[illegible] formally or informally with our Am[illegible]cieties. What think you?

Professor J. D. Hatch, Jr.
School of Architecture
University of Oregon
Eugene, Oregon

Cordial regards,

J. D. Hatch, Jr.
Visiting Professor

ob

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

HATCH

UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

tell him abt. ACLS visual arts comm.!

November 3, 1948

Dear Alfred:

In looking up data on the Oregon meetings which are coming unexpectedly to Portland, and therefore which I am called on because of my position here to provide information regarding, I was interested in finding your article of in the College Art Journal on American Art Studies.

Has the College Art still its special committee as [illegible] Art Research, and are you still Chairman? It was at a Col[illegible] of Modern Art that I read a paper on American studies in Ame[illegible] was able to list everything that had been done in the past yea[illegible] This was at the time I was completing a study on the [illegible] Ame[illegible] and universities for the A.C.L.S. William Randolph Hearst and the Ame[illegible] scholarly push which we were able to make. Times have ch[illegible]

Is the Research Cou[illegible] still being a clearing house on theses and papers on our past American artists? More publicity is needed on these efforts. We also need, I believe, a coordinating effort to include other outside activities in American studies. Do you think the Research Council would be the place to do this? The best work on our past American art studies is being done outside our colleges and universities, and indeed, our museums. A good deal of solid spade work is being accomplished by historical mi[illegible] formally or informally with our Ame[illegible]cieties. What think you?

Cordial regards,

J. D. Hatch, Jr.
Visiting Professor

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

December 22, 1948

Dear Professor Hatch:

Please forgive this very long delay in replying to your letter of November 3 to Mr. Barr. He is devoting his time entirely to a book which is scheduled for Museum publication, and is in his office only a few minutes each day. Consequently I am just now trying to get together some information in answer to your questions; I hope not to be too long about it.

You will hear from Mr. Barr when he has a little more time, I'm sure.

Sincerely,

Professor J. D. Hatch, Jr.
School of Architecture
University of Oregon
Eugene, Oregon

ob

CAJ IV, 1 ('49 or '50)

UNIVERSITY OF OREGON
SCHOOL OF ARCHITECTURE AND ALLIED ARTS
EUGENE, OREGON

DEPARTMENT OF ART AND ARCHITECTURE

tell him abt. ACLS visual arts comm?

November 3, 1948

Dear Alfred:

In looking up data on the German paintings which are coming unexpectedly to Portland, and therefore which I am called on because of my position here to provide information regarding, I was interested in finding your article of November (?) 1944 in the College Art Journal on American Art Studies.

CAJ IV, 1 ('44 or '45)

Has the College Art still its "special committee" as the liaison between itself and the Council on American Art Research, and are you still Chairman? It was at a College Art meeting in 1938 or 39 held at the Museum of Modern Art that I read a paper on American studies in American colleges, and in the course of one short paper was able to list everything that had been done in the past year either in articles, studies, books or exhibitions! This was at the time I was completing a study on the Americana course taught in our American colleges and universities for the A.C.L.S. William Randolph Herst and the American Legion did more good than any gentle scholarly push which we were able to make. Times have changed, certainly.

Is the Research Council still being a clearing house on theses and papers on our past American artists? More publicity is needed on these efforts. We also need, I believe, a coordinating effort to include other outside activities in American studies. Do you think the Research Council would be the place to do this? The best work on our past American art studies is being done outside our colleges and universities, and indeed, our museums. A good deal of solid spade work is being accomplished by historical minded people affiliated formally or informally with our American historical societies. What think you?

Cordial regards,

J. D. Hatch, Jr.
Visiting Professor

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

de Hauke

C.D.H.
18 EAST 77

cc: Mr. Andrew Ritchie

May 16, 1950

Dear Mr. de Hauke:

+ other mtgs to Ritchie

Thank you for your letter of May 10th. I look forward to hearing from Mr. Gaszynski about the work of the Huntington Hartford Foundation.

I shall also inform Mr. Andrew Ritchie, our Director of Painting and Sculpture, who I know will be interested.

Thank you again for your interest.

Sincerely,

Mr. Cesar de Hauke
Cesar de Hauke Incorporated
18 East 77th Street
New York 21, New York

AHB:hrr

de Hauke

C.D.H.
INCORPORATED
18
EAST
77

TELEPHONE: TRAFALGAR 9-7784
CABLES: DEHAUKE NEW YORK

le 11 avril 1951

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

Cher Monsieur Barr,

Mon ami et associé, M. de Hauke, actuellement en France, m'a prié avant mon départ pour les Etats-Unis, de vous transmettre ses souvenir les plus fidèles, et j'aurais voulu profiter de cette occasion pour me présenter a vous.

D'autre part, j'ai apporté avec moi de Paris, un certain nombre de tableaux de belle qualité qui, j'en suis certain, vous interesseraient et que je serais heureux de vous soumettre.

Je téléphonerai un jour prochain a votre bureau et si vous vouliez bien me faire fixer un rendez-vous a votre convenance, je vous en serais très reconnaissant.

Veuillez agreer, cher Monsieur Barr, l'assurance de ma parfaite considération.

Paul Brame

Paul Brame

de HAUKE

C.D.H.
INCORPORATED
18
EAST
77

March 7, 1949

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

Dear Mr. Barr:

I wish to thank you very much indeed for having mentioned my name to Mrs. B. Tremaine. I had the pleasure of receiving her visit and showed her the Braque about which I wrote to you. She really did like the picture very much and I think that she can tell you that it lived up to the favorable comments I made when I called it to your attention. But whether or not this picture fits into the very definite program of the Miller Company Collection, I do not know.

If you have a minute one of these days to stop here, I will be only too glad to have your visit.

Again thanking you for your kindness which I appreciate deeply, and with kind regards, please believe me to be

Very sincerely yours,

Cesar de Hauke

de Hauke

February 20, 1947

Dear Mr. de Hauke:

I have just phoned to Mrs. Rockefeller and find that both she and her secretary are in Arizona, which may explain why you have not received an answer to your letter. However, I see no reason why you shouldn't write again after an interval of two or three weeks. Let me know then if you still have no reply.

Sincerely,

Mr. Cesar de Hauke
Barbizon Plaza Hotel
101 West 58 Street
New York City

AHB/ob

BARBIZON · PLAZA HOTEL
101 west 58th street ··· central park south ··· new york

February 15, 1947

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

Dear Mr. Barr:

Having only returned to New York yesterday, I wish to apologize for not having answered immediately your kind lines of February 3rd, the contents of which I appreciated very much.

You know the deep respect I have for the wonderful work you have done for the Museum of Modern Art for so many years, and I want you to feel that I am devoted to you personally as well as to your institution, and if there is anything that I can ever do which can be of any help, please be assured that I will be only too glad to do so.

Please believe me to be

Very sincerely yours,

C. de Hauke

P.S. - As I had the advantage of telling you, we are now engaged with my partner, Mr. Paul Brame, in compiling all data with the object of publishing complete catalogues of the works of Ingres, Toulouse Lautrec, and Fantin Latour. Our work is progressing very satisfactorily. Regarding Ingres, we have been able to gather ~~all~~ most of the information concerning the works by this artist in the United States, but I have not been able to receive an answer from the secretary of Mrs. John D. Rockefeller, Jr., to whom I have written (addressing her Park Avenue, at Mrs. John D.'s residence). Could you tell me if this lady owns one or two drawings by Ingres and how I could obtain photographs of these drawings. I am almost sure she has one but I believe she has two. Any information you can give me in the matter will be gratefully received.

cable address "barbplaza" . . . . . telephone CIrcle 7-7000

AHB/ob

HAUPT

CC: MISS DOROTHY MILLER + orig.

May 13, 1947

Dear Mr. Haupt:

Thank you very much for your letter. I would be very happy to see your paintings if you could bring two or three of them here to the Museum and leave them with the Curator of the Museum Collections, Miss Dorothy Miller.

Actually I have no part in arranging any exhibitions here at the Museum except those involving the Museum Collection, but I should be glad to look at your pictures if you care to bring them in.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Theodore G. Haupt
22 East 76 Street
New York 23, N. Y.

paintings came 5/23/47

AHB/ob

HAVLICECK

THE MUSEUM OF MODERN ART

Date July 23, 1947

To: Mr. Barr

Re: Havlicek designs

From: Mr. Johnson

Dear Alfred:

Thank you for the magazines with the Havlicek designs. His work has been familiar to the Department for many years, and he has been on our invitation list for some time. I am acquainted with him personally and find him a charming man, although only average as an architect.

I shall keep these magazines unless you think we ought to return them.

Philip

Friendly regards to you,

Sincerely,

Thanking you in advance for your kind attention to the material enclosed, I am with best regards

Sincerely yours

Mr. Josef Havlicek
Hotel Barbizon Plaza
101 West 58 Street
New York 19, N. Y.

AHB:mc

HAVLICEK

ARCHITEKT ING. JOSEF HAVLÍČEK
PRAHA-BUBENEČ, SCHNEITROVA Č.P. 1000

Prague, Czechoslovakia
New York, U.N. Headquarters Planning Office,
RKO Bldg.

July 15, 1947

Dear Mr. Bare,

Airport you will find copies of No. 1-2 and 3-4 of our review „Architekt", the first one containing the Prague University Quarters which we have talken about at the Opport. in [illegible]. Please, accept my work in the last year, and excuse kindly, that it is merely paper work [illegible] circumstances made [illegible]. Thanking you in advance for your kind attention to the material airport, I am with best regards.

Sincerely yours
Mf Havlicek

Dear Mr. Havlicek:

I am delighted to have the publications with your architectural designs. I am passing them on to Philip Johnson, the head of our Department of Architecture, who will, I am sure, be very glad to have them. I hope that we can subscribe to the Czech architectural magazine.

I was very glad to make your acquaintance on our interesting expedition to Lake Success.

Friendly regards to you,

Sincerely,

Mr. Josef Havlicek
Hotel Barbizon Plaza
101 West 58 Street
New York 19, N. Y.

AHB:mc

ARCHITEKT ING. JOSEF HAVLÍČEK
PRAHA-BUBENEČ, SCHNELLOVA 21, T. 705/23

Prague, Czechoslovakia

New York, U.N. Headquarters Planning Office,
RKO Bldg.

Dear Mr. Bare,

Adjoint you will find copies of Nr 1-2 and 3-4 of our review „Architekt", the first one containing the Prague-University-quarters study we have spoken about at the opportunity of the U-N-Porter-Jury.
Please, accept these with some other patterns of my work in the last years, and excuse kindly, that it is merely paperwork altogether - owing to given circumstances under german occupation etc.
Thanking you in advance for your kind attention to the material adjoint, I am with best regards

Sincerely yours

Mf Havlíček

Hausmann

the architects collaborative

THE MUSEUM OF MODERN ART

Date November 9, 1950

To: Alfred Barr

Re: Raoul Hausmann
September 14, 1950

From: Philip Johnson

Dear Alfred:p Johnson
Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

I don't suppose there is anything we can do, but I am sending $25 to the poor old boy anyhow.

Philip

Dear Mr. Johnson:

Sometime ago I wrote you about Raoul Hausmann and you gave me an encouraging reply. Today I got the enclosed letter which sounds rather desperate. As I support now four families in Europe, I am not able to shoulder Hausmann. Could you do anything to help him? He is a very able fellow with really original ideas. I wonder whether you could find somebody who would take him as a partner for his "Optophon". I have written to Hausmann that I have forwarded his letter to you.

My best wishes.

Sincerely yours,

Walter

Walter Gropius

WG:sr
Enclosure

96 mount auburn street cambridge 38 mass university 4-9491

the architects collaborative

September 14, 1950

Mr. Philip Johnson
Museum of Modern Art
11 West 53 Street
New York City

Dear Mr. Johnson:

Sometime ago I wrote you about Raoul Hausmann and you gave me an encouraging reply. Today I got the enclosed letter which sounds rather desperate. As I support now four families in Europe, I am not able to shoulder Hausmann. Could you do anything to help him? He is a very able fellow with really original ideas. I wonder whether you could find somebody who would take him as a partner for his "Optophon". I have written to Hausmann that I have forwarded his letter to you.

My best wishes.

Sincerely yours,

Walter

Walter Gropius

WG:sr
Enclosure

96 mount auburn street cambridge 38 mass university 4-9491

Raoul Hausmann
80, rue A.Briand
Limoges/France

September 6th 1950

Dear Mr. Gropius:

today I got, to my greatest amazement, your parcel with 5 lbs of coffee. I thank you very much, and more, because not only coffee is here scarcely available in good quality, and my wife and I like to drink it. But I thank you once more for the kindness, that you thought to make me an agreable surprise.

Concerning your letter from July 18th, I heard nothing neither from Mr. Johnson nor Mr. Barr. To say the truth, I am in a very bad time, the restitution of our spoiled money in Germany has given a very poor result: the restitution was only 5 %, and this small remaining sum is to be blocked at Berlin. On the other hand, I am earnestly suffering from a beginning cataract, a metamorphopsia ganglionic of the retina and a too rapidly progressing myopy, so that some days I really see nearly nothing. The treatment by a very good ophtalmologist is free, by kindness, but the medicaments are very expensive. Excuse me, if I dare to ask you for some dollars - you may send them to this address: Mr. Sol Scheps, 965 Westchester Avenue, Bronx New York 59, N.Y. and mention, that it is for Mr.Hausmann, the brother of Mr. Scheps will pay it here. I should be very thankful.

May I mention that I was owner in 1935 of the english patent "Counting device by means of light rays" No. 446338, that I was unable to held, so I sold it 1938 to an engineer. But with very few changes it will be possible to transform it into an "Optophon" to produce an automatic transformation of suits of coloured light-plays into music and vice versa. That means an entirely new patent - do you think, that would be interesting in USA ? In this case, I shall offer you a 50/50 partnership and beg you to take the patent with me together. It's that apparatus, about which Moholy always dreamed - but I have not money enough to realise it. I shall then send you technical informations.

Here I cannot arrive to earn my life, I am too much advanced - and to go to the States - I had no other relations than Moholy, but unluckily, he is gone.

Very sincerely yours thankfully

R Hausmann

May I send you my article „Die optisch-phonetische Formwelt der Architektur" ?

DIARIO DE LA MARINA.—SABADO, 27 DE NOV. DE 1948

Constituída la Agrupación de Pintores y Escultores Cubanos

Tiene el propósito de divulgar las ideas estéticoplásticas entre los artistas no inscritos en institución alguna. Sus fundadores hacen un llamamiento a la clase con esa finalidad

Se acaba de constituir en La Habana la Agrupación de Pintores y Escultores Cubanos, que tiende a asociar entre sí, para fines de divulgación de las ideas estéticoplásticas a los artistas no inscritos en institución alguna.

Con tal motivo, la A. P. E. C. lanza al público el siguiente manifiesto:

"La APEC nace ahora a la vida pública, pero era un anhelo en cada uno de sus componentes, desde años atrás, en la soledad del taller, y luego por la confirmación en el extranjero del destino de la actual plástica cubana, cuya honradez en la labor y la fuerza pujante de su condición intrínseca, han hecho que se esclarezca una jerarquía. Así, pues, surge la APEC, por un deber ciudadano de los cultivadores de esa plástica y, para el país, por una necesidad histórica.

"Conocido es el proceso pictórico en Cuba. No existió entre nosotros una tradición indígena ni una escuela colonial como la quiteña, la mexicana o la de Maryland, salvo casos aislados como el de Escobar y algún que otro grabador. No existieron, tampoco, espíritus alertas que, estando en Europa en los días fervientes que transcurrieron desde el impresionismo hasta los **fauves**, supieran ver y trasmitir el aporte eterno de Sasseta, Holbein, Rembrandt, Velázquez, Goya, Corot. No hubo, por lo tanto, quienes recogieran el fruto de ese luminoso entronque de dos siglos en lo francés no digamos una escuela, ni aun casos aislados como Figari y Torres García en el Uruguay, y los pioneros del movimiento mexicano. Es en el año mil novecientos veinticinco que se empieza a pintar en Cuba. Fué necesario una casualidad histórica, un "porque sí", sin explicación étnica, social o política, que encaminara por el limpio camino del bien a unos cuantos pintores que por esos años comenzaron su labor, para que después se les uniera un grupo de gente joven. No es que entonces se enfoque y cultive una escuela, un modo, una intención determinada, es, simplemente, que se abren los ojos por primera vez, y por vez primera hay comunión de labor y concepto.

"Marcharon los primeros a Europa, y supieron ver y trabajar, conviviendo en medios propicios donde se considera y dignifica una profesión de tan noble raíz y savia, trayendo sus experiencias de un continente maduro y realizado. Los otros, los que surgieron solamente iluminados por el sol de su Antilla, sin apoyo oficial de ninguna índole, luchando contra la más terrible indiferencia, y con la mente alerta a cuanta manifestación de cultura les rozó de cerca, se unieron a sus antecesores inmediatos. Y vino la conjunción, tamizándola afortunadamente, en la que habían quedado fuera por una parte los falsos y mercenarios, y por la otra los incapaces y arribistas. Y esa comunión, hecha por el don de trabajo y la integridad del concepto, constituye la plástica actual cubana; con pie y nutrición en el Caribe nativo, y de espíritu universal: porque un estilo, una forma de expresión nacional sólo se logra por la determinante de varias individualidades en un solo destino. No importa si cada cual se expresa distinto uno del otro, si siempre responden a una honestidad artística sin mixtificaciones ni concesiones. El arte es realidad y ensueño, y cada creador tiene en sí su revelación, y, es hasta necesario siempre que el orden y el equilibrio de los elementos plásticos predominen en su más íntegra expresión, pues es ésta la estructura de la verdadera pintura, y es esta pintura la que se ha empeñado en hacer este grupo de artistas cubanos. Y si vemos la cálida y respetuosa acogida en el extranjero, si constatamos su significación, de personalidad predominante ya, es para sentirnos confiados en todo su futuro, y responsables del aporte de cultura y bien a la patria. Que nuestro color y nuestra forma, con el libre juicio de las influencias y la alegría con que nos movemos dentro de la plástica universal, críticos y museos ajenos han conceptuado definida.

"Somos los cultivadores de esta plástica los que hemos llevado el tono mayor en el proceso artístico de nuestro país hasta el momento presente. Ha habido algo de filisteísmo al callarnos, pero es nuestro propósito el no ceder, en un permanente y decidido esfuerzo en pro del sentido estético de la vida nacional, la actitud que por responsabilidad y deber, a todo artista pertenece.

Queda, pues, aclarado que estamos prestos a librar, sin más silencios culpables, una batalla de dignificación, y hacemos un llamamiento a pintores y escultores dispersos, que trabajen con nuestro mismo afán plástico, para que estén con nosotros en este inicio de clarificación y esfuerzo en la lucha que desde ahora queda planteada.

Amelia Peláez, Wifredo Lam, Víctor Manuel, Fidelio Ponce de León, Mario Carreño, Carlos Enríquez, Luis Martínez Pedro, Mariano Rodríguez, Cundo Bermúdez, René Portocarrero, Felipe Orlando Alfredo Lozano, Roberto Diago, Jorge Arche, Marta Arjona, Julio Girona, Roberto Estopiñán, Oswaldo."

Havana

December 21, 1948

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

Dear Mr. Barr:

I enclose herewith the clipping from a newspaper of the preliminary manifest signed by all the modern painters in Cuba. It was published in all the newspapers in Havana and all the painters are working very hard to make the Association a success.

I will keep you informed of further developments and wishing you a Merry Xmas, I remain,

Yours sincerely,

Gertrude Martinez Pedro

Gertrude Martinez Pedro

Calle 19 ent. 10 y 12
No. 1007
Vedado, Habana, Cuba

Havana, Cuba

January 21, 1949

Dear Mr. Morey:

Mr. Barr has passed on to me your letter of December fifteenth with the suggestion that I outline the administrative structure of the Museum for you. This is likely to involve a somewhat lengthy reply so I hope you will bear with me from the beginning.

The Museum of Modern Art is governed by a Board of Trustees consisting of thirty members, who meet about once a month except during the summer, hear reports from various department heads within the Museum and consider matters of over-all policy and the budget. The Board has several officers of whom the more important are the Chairman, the President, and the Treasurer.

The President is the operating head of the Museum. He settles the day to day problems of the organization, initiates programs or approves of programs initiated by the staff, and is responsible to the Board of Trustees for these policies and for financial stability. The officers of the Museum on the staff level are the Director of Curatorial Departments, the Director of the Program Departments, the Secretary, and the Assistant Treasurer and Business Manager.

In this connection I am sending you a copy of our Annual Report of last year in which you will find a list of the Museum departments. All of the departments within the Museum report directly to one of the above mentioned staff officers.

List of Trustees

PATRONATO PRO-MUSEO NACIONAL
Secretaría Aguiar No. 508 - Teléfono A-7956
HABANA

translation attached

In order to coordinate the work of the various staff officers the Museum has, at the top staff level, a Coordination Committee consisting of the officers above named. The Chairman of this committee and the Secretary report to the President at regular weekly meetings. Although in fact all members of the Coordination Committee have direct contact with the President, the department heads also see him from time to time.

You asked about joining the Museum. I would suggest that someone, representing your Museum, apply for a non-resident membership, the privileges and cost of which are described in the enclosed leaflet.

I hope you will feel free to write me if I have left any of your questions unanswered or if you think of any other information which you would like to have.

Sincerely,

Thomas W. Braden
Secretary

Mr. Antonio Rodriguez Morey, President
Patronato Pro-Museo Nacional
Aguiar no. 508
Havana, Cuba

TWB:acr

enclosures (2)

PATRONATO PRO-MUSEO NACIONAL
Secretaría: Aguiar No. 508. - Teléfono A-7956
HABANA

(Brief translation attached)

La Habana.
Diciembre 15-1948

Sr. Alfred Barr
Director del Museo de Arte Moderno
11 West 53 St.
New York

Distinguido señor:

El Patronato Pro Museo Nacional creado recientemente para lograr la creación de un Museo en Cuba y de cuyas actividades ya ha tenido usted noticias, está enfrascado ahora en la confección de una Ley que de autonomía a este Patronato para regir al futuro Museo, ya en construcción, y organizarlo de acuerdo con todos los adelantos modernos, dentro de nuestras posibilidades.

Como sabemos que ese Museo bajo su digna dirección es modelo de organización, desearíamos que usted nos enviara a la mayor brevedad todos los datos que según su criterio nos puedan orientar en ese sentido.

Nos interesa grandemente conocer el método seguido pos ustedes para seleccionar las obras de verdadero valor artístico para evitar tener que aceptar objetos que no tengan en verdad valor de piezas de museo. Tienen ustedes para ello una comisión técnica? Como está integrada? como funciona? quien la designa?.

Una copia del Reglamento interior de esa Institución modelo nos sería de gran utilidad.

Asimismo deseamos participarle que este Patronato quiere inscribirse como socio de ese Museo, al objeto de recibir toda la información artística publicada por el mismo y por ello le agradeceriamos nos comunicara a cuanto asciende nuestra cuota anual y nos informe de cualquier otro requisito a llenar.

PATRONATO PRO-MUSEO NACIONAL

Secretaría: Aguiar No. 508. - Teléfono A-7956

HABANA

Esperamos su respuesta con verdadera ansiedad, seguros de que usted cooperará gentilmente con nosotros facilitándonos ese material tan precioso hoy para nuestros empeños.

De usted con la mayor consideración,

Antonio Rodríguez Morey
PRESIDENTE

rtb.

TO: Olive
FROM: Christl

Letter from La Habana, Cuba

Here is the gist of the letter:

#1 A society for (the construction)of) a National Museum has been created which is about to draw up a constitution for the museum and some plans for its construction, these to parallel as far as possible those of other institutions of this kind.

#2 Knowing that our Museum is a model of organization under its distinguished administrators, they wish us to send them data about our Museum for their orientation.

#3 They would be particularly interested to learn our procedure on acquisitions in order to avoid those that may not be of genuine value. Do we have a "technical" committee (committee of experts?) how is this organized, how does it function and who establishes it?

#4 It would be very helpful to them to have an outline of our administrative structure.

#5 In order to have their society become associated with our Museum and receive all our publications, they would appreciate receiving information on our annual dues and any other conditions for joining.

#6 They await information on all these points with"veritable anxiety" and are confident that we shall be kind enough to give them this material so precious for their endeavors.

HAYES

THE MUSEUM OF MODERN ART

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY · ANDOVER, MASSACHUSETTS

September 25, 1947

Dear Mr. Hayes:

Please forgive the long delay in answering your note of September 8.

Picasso's address is 7, rue des Grands Augustins, Paris, France.

He has been at this address for several years and whatever letters Mr. Barr has written him went there. Let me add, however, that we havernever received an answer from him. Better luck to you!

Sincerely,

Secretary to Mr. Barr

Mr. Barlett H. Hayes, Jr.
Addison Gallery of American Art
Andover, Massachusetts

mc

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

September 8, 1947

Dear Alfred:

Do you happen to have a later address for Picasso than 23 Rue La Boetie, Paris, or is this one still good? I wish to write him to ask permission to reproduce a picture which he owns.

Hastily,

Bart

Bartlett H. Hayes, Jr.
Director

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

bhh/t

I have the Picasso's address

AHB/ob
Letter attached

HAYES

THE MUSEUM OF MODERN ART

Date March 18, 1947

To: Mr. Abbott

Re: Attached letter

From: Mr. Barr

Dear Dick,

Here is my answer to Bart Hayes' letter which I also attach.

I have found that I couldn't answer his letter without giving some explanation and have tried my best.

May I suggest that he and Agnes Rindge Claflin and any other dropped member be written to as soon as possible and thanked for their services. The handling of the Advisory Committee and the Committee on Architecture have certainly produced a lot of unnecessary complaint and ill will. I think your plan to have all committee appointments cleared through one desk is admirable and should be adopted immediately. Wouldn't you put this matter on the agenda for the next Coordinating Committee meeting?

AHB/ob
Letter attached

cc: Mr. Abbott
(also only letter from Mr. Hayes)

March 18, 1947

Dear Bart,

Many thanks for your letter of March 14. I have referred it immediately to John Abbott, the Museum's Secretary, who is going to look into the membership of the Committee on the Museum's Collections and clear up what is apparently an oversight.

Last June (long before his appointment as Secretary and my very recent appointment as Director of the Museum Collections) the Committee on the Museum Collections for 1946-47 was appointed by the President. I find that only Trustees were appointed to the Committee and that the non-Trustee members of the previous year were not reappointed. Through some oversight caused, I suppose, by the reorganization of the Museum, you and Agnes Rindge were not notified and thanked.

I am writing you this purely personal and informal answer to your letter. I am sure you will have some official word very shortly.

I am sorry you were put to the trouble and embarrassment of writing as you did, but am glad you took the trouble since it helped to clarify an ambiguous situation.

I hope to see you the next time you are down.

Sincerely,

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

AHB/ob

EXTRA

C

O

P

Y

cc: Mr. John Abbott

March 18, 1947

Dear Bart,

Many thanks for your letter of March 14. I have referred it immediately to John Abbott, the Museum's Secretary, who is going to look into the membership of the Committee on the Museum's Collections and clear up what is apparently an oversight.

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I am sorry you were put to the trouble and embarrassment of writing as you did, but am glad you took the trouble since it helped to clarify an ambiguous situation.

I hope to see you the next time you are down.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Bartlett H. Hayes, Jr., Director
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

AHB/ob

HAYTER

January 5, 1948

(see Picasso Guernica folder (buff stuff!))

Dear Bill:

My wife told me of your complaint about our not having a Jankel Adler. She didn't know that we had acquired one several weeks before. Of course, with our "flair for the mediocre" we probably chose the wrong one, but it seems to me a very good picture.

Sincerely,

Mr. William Hayter
247 Waverly Place
NewYork 14, N.Y.

AHB:kg

HAUTER

SEE PICASSO GUERNICA folder
(Duff stuff!)

HÉKIMI

December 23, 1948

Dear Mrs. Hékimi:

Please forgive the long delay in replying to your letter of 21 November. I was happy to hear from you again, and to see the clippings you enclosed - I return them herewith.

Mr. Barr is at present occupied with a book for Museum publication, so that he is making no appointments of any kind.

With all best wishes for the holidays, and success in the new year, I am

Sincerely yours,

Mme Marta Hékimi
111-39 76 Street, Apt. 9-E
Forest Hills, New York

ob
enclosures

HEKIMI

Forest-Hills. N.Y
111-39 ay 69. 76 Road.
Le 21 Nov. 1948

Chère Madame Bragazzi,

Vous m'avez conseillé dans votre lettre du 20 Février 1948 de m'adresser à Monsieur Barr pas avant cet automne.

Je ne l'ai pas fait, en supposant qu'un directeur a toujours beaucoup à faire, en rentrant de ses vacances, ainsi qu'à chaque fin de l'année.

Mais puis-je lui demander de voir quelques unes de mes toiles

20, 1948

eplying to your
ested to have news
e your plans for

f your paintings,
to be gone for
pintment could be

,

ob

au commencement de l'année prochaine?

Je pourrais les faire envoyer au Modern Museum-même ou prier Monsieur Barr de venir à mon Consulat Général de l'Iran, qui se trouve à Park Avenue, au centre de la ville. Là j'aurais la possibilité d'exposer plusieurs toiles dans un salon du Consulat, et Monsieur Barr s'en rendrait mieux compte.

Je joins à ma lettre une critique de Maurice Collis dans le Time or Tide, de mon exposition à Londres de l'année passée; ainsi que celle de ma dernière exposition à Zurich, en Suisse.

C'est Max Berger qui l'a faite, il est considéré comme une autorité; (Je trouve qu'il donne peut-être un peu trop dans le littéraire.)

Vous serez très gentille de me renvoyer ces deux critiques.

Avec toutes mes excuses très sincèrement à Vous

Marta Hékimi

HEKIMI

HEKIMI

BONESTELL GALLERY
18 EAST 57 STREET

HEKIMI

y 20, 1948

replying to your
erested to have news
ope your plans for

of your paintings,
to be gone for
pointment could be

rs,

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

Forest-Hills. N.Y. HEKIMI
111-39, 76 Road, ap. E.9
Le 2 Décembre 1947
Chère Madame Bragaglia

HEKIMI

Dec. 8th to Dec. 20th, 1947

PAINTINGS

1. Sancho Pancha
2. Shipwreck of Great Hope
3. An Accident on the Beach
4. Approach of the Prophet
5. Seeker of Shadow
6. People of the Attic
7. A Romantic Stroll
8. Crucifixion
9. Knight with the Rose
10. Thunderstorm
11. The Guests Have Departed
12. Persian Still-life
13. Exiled
14. Oracle

ob

Forest-Hills. N.Y. HÉKIMI

111-39, 76 Road, ap. E.9

Le 2 Décembre 1947

Chère Madame Bragazzi,

En vous remerciant infiniment pour votre gracieuse intervention auprès de Monsieur Barr, j'ai le plaisir de vous envoyer le catalogue de mon exposition à la Boneskell gallery.

J'y serai souvent les après-midi et espère avoir le très grand

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

plaisir de faire Votre connaissance.

Très sincèrement à Vous

Marthe Hélkimi

Madame Marthe Hélkimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

HEKIMI

Forest-Hills. N.Y

111-39, 76 Road. ap. E9.

Chez Monsieur Barr,

En vous remerciant chaleureusement pour votre si obligeante lettre de recommendation, je prends la liberté de vous envoyer le catalogue de mon exposition à la Boneschl gallery. Je serais très heureuse si vous voulicz bien prendre connaissence de quelques douze toiles qui y seront exposées, et si j'avois,

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

par la même occasion, le plaisir de faire votre connaissance et d'entendre votre appréciation, quelle qu'elle soit.

Agréez, Monsieur le Directeur, l'assurance de ma considération très distinguée.

Marthe Hélidmi

Madame Marthe Hélidmi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

HÉKIMI

Forest-Hills. N.Y.
111-39. Apt E9. 76 Road
Le 4 mars 1948

Chère Madame Bragazzi,

Je vous remercie infiniment pour si aimables réponses à chacune de mes lettres, et me permets de vous tenir au courant de mes démarches.

Or, Mr Perl et Mr Feigl m'ont déclaré que ma peinture était trop "française" pour leurs galleries. Sans bien comprendre ce que pareil jugement voulait dire, j'ai été obligée

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

HEKIMI

de m'y incliner.

Mon seul espoir, en attendant, reste Mlle Jarman du Grand-Central. Je vous serais très reconnaissante si vous vouliez bien rappeler à Mlle Jarman sa promesse de m'avertir quand il y aura la réunion du Jury de cette Galerie, pour lui présenter quelques unes de mes récentes toiles.

Moi-même je serai absente de New-York pour deux, trois mois, me rendant en Perse, où mon mari est chargé d'une mission de la part de l'U.N.

Une amie va s'occuper de mes toiles. Mlle Jarman n'a qu'à adresser sa lettre à mon adresse à Forest-Hills, comme cela a été convenu.

Avec toutes mes excuses.

Votre très reconnaissante

Marthe Hékimi

HEKIMI

February 20, 1948

Dear Madame Hékimi:

Please forgive my very long delay in replying to your kind letter of January 21. We were indeed interested to have news of you, and such encouraging news too. I do hope your plans for an exhibition in the spring will be successful.

As for Mr. Barr's getting to see any of your paintings, he is planning to leave for Europe before long, to be gone for several months. It would be fall before any appointment could be made. You were generous to suggest it.

Sincerely yours,

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

ob

HÉKIMI

Forest-Hills. N.Y
111-39, ap 89. 76 Road.
Le 21 Janvier 1948

Chère Madame Bragazzi,

Comme dans votre gentille lettre du 29 octobre dernier vous avez exprimé le désir d'entendre de mes nouvelles, je me permets de vous informer, que je me suis adressée aux galeries indiquées et que j'espère quelques bons résultats de la part de la Perls galleries et de Grand Central Art galleries.

Miss Jarman est allée voir mon

, 1947

of October 29.

to assure you

might well be

ecially Le petit

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

AHB/ob

HÉKIMI

Forest-Hills N.Y.
76 Road W-39 st. E.9.
Le 29 oct. 1942

exposition et a été particulièrement aimable avec moi. Elle a promis de présenter mes toiles à son Jury au printemps prochain.

En attendant j'ai eu une exposition à la Bonnestel Gallery (18. East 57st Str.) Je Vous en ai informé, mais probablement Vous n'avez pas le loisir d'y aller, ainsi que Dr Barr avec lequel j'ai eu l'occasion d'échanger quelques paroles.

Dr Barr m'a promis, qu'une fois l'Exposition de nouvelles Acquisitions terminée, il pourra aller voir mes toiles si elles restent à la Bonestell Gallery.

Je m'arrangerai le moment venu d'y avoir quelques tableaux pour montrer au Dr Barr, ainsi qu'à Vous.

Avec toute ma gratitude agréez chère Madame Bragazzi, l'expression de ma considération très distinguée.

Marthe Hékimi

Olive Bragazzi
Secretary to Mr. Barr

Madame Marte Hékimi
Apt. 40
Forest Hills, Long Island, New York

AHB/ob

HÉKIMI

November 3, 1947

Dear Madame Hékimi:

Mrs. Bragazzi has shown me your letter of October 29. I did look at your photographs and would like to assure you that so far as I can judge from them, your work might well be of interest for a New York dealer. I liked especially Le petit reverbère aime la lune.

Sincerely,

Madame Marthe Hékimi
111-39 76 Road, Apt. E9
Forest Hills, New York

AHB/ob

Forest-Hills. N.Y
76 Road 111-39 ap. E.9.
Le 29 oct. 1947

Chère Madame,

Je vous remercie infiniment pour votre aimable lettre du 27 oct.
Je suivrai, certainement, vos bons conseils, en m'adressant aux galeries que vous voulez bien m'indiquer. Je les ai plusieurs fois visitées et y trouvais souvent des expositions très intéressantes.
Mais j'ai eu l'impression que les personnes qui arrangent ces expositions ne les jugent pas par elles-mêmes, car les oeuvres exposées sont de trop inégale valeur. Je ne sais pas ce qui

Sincerely,

Olive Bragazzi
Secretary to Mr. Barr

Madame Marta Hékimi
76 Road 111-39 Apt. E9
Forest Hills, Long Island, New York

les guide dans leur choix.
Chère Madame, excusez moi mille fois si je suis indiscrète et si c'est trop demander, mais j'aimerais avoir un mot de Mr. Dr. Barr que, en ce qu'il peut juger d'après mes photos, il estime que mes toiles peuvent être prises en considérations pour être exposées.
Je ne veux pas demander l'impossible et fais d'avance toutes mes excuses à Monsieur Barr en cas où ma demande lui paraîtra excessive.
Ne vous dérangez pas pour le renvoi de mon album. Je viendrai le chercher au comptoir de la vente des reproductions. (Il y a là une dame-secrétaire qui parle le français) aussitôt que je serai remise de mon refroidissement qui m'oblige de garder ma chambre.
Je serai heureuse de faire votre connaissance, si cela ne vous dérange pas trop.

Très sincèrement
Votre Marta Hékimi

Olive Bragazzi
Secretary to Mr. Barr

Madame Marta Hékimi
76 Road 111-39 Apt. E9
Forest Hills, Long Island, New York

October 27, 1947

Dear Madame Hékimi:

Please forgive this long delay in replying to your letter of October 15. We were happy to receive the portfolio of photographs of your paintings, and would suggest that you get in touch with the following New York galleries:

Feigl-- 601 Madison Avenue
Lillienfeld-- 21 East 57 Street
Perls-- 32 East 58 Street
Grand Central Art Galleries-- 15 Vanderbilt Avenue
(see Miss Jarman)
Chinese Gallery, Ltd.-- 38 East 57 Street

Of course it is not possible for us to say definitely whether or not any of these galleries can be of service to you, but it would be worth while to take the photographs of your paintings to them, and also whatever clippings or reviews you have concerning your work.

Will you let me know if you want us to mail the portfolio to you, or if you would like to pick it up here at the Museum. I shall wait to hear from you. Good luck.

Sincerely,

Olive Bragazzi
Secretary to Mr. Barr

Madame Marta Hékimi
76 Road 111-39 Apt. E9
Forest Hills, Long Island, New York

HEITZ
Jean Zervos

Forest-Hills. N.Y
76 Road 111-39 ap. E.9.

Le 15 octobre 1947.

Monsieur le Directeur

Je vous demande mille excuses de vous déranger, mais je me trouve, comme artiste, si isolée à New-York, que je me suis enfin décidée de m'adresser pour conseil au Grand Patron de l'art moderne de ce pays.

J'ai beaucoup exposé en Suisse et à Paris, individuellement et en groupes, j'ai de bonnes critiques,

encl.
AHB:mh

New York Herald Tribune
230 West 41st Street
New York 18, N. Y.

AHB:mh

HEITZ
Zeitzevos

mais, ici, je n'ai presque pas le courage d'aborder ces messieurs des galeries, ils ont l'air si distant et si important, que de les approcher sans recommendations me paraît ne devoir subir que des refus et des humiliations.

Je suis membre de Votre Musée. Je suis arrivée aux Etats-Unis à la suite de l'engagement de mon mari aux Nations-Unies à Lake-Success.

Je me permets, en même temps que cette lettre, vous faire parvenir quelques photos de mes toiles pour que vous puissiez juger mon genre de peinture.

Dans l'espoir de recevoir un mot de réponse de Votre part, je vous prie, Monsieur le Directeur d'agréer l'expression de ma profonde estime.

AHB:mh

HEITZ
See Zervos

May 2, 1951

Marthe Hérino

P. S. Pour ne pas vous déranger avec le renvoi de mes photos, je viendrai les chercher à la fin du mois d'octobre, jeudi le 30, au bureau de l'information du Musée même.

HEITZ
See Zervos

May 2, 1951

Dear Dr. Heitz:

I have had several conversations with Mr. Weyhe and Mr. Wittenborn and have written to Christian Zervos. I enclose a copy of my letter.

I am afraid I have not done very much and would appreciate any further suggestions from you. The truth is, it is hard for me to beg support for any enterprise outside of our own Museum. Furthermore, I am desparately busy trying to finish a book so that I have not been able to help as much as I hoped.

Sincerely,

Alfred H. Barr, Jr.

Dr. Karl Heitz
Training Laboratories Inc.
150 West 54th Street
New York 19, New York

encl.
AHB:mh

WEEKLY BOOK REVIEW
New York Herald Tribune
230 West 41st Street, New York 18, N. Y.

Herald Tribune

May 25, 1951

Dear Mrs. Van Doren:

Thank you for your note of May 24 asking me to review Elizabeth McCausland's biography of A. H. Maurer. I am sorry to say I have no time to do the review.

Perhaps I should explain that I reviewed the Pocket Book of Great Drawings because the writer was an old teacher and friend. It is the only book review I have done in fifteen years. I wish I could do more, but I can't.

Thank you for asking me.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Irita Van Doren
Editor, Weekly Book Review
New Hork Herald Tribune
230 West 41st Street
New York 18, N. Y.

AHB:mh

WEEKLY BOOK REVIEW
New York Herald Tribune
230 West 41st Street, New York 18, N.Y.

May 24th, 1951

Dear Mr. Barr:

How about reviewing for us Elizabeth McCausland's biography of A. H. MAURER? We should have about 600 or 700 words, I imagine, and there is no great rush as to time. I hope I may send you the book.

Sincerely,

Irita Van Doren

Irita Van Doren
Editor

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

Frau Luise Herling Wwe
Karl-Wilhelmstrasse 40

Karlsruhe, den 12. Dezember 1950

Herling

An das
New York Museum für moderne Kunst,
Manhattans 53. Strasse - New York.

New York den 26 Dezember 1950

Jn:" Die Neue Zeitung" die amerikanische Zeitung in Deutschland, las ich in der Ausgabe vom 9. Dezember 1950/Nº 292 einen Artikel von Claude Hill, betitelt "Americana". Aus diesem Aufsatz ersehe ich, dass 15 verschiedene Abteilungen dem Museum angeschlossen sind, darunter die Angliederung von Kunstpressen.

Für diese Kunstpressen [illegible] und nur " Der Liegende Akt " von [illegible] Es ist eine Gelegenheit [illegible] um die Formen des menschlichen Körpers zu studieren. Der " Liegende Akt" (männlich) ist 75 1/2 cm hoch und [illegible] Es ist in einen Goldrahmen [illegible] gezeitigen beschränkte [illegible] der Akademie der Bildenden [illegible] lsruhe. Der Preis dafür ist 10 000.-DM.-

Ausserdem besitze [illegible] Schmid-Reutte, ein unvollendetes Oelgemälde [illegible] Breite 220 cm, Höhe 160 cm, ohne Rahmen gemessen. Es stellt eine Kartoffelernte dar: ein Kuhfuhrwerk, zwei Frauen und Kinder. Für dieses Bild ist der Preis 5 000.--DM.

Diese zwei Werke möchte ich gerne [illegible] stens weil ich sie nicht bei mir aufhängen kann, zum andern bin ich 80 Jahre alt und möchte mir [illegible] Lebensabend bereiten können.

Jch [illegible] Bohrer von Professor und Galeriedirektor Hans Thoma bei, ebenso "zum Gefühl " von Professor C. F. Schmitt- Spahn

Mit herzlicher Hochachtung !

Frau Luise Herling Wwe.

Sehr geehrte Frau Herling:

Wir danken Ihnen vielmals für Ihren werten Brief vom 12 Dezember, in dem Sie uns schreiben, dass Sie zwei Gemälde von Professor Schmid-Reutte besitzen, die Sie gerne verkaufen möchten.

Wir bedauern aufrichtig Ihnen mitteilen zu müssen, dass wir leider nicht in der lage sind diese Bilder anzukaufen, weil sie nicht in den Rahmen unserer Sammlung fallen.

Nochmals besten Dank dass Sie uns diese Gemälde angeboten haben.

Hochachtungsvoll

Dorothy Miller
Museums Kurator

Frau Luise Herling Wwe
Karl-Wilhelmstrasse 40
Karlsruhe i. B.
Germany

DM:mh

Frau Luise Herling Wwe
K a r l s r u h e i. B.
Karl-Wilhelmstrasse 40

Karlsruhe, den 12. Dezember 1950

An das
New Yorks Museum der modernen Kunst.
Manhattens 53. Strasse - New York.

Jn:" Die Neue Zeitung" die amerikanische Zeitung in Deutschland, las ich in der Ausgabe vom 9. Dezember 1950/Nº 292 einen Artikel von Claude Hill, betitelt "Americana". Aus diesem Aufsatz ersehe ich, dass 15 verschiedene Abteilungen dem Museum angeschlossen sind, darunter die Angliederung von Malklassen.

Für diese Malklassen hätte ich ein Kunstwerk zu verkaufen und zwar " Der Liegende Akt " von Professor Schmid-Reutte.

Es ist eine Oelzeichnung für Schüler sehr geeignet, um die Formen des menschlichen Körpers zu studieren. Der " Liegende Akt" (männlich) ist 75 1/2 cm hoch und 228 cm breit, ohne Rahmen gemessen. Es ist in einen Goldrahmen gerahmt. Dieses Werk hängt, meiner derzeitigen beschränkten Wohnung halber, als Leihgabe, im Aktsaal der Akademie der Bildenden Künste in Karlsruhe. Der Preis dafür ist 10 000.-DM.-

Ausserdem besitze ich noch einen Schmid-Reutte, ein unvollendetes Oelgemälde " Auf dem Felde ".- Breite 220 cm, Höhe 168 cm, ohne Rahmen gemessen. Es stellt eine Kartoffelernte dar: ein Kuhfuhrwerk, zwei ~~Fra~~ Frauen und Kinder. Für dieses Bild ist der Preis 5 000.--DM.
Diese zwei Werke möchte ich gerne verkaufen, erstens weil ich sie nicht bei mir aufhängen kann, zum andern bin ich 80 Jahre alt und möchte mir noch einen besseren Lebensabend bereiten können.

Jch lege noch einen Nachruf von Professor und Galeriedirektor Hand Thoma bei, ebenso: "Zum Geleit " von Professor C. F. Schmitt- Spahn

Mit vorzüglicher Hochachtung !

Frau Luise Herling Wwe.

Ludwig Schmid-Reutte

Ein Nachruf!

Es ist mir gestattet worden, vorliegendes dem Andenken Schmid-Reuttes gewidmetes Werk mit einigen Worten zu begleiten, was ich um so lieber tue, da ich diese Abbildungen nach seinen nun zerstreuten Werken auch für wichtig halte als einen Fingerzeig nach einer rationellen Erziehung zur Kunstbetätigung.

Ueber Wert und Unwert der Kunstakademien waren immer und besonders in neuerer Zeit grosse Meinungsverschiedenheiten. Als ich nun in meinem sechzigsten Lebensjahre das erste Mal zu einer Lehrtätigkeit an die Karlsruher Akademie berufen wurde, brachte auch ich aus langjähriger praktischer theoretischer Erfahrung eine Meinung mit, wie etwa eine Akademie gestaltet sein müsste, wenn sie ihren Zweck, dem angehenden Künstler einen Halt auf seine Laufbahn mitgeben zu wollen, erfüllen könne, einen Grund, auf dem er weiterbauen könne, ohne dass er die Freiheit originellen Schaffens zu verlieren brauche, ja von dem aus er gerade bis zu der seiner Begabung möglichen Freiheit des künstlerischen Schaffens gelangen könne.

Schmid-Reutte kam ungefähr gleichzeitig mit mir als Lehrer an die Karlsruher Akademie, und so lernte ich ihn bald kennen und schätzen, denn ich fühlte, dass er das, was ich meinen Lebensjahren gemäss theoretisch ausdachte, in jugendlicher Frische praktisch betätigte.

Man kann den Beruf als Lehrer wohl nicht eifriger und ernster auffassen, als Schmid-Reutte es getan hat. Seine Art zu lehren war deshalb so eindringlich, weil sie getragen war von seiner eigenen Lust und Liebe, mit der er sich nicht genug tun konnte in Erkenntnis der Form, dieselbe so zu ergründen, dass sie sich kristallscharf gesetzmässig aus dem Raum herausscheidet.

Das Geheimnis seiner starken Wirkung auf den Schüler beruhte

darin, dass er durch seine Forschung der Form gegenüber selber zu starker schöpferischer Klarheit gelangen wollte. Seine Lehrtätigkeit war mehr als eine Mitteilung von dem, was er wusste, es war Mitteilung dessen, was er selber für sich erstrebte, dessen, dem sein eigen Ringen galt. Jch möchte ihn eine Forschernatur auf künstlerischem Gebiete nennen.

Meine Meinung über Kunstakademien bildete sich, bestärkt daurch das Exempel Schmid-Reutte, dahin, dass die Akademie nicht etwa ein Hemmis für die freie Entwicklung der Kunst sei, sondern dass sie eher noch akademischer werden sollte, um den jungen Künstler sachlich in den Sattel zu heben, das heisst, ihm alle Vorteile mitzugeben, die durch Wissen und Erforschen errungen werden können - es gibt ja Hilfswissenschaften, die den Künstler davor bewahren, aus dem Sattel geworfen zu werden. Jn der Art von Schmid-Reutte vereinigten sich schon diese raumbildenden Wissenschaften zu einer Einheit des Sehens, die mit der Möglichkeit des Darstellenkönnens Hand in Hand gehen konnte.

Für Akademien dürfte das Schmid-Reutte-Werk wichtig und wertvoll sein - aber auch zum Selbstunterricht dürfte es anregend wirken, zeigend, in welcher Art es möglich ist, die künstlerische Form aus dem Organismus der Natur herauszuholen. Dürer sagt:" Danm wahrhaftig steckt die Kunst in der Natur, wer sie heraus kann reissen der hat sie." Jn der Kunst wie in anderen Lebensbetätigungen auch geht reines selbstloses Schaffen nicht verloren, und so wird wohl auch das Wirken Schmid-Reuttes, wenn es auch allzufrüh abgebrochen erscheint, dauern und kann zur Klärung beitragen mancher der irreführenden Fragen, an denen die Kunst unserer Zeit so reich ist.

Karlsruhe, im Juni 1913 gez. Hans Thoma

Auszug aus " Zum Geleit" von Professor C.F. Schmitt-Spahn

Maler an der Kunstakademie in Karlsruhe.

Jm Land Tirol mit einen reichen Kunstschätzen, stand Ludwig Schmid-Reuttes Wiege. Jn Aschau bei Reutte am Lech, dem Heimatorte von Lenbachs Vater, ist der Künstler am 13. Januar 1863 als Sohn eines Maurers geboren.

n Nach dem Besuch der einfachen Gemeindeschule und einer Lehrzeit bei einem Kirchenmaler seiner Heimat zog der junge Maler nach München und trat dort in die Klasse seines Landsmannes Franz v.Defregger und nachher in die von Professor von Löfftz ein.

Die dem Künstler eigene Kraft des Charakterisierens mit Hilfe der Linie, besonders der grossen monumentalen Umrisslinie, drängte ihn bald auf das zeichnerische Gebiet; er wandte sich vollständig von der Art seiner bisherigen Ausdrucksweise ab und widmete sich ganz dem beharrlichen zeichnerischen Studium des menschlichen Körpers. Die belebende Kraft seiner Vorstellung durchdringt die jetzt entstehenden Arbeiten, die Schäfer= und Ringergruppen, die Flaggelanten, den Kain, die Akt= und Kopfstudien und erfüllt sie mit pulsendem Leben.

Etwa im Jahte 1903 wendet sich Schmid-Reutte wieder der Farbe zu und beginnt im badischen Höllental und in seiner Tiroler Heimat ein eingehendes Freilichstudium. Den künstlerischen Niederschlag dieses Studium finden wir in seinen grösseren Galeriebildern.
Der grosse Künstler war auch ein grosser Lehrer. Kaum der Akademie entwachsen, gründet er mit Friedrich Fehr eine Privatschule in München, deren Erfolge weit über die Grenzen des Bayernlandes bekannt und geschätzt waren.

Erst auf der Mittagshöhe seines Lebens angelangt, voll Tatendrang und hochfliegender Pläne, wurde er erst 44jährige Meister von einem unheilbaren Leiden befallen, von dem ihn zwei Jahre später am 15. November 1909 der Tod befreite.

gez.: C. F. Schmitt-Spahn

HERRON ART INST.

ART ASSOCIATION OF INDIANAPOLIS INDIANA
THE JOHN HERRON ART INSTITUTE
PENNSYLVANIA AND SIXTEENTH STREETS
INDIANAPOLIS 2, INDIANA

MUSEUM
WILBUR D. PEAT, DIRECTOR

SCHOOL
DONALD M. MATTISON, DIRECTOR

August 13, 1947

Miss Mireci Catlin
The Museum of Modern Art
11 West 53rd St.
New York City 19.

Dear Miss Catlin:

I want to thank you for your letter of August 11, listing the men suggested by Mr. Johnson as possible speakers on modern architecture.

This will be of great help to our Committee, and please thank Mr. Johnson for me. Also give Mr. Barr my best regards.

Sincerely yours,

Wilbur D. Peat

WDP:B

Wilbur D. Peat
Director of the Museum.

HESS

April 28, 1948

Dear Mr. Hess:

Thank you for your letter of April 20 addressed to Mr. Barr.

Mr. Barr has already left for Europe. His itinerary was somewhat changed and it does not seem likely that he will go to England. However, I will be glad to let you know if he does go after all. Such a visit would come at the end of his trip in mid-July.

Very sincerely yours,

Secretary to Mr. Barr

Nas Hess, Esq.
City of York Art Gallery
Exhibition Square
York, England

mc

HEYA

HESS

9 Feb 48

CITY OF YORK ART GALLERY

EXHIBITION SQUARE, YORK

TELEPHONE 3839. HANS HESS, Curator

20th April, 1948.

Alfred J. Barr, Esq.,
Museum of Modern Art,
11 West 53rd Street,
N.Y. U.S.A.,

Dear Mr Barr,

I have just learned that you are on your way to England.

May I express the hope that you can visit York, which as you know, is well worth visiting.

You can stay with us at any time. Should you be too busy to come to the North I should like to see you in London.

With best wishes,

Yours very sincerely,

Hans Hess

Curator.

HH/ECK.

MC

invaluable and [illegible]

hope this [illegible] not [illegible]

HEYA

HEYA

9 Feb 47

July 6, 1948

Dear Colonel Heyne:

Thank you for your letter of June 9 regarding the painter Zoltan Heya.

As you probably know, our Museum does not have any regular teaching program and therefore does not engage painters.

It would seem to me a good idea for your to write to colleges and universities who have art faculties and who may be interested to have someone from abroad join the faculty. I can not give you much encouragement, however, since the supply by far exceeds the demand and there are many painters in this country who would like to get a teaching job but cannot get one.

I am returning the two photographs which you sent us.

Sincerely yours,

Secretary of the Museum Collections

Col. Daniel H. Heyne
Hq. 94th FA Bn
APO 114
c/o PM, New York

mc

HESS

Thomas B. Hess
19 BEEKMAN PLACE
NEW YORK 22

9 Feb. 48

Dear Mr. Barr;

I am sure that this is only one of many similar letters which you have received congratulating you on the exhibition of new acquisitions to the Museum of Modern Art's permanent collections. Normally such letters are unnecessary, but the policies and tastes which chose these pictures and sculptures has been so grossly — and so publically — misinterpreted, that I feel such a letter is permissable, if only for my own satisfaction.

I feel that the very great majority of these works which now enter the Museum's collection reflect mainly the discernment and courage of those who chose them, and are invaluable additions to the collection (I hope this does not sound to pompous).

19 BEEKMAN PLACE
NEW YORK 22

The surprising number of attacks against these paintings seem to have been motivated primarily by malice, and it is a pity that it seems impossible to prove this quite obvious fact with equal publicity.

Please give my best regards to Mrs. Barr, and

Very sincerely yours

Tom Hess

Hq 94th FA Bn
APO 114 % PM New York,N.Y.
June 9, 1948

Rome

La Palma

L'obelisco

galleria del Cortile

Lo Zodiaco

Il Secolo

Milan

Il Camino

galleria Bottonini

Cairola - 2

Rome

Avv. Gualino

Bassiano

Pecci-Blunt - has Picasso

Liberation

Picart le Doux
neo gothic - good

Dufy - fair

Lenormand - Picassoid - fair

Marchand - pictorial

Gromaire - awful

Moline - feeble

Saint-Saens school of Lurçat - good

[illegible] - fair

[illegible] - [illegible]

Lurçat - best

Hq 94th FA Bn
APO 114 % PM New York,N.Y.
June 9, 1948

Museum of Modern Art
11 W 53rd St
New York, N.Y.

Dear Sir:

Herewith is information about Professor Zoltan Heya an eminent artist of Budapest who plans to live in America.

In order to expedite his departure from Europe, to have a possibility of employment in the States would be of immensurable assistance.

Professor Heya speaks English fluently. He has traveled much and is altogether a fine personality.

Should you be able to suggest a place of employment, salary being no consideration, please let me know. Professor Heya would be happy to instruct in graphics or art in any secondary school, art school, or college, or to assist in any studio.

Herewith is a photo of his most recent portrait furnished last month of an American Bishop in Germany.

Should you have some suggestion, may I hear from you?

Yours truly,

Daniel H. Heyne

DANIEL H. HEYNE
Lt.Col. F.A.

Landshut, Germany
October 10, 1947

Professor Zoltan HEYA is a portrait-painter and art-teacher of highest abilities and a much looked for portrait painter of the society of Budapest, his home town. A great part of his works are in private collections, but numerous of his most representative ones are displayed in public institutions and are in possession of the State. The Arch-Dioecesical Museum of Esztergom, Hungary, (for centuries the residence of Hungarian Arch-Bishops) possesses several of his portraits of Arch-Bishops. He has carried out commissions for the presidential portrait-gallery of the Hungarian Parliament and the Municipal Museum of Budapest.

Many of his works have been placed in council-halls of Town-Halls, and in various Government-centers.

His outstanding capability in portraiture lies in the amazingly truthful and individually pronounced characterization of his models combined with broad, powerful, and brilliant mastering of technique.

He was born in Hungary, 1895. Studied in the Academy of Fine Arts in Budapest and in Munich. Since 1922 he lived in Budapest. In 1935 he was offered a professorship at the City-sponsored Municipal School for Applied Art in Budapest and there taught figural painting and drawing until the end of 1944, when he was forced to leave his country. Since that time he has lived in Bavaria doing portrait work for members of the American Occupational Forces.

He is reluctant to return to his country Hungary dominated by a government with which he is in disfavor. He desires to depart from Germany where he is not a citizen and to settle in America to engage in art teaching in an American art school or college.

AHB/ob

July 28, 1947

Dear Bernard:

I did not hear Robin Field's lecture on visual training, but I have asked a member of our staff who is an expert on the subject and whose judgment I trust. In his opinion Field was verbose, excited and superficial. The less sophisticated and experienced members of the audience were stimulated and interested, but I gather that the total result was unsound.

The exhibition of work from his classes was also disappointing in the opinion of my informant.

Please keep the source of these opinions confidential.

Thanks for your kind words about the Picasso book. Naturally I have had in mind to do a general history of modern art for years, but I don't see any chance of completing it in the near future.

My best to you,

Sincerely yours,

Professor Bernard C. Heyl
Jamestown, Rhode Island

AHB/ob

HildebrandT

Jamestown, Rhode Island

July 24

Dear Alfred:

Charlie Cunningham has written me urging Wellesley to hear Robin Field's lecture on visual training. He says this was given last spring at the Art Education Conference in the Museum of Modern Art. I'm wondering if you heard the talk and what you thought of it. If you did hear it and will give me your frank opinion I'll of course keep it to myself if unfavorable; if you didn't hear it, please just ignore this note.

I think your Picasso book is superb and can hardly wait for a really monumental opus from you on modern painting. I hope you are undertaking one.

With best wishes and regards to you and to Mrs. Barr

Sincerely,

Bernard

Explicit: disappointing
verbose and excited
superficial

BC. HEYL

Hildebrandt

CC: Mr. Karpel

(See books for Europe folder - Germany)

Hildebrandt

THE MUSEUM OF MODERN ART

cc: Miss D. Miller

Date June 6, 1951

To: Mr. Edgar Kaufmann, Jr.

From: Alfred H. Barr, Jr.

Re: Hans Hildebrandt Monograph on Oscar Schlemmer

Dear Edgar:

Frankly I don't see any chance of publishing a Schlemmer monograph in this country. The costs of publication are so prohibitive; unless the artist is well known or unless the book is heavily subsidized there is not much chance.

I think you might get a more authoritative opinion from Wittenborn.

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

Dr. Hans Hildebrandt
Stuttgart-O
Gerokstrasse 63
Germany

AHB:js

Hildebrandt

CC: Mr. Karpel

(See books for Europe folder - Germany)

April 7, 1950

Dear Dr. Hildebrandt:

Some friend of yours has phoned to say that you had written the Museum asking for our publication on Seurat but have received no reply.

Actually the Museum has never published a book on Seurat, nor have we any record of having received your letter. Many years ago, in 1929, we published an exhibition catalog which included a couple of pages on Seurat among other artists, but I am sure you have in mind some other book.

I am sorry that you have been disappointed, but don't know just how we can help you.

My very kindest regards to you.

Sincerely,

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

Dr. Hans Hildebrandt
Stuttgart-O
Gerokstrasse 63
Germany

AHB:js

Hiler

Hillman Periodicals
Incorporated

525 Fifth Avenue
New York 17, New York

Alex L. Hillman, Publisher

March 18, 1949

Dear Mr. Hiler:

I neglected to thank you in my recent letter for sending me the rough sketch which you submitted to New Directions for the dust jacket of your book, Why Abstract?, and for the bulletin of your college. I am also glad to have a copy of your book, Why Expressionism?.

Sincerely,

Mr. Hilaire Hiler
Hiler College
San Acacio at Delora
Santa Fe, New Mexico

AHB:jws

Hillman

Hillman Periodicals
Incorporated

535 Fifth Avenue
New York 17, New York

Alex L. Hillman, Publisher

March 26th, 1951

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

Dear Mr. Barr:

Mr. Hillman has asked me to write you that he and Mrs. Hillman look forward with pleasure to attending the private preview of the Modigliani Exhibition on Monday, April ninth, at 9:30 p.m.

Sincerely,

Florence Lewis

Florence Lewis
Secretary to Mr. Hillman

Hillman Periodicals
Incorporated

535 Fifth Avenue
New York 17, New York

HILLMAN

THE MUSEUM OF MODERN ART

Date June 20, 1950

To: Miss Dudley

Re:

From: Jean Stepanian

Attached is a receipt for the Picasso reproduction from Circulating which Alfred has promised to send Mr. Hillman. It should be delivered to his apartment at 895 Park Avenue. This is a temporary loan.

Any time will be all right - there is always someone there to receive it.

sent 6-23-50

Secretary to
Alex L. Hillman

MU 2-7700
only time
convenient

Hillman Periodicals
Incorporated

535 Fifth Avenue
New York 17, New York

Alex L. Hillman, Publisher

June 14, 1950

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

Dear Mr. Barr:

Mr. Hillman has asked me to thank you for your letter of June 12th regarding the color reproduction of his Picasso Mother and Child.

I wonder if you would be good enough to have the picture delivered to his home, 895 Park Avenue.

Thank you very much indeed.

Sincerely,

Jane Karver

Secretary to
Alex L. Hillman

MU 2 7700
any time
convenient

THE MUSEUM OF MODERN ART

PROJECT ORDER № 7033

TO PRODUCTION MANAGER [illegible] DEPT.

FOR [illegible] DATE [illegible]

DETAILED INSTRUCTIONS Please replace frame on color reproduction from circulating exhibitions. Color should be same as present one.

cc: Miss Allen
Miss Pearson

June 12, 1950

DATE WORK MUST BE COMPLETED [illegible]

COST LIMIT [illegible] IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED [illegible]

Dear Mr. Hillman:

We have found a big color reproduction of your Picasso. It is part of our large exhibition of color reproductions which are used for schools and colleges. However, the show is not in use at present and we would be delighted to send you the color print, which is framed, as a loan for as long a period as we can spare it.

The reproduction seems a little warm in color, but may be the actual size of the original. I think it would really be interesting to have for a few months anyway. Unfortunately it is long out of print and is rather scarce. We will cover the insurance.

My best to you and Mrs. Hillman - and good luck on your trip abroad.

Sincerely,

s/ Alfred Barr

Mr. Alex L. Hillman
Hillman Periodicals, Inc.
535 Fifth Avenue
New York 17, New York

AHB:js

TOTAL LABOR [illegible] TOTAL MATERIAL [illegible]

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL [illegible]

APPROVED [illegible]

FOR COMPTROLLER'S USE ONLY

CHGD. [illegible] A/C [illegible]

APPROVED [illegible] CHECKED [illegible]

THE MUSEUM OF MODERN ART

PROJECT ORDER № 7033

TO PRODUCTION MANAGER FROM MUSEUM COLLECTIONS DEPT.

FOR REPAINTING FRAME ON (color repro) PICASSO MOTHER & CHILD DATE JUNE 22, 1950

DETAILED INSTRUCTIONS Please repaint frame on color reproduction from Circulating Exhibitions. Color should be same as present one.

DATE WORK MUST BE COMPLETED June 23 AM

RF.

COST LIMIT $5 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED AHBarr Jr (COB) AHBarr Jr (COB) COMPTROLLER

LABOR					MATERIAL				
DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH	DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
6/23	Wksp	2	2.64			no material			
TOTAL LABOR				2.64	TOTAL MATERIAL				—

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 2.64

APPROVED [signature] PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. A/C.

APPROVED CHECKED

HILLMAN

cc: Mr. Rousseau - Met.

June 29, 1949

Dear Mr. Hillman:

Mr. Rousseau has asked me about seeing modern painting and sculpture in Rome.

First of all, there are three Americans who are interested in modern painting who I think would be glad to give you some help. They are Mr. and Mrs. Laurance Roberts, the Director of the American Academy in Rome and his wife; and Mr. Paul Hyde Bonner, Economic Advisor at the American Embassy in Rome.

The Roberts have most admirably got to know a number of younger Italian artists, particularly Guttuso and a group formed by Afro, Mirko and Cagli.

Mr. Bonner seems particularly interested in the younger Roman expressionists such as Scialoia.

Two dealers we found most helpful were Gaspare Del Corso of the Obelisco Gallery, Via Sistina 146. This gallery has interesting works by the youngest Roman artists, Muccini and Vespignani, as well as by Afro and a number of older men. Del Corso is very helpful and affable and speaks good French.

Dr. Giulio Laudisa, an architect, runs Secolo Gallery, Via Veneto 83. He has a great variety of Roman painters at very reasonable prices. (Del Corso is inclined to overcharge Americans so far as I can make out - this still means that the paintings are cheap by international standards.)

As I told Mr. Rousseau, I think you ought to try to study the exhibition here a bit before you leave and, in any case, the catalog of our exhibition. My own personal preferences among the artists in Rome are the following — I hope you will not make me more enemies in Rome by repeating this list!

Renato Guttuso - Largo di Villa Massimo 2 (phone no. 263.889)
Guttuso may have succumbed to Communist pressure to paint realistic story pictures. Last year he was still perhaps the best of the painters now in their 30s. Go to his studio.

Marcello Muccini - see his work at the Obelisco - last year seemed the most talented of the painters under 30.

Renzo Vespignani - at the Obelisco - brilliant young draftsman

Pericle Fazzini -- the best of the Roman sculptors - address Via Margutta 51a, Studio 6, phone 484.379. Go to his studio.

Fausto Pirandello - Via Augusto Valenziano 5 (near the Piazza Fiume) phone 488.880 - to my mind the best painter of the men born in the 90's.

The Roman scene changes quickly, but I think that the Roberts, the two dealers I have mentioned, a critic such as Prof. Giulio Carlo Argan and the diplomat Paul Bonner might bring you up to date.

I have not mentioned of course older Italian paintings that appear occasionally at dealers:

de Chirico - work of before 1918 (many fakes including his own are on the market)
Carrà - works before 1930
Morandi - works of any period but especially before 1935
Mafai - works between 1928 and 1935
Scipione
Campigli
Marini - the Milanese sculptor
Pizzinato - Venetian painter
Santomaso - " "
Viani - Venetian sculptor
The first generation of Futurists - Boccioni, Severini, Carrà, Balla, before 1916.

Sincerely,

and good hunting

Mr. Alexander Hillman
535 Fifth Avenue
New York City

May 8, 1945

Dear Stefan:

I am glad to put in a word for you as soon as I receive the blanks.

Sincerely,

Mr. Stefan Hirsch
Bard College
Annandale-on-Hudson, New York

AHB:bk

Hirschmann

BARD COLLEGE
ANNANDALE-ON-HUDSON
NEW YORK

May 7, 1945

Dear Alfred:

The War Department wants me for a short term research project during the summer, about which I cannot say anything, unfortunately, which you will understand. In the Civil Service application which I had to fill out I had to give five references, preferably employers of mine. It so happens that I have only had three employers in my professional life. I took the liberty therefore, to give your name, and I hope it will not be too much trouble for you to give the required information. This thing has less to do with painting - in fact nothing at all - than with general common sense, intellectual status, and mental balance.

I disapprove personally of giving references without asking permission beforehand, but this was sprung on me, being a very urgent affair, and I had no chance to consult you. Therefore this ex post facto letter which I am confident won't annoy you too much.

Thanking you in advance for your good word

Sincerely,

Stefan

Stefan Hirsch

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

Hirschmann

February 20, 1951

25 E 86 LE 4 1398 HIRSCHLAND
BUSINESS — BA 7-5660

THE MUSEUM OF MODERN ART

cc AHB

Date February 13, 1948

To: Jim Sob

Re: M. Rolf will come pick up the ptgs. in Jim Sobys office

From: Olive B

Dear Jim: Today Paul Hirschland, the son of Dr. F. H. Hirschland whom you may know, and husband of a niece of Etta Cone (this just to prove he knows something about contemporary painting) telephoned at great length to invite you to see some paintings he has by a young French artist who calls himself "Rolf". Hirschland is quite excited about him and wants you and Alfred to know about him. I suggested he write and send photos but think he didn't approve of that idea. Please tell us what to say to him when he calls back or he'll go on for an hour this time I'm sure!

Mr. Ira A. Hirschmann
President
WABF
645 Madison Avenue
New York 19, N. Y.

AHB:mh
encl.

Hirschmann

February 20, 1951

Dear Ira Hirschmann:

I meant many times to write you to tell you how deeply grateful my wife and I are to WABF. It is a really marvelous institution.

A few days ago I had the pleasure of telling Bernard Reis and his wife that I expected to spend the evening listening to the Berlioz Requiem on the radio. They were incredulous so that I found out shortly that they had never heard about WABF, although they have a F.M. receiver. That evening they too listened and have become devoted fans.

Would it be too much trouble to send on the enclosed check for $2 for a subscription to the program magazine to be sent to

Mr. and Mrs. Bernard J. Reis
252 East 68th Street
New York 21, New York.

Sincerely,

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

Mr. Ira A. Hirschmann
President
WABF
645 Madison Avenue
New York 19, N. Y.

AHB:mh
encl.

Hitchcock

November 8, 1950

Dear Russell:

Paul Rosenberg tells me that he can secure a very good Ingres of 1840, the second version of the Stratonice. The subject is reproduced in La Pauze. Rosenberg may have a photograph in a few days. His asking price is around $6500, but he could lower that. The painting is in the estate of Alphonse Kann. *

I don't want to complicate your Ingres problem but thought you would like to know about this. You didn't tell me the price of the Leonardo.

Sincerely,

* P R can send it over

Mr. Henry-Russell Hitchcock, Jr.
Director
The Smith College Museum of Art
Northampton, Massachusetts

AHB:js

phoned Miss Walters to send the photo directly to Hitchcock

Hitchcock

March 14, 1950

Dear Russell:

I meant to write you before this to send you my congratulations on your appointment. I think Smith College is very lucky to have you.

Sincerely,

Henry-Russell Hitchcock, Director
The Smith College Museum of Art
Northampton, Massachusetts

AHB:js

Hitchcock

The Smith College Museum of Art

NORTHAMPTON, MASSACHUSETTS

The Director

December 8, 1949

See Testimonial letters for H. R. H.

December 7, 1949

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

Dear Alfred:

I enclose a copy of the letter sent to Mr. Whitney. I wanted to talk to you about just what sort of line it would take and hope this will serve your purpose.

Russell

Dear Henry:

Your letter is wonderful. You have done just what I wanted by emphasizing the Department of Architecture and the Circulating Exhibitions, both of which are often underestimated by the Trustees as a whole. Many, many thanks.

Sincerely,

Russell

Henry-Russell Hitchcock
Acting Director

P. S. Of course I am delighted to lend my Petos to the exhibition, and look forward to seeing it in Brooklyn if not in Northampton.

Henry-Russell Hitchcock
Acting Director
The Smith College Museum of Art
Northampton, Massachusetts

AHB:js

The Smith College Museum of Art

NORTHAMPTON, MASSACHUSETTS

The Director

December 6, 1949

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

Dear Alfred:

I enclose a copy of the letter sent to Mr. Whitney. I wanted to talk to Jim about just what sort of line it would be best to take and hope this will serve your purpose.

We have the Museum's travelling Klee show up now and are delighted with it. As you may have noted, Edgar Wind will give his Klee lecture in connection with the show on the 14th. Work proceeds on the Peto show and I am about to put my most expensive proposed acquisitions, a Hubert Robert and a Chassériau, before the President. It is all very absorbing, but does not leave a moment for my own writing. The captions for the Ruskin Seven Lamps show are almost equal to a short article.

I understand from Dorothy you will let us have your "Harnetts" for the Peto show. The Met. has refused their "Old Cremona", but that was expected. Jennings has also refused, but otherwise we seem to be getting what we want. Frankenstein will do the catalogue.

Yours sincerely,

Russell

Henry-Russel Hitchcock
Acting Director

HRH:cl
Encl.

HITCHCOCK

(SEE "MILLER COMPANY" - M folder - for material about Painting Toward Architecture preface.

HITCHCOCK
(Miller Co. Col. +
Eng)

HRH 96 SO. MAIN ST., MIDDLETOWN, CONN.

May 10, 1947

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

Dear Alfred:

Yesterday evening I made definite arrangements with the Tremaines to do the brochure that they want prepared on their collection. I shall see them next week and show them the pictures found in your office. I will be in New York on June, and as soon as I can get a room I will let you know. I would be anxious to see the Mondrians, another Neo-plasticist picture is less needed than a good example of Purism. They also have one with which I am very much pleased myself. I felt that Corbusier would be the best source for such a picture but they tell me he does not know of any available here. It would be a great help to me if I could have about half an hour's talk with you, not so much about the book as about the collection itself, when I am in New York next Wednesday. If you have any time that afternoon, could you write me when you receive this? I am writing Philip in the hope of having lunch with him. Perhaps we could all have lunch together.

Yours sincerely,

Russell

Mr. Henry-Russell Hitchcock
96 South Main Street
Middletown, Connecticut

HRH/c

AHB/ob

May 13, 1947

Dear Russell:

Perhaps I shall see you before you receive this letter; I hope so. Just in case I don't, let me say that I don't quite agree with you about van Doesburg. After you see his show I think you will agree with Philip and Edgar and me that he really constitutes a very important link between abstract art and architecture. I hope you will take the time to look at his show carefully. Philip has been talking with Mies about it and, I think, Gropius too.

I think Lissitzky is minor, but since you cannot get a Malevich I think some good representation of Russian abstract art should be included.

Ozenfant himself is the best source for his purist paintings. I don't believe that Corbusier has any left, but might know where one could be bought. I agree that a good purist painting is highly desirable.

I look forward to seeing you.

Sincerely yours,

HRH

96 SO. MAIN ST., MIDDLETOWN, CONN.

May 10, 1947

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

Dear Alfred:

Yesterday evening I made definite arrangements with the Tremaines to do the brochure that they want prepared on their collection. They are going to send over the pictures for us to have at Wesleyan the first two weeks of June, and that will give me a chance to study them individually and as a group. In talking with them about items that would round out the story, I learned that they have been anxious for some time to obtain a Purist picture by Ozenfant, or, in a pinch, LeCorbusier, of the early or mid-twenties. Have you any idea where they could at this time obtain such a picture? It seems to me that the collection is very incomplete without it. I will be in town on Tuesday, and hope then to have a chance to see the Van Doesburgs. It seems to me that with their fine Mondrians, another Neo-plasticist picture is less needed than a good example of Purism. They also have a yen, with which I do not myself very much sympathize, to obtain a Lissitzky. I have felt that they ought to have one or two Ben Nicholsons, but they turned down the ones of which I sent them photographs from England, and I do not know of any available here. It would be a great help to me if I could have about half an hour's talk with you, not so much about the book as about the collection itself, when I am in town on Tuesday. If you have any time that afternoon, could you wire me when you receive this? I am writing Philip in the hope of having lunch with him. Perhaps we could all have lunch together.

Yours sincerely,

Russell

HRH/C

HITCHCOCK

SMITH COLLEGE MUSEUM OF ART

HENRY-RUSSELL HITCHCOCK, DIRECTOR
MARY BARTLETT COWDREY, CURATOR

TRYON GALLERY,
NORTHAMPTON, MASS.

November 13, 1950

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

Dear Alfred,

My colleagues, I know, would much prefer a version of the "Stratonice" to the "Death of Leonardo" - to judge from Lapauze it would be at least a third version, as there are two in French museums. I do not remember this in the Kann collection, but then I have not seen the collection for more than twenty years. If we could get twenty percent or even ten or fifteen off the asking price it would be a very desirable item and I shall get in touch with Rosenberg about it. However, it is out of the question for this year, as we have already acquired the "Death of Leonardo". Yet there seems no reason why we should not consider getting another Ingres some other year. Jim Soby saw our Ingres and was very pleased with it; and although it is not a very exciting picture, it fits in very well with our existing early 19th century French paintings as regards size and scale. By the way, has Jim spoken to you about seeing the Feininger material which we took down to Farmington to show him the other day?

Yours sincerely,

Russell

HRH/rmh

Hitler

cc: Mr. Ritchie

March 16, 1950

Dear Mrs. Sticht:

Thank you for your letter of March 9. Our Museum has no interest in Hitler's dishes, nor do I know where you might dispose of them except at one of the New York auction houses.

Sincerely,

s/ Alfred H. Barr, Jr.

Mrs. H. L. Sticht
P. O. Box 507
Lake Mohawk
Sparta
New Jersey

AHB:js

Hofer

cc: AHB - Vt.

August 8, 1950

P.O. Box 507
Lake Mohawk
Sparta
New Jersey

Mr. Hofer

Museum of Modern Art
New York
New York

This reminds you remains consideration. Anonymous

Gentlemen:

In our possession we have 5 of the remaining 22 dishes Hitler used in his private dining room in the Chancelery.

Mr. Philip Hofer
Harvard College Library
Cambridge 38
Massachusetts

js

HOFER

cc: AHB - Vt.

August 8, 1950

If you are interested we could arrange to have these brought into Manhattan for your perusal.

I am enclosing a stamped self-addressed envelope, and would appreciate and thank you for your reply.

Very truly yours,

(Mrs.) W. L. Stickt

Due to present business conditions we are interested in selling these rare items, and it was suggested to us, that perhaps your organization would be interested in purchasing them; or if at all possible it would be greatly appreciated if you could inform us of the proper channels for disposing of them.

Mr. Philip Hofer
Harvard College Library
Cambridge 38
Massachusetts

js

Hofer

cc: AHB - Vt.

August 8, 1950

Dear Mr. Hofer:

Thank you for sending Mr. Barr the offprint of your article published in the Harvard Library Bulletin titled "Some Precursors of the Modern Illustrated Book." Mr. Barr is at present out of the city, but I shall hold this for his return.

Sincerely,

Secretary to Mr. Barr

Mr. Philip Hofer
Harvard College Library
Cambridge 38
Massachusetts

js

HOFFMANN
(KOKOSCHKA)

THE
BURLINGTON MAGAZINE
LIMITED

All Business Communications
must be addressed to
"THE MANAGER"

Telegraphic Address: "BIBLIORA, PICCY, LONDON"
Telephone No. WHITEHALL 4094 & 4095

Bank Buildings,
16a St. James's Street
London S.W.1

Your reference:
AHB/ob

August 5, 1947

Dear Miss Hoffmann:

I am ser ... ne, and
Art and ... of his
expect ... m. I
if this ... Kokoschka

of Publ ... Director
has air ... your book
... cy.

... thanks,

Yours sincerely

Edith Hoffmann

Miss Edith Hoffmann
The Burlington Magazine, Ltd.
16a St. James's Street
London, S. W. 1, England

AHB/ob

Frederick S.
Mrs Hoffman
463 East 57th St.
N.Y.C. 22
PL. 3-4425

HOFFMANN
(KOKOSCHKA)

THE
BURLINGTON MAGAZINE
LIMITED

Telegraphic Address: "ZAMORA, PICCY, LONDON"
Telephone No. WHITEHALL 4094 & 4095

Bank Buildings,
16a St James's Street
London S.W.1

August 5, 1947

Dear Miss Hoffmann:

I think your proposal is a very fair one, and I am sending you herewith a Picasso: 50 Years of his Art and John Rewald's History of Impressionism. I expect to have in return three copies of your Kokoschka if this is satisfactory to you.

I have spoken to Monroe Wheeler, our Director of Publications, who tells me he thinks that your book has already found a distributor in this country.

Sincerely, and many thanks,

Miss Edith Hoffmann
The Burlington Magazine, Ltd.
16a St. James's Street
London, S. W. 1, England

AH:B/ob

THE
BURLINGTON MAGAZINE
LIMITED

All Business Communications must be addressed to "THE MANAGER."

Telegraphic Address: "RARIORA, PICCY, LONDON"
Telephone No. WHITEHALL 4094 & 4095

Bank Buildings,
16A St. James's Street
(Entrance in King Street)
London, S.W.1.

Your reference:-
AHB:mw

1 August 1947.

Dear Mr.Barr,

Thank you for your letter of July 18th which gave me great pleasure. I am glad to think that you find my "Kokoschka" useful. My publishers are trying to find an American firm who would undertake an American edition, but so far they have not succeeded.

I shall certainly send you three copies of the book which sells here for 25s. and each copy of which costs me 16s. But I wonder if I may make a slightly different suggestion for our exchange: I should be delighted to have one copy of your "Picasso" which I have wanted to buy for some time and, if you can possibly arrange that, one copy of Rewald's "History of Impressionism". "Picasso" costs 35s. in this country, and Rewald's book 50s. Please let me know if you consider that a fair proposal.

As to your question concerning "Oh Ewigkeit Du Donnerwort": my Kokoschka material is not accessible at the moment, and I am afraid I cannot tell you why the dates differ without going into this. But I shall be able to do so, I hope, in about a month's time.

Yours sincerely

Edith Hoffmann.

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

HOFFMAN

July 18, 1947

Dear Miss Hoffman:

I write you for two purposes: First to congratulate you in the most enthusiastic and whole-hearted way for your book on Kokoschka. This volume is very badly needed throughout the western world and we are especially lucky to have it in English.

I like the book so much that I would like to obtain three copies as presents to my friends, but the cost of $7.50 per copy in this country is beyond my means. I wonder whether you would be willing to exchange them for three copies of my recent book, Picasso: Fifty Years of His Art, which sells for $6.00 in this country. I do not know the English price. I make this proposal in the hope that you may be able to obtain copies from your publisher.

I suppose such barter between art hisorians is exceptional, but I hope in any case you will be willing to exchange a single copy.

Sincerely,

Miss Edith Hoffman
c/o Burlington Magazine, Ltd.
16a St. James's Street
London, S. W. 1

P. S. May I trouble you with a minor question of date. We have been offered a set of the lithographs "O Ewigkeit Du Donnerwort" lacking only the title lithograph. It is dated, Berlin, 1916, Verlage Fritz Gurlitt, dedicated to the Csse. Alexandrine Mensdorff-Dietrichstein. This date seems to differ from yours. Can you explain it?

AHB:mw

cc: Bill Lieberman

Hofmann

July 9, 1949

Dear Dr. Hofmann:

Many thanks for the article on Mopp's graphic work which is a really valuable addition to our library. I am giving it together with your letter to Mr. William S. Lieberman our Associate Curator in charge of Prints, who I know will be glad to have it and will consider carefully your suggestion.

Sincerely,

Dr. Else Hofmann
503 W. 121st Street
New York, New York

AHB:jws

Moulebouz
28391

HOFMANN
(HANS)

Veterans Administration

Gentlemen:

I am very glad to testify that I have known for many years Hans Hofmann's work both as a painter and teacher. To my knowledge his skill and reputation as a teacher of painting is unsurpassed in this country

very truly yours

Alfred H Barr, Jr
Director of the Collections

Hokinson

cc: Mr. Barr

December 27, 1950

Mr. James Reid Parker
47 Center Street
Nantucket, Massachusetts

Dear Mr. Parker:

Your letter to Mr. Barr re an exhibition of Helen E. Hokinson's drawings has been referred to me for an answer.

I regret to say our schedule of exhibitions for the next two years is now so extensive we will be unable to accept your kind invitation.

Thanking you for your courtesy,

Very sincerely yours,

Andrew C. Ritchie

ACR/aw

HOLLAND

February 6, 1948

Dear Miss Hos:

The book about which you inquire in your note of January 14, Fantastic Art, Dada and Surrealism, is still in print and the price is $6.00. I wish it were less!

Let me hear from you again if there anything we can do for you.

Sincerely yours,

Olive Bragazzi

Miss H. A. J. Hos, Secretary
Rijksbureau voor Kunsthistorische Documentatie
Korte Vijverberg 7
The Hague, Holland

ob

HOLLAND

December 20, 1947

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE
KORTE VIJVERBERG 7 - 'S-GRAVENHAGE
TELEFOON 113444

14th January 1948

The Museum of Modern Art
Att.of Miss C.Bragazzi
11 West 53rd Street
New York, 19, N.Y.

Dear Miss Bragazzi,

Thank you so much for sending us the catalogue of the Theo van Doesburg exhibition. As we try to make our documentation of Dutch and Flemish art as complete as possible, we are glad to have this catalogue which we should have got without your kind help. We hope to be able to return your kindness some day.

Yours very sincerely

H. A. J. Hos

secretary

$6.00

Could you please tell me if there are still copies of the catalogue on Dada and Surrealistic art and what would be the price? a friend of mine, abstract painter (not rich, by the way!) is very much interested in it.

10307-'46 K 1116

HOLLAND

December 20, 1947

Dear Miss Hos:

Please forgive the long delay in answering your post card of October 20, but we had a little difficulty in getting a copy of the van Doesburg catalog for which you asked. It seemed much simpler for us to attempt to get it, rather than to give you possible addresses to which to write. There were only a few of these catalogs printed, that is the reason for the delay. One is enclosed, and I hope will be of help to you.

Sincerely,

Museum Collections

Miss H. A. J. Hos, Secretary
Rijksbureau voor Kunsthistorische Documentatie
Korte Vijverberg 7
The Hague, Holland

ob

November 11, 1947

Dear Mr. Dunn:

I have tried two or three times to reach you by phone, since this problem seemed too slight to write you about, but had no luck. We have an inquiry from the Netherlands Institute for Art History as to where they might get a catalog of the retrospective show of van Doesburg's work which Peggy Guggenheim showed at Art of This Century. Do you have an extra copy that we might have to send them? We would appreciate it very much if you could drop it in the mail to us. If you don't have it, would you call me and we'll try elsewhere. Thanks a lot.

Sincerely,

Olive Bragazzi
The Museum Collections

Mr. Thomas Dunn
Barbizon Plaza Hotel
Sixth Avenue at 59 Street
New York City

Comment from Tom Dunning

THE INSTITUTE FOR ADVANCED STUDY
PRINCETON, NEW JERSEY

SCHOOL OF HISTORICAL STUDIES

File
Halzinger

~~Dec~~ 1950

Dear Mr Barr

May you please excuse my very late thanks for your so kind letter of November 29 and the pass, which you have presented to me. My plan was, to make a thanksgiving visit in your museum. But when I was there for the first time, I was so charmed by all beauty, that I forgot all else. When I came to myself again, it was to late for coming

into your office. When I tried it again on December 23, you have been outside of house.

With good wishes for a happy New Year

Sincerely

29. XII. 50

Emil Hofinger

HOLZINGER

November 29, 1950

RIJKSBUREAU VOOR KUNSTHISTORISCHE DOCUMENTATIE

NETHERLANDS INSTITUTE FOR ART HISTORY - THE HAGUE

KORTE VIJVERBERG 7 - 'S-GRAVENHAGE

20 October 1947

Dear Sirs,

We should be much obliged to you if you could give us the following information. In nr.10 of the Inernational Art News Bulletin Pallas we read that "Peggy Guggenheim (showed) at the Art of this Century Gallery the first retrospective of works by Theo van Doesburg held in America". We are of course very anxious to have a catalogue of this exhibition, but we don't know to which address we should apply. Could you help us in this matter ?

With many thanks in advance,

yours sincerely

H.A.J. Hos

(~~miss~~ H.A.J.Hos
secretary)

Dr. Ernst Holzinger
Hotel Blackstone
50 East 58 Street
New York 22, New York

AHB/lh
Encl

HOLZINGER

November 29, 1950

The Direction of the Museum
of Modern Art
11 West 53th Street
New York, City

Dr. Ernst Holzinger
Hotel Blackstone
50 East 58 Street
New York 22, New York

AHB/lh
Encl

HOLZINGER

November 29, 1950

Dear Dr. Holzinger:

I thought you might like to use this pass to the Museum while you are staying in New York. In addition to the gallery floors, it will admit you to the Penthouse where lunch is served every day from twelve to two-thirty.

Sincerely,

Dr. Ernst Holzinger
Hotel Blackstone
50 East 58 Street
New York 22, New York

AHB/lh
Encl

Van Hoorn

See "Hammacher" also

April 7, 1950

of Kröller-Müller Museum

Dear Miss van Hoorn:

I am enclosing a Courtesy Card which will admit you to the Museum during your stay in New York. The Museum's hours are noon to 7 p.m. Monday through Saturday, and 1 p.m. to 7 p.m. on Sunday.

If you will telephone Miss Dorothy Miller, who is our Curator, for an appointment, she will be happy to show you the storerooms and any pictures which you might wish to see that are not hanging at the present time.

I shall make some inquiries of our Education Department and have that information for you when you come in.

Sincerely,

Secretary to Mr. Barr

Miss van Hoorn
Beekman Tower Hotel
3 Mitchell Place
New York, New York

Hope

COLLEGE ART ASSOCIATION OF AMERICA
625 Madison Avenue, New York 22, N. Y.

April 25, 1950

INDIANA UNIVERSITY
FINE ARTS DEPARTMENT

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

April 27, 1950

Dear Alfred,

Next year's meeting of the College Art Association is scheduled at Washington with headquarters at the Hotel Statler, dates Monday, January 29th through Wednesday, January 31st, 1951.

I am writing to inquire if you would feel willing to accept the chairmanship of the session on modern art. In previous years this session has tended to produce some of the best papers and to attract large audiences. There is [illegible] field [illegible] agree [illegible] end, the [illegible] from the [illegible] field and perhaps set an example through the work of the most experienced [illegible] low. [illegible] see you [illegible] as direct it and hope that you will accept one of these two choices. Should you take the [illegible] you be willing to suggest the person who you would most like to see as chairman?

Sincerely yours,

Henry R. Hope
President

HRH:mbc

Mr. Henry R. Hope, President
College Art Association of America
625 Madison Avenue
New York 22, New York

AHB:js

Dear Henry:

Many thanks for your letter of April 25. I am pleased of course that you want me to speak at the College Art Association next January, but I am afraid I cannot promise to do so. It may be that at that time I shall have a chapter of the book in shape to present, but I can't undertake to prepare a special talk.

May I let you know if I have anything ready? Perhaps you will let me have a deadline, or notify me. In any case, don't wait for me.

My best to you.

Sincerely,

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y. • Phone: PLaza 5-0537

April 25, 1950

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

Dear Alfred,

Next year's meeting of the College Art Association is scheduled at Washington with headquarters at the Hotel Statler, dates Monday, January 29th through Wednesday, January 31st, 1951.

I am writing to inquire if you would feel willing to accept the chairmanship of the session on modern art. In previous years this session has tended to produce some of the best papers and to attract large audiences. There is undoubtedly greater activity in this field than in those of the past and I am sure you will agree that this is right and proper. On the other hand, the activity has not always been well directed and I hope that next year we can bring out contributions from the leading scholars who are working in this field and perhaps set an example through the work of the most experienced men which younger scholars can follow. With such a array of names, I would be quite as happy to see you read a paper on the program as direct it and hope that you will accept one of these two choices. Should you take the second, would you be willing to suggest the person who, you would most like to see as chairman?

Sincerely yours,

Henry R. Hope
President

HRH mbc

Hope

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

May 26, 1950

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

Dear Alfred,

Will you please have your secretary address the enclosed letter to Lincoln Kerstein. Pickens wishes to borrow a painting for an exhibition this summer.

Thanks and regards,

Sincerely yours,

Henry R. Hope
Chairman

HRH'bc

5/31
sent to 130 W. 56th Street
js

Wm. Benj HOPE

COLLEGE ART ASSOCIATION OF AMERICA

625 Madison Avenue, New York 22, N. Y.

C O P Y

November 23, 1949

Reply to:
INDIANA UNIVERSITY
FINE ARTS DEPARTMENT
Bloomington, Indiana

Mr. John Hay Whitney
Chairman, Board of Directors
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Whitney:

On the occasion of the 20th Anniversary of The Museum of Modern Art, I should like to express the appreciation of the College Art Association for the immeasurable services the Museum has provided, not only to the public of the Metropolitan Area, but to the entire country.

Your major exhibitions have long since been recognized as land marks in bringing the masterpieces of modern art to the American public. I think of even greater value has been your policy of widening the scope of the Museum's presentations to include, in addition to painting and sculpture, exhibitions of contemporary work in architecture, the industrial arts, photography and cinema. Although the Museum is now a large institution with established traditions, it has managed to continue its search for new phases of artistic expression and to exhibit them even when they have encountered the hostility of the press and sections of your public.

The catalogues which have accompanied these exhibitions, as well as the brochures, booklets, prints and facsimile-reproductions, have given the Museum a unique position in the world. Almost from the beginning your staff discovered that its catalogues would continue to be read and studied long after the ending of an exhibition. They also took advantage of this opportunity to publish clear and reasoned information about modern art at a time when much of the literature on the subject only added to the confusion. The type of catalogue which they gradually developed has become a model. Not only does it provide accurate material about the works exhibited and an abundance of illustrations, but thoughtful essays which attempt to explain to an intelligent public the meaning and value of these works. We have become so accustomed to this impressive bibliography of the Museum that we are apt to take it for granted. Yet we have only to look back twenty years at the exhibitions and books on modern art in this country, before the advent of the Museum, to realize what a tremendous amount has been accomplished.

This Association in particular is grateful to you. Not only because you have introduced the methods of scholarship into the field of modern art but also because you have made your publications available, at modest prices, so that they are within reach of faculties and students throughout the country.

Board of Directors
The Museum of Modern Art

November 23, 1949

Curiously enough, in spite of your formidable success, the battle for the freedom of modern art is far from being won. All around us we have evidence of ignorance and prejudice threatening the very causes for which you stand. In these past years your policy has been of tremendous moral support to artists and teachers throughout the country and we are heartened by the knowledge of your determination to continue it.

Sincerely yours,

/s/ Henry R. Hope

Henry R. Hope
President

HOPE

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
ART AND ARCHAEOLOGY

June 18, 1949

Dear Alfred

June 30, 1949

Dear Henry:

Forgive me for not answering your letter of June 18 about the Matisse Bathers. I think that I remember this picture which Dudensing had some years ago.

Paris prices are quite high, conceivably it might bring $20,000 there. I shouldn't think it would in New York. The wonderful big square blue Goldfish, about three times the size of this and a far better painting, was sold two years ago for about $15,000. More recently a couple of still lifes of around 1920, about the size of the Bathers in question but much more valuable commercially as dining room pictures, were sold for around $18,000 or $20,000 - at the very top of the market. My guess is that the owner would be very lucky to get $15,000 for this picture.

Please don't forward this letter with my signature and stationery. The museum does not give appraisals and does not want to be involved in commercial transactions. But of course you can pass on the information without using my name.

Anyway I think you are about as good a judge of prices as I am. I think that most French pictures are overpriced by about 50%.

My best to you.

Sincerely yours,

Mr. Henry Hope
College of Arts and Sciences
Indiana University
Bloomington, Indiana

AHB/ob
enclosure

I wrote a photograph of a Matisse painting which belongs to a friend who lives in Paris. I showed the photograph to a friend and his wife who knew her boss (she is working in the U.S. Embassy in Paris) who thinks it is worth $20,000. Dorothy told him that the figure was probably a little high

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

June 18, 1949

Dear Alfred

I enclose a photograph of a Matisse painting which belongs to a private collector in Paris who wants to sell it. This photograph was sent to me by my first wife who writes that it belongs to her boss (she is working in the U.S. Embassy in Paris) who thinks it ought to be worth $20,000. I believe Dorothy told him that the figure was probably a little high

on the present market. I am sure you know the painting and if you have any interest in it for the museum or otherwise I suggest you write directly to Dorothy Hope, U.S. Embassy, Paris.

If not, I would appreciate it if you would tell me whether you think I should send the photo to any other collector or museum. Also I would like to get a rough idea of what it might bring on the N.Y. market.

Many thanks

Hermann Walter

Hope

May 10, 1950

Dear Bill:

I enclose a copy of an agreeable note from Henry Hope, the head of the art department at the University of Indiana and President of the College Art Association. He is one of the most active and influential younger men in university art circles.

Sincerely,

Mr. William A. M. Burden
75 West Street
New York 6, New York

AHB:js
enclosure

copied for:
Mr Burden
DCM

800 SHERIDAN ROAD
Nº 2.2013 BLOOMINGTON
INDIANA

April 9, 1950

Dear Alfred

Please accept my congratulations on the group of new acquisitions at the museum. There are many outstanding works both among the older and the younger groups and to an out of town visitor like me the exhibition of them all together made a strong impression.

Sincerely yours

Henry Hope

Copied for: WAMB
DCM

COPY: Mr. Barr

HOPE

Alfred - after writing this I have decided not to accept the Federation offer but to stick to teaching

800 SHERIDAN ROAD
№ 2.2013 BLOOMINGTON
INDIANA

April 9, 1950

Dear Alfred

Sam Smith and several other trustees have asked me to consider accepting the directorship of the American Federation of Arts – I fear as a consequence of my blunt but enthusiastic statements made at the trustees' meeting in the Sheath department.

It is a position which tempts me considerably because of the increasing opportunities for national activities in the arts. Because of the hardship of uprooting a family from an established situation in a pleasant environment I should like to be reasonably sure before agreeing. Therefore I am going so far as to put you on the spot by asking your private opinion, which I promise you will be kept private.

You once advised Sally to urge me back into scholarship and writing. I have not been able to discipline myself to do this and the reasons should be clear to an analyst. My work at Indiana University is divided between undergraduate teaching and departmental administration. My surplus energy instead of turning toward research goes into the affairs of the College Art Association and a few other activities in art outside the university.

Sally has two objections to the AFA. job: a) the fear of living in a big suburb b) the elements of uncertainty in the AFA. I do not want to get into this position if others whose experience and judgement I trust feel grave doubts about it.. I think you are as closely interested as any in the affairs of the Federation and I think you know something of my faults and abilities.

Sincerely yours

H

COPY: Mr. Barr

HOPE

THE MUSEUM OF MODERN ART

Date July 25, 1947

To: Mr. Edward Steichen

Re: Position at University of Indiana

From: Mr. Barr

July 25, 1947

Dear Mr. Hope:

In reference to your letter to Mr. Barr about the instructor for your photography course, I believe your best chance of solving the problem lies in contacting the Institute of Design
632 North Dearborn
Chicago 10, Illinois

Attention: Arthur S. Siegel

They may be able to make a satisfactory recommendation along the lines I believe you have in mind.

Sincerely yours,

Edward J. Steichen
Director of the Photography Department

Henry Hope
c/o Robert Laurent
Cape Neddick
Maine

ES:d

HOPE

THE MUSEUM OF MODERN ART

Date July 22, 1947

Dear Alfred

To: Mr. Edward Steichen

Re: Position at University of Indiana

From: Mr. Barr

I have lost the name of the girl whom you told me would be helpful in looking for possible candidates for our teaching position in creative photography. Would you be good enough to forward the enclosed specification to her with the request that she ask Barbara Morgan (whom I presume can be reached by a local phone call) and Steichen (if he too happens to be available in N.Y.) which

Dear Mr. Steichen:

Professor Henry Hope of the University of Indiana is looking for someone to teach "creative photography" at the University in the Department of Fine Arts.

I attach his letter which gives some of the details of the job.

If you have anyone to suggest, won't you write him at the addresses given in his letter. Incidentally, Robert Laurent, the sculptor with whom Hope is staying in Maine, is also on the faculty.

Thanks for your help.

Hope

Cape Cod, July 18

1946

Dear Alfred

I have lost the name of the girl whom you told me would be helpful in looking for possible candidate for our teaching position in creative photography. Would you be good enough to forward the enclosed specification to her with the request that she ask Barbara Morgan (whom I presume can be reached by a local phone call) and Steichen (if he too happens to be available in N.Y.) whether

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they could suggest any likely person.

The Hudson Walkers dined with us last night. We think they are delightful people and I would enjoy working with them. However our situation has not changed and I told him that my name should be removed from the list of candidates for the editorship. If our family views should change during the next few months I will be more than happy to be reconsidered.

Henry A. Wallace

Hope

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

September 24, 1946

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

Dear Alfred Barr:

Thank you for your suggestions regarding the Modern Art section of the C.A.A. meeting. I telephoned Huntley last night and he told me that he had agreed to read a paper in the Renaissance section of the meeting and he would prefer to have this controversy on ornament in print. I suggest, therefore, that we publish his article which is already set up, in our November issue and try to obtain Kaufmann's reply in time for the January issue. If this meets your approval, would you please ask him (K.) if he could meet a deadline of November 15th?

I am writing to Sweeney and would like to discuss the other possible candidates with you the first part of next week in New York. I expect to be there Monday and Tuesday, September 30th and October 1st, and will call to see if we can meet for this discussion.

Sincerely yours,

Hope

Henry R. Hope

jn

Hope

September 19, 1946

Dear Henry Hope,

Thank you for your letter which I should have answered a couple of days ago since I find that Edgar Kaufmann cannot prepare an adequate answer to Huntley's special pleading for ornament in time for your deadline. It occurred to me that possibly you might postpone publishing Huntley's article until the next issue, when Kaufmann I know could write a reply, and both papers might be presented beforehand at the C.A.A. session of which you are Chairman. I think that a controversy on this really important subject might be a rather welcome break in the series of unrelated papers that ordinarily adorn the C.A.A. programs.

I am afraid I cannot commit myself at present but shall let you know if I can join the series. I would certainly ask Sweeney and maybe Joe Sloan. It would be good to have Deknatel too; I have never heard him speak.

I look forward to seeing you when you come east and want to help you with this all I can.

Sincerely,

Alfred H. Barr, Jr.

P. S. - I am so pleased that we are going to work with you on the Art Nouveau front. I liked your thesis so much when I read it four years ago and so glad to get Kaufmann and Johnson interested.

AHB

Professor Henry Hope
University of Indiana
Bloomington, Indiana

AHB/ob

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

Sept. 10, 1946

Dear Alfred Barr -

Just before leaving for the summer I accepted a flattering invitation from Rensselaer Lee to act as chairman of the Modern Art section at the winter meeting of the C.A.A. (N.Y.C. Jan 29-Feb 1, 1947)

I believe we are allowed 5 twenty-minute papers and the subject matter is from David to the present including architecture but not including American art (doubtless to be in a separate section).

Before writing any other letters

I would like to get your opinion and if possible discuss the whole question with you in person. However I am not sure that I'll be able to get to N.Y. in time to do this and therefore am asking now if you will send me some suggestions by mail so that we can get started.

The men I have in mind at this writing are Robert Goldwater, yourself, J.J. Sweeney, Russell Hitchcock (if he is to be back from England by next January), possibly Hayden Huntley, Edgar Kaufmann, Frederick Dekenatel. We ought to try to get participants from different regions and of course should have at least one graduate student. Doubtless there are promising

INDIANA UNIVERSITY
BLOOMINGTON, INDIANA

COLLEGE OF ARTS AND SCIENCES
FINE ARTS DEPARTMENT

candidates both at Harvard and N.Y.U. and perhaps at Yale and other schools. Gibson Danes (on leave from Univ of Texas) will be working at Yale this year on Latin American studies and is said also to be investigating modern sculpture.

We might of course to obtain a selection of subjects covering several parts of this enormous field, perhaps two on architecture, two on painting and one on sculpture, although this could readily be modified to accomodate the various participants. Before making any commitments, I

hope we shall be able to survey the research activities in the whole field ~~and~~ which must be very extensive indeed. I imagine your librarian and others can help us gather the information.

As soon as the fall issue of the Journal is a little farther along I shall be able to give more attention to the whole question and I hope it isn't asking too much of you to report some preliminary advice and information.

Many thanks.

Hope

Hopper

See Exhib - re Ground Swell
& Whitney Museum

re: Prof Cook

HOPPIN

March 17, 1950

HOPPIN

463 EAST FIFTY-SEVENTH STREET

Dear Mr. Barr.

Thank you very much for your kind permit of Madrid lodging information. I am sending the note from Mr. Cook to Marianne Mitchell the Bryn Mawr girl who wants the lodgings, and I'm sure she will be as grateful as I am to you.

It was great fun seeing you at that Radcliffe luncheon. I hope to repeat

HOPPIN

the pleasure soon again though not necessarily in a collegiate setting!

Again my thanks for your efforts in our behalf.

Sincerely yours,

Catharine W. Hoppin

HOPPIN

March 14, 1950

Dear Mrs. Hoppin:

Here is a note I have had from my friend Walter Cook of New York University. Don't trouble to return it if it is of any valud.

Sincerely,

Mrs. Frederick S. Hoppin
463 East 57th Street
New York 22, New York

AHB:js

enclosure

cc: Prof. Cook

HOPPIN

March 6, 1950

Dear Mrs. Hoppin:

I spoke with Professor Cook of New York University about a family in Madrid where your daughter and her friend might stay. Dr. Cook will make inquiries. I think, however, it might be well if you were to phone him directly to explain more in detail just what is needed. There are two or three Spaniards studying at the Institute of Fine Arts whom he intends to consult.

I hope he may make a helpful suggestion.

It was a pleasure to talk with you at Mrs. Resor's luncheon.

Sincerely,

Mrs. Frederick S. Hoppin
463 East 57th Street
New York 22, New York

AHB:js

Prof. Walter S. Cook
Institute of Fine Arts
17 East 80th Street
New York, New York

BU 8-2810

Horizon

April 12, 1947

Dear Jim:

I sent Peter Watson a cable, copy of which I enclose and this morning received the following cable:

"Would be delighted Soby do suggested article we are most grateful for your trouble on our behalf."

In my cable I shifted the emphasis a little bit from the two painters to the general contrast which the paintings illustrate. However, I think you should feel free to handle the thing in any way you want. ~~Mr.~~ Watson will be very pleased with whatever you can produce. It certainly is very good of you to step into the breach. I can assure you that both Dorothy and Eddie are very grateful as well as myself.

I am sorry to have missed you after the Trustees meeting. I did not realize you had left with them. I was involved in trying to pick up criticisms and suggestions with which to help repair my deplorable effort.

René said that you had spoken to Nelson but neither of us has any idea of what passed between you. Here is hoping!

Best to Nellie,

Mr. James T. Soby
Mountain Spring Road
Farmington, Connecticut

AHB:mc
encl.

Watson

cc: Mr. Rockefeller

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PETER WATSON =

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AHB/ob

Watson

cc: Mr. Rockefeller
Mr. Clark

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NIGHTLETTER APRIL 10, 1947

PETER WATSON
6 Selwyn House
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CAHILL SERIOUSLY ILL CANNOT DO HORIZON PIECE SOBY WILLING TO 5000 WORDS CONTRASTING REALISTIC AND POETIC ASPECTS AMERICAN PAINTING USING SHAHN AND GRAVES AS EXAMPLES PLEASE CABLE CONFIRMATION.

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Form 100-38-TA-1888

New York City

AHB/ob

Watson

cc: Mr. Rockefeller
Mr. Clark

February 28, 1947

Dear Mr. Watson:

I can't tell you how flattered and pleased I am to have your invitation to write an article on American art for Horizon. This, combined with my great respect for Horizon and my liking for you, makes it all the harder for me to say "no", yet I must because of the ever-increasing pressure of work here at the Museum.

Doubtless you have other writers in mind, but I should like to recommend two who are especially qualified, though in quite different ways, James Thrall Soby and Holger Cahill. I am afraid, though, that they are very busy too.

Anyway, good luck and thanks again.

Sincerely,

Mr. Peter Watson
St. Regis Hotel
Fifth Avenue at 55 Street
New York City

AHB/ob

HOTIMSKY
MERLIN

Watson

The St. Regis
New York

Wednesday.

Dear Mr Barr.

Would you be interested to write an article on American (U.S.A.) Art for HORIZONS American issue? I would much rather such an article was written by you than by anyone else. I think an article of about 5000 words and four pages of reproductions would be most suitable for such a number although I am well aware that the subject could be expanded

AHB : OB

HOTIMSKY

CC: BILL LIEBERMAN

to a considerably longer length. The refugee and resident Europeans should perhaps be mentioned in so far as they are relevant to the growth and development of work done in North America these last years

As I am anxious to make all arrangements before leaving for London next week perhaps you would be kind enough to let me know your decision

With best wishes

Yours sincerely,

Peter Watson.

AHB:OB

HOTIMSKY

~~CC: BILL LIEBERMAN~~

June 2, 1947

Dear Mlle Hotimsky:

I beg you to forgive me for not acknowledging the receipt of Pierre Loeb's Voyages a Travers la Peinture. We are delighted to have this for our library, but after consulting with our Director of Publications, Monroe Wheeler, I must inform you that we cannot purchase rights for publication in the United States.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mlle Suzanne Hotimsky
7, rue Murillo
Paris VIII FRANCE

AHB:OB

HOUGHTON MIFFLIN

PLS. RETURN TO AHBARR

BUREAU LITTÉRAIRE
SUZANNE HOTIMSKY
7, RUE MURILLO
PARIS-VIIIe

TÉL. CARNOT 08-86
CABLES : SUZANHOTIM-PARIS

May 12, 1947

Mr. Alfred BARR
Research Director
Museum of Modern Art
West 53rd, Street
New-York, U.S.A.

Dear Sir,

I hope that the book by Pierre Loeb :

"VOYAGES A TRAVERS LA PEINTURE",

which I sent you on March 11, has duly reach you.

I should be glad to know if you have found this book interesting and whether you may contemplate purchasing the rights for publication in U.S.A.

Hoping to hear soon from you on the subject,

Yours faithfully,

Suzanne Hotimsky

AHB:mc

HOUGHTON MIFFLIN

Pls return corres. to AHBarr

Bureau Littéraire
SUZANNE HOTIMSKY
7. RUE MURILLO
PARIS-VIII'
TÉL. CARNOT 08-86
Cables: Suzanhotim
Paris.

March 11, 1947

Mr. Alfred BARR,
Research Director
Museum of Modern Art
West 53rd. Street
New-York, U.S.A.

Dear Sir,

A friend of mine, Mr. John Lacey Brown (representative in Europe of Messrs. Houghton & Mifflin) told me that you might be interested by a book written by Pierre Loeb referring to art matters :

"VOYAGES A TRAVERS LA PEINTURE"

I am therefore sending you a copy of that book by separate mail, hoping that you might find it interesting for publication in U.S.A.

Will you kindly let me know if such is the case and oblige,

Yours faithfully,

Suzanne Hotimsky

AHB:mc

HOUGHTON MIFFLIN

HOTIMSKY

THE MUSEUM OF MODERN ART

Date June 2, 1947

To: Mr. Wheeler

Re: Pierre Loeb book

From Mr. Barr

Dear Monroe:

I have replied to Mlle Hotimsky's question in the attached letter. If it is satisfactory to you, will you not have it mailed? Please send the book along to Bill Lieberman. Thank you.

OK MW

Book to Lieberman 6/13/47 F.R.

Miss Natalie Green
Houghton Mifflin Company
432 Fourth Avenue
New York, New York

AHB:mc

HOUGHTON MIFFLIN

THE MUSEUM OF MODERN ART

Date June 2, 1947

To: Mr. Lieberman

Re: Pierre Loeb book

From: Mr. Barr

Dear Bill:

By way of Monroe Wheeler I am sending you Pierre Loeb's book Voyages a Travers la Peinture. It reproduces many paintings from the Museum Collection. Please note and pass on to the library as a gift from Mlle Hotimsky.

Miss Natalie Green
Houghton Mifflin Company
432 Fourth Avenue
New York, New York

AHB:mc

HOUGHTON MIFFLIN

HOUGHTON MIFFLIN

HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE
432 FOURTH AVE.
CORNER 29TH STREET

24 October 1947

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

Dear Mr. Barr:

I hope you will forgive my delay in writing to thank you for all your good efforts with regard to our scheme for sending out circulars on Mr. Flexner's book.

~~and~~ but I quite understand why you can't appreciate very much your wanting to do so.

Sincerely,

Natalie Green

Natalie Green

NG

HOUGHTON MIFFLIN

October 3, 1947

Dear Miss Green:

I am very sorry to say that I have made inquiries about the possibility of using our mailing lists for Mr. Flexner's "First Flowers of our Wilderness" and find that we cannot do so. We have declined the requests of so many publishers to use the lists that it just is not possible to make an exception much as I would like to do so.

Sincerely,

Miss Natalie Green
Houghton Mifflin Company
432 Fourth Avenue
New York, New York

AHB:mc

HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE
432 FOURTH AVE.
CORNER 29TH STREET

THE MUSEUM OF MODERN ART

Date September 30, 1947

To: Mr. Barr

Re: James Flexner: First Flowers of Our Wilderness

From: Mr. Wheeler

Dear Alfred:

I am afraid that there is nothing we can do about Jimmy Flexner's book. We have declined the requests of so many publishers to use our mailing list that I do not think we should make an exception in the case of a book which is not concerned with our own field of activity.

Monroe.

HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE

432 FOURTH AVE.

CORNER 29TH STREET

September 19, 1947

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

Dear Mr. Barr:

As you may have heard, we will have the honor of publishing James Thomas Flexner's long-awaited book on American Colonial painting, FIRST FLOWERS OF OUR WILDERNESS - The Pioneers and Their Painters, on November 12th.

The book is the first to be published which deals with painting of all the Colonies from the very beginning in 1660 to the Revolution. Its more than 160 illustrations, printed in gravure, most of them full page and eight in color, comprise the most complete picture gallery of early American art ever gathered together in one place. Even experts in the field will, we believe, find here artists and pictures that they do not know, and for admirers of art in general the material presented will be, if the experience of our own editors is a guide, both exciting and new. From this book we secured a new respect for the beginnings of American culture.

As well as being technically sound, the book is written in a graceful, literary style which should make it as attractive to the lay reader as it will be to the expert. For this reason, we would like to call it to the attention of the members of the major museums. The one museum director with whom we have discussed this matter has agreed with us that his membership would be glad to know about the book. This has emboldened us to bother you.

We are preparing a circular illustrated with paintings of the various periods and schools covered in the book. Would it be possible to have the circular sent to the members of your museum? There are two methods by which this could be done. If your museum

HOUGHTON MIFFLIN COMPANY

NEW YORK OFFICE

432 FOURTH AVE.

CORNER 29TH STREET

is in a position to sell books, the circulars can be imprinted especially for you and you would receive our regular discount of 40% which in the case of this ten dollar book would amount to four dollars a copy. Or, if you should prefer, we could fill orders for the books ourselves in which case we would, of course, pay all costs of the mailing. The one museum we have approached suggested that we follow this latter procedure and send them the circulars ready to be run through their addressograph with the orders coming directly to us. They would mail the envelopes themselves, which would make it unnecessary for us to see their list.

We should, of course, be greatly obliged to you for any assistance you can give us in achieving distribution for this fine book, but we hope that you will not hesitate to tell us frankly if what we suggest is contrary to your policy.

Yours sincerely,

Natalie Green

Natalie Green
Houghton Mifflin Company

NG/lk

Houghton-Mifflin

THE MUSEUM OF MODERN ART

Date September 30, 1947

To: Mr. Wheeler

Re:

From: Mr. Barr

Dear Monroe:

Here is a letter from Natalie Green of Houghton Mifflin. She makes a proposal about Flexner's book which I think you should clear. Flexner is a friend of mine and I would like to help the sale of his book but don't know whether we could do anything about it.

AHB:mc

September 30, 1947

Dear Miss Green:

I am passing your letter about Mr. Flexner's book on to Mr. Monroe Wheeler, our Director of Publications. I am recommending to him that he do everything he can to help the distribution of Mr. Flexner's book.

Sincerely,

Miss Natalie Green
Houghton Mifflin Company
432 Fourth Avenue
New York City

AHB:mc

Howard

cc: Mr. Amberg + orig.

June 24, 1947

Dear Mr. Howard:

I will ask the head of our Theatre Department, Mr. George Amberg, to answer your inquiry with more authority than I can. I suspect from what you say that it may be one of Rodin's studies of Isadora Duncan, or possibly the Indo-Chinese dancer which he did around 1910. We have only one Rodin drawing of a dancer which is quite specific in outline and therefore probably not the one of which you speak.

I remember very well your kindness to me in Cleveland in 1929. I am very sorry to hear of your illness.

My best to you,

Sincerely,

/s/ Alfred H. Barr, Jr.

Mr. Rossiter Howard
Saltaire, New York

AHB/ob
cc: Mr. Amberg

Hungerland

June 6, 1949

Dear Dr. Bucarelli:

It is a pleasure to introduce Dr. Helmut Hungerland, Professor of Philosophy and Esthetics at the California College of Arts and Crafts in Oakland, and Associate Editor of the Journal of Esthetics and Art Criticism.

Dr. Hungerland, who spent a year in Rome sometime ago, is returning to study modern Italian art and art criticism.

Dr. Hungerland knows Dr. Venturi, but since Dr. Venturi may be in America, would you be kind enough to introduce him to Dr. Argan and other art critics whom you may esteem, and to the collectors, Mr. Gualino and Mr. Rollino. Dr. Hungerland has done much to increase the quality and depth of American art criticism so that I would appreciate any kindness you may show him.

With very kind regards to you, I am

Cordially yours,

Dottoressa Palma Bucarelli
Galleria Naz. d'arte Moderna
Valle Giulia
Rome, Italy

AHB:jws

cc: Mr. Kaufmann

Huntley

June 13, 1946

Dear Huntley:

Many thanks for your letter which I showed to Kaufmann. He read it with great interest and I believe would be willing to write some kind of reply to it, should you and Hope want him to.

Both of us still feel that you are begging the question simply by emphasizing a theoretical demand for ornament without supplying us with any concrete examples of what you consider to be really good ornament in the mid-twentieth century.

We agree that there is plenty of ornament being produced; but it seems to us to be mediocre or bad, especially when it is inspired by Cubism.

Would you care to write Hope that Kaufmann would be willing to write a reply if Hope were to ask him to?

Let me say again for both Kaufmann and myself how much interest we feel in the problem which you have raised. It has pre-occupied us ever since the mid-twenties when we used to point to ventilator shafts and dust collectors and so forth as possible sources for future ornament.

Sincerely,

Mr. G. Haydn Huntley
Department of Art
The University of Chicago
Chicago, Illinois

AHB:np

Huntley

May 23, 1946

Dear Huntley:

I have read your article, "Reasonings on Ornament," with real interest. Although I find a good deal to disagree with, I am delighted to think that you are writing and thinking about the subject which is an important one.

I showed your article to Edgar Kaufmann, our Curator of Industrial Design. He has written me an informal and frank inter-office memorandum which he never intended for your eyes. There are one or two rather unmannerly phrases. Yet I think it is not too rude to pass on to you without censorship. He would be the last person to object since he, too, is very pleased at your having written the piece.

I agree in general with his criticisms and have this to add: first, I do not believe in the inevitability or essential character of popular interest in ornament. Many objects of a primitive or folk culture are not ornamented, even in the South Seas where there is a profusion of ornament.

I think, too, that Kaufmann's point, which I have marked, about folk art's being paralleled in our world by the popular understanding of machinery is a subtle and interesting observation. You would admit, I think, that popular admiration for automobiles is not based at all upon ornament but upon their true or supposed functional shape. Recently a popular poll was taken as to whether people wanted a lot of chromium added on the post-war cars. The answer was in the negative. Although the answer was suppressed by the designers, whose living depends largely upon superficial "styling" rather than upon design in any important sense.

Now about the International Style: I think you underestimate its "success." It has indeed become the international style within twenty short years to the same degree it took the Renaissance Style a hundred years to spread over Trans-Alpine Europe. Or dialectically if the International Style is not the international style, what is?

Of course by the International Style we do not mean what we did fifteen years ago when we deliberately applied the phrase, I think, for the first time. The Style has changed and grown and lost much of its asceticism, having been enriched both by materials and by newer and freer forms although still without ornament applied in the sense of your article.

It is true that people still say that the lack of ornament in the Style is hard for people to accept. Nevertheless, the Style is very wide spread and has succeeded in eliminating a great deal of bad ornament, both traditional and modernistic.

While, as I have said, I do not accept the thesis that ornament is necessarily and essentially popular--popular taste in our culture is often bad because it has had no alternative--I think that your article begs the question simply because you do not point to any good ornament nor do you even indicate any source for good ornament, except through an act of will on the part of good designers. What are they to start with? Especially if you deny them a source in the nature of materials and techniques.

I hope you will go ahead to publish your article. Should you do so and should you think it interesting, perhaps I could persuade Edgar Kaufmann to write an answer to it in a style more suitable to polite controversy.

It was good to see you here in New York. I wish we could meet more often.

Sincerely,

Professor G. Haydn Huntley
Department of Art
University of Chicago
Chicago, Illinois

AHB:np
enclosure

HUSTED

LAW OFFICES OF
WINTHROP, STIMSON, PUTNAM & ROBERTS
MUTUAL LIFE BUILDING, NO. 32 LIBERTY STREET
NEW YORK 5, N.Y.
WHITEHALL 3-0700

HENRY L. STIMSON
COUNSEL

November 18, 1947.

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

Ax-1 folder

Dear Alfred:

Thanks very much for your note of November 17, 1947 about the piece of sculpture by Korbel. I think we had better forget the matter.

Sincerely yours,

James W. Husted

Huxley

THE MUSEUM OF MODERN ART

Date January 13, 1950

To: Inez Poggio

From: Jean Stepanian

Re: Honorary membership for Julian Huxley

Mr. Barr has asked me to reply to your memo of January 4 concerning the Honorary membership to Julian Huxley. His reply is "no".

THE MUSEUM OF MODERN ART

Date January 4, 1950

To: Mr. Barr

Re:

From: Inez Poggio

The Honorary membership which has been given to Mr. Julian Huxley each year since 1943 terminated December 31st. Would you please let me know if you wish it to be continued for another year?

"no"
1/10/50

The Museum of Modern Art

To: The Files

From: Rachel Garbade

Date: October 30, 2023

Re: Correspondence

This correspondence was added to this file in 2023.

Gewerb -

BUFFALO EVENING NEWS

EDWARD H. BUTLER
EDITOR AND PUBLISHER

BUFFALO 5, N.Y.

April 13,1948

Mr. Alfred H. Barr Jr.
Director
Museum of Modern Art
11 W. 53rd St.
New York city

Dear Mr. Barr:

Mr. Bjarne Klaussen,to whose picture "Honored Guests", the jury of which you were a member February 26 in Buffalo awarded first prize,has asked me to send you this shot of some Swedish hunting prints. I believe he wrote you about them,hoping you might find time to come down and look at them while you were in the area in February.

The prints,painted in black and shocking pink on handspun linen are dated 1720,as you will see. They were,Mr. Klaussen reports, made for Swedish royalty and were hung on a kind of clothes line and oscillated within the animal's line of vision,hoping to terrify him so that he would turn and run under the guns of the hunters.

Well,here's the picture. Mission executed.

Yours sincerely,

Ethel M. Hoffman

woman's page editor