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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 184

copied for: Miss D. Miller  
Miss Dailey  
Miss Ulrich  
Mr. Soby

GALERIE LOUISE LEIRIS  
29bis Rue d'Astorg, Paris 8e

KAHNWEILER  
(orig etc in Fur Ax)

le 2 Août 1949

Dear Mr. Barr:

My very best thanks for your kind letter of July 12 and for the photo which is going to arrive soon, I suppose. Of course, the publishers are going to mention the Museum ("Collection Museum of Modern Art, New York").

We have just bought a very fine old Léger. Picasso saw it at Nice, and sent me its photo which I enclose because Curt asked me to send it to you. We received the picture a few days ago, having bought it after having seen the photo. Its price would be \$950.

I hope you are both well. I am at Paris, as we don't close. My sister-in-law is in Italy. I hope to spend a month in Portugal after her return late in September.

With very best regards,

Yours sincerely,

s/ Daniel-Henry Kahnweiler

orig letter +  
photo sent  
to AHB in VT.  
8/5/49

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Kahnweiler

See Requests for Reproductions  
re Les Femmes d'Alger



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KAHNWEILER

June 25, 1947

October 17, 1947

Dear Mr. Kahnweiler:

The recent bequest from the widow of Dr. Phoebus Aaron Levene included a small Derain landscape, 16 1/4 x 12 7/8 inches, a photograph of which I enclose.

As with the three Gris paintings, Mrs. Levene thought that the Derain landscape was also purchased from your gallery sometime before the First War by Michael Brenner and brought to America. Through Brenner and a man named Robert R. Coady the painting was sold to the Levenes.

Unlike the three Gris paintings the stretcher of the Derain landscape does not have your gallery or photograph number. We are anxious to obtain any information we can about the painting - whether or not it was purchased from your gallery, its date and exact title if any. Perhaps you would be good enough to help us once more.

Please remember me to your family. Believe me to be,

Sincerely,

AHB Jr.

Mr. Henry Kahnweiler  
29 bis Rue d'Astrog  
Paris VIII, France

(Bill Liebman write  
this for AHB to sign)



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KAHNWEILER

June 27, 1950

June 25, 1947

Dear Mr. Kahnweiler:

I am very happy indeed to have at last your book on Gris. You must know that it is a work which all of us have looked forward to for years.

I consider it a most valuable addition to my library.

I wish that I might come to Paris

this year to greet you after so long a time. Per-

haps next spring I shall come. Meanwhile, my

warmest greetings, and again many thanks for the

monograph on Gris.

Sincerely,  
Cordially,

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

Mr. Henry Kahnweiler  
Galerie Louise Leiris  
29 bis, rue d'Assolant  
Paris VIII, France

AHB/ob

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KANDINSKY

June 27, 1950

*to Paula  
Museum Library*

Dear Mr. Estienne:

Dear Mr. Estienne:

*in your recent letter asking for  
the following is the*

I am delighted to have your monograph on Kandinsky. It seems to me very complete and well documented. I only wish you might have had a larger format with more illustrations.

Should there be a second edition, perhaps you would care to credit the study for the big Composition No. 7 of 1913 to our Museum. We have had it in our collection for several years and it is reproduced on page 203 of our catalog, Painting and Sculpture in the Museum of Modern Art.

Sincerely,

*Secretary to Mr. Barr*

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

*Mr. Kenneth C. E. Mackay  
210 Green Tree Road*

M. Charles Estienne  
Editions de Beaune  
5, rue de Beaune  
Paris, France

AHB:js



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Kandinsky  
SEP 19 1949

939 Green Tree Road  
Milwaukee 9, Wisconsin  
September 19, 1949  
September 1, 1949

The Museum of Modern Art  
11 West 63 Street

Dear Mr. Lindsay: N.Y.

In reply to your recent letter asking for the address of Mme. Kandinsky, the following is the last address we have in our files:

135 Boulevard de la Seine  
Neully sur Seine  
Paris.

The last correspondence we had with Mme. Kandinsky was in 1946. I hope that the above address will be of assistance to you. She is still living in Paris,

but I do not know the street. Sincerely yours,

I want to correspond with her in reference to a dissertation I am writing at present  
Secretary to Mr. Barr

Mr. Kenneth C. E. Lindsay  
939 Green Tree Road  
Milwaukee 9, Wisconsin  
Best regards,

Kenneth C. E. Lindsay  
Kenneth C. E. Lindsay



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SEP 6 1949

939 Green Tree Road  
Milwaukee 9, Wisconsin  
September 1, 1949

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

Sirs:

Would it be possible for you to give to me the address of Nina Kandinsky, the widow of the the painter ~~of~~ Wassily Kandinsky? I believe that she is still living in Paris, but I do not know the street or number.

I want to correspond with her in reference to a dissertation I am writing at present on Kandinsky.

With best regards,

Kenneth C. E. Lindsay  
Kenneth C. E. Lindsay

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K. Kandinsky

Galerie Drouin

## GALERIE RENÉ DROUIN

17, PLACE VENDÔME  
PARIS

July 13, 1949

Monsieur, Dear Mr. Drouin:

Je vous remercie pour votre lettre. I am delighted to know that you are having an exhibition of Kandinsky and have published the Du spirituel dans l'art. It is truly amazing that this is the first French edition of this historic text which has been translated into English several times since 1912.

With kindest regards to you, I am,

occasion, j'ai édité 'Du spirituel dans l'art' Sincerely yours,

première édition en français d'un texte écrit par Kandinsky en 1910, qui est en quelque sorte la somme de l'art abstrait.

Étant donné l'importance de cette manifestation, je tiens à votre disposition Mr. René Drouin  
Galerie René Drouin  
pour tout 17, Place Vendôme susceptible de vous  
Paris, France intéresser, et serais heureux, si vous veniez  
AHB/ob  
à Paris, d'avoir votre visite.

Veuillez agréer, monsieur, l'expression de mes sentiments les meilleurs.

René Drouin



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KANDINSKY

(also Busch)

## GALERIE RENÉ DROUIN

17, PLACE VENDÔME  
PARIS

15, 1949

Monsieur,

Je vous informe que, pendant tout le mois de Juin, j'expose dans ma galerie un nombre important de peintures de la période parisienne de Kandinsky (1934-1944), à cette occasion, j'ai édité "Du spirituel dans l'art" première édition en français d'un texte écrit par Kandinsky en 1910, qui est en quelque sorte la somme de l'art abstrait.

Étant donné l'importance de cette manifestation, je me tiens à votre disposition pour tout renseignement susceptible de vous intéresser, et serais heureux, si vous veniez à Paris, d'avoir votre visite.

Veillez agréer, monsieur, l'expression de mes sentiments les meilleurs.

*René Drouin*

TÉLÉPHONE : OPÉRA 94-00 - R. C. 284.379

replying to your letter

n's Composition VII,  
ation and an ink  
of an early Kan-  
ch you might be  
graphs are for study  
circumstances.

by our Museum are of  
sent any information

but of course would  
care to send.

help to you.

sly,



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KANDINSKY

(also BRISCH)

June 15, 1949

Dear Mr. Brisch:

Please forgive this long delay in replying to your letter about Kandinsky photographs.

I enclose a photograph of the Museum's Composition VII, and have ordered for you two others, Improvisation and an ink drawing of 1915. I also enclose a photograph of an early Kandinsky which belongs to another museum, in which you might be interested. Please note that all these photographs are for study use only, and may not be reproduced under any circumstances.

The prints and illustrations owned by our Museum are of a later period than 1920, so that I have not sent any information about them.

We are paying for the photographs, but of course would be delighted to have whatever German book you care to send.

Let me know if I can be of further help to you.

Sincerely,

OB

Mr. Klaus Brisch  
Nussbaumerstrasse 68  
Köln - Ehrenfeld  
English Zone, Germany

ob  
enclosures

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KLAUS BRISCH

KÖLN-EHRENFELD, 1th May 1949  
 NUSSBAUMERSTRASSE 68

Cologne - Bazz

To the Director  
 "The Museum of Modern Art

11 West 53 Street  
New York 19. N.Y.

Dear Sir !

I am student of History of Art and I am writing a dissertation about the evolution of the abstract painting up to the non-objective-art, especially the revolution of Wassily Kandinsky.

  
 S. 1273

In your catalogue of paintings and sculptures, contained in your museum, I see mentioned under the number 361 the picture "Improvisation" from 1915. It is possible to receive a photograph of this picture, perhaps a colour-photo ? If you are willing and able to make colour-photographies, I have the petition to make such a photo, too, from the number 360, the fragment of Kandinsky's "Composition VII". And please tell me, which are the drawings, prints, illustrations and the magazine-cover, mentioned in your catalogue ? I am very interested on works of Kandinsky before 1920. And I would to be obliged to you, if you would send these photographs from works, mentioned in your catalogue, to me.

✓ S4953

There are the question of payment. If you write me the price for these photographs, I will send you an interesting german book in the same value. If you don't take that for correct, I will try to send to you the price in dollars.

I thank you very much for your trouble by anticipation.

Most respectfully yours  
 Klaus Brisch.

Prints 53822 12x5 (1922)  
 Kandinsky 399,41.1 thru 6  
 335,40 thru 34040  
 179,34 - (1932 Etching)

Disk  
 R. - S 3361 - 1915

Leica 132b	980a
979b	" b
1216c	980c
973a	" d
132b	979a
979c	
979d	



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PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date June 15, 1949

From Olive Bragazzi

Department Museum Collections

For Herr Klaus Briesch - Müssbauerstrasse 68 - Köln Ehrenfeld - British Zone, Germany

PRINTS

NEW PHOTOGRAPHS

Please supply one each  
(Quantity)

Please have \_\_\_\_\_  
(Photographer)

glossy x size 8 x 10

take \_\_\_\_\_  
(Number of shots)

Date of completion \_\_\_\_\_

Date of completion \_\_\_\_\_

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<u>Kandinsky: Improvisation</u>	<u>S 1273</u>	
<u>" Study - drawing</u>	<u>S 3361</u>	

**Pearl:** If either or both of above are not easily available, don't go to any trouble to get them. If you do send them, charge Museum Collections. (Man said he'd send German book as he couldn't pay)

Forwarded to \_\_\_\_\_ Amount \_\_\_\_\_ Date Billed \_\_\_\_\_



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*Kaufmann*

May 15, 1951

Mr. Edgar Kaufmann, Jr.

Prof. Dr. Hildebrandt

Alfred H. Barr, Jr.

Dear Edgar:

I would like to send the seven books to Dr. Hildebrandt, but unfortunately we long ago ran out of the funds which you so generously provided for sending Museum publications to European libraries and scholars. Nelson renewed the fund and I gave \$300 which was my fee for writing a preface for the Miller Collection catalog. Of the seven books he asks for the following one out of print:

Alexander Calder

Twenty Centuries of Mexican Art.

THE MUSEUM OF MODERN ART

To: Alfred  
From: Edgar

Date: May 15, 1951  
Re:

*W*

Please let me know if you have done anything about Hildebrandt's books. I would like to leave the old man dipping too long since he has died.

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*Kaufman*

# THE MUSEUM OF MODERN ART

Date May 11, 1951

To: Alfred H. Barr, Jr.

Re: \_\_\_\_\_

From: Edgar Kaufmann, Jr.

Dear Alfred:

Please let me know whether you have done anything about Hildebrand's books. I would not like to leave the old man dangling too long since he was helpful.

*EK, Jr.*

but which you said you wanted to get if the Bureau  
the other drawing through the Committee, but not  
it went to. In any case, will you please direct

M OF MODERN ART

Date December 19, 1949

Re: See drawing

*Kaufman*



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THE MUSEUM OF MODERN ART *Kaufmann*

Date May 15, 1951

To: Mr. Edgar Kaufmann, Jr.  
From: Alfred H. Barr, Jr.

Re: Edgar Kaufmann

Dear Edgar:

Many thanks for the catalog on Italian abstract art and the booklet on Das Teufliche und Grotteske in der Kunst which I had never seen before, unfortunately. I will pass it on to the library.

Here is the drawing which you wanted to get if the price I think I can get the other drawings through the Committee, you ask so this is free if you want it. In any case, will you please credit

Mr. Edgar Kaufmann  
Mr. Alfred Barr

THE MUSEUM OF MODERN ART

the Trustees  
as head of  
Museum is  
ation.  
usually to the

Dr. Elise Grewer

Date December 19, 1950

*Kaufmann*



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*Kaufmann*

# THE MUSEUM OF MODERN ART

Date December 19, 1949

To: Mr. Edgar Kaufmann

Re: Klee drawing

From: Mr. Alfred Barr

Dear Edgar:

Here is the drawing which you said you wanted to get if the Museum didn't. I think I can get the other drawing through the Committee, but not two, so this is free if you want it. In any case, will you phone Curt?

Board is an excellent one.

*PS Have since spoken to René about this. Let him speak with you - think he has a good idea.*

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KAUFMANN  
THE MUSEUM OF MODERN ART

Date: July 14, 1949

To: Mr. René d'Harnoncourt

Re: Edgar Kaufmann

From: Mr. Alfred Barr

Dear René:

Just a note to remind you about our conversation in which I suggested that we do something to bring to the attention of the Trustees Edgar Kaufmann's work over the past year since he resigned as head of the Department of Industrial Design. I think his work in England is especially noteworthy, as well as his work in the big competition.

I think that your suggestion that he report personally to the Board is an excellent one.

PS Have since spoken to René about this. Let him speak with you - think he has a good idea.  
A. -





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cc: Miss D. Miller  
Miss Dudley  
Miss Ulrich  
Mr. Kaufmann

KAUFMANN  
See also  
Fut Ax.

Mr. Edith McEachern  
August 2, 1949  
Page 2

August 2, 1949

I do hope our suggestion that you may be willing to  
Dear Mr. McEachern: Australian art by possessing our collection  
will not seem important. Please consider  
our belief. Ever since he returned from Australia, our mutual friend,  
Edgar Kaufmann, has spoken from time to time of your collection of  
Australian pictures which I gather he thinks the best so far as-  
sembled.

We have often talked together about the possibility of  
building up our collection of Australian art from the very small  
nucleus we now have - an oil of no great quality, Kangaroo Hunt,  
by Peter Purves Smith and a theatre design by William Constable.

Unfortunately, there is as yet very little interest in  
Australian painting in this country. There was an exhibition during  
the war, but only a few paintings were bought here. And now that  
the Caseys are no longer in Washington, Americans have very little  
chance of seeing distinguished work produced "down under."

Recently Edgar has suggested that very possibly you might  
be willing to donate two or three paintings to our collection. Once  
this idea was born, we looked eagerly through your handsome catalog,  
Contemporary Australian Art, giving ourselves the pleasure of picking  
out certain pictures which seemed to us both to be the most desirable.

Here is our list:

Dohell - we both like The Strapper, plate 24, and  
The Fortune Teller, plate 25. Though I don't  
know the color, plate 20, Coster Girl, seems  
to be a very good picture, too.

Drysdale - Edgar thinks Back Verandah, plate 14, is  
a very good early picture. From the half  
tone cut, I would agree with him. I have  
always liked plate 27, Bush Fire, ever since  
I saw it reproduced in color years ago.

Annand - I like very much Domestic Architecture, plate 40.



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Mr. Neil McEacharn  
 August 2, 1949  
 Page 2

Dear Sir:

Thank you very much for your letter of June 21st and I trust you know I appreciate the constructive suggestions regarding the International exhibition. I do hope our suggestion that you may be willing to forward the cause of Australian art by presenting our collection with several pictures will not seem importunate. Please consider our boldness to be evidence of our real interest. This to enter the galleries and the lighting pictures in a manner that the exhibition may be more interestingly presented.

Sincerely,

Alfred H. Barr, Jr. (js)  
 Director of the Museum Collections

P. S. I am sending you under separate cover a copy of the catalog of our collection, Painting and Sculpture in the Museum of Modern Art, so that you may see the company any gift you might make would keep. and become acquainted with our agents, and that he in position to make such plans and changes for the subsequent exhibition as may seem necessary to him.

Mr. Neil McEacharn  
 Villa Taranto  
 Pallanza-Verbania  
 Como, Italy

AHB:jws  
 (dictated by Mr. Barr, but  
 signed in his absence)

Very truly yours,

(Signed) Alfred H. Barr, Jr.  
 President

Mr. Edgar J. Kaufman  
 American Department Store  
 Pittsburgh 19, Pennsylvania

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COPY

*Kaufmann*  
*AHB, Jr.*

CARNEGIE INSTITUTE

Pittsburgh 13, Pa.

June 15, 1949

Dear Edgar:

Thank you very much for your letter of June 8th and I want you to know I appreciate the constructive suggestions concerning the International contained therein.

I think the idea of holding the International biennially merits much consideration. We also have hopes that we may be able to alter the galleries and the lighting fixtures in a manner that the exhibition may be more interestingly presented.

I do not believe it is either wise or possible to postpone the opening of the first International until 1951. There have been rumors and indications over the last several years that another museum or possibly a group of museums had plans under way to take over the International in another city. For this reason, among others, I believe the A. W. Mellon Trust made their very generous grant. I fear to delay it until 1951 might encourage action by these others, whereas knowledge that we are proceeding with it has for the moment discouraged them from continuing their plans.

It is our hope and plan that the new Director will be available to accompany Mr. Saint-Gaudens in the collection of the exhibition for the year 1950, in order that he may familiarize himself with past experience and become acquainted with our agents, and thus be in position to make such plans and changes for the subsequent exhibitions as may seem necessary to him.

I appreciate your interest in what we are trying to do here and will welcome any suggestions you may care to make from time to time.

Very truly yours,

(Signed) James M. Bovard,  
President.

Mr. Edgar J. Kaufmann  
Kaufmann Department Store  
Pittsburgh 19, Pennsylvania.



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Edgar Kaufmann  
re Gasch

See Gasch re photos + article  
on Barcelona Artists

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The Contemporary Society force!  
 E. Kaufmann  
 NOTANDA GALLERY

41 ROWE STREET, SYDNEY  
 TELEPHONE: B3974  
 DIRECTOR: CARL O. PLATE  
 PICTURES, BOOKS.

8 Feb. 1945

Representing Contemporary Lithographs, London, Artists' International Association—Everyman Prints, London, A. Zwemmer, London.

Dear Edgar,

Just a line to give you the latest dope on the show for (possibly) America.

We've included Elaine's 'Pea Piellers' which you saw at the gallery, no doubt, and which the gallery (as you probably knew) have purchased. Also a couple of Bill's. I have shaken from my almost habitual lethargy + have been mulling around. Bill, dear lad, was under some incredible misapprehension that his work wasn't wanted as the invitation sent to him apparently went astray. Also we're using <sup>some</sup> reproductions from Syd's new book of Donald's (as you suggested). You might tell him. A few other better works will be sent from the same book - Margaret Preston for one. Otherwise the show will be much as you

N.B. no contact with artist →  
 no original contact with artist →

no contact with artist!



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E. KAUFMANN

2

So diplomatically suggested. It still won't exceed 28-30 at the very outside but will be, I think, much stronger. This will, of course, only be a nucleus + with the extra 20 to play with for the final show (always, if accepted) ~~and~~ should enable us to make a really first class collection of the actual pictures. Certainly as good a collection of contemporary work, with the single exception of Tas, that this State could produce. They are actually, one might almost say, unbelievably, being photographed tomorrow.

the most important artist (Nasdale)

Many thanks for your assistance and alibi. Hope to see you again someday.

Carl.

By the way, in the unlikely event of your still having that coloured print of a picture of mine - 'The Ivory Jumpers' which I rather foolishly slipped in a book of yours the first time you were here could you return it? I shouldn't worry at all if you can't. (It's not to send to America)

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E KAUFMANN

cc: DCMiller

1  
cross ref  
Souverbie

see "Washed Oct"  
June 15, 1949

Dear Mr. Kaufmann:

It was most kind of you to let us know that you own the 1907 Braque called La Calanque. We are delighted to have the information and have made a note of it in our collectors' file. I return the photograph herewith.

We have been able to locate only a little information concerning the artist Souverbie, and pass it along to you in the hope that it will be of some interest:

In the January 1947 issue of the magazine Studio (vol. 13, page 13) there is a Souverbie reproduced, in connection with an article by Alexander Watt The Art World of Paris. I did not read the piece too carefully, but could find no mention of the artist.

In Arts (this is the Paris paper which used to be called Beaux Arts) of March 21, 1947 - page 10 - there is an article by Denys Chevalier explaining Souverbie's work, with a small reproduction. It appears from this that Galerie Drouant-David handles the artist's painting.

In Arts also, June 28, 1946, there is a mention that Souverbie had been elected to the Institute.

Sincerely,  
s/Olive Bragazzi

Mr. Fritz Kaufmann  
112 Niagara Falls Boulevard  
Buffalo 14, New York

ob  
enclosure



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E KAUFMANN

SEE "WASHBURN" re Edgar  
K. as lecturer.

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THE MUSEUM OF MODERN ART

Kaufmann  
(Books abroad)

cc. to: Mr. Wheeler  
Mr. Karpell

Date: December 18, 1945

To: Mr. Abbott

Re: Edgar Kaufmann Gift

From: Mr. Barr

Dear Dick:

Thanks for the copy of your memo to Wheeler. I think your suggestion that we keep some of the fund to meet direct requests coming from European libraries is a very good idea. I suggest that we keep \$100 for this purpose to meet such requests allotting \$400 to be spent for gifts at our initiative.

I propose to include in the list some libraries of artists' organizations as well as museum or civic libraries.

AHB/hn

in addition, it might be wise to retain some portion of the fund to meet direct requests coming to the Museum from foreign libraries which are not yet in a position to purchase our publications.

Sincerely,

Mr. Edgar Kaufmann, Jr.  
425 Upper  
11 East 57th Street  
New York 22, New York

AHB/hn



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

Date December 17, 1945

To: Mr. Wheeler cc: Mr. Barr ✓  
Mr. Karpel  
From: Mr. Abbott

Re: Edgar Kaufmann gift

Edgar Kaufmann, Jr. has very generously contributed \$500 to the Museum. In his letter enclosing the check Mr. Kaufmann said: "I hope it can be used to distribute Museum of Modern Art publications to libraries abroad whose funds are short because of the war...." Karpel is working up a master list of libraries with Alfred's assistance. This list can be used in selecting the majority of the libraries to which to send the catalogues, but, in addition, it might be wise to retain some portion of the fund to meet direct requests coming to the Museum from foreign libraries which are not yet in a position to purchase our publications.

Thanks from the authorities, meanwhile let us thank you very much indeed. After talking with Licello last night I am convinced that your money would scarcely be spent more effectively.

Sincerely,

Mr. Edgar Kaufmann, Jr.  
435 Upper  
11 East 57th Street  
New York 22, New York

AHB/14

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THE MUSEUM OF MODERN ART

cc. to Mr. Clark  
Miss Parish

Date December 15, 1945

To: Mr. Abbott

Re: Edgar Kaufmann Obit

From: Mr. Barr

December 15, 1945

Dear Dick:

Herewith is a check for \$500 and a letter indicating its purpose from Edgar Kaufmann, Jr. Before we sent us this check he said he had

about this amount which he wanted to give for some special purpose. I mentioned the acute need for art books on the part of libraries in Europe and suggested that possibly the money should be used for publications.

I am now passing on your check for \$500 to Dick Abbott with your letter. As I said on the phone, we have ascertained that the huge fund given by foundations to the American Library Association was to be spent on 550 titles for about 35 libraries. Only one Museum publication is included, Brazil Builds. So you see that your gift will be extremely useful.

Monroe has agreed to a 50% discount which is larger than any I have heard of recently.

Unless OWI has been completely wrecked, I think we can count on them to help forward the books.

I think it was an extremely generous idea which seems to me beneficial both to the libraries and students in Europe and to the Museum here. I think you will have official thanks from the authorities, meanwhile let me thank you very much indeed. After talking with Lionello Venturi I am convinced that your money could scarcely be spent more effectively.

Sincerely,

Mr. Edgar Kaufmann, Jr.  
c/o Speyer  
11 East 80th Street  
New York 21, New York

AHB/hn



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## THE MUSEUM OF MODERN ART

cc. to: Mr. Clark  
Miss Ulrich

*Not to be sent*

Date: December 15, 1945

To: Mr. Abbott

Re: Edgar Kaufmann Gift

From: Mr. Barr

Dear Dick:

Herewith is a check for \$500 and a letter indicating its purpose from Edgar Kaufmann, Jr. Before he sent me this check he said he had about this amount which he wanted to give for some special purpose. I mentioned the desperate need for art books on the part of libraries in Europe and suggested that possibly if the money was spent on Museum publications it would benefit both the Museum and wrecked or penniless European libraries.

Monroe has agreed to allow 50% discount and I believe that OWI will help forward the books.

I have looked into the big grant (\$100,000. ?) made to the American Library Association for the same general purpose. I find their list includes around 550 titles which will be sent to about 35 libraries. Only one of our books is on the list, namely Brazil Builds.

I think this is a generous and timely gift and believe that it would interest the Trustees to know of it at their next meeting. Won't you have it acknowledged officially?

Sincerely,

AHB/hn

Mr. Stephen G. Clark  
149 Broadway  
New York 6, New York

AHB/hn

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LICHFIELD VANDERBILT  
400 CENTRAL PARK WEST  
NEW YORK 19, N. Y.

December 15th, 1945

December 15, 1945

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

Dear Mr. Clark:

I thought you would be interested to know that Edgar Kaufmann, Jr. has given the Museum \$500 to pay for sending Museum publications to the wrecked or penniless libraries of Europe. I think this will be excellent propoganda for American culture and our Museum and will be stimulating and useful to European students. I believe that OWI will help forward the books.

I have heard quite often of the very real starvation for new books on art in many parts of Europe.

I have sent the check to Dick with the suggestion that the gift might be mentioned at the next Trustee meeting.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York 6, New York

AHE/hn



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LIONELLO VENTURI  
333 CENTRAL PARK WEST  
NEW YORK 25, N. Y.

December 12th, 1945

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

Dear Mr. Barr:

Your idea of sending to some Italian libraries the books published by the Museum of Modern Art is really excellent. I am sure that artists and amateurs will profit very much with the knowledge of what was going on in the Museum of Modern Art. You will find here a list of the Libraries I consider the most fit to receive the gift.

With kind regards,

Yours sincerely,

*Lionello Venturi*

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BIBLIOTECA NAZIONALE UNIVERSITARIA - TORINO, Italy  
BIBLIOTECA CIVICA DEL MUSEO DEL CASTELLO - MILANO  
BIBLIOTECA NAZIONALE DI BRERA - MILANO  
BIBLIOTECA DEL MUSEO CIVICO - PADOVA  
BIBLIOTECA DELL'ESPOSIZIONE INTERNAZIONALE D'ARTE MODERNA  
presso il MUSEO CIVICO CORNER  
VENEZIA  
BIBLIOTECA UNIVERSITARIA - BOLOGNA  
BIBLIOTECA CIVICA BERIO - GENOVA  
BIBLIOTECA NAZIONALE - FIRENZE  
BIBLIOTECA UNIVERSITARIA - PISA  
BIBLIOTECA DELL'ISTITUTO DI ARCHEOLOGIA E STORIA DELL'ARTE  
Via della Lungara  
ROMA  
BIBLIOTECA DELL'UNIVERSITA' di  
ROMA  
BIBLIOTECA NAZIONALE  
Palazzo Reale  
NAPOLI  
BIBLIOTECA NAZIONALE - PALERMO  
BIBLIOTECA QUERINI STAMPALIA - VENEZIA



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KAUFMANN DEPARTMENT STORES  
INCORPORATED  
PITTSBURGH, PENNSYLVANIA

OFFICE OF THE PRESIDENT

March 15, 1945

Dear Alfred:

Many thanks for sending me Juan's letter in reference to the Velasco. As I have written Junior during the past few days, whether it is a Velasco or not, I really enjoy having it in my office. I have grown very fond of it and am not very disturbed about what has been uncovered.

I had hoped that Liliene had written to Calder direct as we had more or less made up our minds to leave this matter until Junior's return.

With kind personal regards, remain

Sincerely,

*Fredrick Kaufmann*

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

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Kaufmann (Calder)

See also 3/15/45 in Kaufmann  
(Valentin)

Mrs. Kaufmann called:

May 16, 1945

She and Mr. Kaufmann thought the mobile in the garden too large

Mr. K. liked the fish at Eschholz; Mrs. K. asks if you will let them know when they come back to N.Y. on April 3rd the price of the fish.

The mobiles Mr. and Mrs. K. both liked best were the two in our Anniversary show with red petals. Wants to know if there is another similar to these available. I told her I thought not.

Dear Liliane:

I made an inquiry or two about the Calder Fish. A leading expert on Calder thinks it is quite high in price and Curt Valentin, whom I also asked, said that he thought it was high and that Calder indeed had just raised the price to \$750.

Some of Calder's friends feel that his prices are generally too high. I suggest ~~either~~ that you make him an offer if you do not want to pay the full amount. This could be done perhaps with less embarrassment through Curt Valentin.

I am sorry this is all so difficult - but so is art.

Sincerely,

Mrs. Edgar J. Kaufmann  
Kaufmann Department Stores  
Fifth Avenue  
Pittsburgh, Pennsylvania

AHB:bk



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Mrs. Kaufmann called:

She and Mr. Kaufmann thought the mobile in the garden too large

Mr. K. liked the fish at Buchholz; Mrs. K. asks if you will let them know when they come back to N.Y. on April 3rd the price of the fish.

The mobiles Mr. and Mrs. K. both liked best were the two in our Anniversary show with red petals. Wants to know if there is another similar to those available. I told her I thought not.

ljk

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Kaufmann  
(Calder)

Jan 29 / 45

February 1, 1945

Dear Alfred;

I had a kind letter from Mr. Alexander Calder Roxbury, Connecticut concerning father's death, but have had nothing to write for the moment. We are all three delighted with the tray, not only with its use and beauty but also by its technical perfection which I have studied with admiration. Please forgive our not having thanked you before.

Dear Sandy:

I suspect that your interpretation of Kaufmann's silence about the commission is correct. I think they both like you and would have thought it indelicate to mention the commission in a letter of condolence. A little patience - remember they are used to dealing with Frank Lloyd Wright and Peter Blume. From habit they may expect the commission to materialize only after a long period.

Sincerely,

P.S. I liked the new wooden things very much.

AHB:bk

Cordially  
Sandy



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CALDER  
 PAINTER HILL ROAD  
 R. F. D. ROXBURY,  
 CONN., U.S.A.  
 TEL. & TFL. WOODBURY 122-2

JAN 29 / 45 2/1

Dear Alfred, I had a kind letter from Mr. Kaufmann concerning father's death, but have had nothing about making a mobile for them. Perhaps they feel it would be indelicate to mention it so soon after the other.

However, it is never indelicate to give a guy a job.

Did you receive the tray? Peter seemed to think you might <sup>like it</sup> so I felt pleased to make it for you. If you don't like it I think Peter would and I won't feel annoyed if you pass it on to him

Cordially  
 Sandy

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Liliane Kaufmann

December 9, 1944

Mr. Alfred H. Barr,  
Museum of Modern Art,  
11 Dear Liliane:  
New York, N. Y.

Calder left yesterday for the country so that I  
don't expect him down for some time. However, his show is  
still at Curt Valentin's so that at least you could see that  
and perhaps then be a little further toward a decision.

New York Tuesday and Wednesday  
so anything I cannot reach Marga on the phone for several  
the hours, but I believe we are free to dine with you either  
Tuesday or Wednesday and should like very much to do so.

I will call you after we  
Perhaps you and Margaret could dine  
either Tuesday or Wednesday night

Sincerely,

Yours sincerely,

*Liliane Kaufmann*

(Mrs. Edgar J. Kaufmann)

Mrs. Edgar J. Kaufmann  
400 Fifth Avenue  
Pittsburgh, Pennsylvania

AHB:mc



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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

December 7, 1944.

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

Dear Alfred,

Edgar and I are planning to be in  
New York Tuesday and Wednesday of next week  
so anything we could do about the calder at  
that time would be all right.

I will call you after we get in.  
Perhaps you and Margaret could dine with us  
either Tuesday or Wednesday night?

Yours sincerely,

*Liliane Kaufmann*  
(Mrs. Edgar J. Kaufmann)

LSK:L

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November 25, 1944

EDGAR KAUFMANN, 400 FIFTH AVENUE, PITTSBURGH, PENN.

November 21, 1944

Dear Alfred:

I took your letter and Edgar and I discussed the possibilities. I don't think that anything The Calder show opens on Tuesday, November 28, and runs until December 23. It will comprise, for the most part, his most recent works which are balancing bronzes of quite a new character. I think that he will be in town during the show and hope that you will be able to see him to talk over your problem. The show is at Curt Valentin's, the Buchholz Gallery, 32 East 57 Street. Anyway it will be good to see you and Edgar.

However, there is the terrace that overhangs the falls where a "mobile" that stands on the ground might well be Sincerely, the present moment we have one of Dr. Wright's little tables there with a vase in which we usually keep tall flowers but I could easily dispense with that. In that case, however, whatever moves would have to move in two directions only, in one Mrs. Edgar Kaufmann be anything that moved to a circle here 400 Fifth Avenue to be kept in the angle of the door. At Pittsburgh, Pennsylvania noted and I find it difficult to explain. However, Edgar has promised to take two snapshots AHB:bk of that particular corner and when he does, I will send them to you.

On the other hand, since Calder is going to have a show next month, don't you think it might be a good idea to see the things and perhaps we might be able to find



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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

November 21, 1944

Dear Alfred:

I took your letter up to Bear Run over the week end and Edgar and I discussed the possibilities. I don't think that anything would look well on the stump in front of the window which was what I had discussed with you in New York. The window shows so many trees in the background and for the greater part of the year they are in leaf. Then if you remember at either side of that long window there are two window boxes in which we keep ~~the~~ lemon trees, so I think that brilliant idea of mine is out.

However, there is another place near the door opening to the terrace that overhangs the falls where a "mobile" that stands on the ground might well be placed. At the present moment we have one of Mr. Wright's little tables there with a vase in which we usually keep tall flowers but I could easily dispense with that. In that case, however, whatever moves would have to move in two directions only, in other words it could not be anything that moved in a circle because it would have to be kept in the angle of the door. All this sounds very complicated and I find it difficult to explain. However, Edgar has promised to take two snapshots of that particular corner and when he does, I will send them to you.

On the other hand, since Calder is going to have a show next month, don't you think it might be a good idea to see the things and perhaps we might be able to find

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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

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something already made that might be interesting for that particular spot. If you'll be kind enough to have your secretary drop me a line telling me when and where the show will be, Edger and I will make an effort to come down to New York to see it.

Thanks very much for giving me your time the other morning.

Very cordially yours,

*Liliane*

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

400 Fifth Avenue  
Pittsburgh, Pennsylvania

40044



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November 16, 1944

Dear Lillian:

I saw Sandy Calder on Sunday and discussed a possible connection with him in some detail.

I said that I thought you were interested in finding or manufacturing a mobile along the lines either of a rather flat or horizontal composition. "Leaves" with a "vertical-diameter" about 4 feet to

Dear Sandy:

I am enclosing a copy of a letter to Mrs. Kaufmann which brings these rather long drawn out negotiations up to date. You should hear from her directly, but if she writes to me I shall let you know immediately.

We had a wonderful time at dinner at your house. I have become a bowls addict and remain puzzled as to whether your two cats, your two daughters or your two selves are without weighing relative importance, more charming.

Sincerely,

He would also like to know the ceiling height and the kind of background against which the piece would be shown (if the piece is 1-2, the background would be the floor and the lower part of the adjacent wall).

He said he thought the mobile would cost around \$1,000, a version of the one he had in mind. He has been in New York and feels that a wall against the rather low and broken Wright ceiling.

AHB:bk

I gather from him that he prefers to make a new mobile but should you wish to see the other mobiles which he still owns, he could come down to New York at your convenience and show them to you at his studio on First Avenue.

It was good to see you and I do hope you have forgiven my having to run off so abruptly - Which I am sure that Ed Regan of our Film Library took good care of you.

Sincerely,

Rev. Roger J. Kaufmann  
605 Fifth Avenue  
Pittsburgh, Pennsylvania

AHB:bk

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November 15, 1944

Dear Liliane:

I saw Sandy Calder on Sunday and discussed a possible commission with him in some detail.

I said that I thought you were interested in finding or commissioning a mobile along the lines either of a rather flat or horizontal composition of multiple "leaves" with a "motion-diameter" about 4 feet to stand on a "stump" or a small reduced variation of the Arts Club's Red Petals.

He said without hesitation that he would much prefer to work on the first problem because it offered something new and would therefore prove more stimulating. He would like to have the following data: a photograph of the Bear Run room showing about where the piece would go and the dimensions of the stump section, that is how high it is and its approximate diameter. He would also like to know the maximum "motion-diameter" which I may have given incorrectly as 4 feet. By "motion-diameter" I mean, of course, the width of the circle in which the mobile would move.

He would also like to know the ceiling height and the kind of background against which the piece would be shown (if the piece is low, the background would be the floor and the lower part of the adjacent wall). - *or window.*

He said he thought the low mobile would cost around \$1,000, a version of the Red Petals perhaps \$2,000. He has been in Bear Run and feels that a ceiling mobile would not work against the rather low and broken Wright ceiling.

I gather from him that he prefers to make a new mobile but should you wish to see the other mobiles which he still owns, he could come down to New York at your convenience and show them to you at his studio on First Avenue.

It was good to see you and I do hope you have forgiven my having to run off so abruptly - though I am sure that Ed Kearns of our Film Library took good care of you.

Sincerely,

Mrs. Edgar J. Kaufmann  
400 Fifth Avenue  
Pittsburgh, Pennsylvania

AHB:bk



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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

October 27, 1944

Dear Alfred:

I am appreciative of your letter of October 17 and would have answered sooner but have been laid up with a bad cold and my plans were therefore very uncertain. Even yet I don't know when we will be in New York, but I think that your suggestion as to looking at the films of the Calder's is a very good one so if it won't be too much trouble for you, we will do it that way.

I have an idea that I would like to use the Calder outdoors rather than in. I had thought of putting one somewhere under the canopy which leads up to the guest house. What would you think of that idea? It seems to me that in the living room it would be a little bit "voulu." I rather like the idea of coming upon it occasionally and somewhat unexpectedly.

Now as to the Museum publications: Last week end I made a list of the ones I actually could find in Bear Run. I am ashamed to say that so many of them seem to have disappeared and since so many of them are missing, I felt it easier to make a list of the ones that I actually have, and would like as many remaining ones as are still in print. I now have

Twentieth Century Portraits  
Americans 1942  
Britain at War  
Religious Folk Art of the Southwest

Mrs. Edgar J. Kaufman  
400 Fifth Avenue  
Pittsburgh, Pa.

AHB:K

P. S. For your address book: Alexander Calder  
Palmer Hill Road  
Tombury, Connecticut

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LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

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Built in U. S. A.  
Modern Drawing  
American Realists and Magic Realists  
Tchelitchev  
Art in Progress  
Twenty Centuries of Mexican Art  
Rousseau  
Hayter and Studio 17  
What is Modern Painting  
Latin American Collection  
Romantic Painting in America  
~~Flanigan~~ *Flanagan*  
Calder  
Dali  
Miro  
The Griffith and Fairbank Films

I am especially anxious to have the following (if they are still in print):

Mexican Music  
Cuban Painting of Today  
Picasso (of which I once had two copies but which has somehow disappeared)  
Art in Australia  
Charles Sheeler  
Brazil Builds  
What is Modern Architecture

And also the publication on architecture by Mrs. Mock and John McAndrew if it is possible to get that.

Please don't bother yourself too much about this. Perhaps you can just turn this list over to someone at the Museum who will do it for you. With best regards to you and Daisy from Edgar and myself.

*Liliane*

Mrs. Edgar J. Kaufmann  
400 Fifth Avenue  
Pittsburgh, Pa.

AHB:DC

P. S. For your address book: Alexander Calder  
Palmer Hill Road  
Kodak, Connecticut



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October 17, 1944  
October 17, 1944

Dear Sandy:

I have learned that the Kaufmanns are still interested. Will keep you informed. Marga got Louise's card. We are really very much touched and we will see what we can do, although Tory presents a real difficulty. I think she will write shortly.

Our best to you both.

Sincerely,

I am sending you a list of our "in print publications." Many of these are out of print so that there is no complete list. You can check this list against our files as soon as you can just when you expect to come.

DCM:bk

Sincerely,

Mrs. Edgar J. Kaufmann  
400 Fifth Avenue  
New York, N.Y.

AEB:bk  
P. S. For your address book: Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut

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October 17, 1944

October 12, 1944

Dear Alfred:

*Liliane Kaufmann*

Dear Liliane:  
I have two plates of you. One is, will you  
send me where Edgar and I could see some. I don't know  
what time will be, when we do, to give us  
the Museum. The apartment is in New York City.  
and if so, we can start work so that you can see either the one in  
the film or one like it or perhaps more recent work which  
Sandy would have to bring down from Roxbury - as he quite  
frequently does. I hope that you and Daisy are both well and  
will have a good time in New York. I hope that you and Daisy are both well and  
will have a good time in New York. I hope that you and Daisy are both well and  
will have a good time in New York.

The Calder problem is not entirely simple. Sandy has gone  
back to Roxbury with most of his more important pieces.  
His dealer is now Curt Valentin who, however, has only  
minor things at present. I think the best solution is to  
have you and Edgar look at our color film which has excel-  
lent shots of some of the best Calder's still unsold. After  
you've given us some idea of what kind of Calder you want,  
we can start work so that you can see either the one in  
the film or one like it or perhaps more recent work which  
Sandy would have to bring down from Roxbury - as he quite  
frequently does. Meanwhile you might let me know whether it's for outdoors  
or indoors that you want one.

Don't be put off by these apparent difficulties. They are  
less complicated than they seem.

I am sending you a list of our "in print publications."  
Many of them are out of print so that there is no complete  
set available. However, you can check this list against  
what you have.

Let us know as soon as you can just when you expect to come.

Sincerely,

Mrs. Edgar J. Kaufmann  
400 Fifth Avenue  
Pittsburgh, Pa.

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P. S. For your address book: Alexander Calder  
Painter Hill Road  
Roxbury, Connecticut



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KELLER

PLAZA J-4480  
ADDRESS:  
NEW YORK

CARSTAIRS GALLERY

LILIANE KAUFMANN 400 FIFTH AVENUE PITTSBURGH, PENNA.

October 12, 1944

~~International Agency~~

Dear Alfred:

I have two requests to make of you. One is, will you find out where Edgar and I could see some Calder's the next time we come to town? I don't quite know when it will be, but probably within the next fortnight. Also when we do go to look at them, would you be so kind as to give us the benefit of your opinion in choosing one?

The second thing is, can you tell me how many catalogs the Museum has published within the last few years and whether a complete collection of them would be available and if so how much it would cost? I believe that I have most of them, but they have become so scattered between the apartment in town and Bear Run that I thought it would be interesting to have a complete collection of them in one place.

I hope that you and Daisy are both well and that we will have the pleasure of seeing you the next time we are in New York.

Sincerely,

Liliane Kaufmann

you  
the  
had the  
hat I  
ssary for  
ught I  
ything

Kelly

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TEL. PLAZA 3-4480  
CABLE ADDRESS:  
CAROLLA, NEW YORK

KELLER

CARSTAIRS GALLERY  
11 EAST 57<sup>TH</sup> STREET  
NEW YORK 22, N.Y.

March 16, 1949

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

Dear Mr. Barr:

3/25  
I hope you will excuse me for writing to ask you if you have been able to contact your Trustees concerning the Utrillo and Soutine landscapes, which you saw when I last had the pleasure of receiving you in the gallery. It so happens that I have received news from the other side which makes it necessary for me to sail a week from Friday for Europe. I therefore thought I should advise you of this in case you wished to discuss anything with me before my departure.

With my kind personal regards,

Sincerely yours,

*Georges Keller*  
GEORGES KELLER



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KELLER

May 23, 1947

Dear Mr. Keller:

Thank you very very much for the catalog of the Fénéon sale. It seems to be one of the most interesting sales of the past decade. I am delighted to have a copy of the catalog.

Sincerely,

Mr. Georges Keller  
Bignou Gallery  
32 East 57 Street  
New York 22, N. Y.

AHB/ob

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KENT

## THE MUSEUM OF MODERN ART

February 16, 1948

Date

To: Dorothy Miller

Re: letter from Mrs. Atwater

From: Mr. Barr

Kent, Jr.

Dear Dorothy:

I am sorry I haven't returned this letter from Mrs. Kent before this; please blame me for your delay in answering.

Of course Morgan-Russell was an interesting painter 30 years ago and may still be. I think you might let her know there is not much chance of having a show in the Museum. Actually I would be rather curious to see his pictures but I cannot until fall with the Italian trip imminent.

As Mrs. Bragazzi wrote you on June 23, it was Mr. J. J. Sweeney, then Director of Painting and Sculpture, who refused Mr. Cassell permission to reproduce certain works in the Museum Collection. Mr. Sweeney is no longer on the Museum staff.

However, I repeat Mrs. Bragazzi's assurance that the Museum does not ordinarily refuse such permission. And this is usually true even when contrary criticism is expected - as is proven by the large body of hostile criticism - some intelligent, some foolish - aimed at modern art or the Museum itself and illustrated by photographs obtained from the Museum. The Museum does, however, reserve the right to refuse such permission; furthermore it sometimes requires the permission of the artist before giving its own approval.

I may add that what may seem to you an over-cautious or even a restrictive policy has been brought about largely by the reckless vocabulary of political, moral and racial prejudice used by so many haters of modern art in their attacks. The Museum has some degree of responsibility to protect the artists when such attacks are anticipated.

Actually, the Museum very rarely refuses its permission. I do not have my files here, but I can recall only two such instances



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KESPER

cc: Mr. Burden  
Miss Cable  
Mr. d'Harnoncourt  
Mr. Rockefeller  
Mr. Whitney

In the past four years, both were conditional on the artist's attitude; in both cases the artist did give permission and the Museum followed suit.

July 10, 1960

I appreciate your concern about this serious and difficult problem.

Sincerely yours,  
Alfred Barr, Jr.

Dear Mr. Kesper:

Your letter of June 26 to Mr. John Hay Whitney has been forwarded to me here in Vermont, since Mr. Whitney is not directly concerned with your question. I am however sending him a copy of my reply.

Mr. Sweeney may have made a mistake in judgment, but I assure you that his decision was honest and conscientious.

As Mrs. Bragazzi wrote you on June 23, it was Mr. J. J. Sweeney, then Director of Painting and Sculpture, who refused Mr. Gannell permission to reproduce certain works in the Museum Collection. Mr. Sweeney is no longer on the Museum staff.

However, I repeat Mrs. Bragazzi's assurance that the Museum does not ordinarily refuse such permission. And this is usually true even when contrary criticism is expected - as is proven by the large body of hostile criticism - some intelligent, some foolish - aimed at modern art or the Museum itself and illustrated by photographs obtained from the Museum. The Museum does, however, reserve the right to refuse such permission; furthermore it sometimes requires the permission of the artist before giving its own approval.

I may add that what may seem to you an over-cautious or even a restrictive policy has been brought about largely by the reckless vocabulary of political, moral and racial prejudice used by so many haters of modern art in their attacks. The Museum has some degree of responsibility to protect the artists when such attacks are anticipated.

Actually, the Museum very rarely refuses its permission. I do not have my files here, but I can recall only two such instances

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COPY

NOV 20 1944  
BIG COVE TANNERY  
PENNSYLVANIA

Mr. Barr  
Miss Yale  
Mr. C. [unclear]  
Mr. [unclear]  
Mr. [unclear]

in the past four years; both were conditional on the artists' attitude; in both cases the artist did give permission and the Museum followed suit.

I appreciate your concern about this serious and difficult problem.

To Mr. John Ray Whitney Pres. Museum of Modern Art, N.Y., N.Y.

Sincerely yours,

s/ Alfred Barr, Jr.

Dear Mr. Whitney:

Recently I wrote to Mr. Barr asking whether it was the policy of the Museum of Modern Art to refuse photographic reprints of items in its collection when criticism was to be expected. I mentioned that freedom

of which the Museum is certainly an excellent example, and, in the case of paintings, such permission should be granted without illustrations. Such permission, in any case, was refused Mr. Cancell author of "The Twilight of Painting."

AHB:js

I received a courteous reply from Secretary Olive Bragazzi saying in effect that it is not ordinarily the policy of the Museum to refuse publication of Museum items.

Well, that hardly covers the matter. I still have open the question whether "ordinarily" covers the case of a request where criticism is to be expected. I think that as your Museum is very zealous in promoting modern art it is a fair question to ask whether it is a policy to discourage the opposite point of view by a refusal which, in effect, stifles free discussion!

Very truly yours,

s/ Edward Kemper

*Handwritten notes:*  
Mr. Edward Kemper  
Red Bud Valley  
Big Cove Tannery  
Pennsylvania  
I received a courteous reply from Secretary Olive Bragazzi saying in effect that it is not ordinarily the policy of the Museum to refuse publication of Museum items.  
Well, that hardly covers the matter. I still have open the question whether "ordinarily" covers the case of a request where criticism is to be expected. I think that as your Museum is very zealous in promoting modern art it is a fair question to ask whether it is a policy to discourage the opposite point of view by a refusal which, in effect, stifles free discussion!  
Very truly yours,  
s/ Edward Kemper



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COPY

RED BUD VALLEY  
BIG COVE TANNERY  
PENNSYLVANIA

Mr. Burden  
Miss Cable  
Mr. d'Harnoncourt  
Mr. Rockefeller  
Mr. Whitney

24 June 1950

To Mr. John Hay Whitney Pres. Museum of Modern Art, N.Y., N.Y.

Dear Mr. Whitney:

Recently I wrote to Mr. Barr asking whether it was the policy of the Museum of Modern Art to refuse photographic reprints of items in its collection when criticism was to be expected. I mentioned that freedom of expression- of which the Museum is certainly an exponent- included criticism, and, in the case of paintings, it is of little avail without illustrations. Such permission, in any case, was refused Mr. Gammell author of "The Twilight of Painting."

I received a courteous reply from Secretary Olive Bragazzi saying in effect that it is not ordinarily the policy of the Museum to refuse publication of Museum items.

Well, that hardly covers the matter. I still have open the question whether "ordinarily" covers the case of a request where criticism is to be expected. I think that as your Museum is very assiduous in promoting modern art it is a fair question to ask whether it is a policy to discourage the opposite point of view by a refusal which, in effect, stifles free discussion?

Very truly yours,

s/ Edmund Kesper

*To Mr. John Hay Whitney Pres. Museum of Modern Art, N.Y., N.Y.*

*asking whether it was the policy of the Museum of Modern Art to refuse photographic reprints of items in its collection when criticism was to be expected.*

*of paintings, it is of little avail without illustrations. Such permission, in any case, was refused Mr. Gammell author of "The Twilight of Painting."*

*I received a courteous reply from Secretary Olive Bragazzi saying in effect that it is not ordinarily the policy of the Museum to refuse publication of Museum items.*

*Well, that hardly covers the matter. I still have open the question whether "ordinarily" covers the case of a request where criticism is to be expected. I think that as your Museum is very assiduous in promoting modern art it is a fair question to ask whether it is a policy to discourage the opposite point of view by a refusal which, in effect, stifles free discussion?*

*Very truly yours,*

*s/ Edmund Kesper*

*received a courteous reply from*

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KESPER

THE MUSEUM OF MODERN ART

Date January 26, 1962

To Mr. John Hay Whitney Pres Museum of Modern Art  
219th St

RED BUD VALLEY  
BIG COVE TANNERY  
PENNSYLVANIA

24 June '60

Dear Mr. Whitney:

Recently I wrote to Mr. Barr asking whether it was the policy of the Museum of Modern Art to refuse photographic reprints of items in its collection when criticism was to be expected. I mentioned that freedom of expression, of which the Museum is certainly an exponent, included criticism; and, in the case of paintings, it is of little avail without illustrations. Such permission, in any case, was refused Mr. Yammell author of "The Twilight of Painting."

I received a courteous reply from

our

Pearse took  
has cc.

ob/b

photographs of paintings in your collection in his book. Or is such



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KESPER

THE MUSEUM OF MODERN ART

Date January 26, 1968

Re: Science article

Secretary Olive Bragazzi saying in effect that it is not ordinarily the policy of the Museum to refuse publication of Museum items.

Well, that hardly covers the matter. It still leaves open the question whether "ordinarily" covers the case of a request for criticism is to be expected.

I think <sup>that</sup> as your Museum is very considerate in promoting modern art it is a fair question to ask whether it is a policy to discourage the opposite point of view by a refusal which, in effect, stifles free discussion? Very truly yours,  
Edmund Kester

Pearlston  
has cc.

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KESPER

THE MUSEUM OF MODERN ART

Date January 26, 1948

To: Mr. Kesper  
From: Mr. Barr

Re: James Johnson

17 June 50

RED BUD VALLEY  
BIG COVE TANNERY  
PENNSYLVANIA  
June 22, 1950

Dear Mr. Kesper:

In Mr. Barr's absence from the city your letter of June 17 has come to my attention. Mr. Barr is no longer Director of the Museum; he is now Director of the Museum Collections.

I find that on December 31, 1945 Mr. James Johnson Sweeney - who was then Director of the Department of Painting and Sculpture - wrote to Mrs. Gammell in reply to her request for photographs.

May I say that it is not ordinarily the policy of the museum to refuse publication of photographs of works in the Museum Collection.

Sincerely,

Mr. Edmund Kesper  
Red Bud Valley  
Big Cove Tannery  
Pennsylvania

ob/b

Pearl Stoll  
has cc.

*Handwritten notes:*  
I would be of interest to know why the museum refused to let photographs of paintings in your collection in his book. Or is such



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KEYNES

THE MUSEUM OF MODERN ART

Date January 26, 1948

To: Mr. Wheeler

Re: Keynes article

From: Mr. Barr

170 EAST 78th STREET

17 June 50

RED BUD VALLEY  
BIG COVE TANNERY  
PENNSYLVANIA

Mr. Alfred H. Barr Jr.  
Director of the Museum of Modern Art

Dear Mr. Barr:

I have no doubt the Museum of Modern Art favors freedom of expression; if this includes criticism, it would be of interest to know why the Museum refused to let the author of "Twilight of Painting" use photographs of paintings in your collection in his book. Or is such

Oliver S. Keynes

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KEYNES

THE MUSEUM OF MODERN ART

Date January 26, 1948

*Kraus*

To: Mr. Wheeler

Re: Keynes article

170 EAST 71ST STREET

Fr

permission given only in cases  
where favorable comment is  
anticipated.

Very truly yours,

Edmund Kerfer

Cordial Greetings  
Alice S. Kraus



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KEYNES

THE MUSEUM OF MODERN ART

Date January 26, 1948

To: Mr. Wheeler

Re: Keynes article

From: Mr. Barr

170 EAST 71ST STREET

Dear Monroe: *Barr*

*How kind of you to remember*  
 With the utmost reluctance I have spent about an hour  
 and a half going over Keynes' article. I have made a number of  
 corrections and tried to catch some of the numerous errors of  
 fact, but frankly I haven't time to do a thorough job on this  
 and will not take responsibility for it. I am so far behind in  
 my work -- and I know you are too, but I think you might spend  
 a little time with him as well as René.

*being be remembered by*  
*American.*  
 He has gotten back into  
 business so seems more worried  
 but she is very very touching  
 Any art pictures - reviews -  
 anything you can send her  
 will give a tremendous thrill.  
 Her pathetic life  
 Cordial Greetings  
 Alice D. Kiser

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Kiaer Jeff

cc: Miss D. Miller

Kiaer



MM 4-0188

170 EAST 71st STREET

April 17

Dear Mr Barr

How kind of you to remember  
to send a letter & article to  
The Jacobs -

Behave me - every contact  
that brings back their happier  
times before the war, will  
long be remembered by  
Americans.

He has gotten back into  
business so seems more normal  
but she is very very touching

Any art pictures - reviews -  
anything you can send her  
will give a tremendous thrill.  
Then get her life

Cordial Greetings  
Alice S. Kiaer

Handwritten notes on the left edge of the yellow paper, including the words "Kiaer" and "Miss D. Miller".



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cc: Miss D. Miller

25, 1951

The New York Public Library  
Astor, Lenox and Tilden Foundations  
STEFFI KIESLER

FIFTH AVENUE & 42ND STREET  
NEW YORK 18, N. Y.

New York, Sept. 18, 51

Dear Alfred Barr:

The time we had dinner together you told me of your hard work at the Matisse book, and now I hear that the galley's are pouring in. I wonder why I, an eagle-eyed proof reader (though with eyeglasses), could not help you reading them. If I remember well I already then told you that.

I have done it so often and do it with such pleasure that you must permit me to help on that. And you must not feel that you take in any way advantage of my leisure time.

Please tell Dorothy Miller to call on me without hesitation.

Have you had some vacation and rest inspite of the hard work?

Cordialement,

Steffi Kiesler

P.S.

Please, don't think a second only, that it has anything to do with Kiesler and the Museum. It has only to do with my passion for print.

Frederick,

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*Kiesler Steffi*

cc: Miss D. Miller

September 25, 1951

Dear Steffi:

How very kind of you to offer to work on my proof. Actually, now that our staff is reassembling from vacation we have probably enough proof readers, but if we need you, we shall take advantage of your very generous suggestion. Believe me I greatly appreciate it.

Sincerely -- and all best to Frederick,

Alfred H. Barr, Jr.

Mrs. Frederick C. Kiesler  
The New York Public Library  
Fifth Ave & 42nd Street  
New York 18, N. Y.

AHB:mh

*has been postponed for a week  
- that means I can free this  
proof to see you any afternoon  
at 2:00 or 4:00, Saturday or  
Sunday. Please do call me  
if you will be here*

*will be able to get  
our initials before  
it is too late for us to meet.*

*Kiesler*



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Kiesler

Frederick J Kiesler, architect  
56 7th Ave  
NY, NY 10011

frederick j kiesler, architect

Oct '49

Dear Alfred ~~Bar~~ — my trip  
has been postponed for a week  
— that means: I am free this  
week to see you any afternoon  
at 2<sup>30</sup> including Saturday &  
Sunday. Please do call me  
and let me know

OK  
11/13/49  
on 7th Ave

be able to get  
chedule before  
ble for us to meet.  
can arrange for  
for an afternoon

Kiesler

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Kiesler

Frederick J. Kiesler, architect  
56 7th Ave  
NY 10011

which day suits you best.  
 It was a pleasure  
 to have you last week!  
 Sincerely yours  
 F. J. Kiesler

*Do you want to make an appointment?*

Oct 24<sup>th</sup> / 49

able to get  
 schedule before  
 ple for us to meet.  
 can arrange for  
 for an afternoon

On 7th Ave  
 513th

Kiesler



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Kiesler

frederick j kiesler, architect

56 7<sup>th</sup> Ave  
NY 11

Kiesler

Dear Alfred Barr:

I sincerely hope, we both will be able to get together now.

I regretted so much that our schedule before your departure made it impossible for us to meet.

May I phone you, and see, if we can arrange for an appointment this weekend or for an afternoon next week.

With cordial regards,

Frederick J. Kiesler

October 8, 1949.

(H. 113<sup>1/2</sup> on 7<sup>th</sup> Ave)

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Kiesler

June 1, 1949

May 14, 1949

Dear Mr. Kiesler:

I thought I'd come up for air several weeks ago when I wrote you, but I was submerged almost immediately by a deadline on the catalog for our Italian Exhibition, a series of critical budget meetings and the terrible chore of jury duty which is over only tomorrow afternoon.

Couldn't you lunch with me early next week, say Tuesday at one o'clock?

Cordially,

Mr. Frederick J. Kiesler  
56 Seventh Avenue  
New York, New York

AHB:jws



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Frederick Kiesler

56 - 7th Avenue, New York 11, N. Y.

May 14, 1949.

Dear Alfred Barr:

Thanks for your cordial note. I am glad that we are finally to meet. School has closed this week and I will be freer too. May I suggest any evening after Tuesday?

Cordially,

*Kiesler*

*I would like my mail to do  
so if possible  
Kiesler it*

WA 95600

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Kiesler

May 5, 1949

Dear Kiesler:

Forgive me for not having answered your letter before this. I am in a terrible frenzy of work at the moment which has been accentuated by unavoidable jury duty. By the end of next week I hope to be more in the clear, and will get in touch with you.

I want also to express to your wife and yourself my belated regrets over not having been able to come to your party for Hans Arp.

Sincerely and apologetically,

Mr. Frederick J. Kiesler  
56 Seventh Avenue  
New York, New York

AHB:jus

WA 95600

*Handwritten notes on the left margin:*  
 I would like my wife to do  
 so if possible  
 and  
 I hope it's behind me  
 we have not really  
 fallen out  
 I would like  
 to do it

*Handwritten notes at the bottom:*  
 loan of Koback's  
 Hestschrift



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Kim Ball

Frederick J. Kiesler, architect

56 7th Ave.

Dear Alfred Barr,

I think, it's about 12 years that we  
we have not (really) talked with each  
other \_\_\_\_\_ and

I would like very much to do  
so if possible? Would it

loan of Kokoschka

+ Festschrift

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Kim BAN

be not too much asked, that we meet  
at either H O M E one  
day this or next week  
~~to~~ fest dinner?  
or for?

Apr 8/49

Many regards!  
Iris Giles

loan of Kokoschka

+ Festschrift



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← in BAH

See TIETZE re

loan of Kokoschka

+ Festschrift





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INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

1 Kinsey

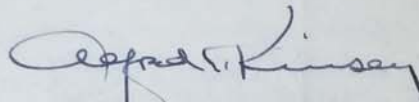
October 15, 1949

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

Dear Mr. Barr:

Our staff will be in New York taking histories from October 21 to November 9. There are several groups that we are working with, but we should be delighted to get additional histories of artists and people professionally connected with the art. If any of your friends would talk to us, have them get in touch with me at the Hotel New Weston until October 28, or after that, at the Statler Hotel in New York.

Mr. Martin and I will get around to the Museum to see you early in our trip.



Alfred C. Kinsey  
Professor of Zoology

ACK:jmb

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COPY

*Kinsey*

THE MUSEUM OF MODERN ART

*SEE  
Coord Comm  
also*

*cc* Mr. Barr  
 Mr. d'Harnoncourt  
 Miss Dorothy Miller  
 Mr. Steichen  
 Mr. Wheeler  
 cc Pearl Moeller

**To:** Mr. Braden  
**From:** Mr. Karpel

**Date:** Jan. 24, 1949

January 21, 1949

**Re:** Dr. Kinsey

Dear Tom:

I have written to Kinsey, explaining the point of view of the Museum. In point of fact, I sent a clarifying letter on the 18th just prior to your memo, NEW YORK CITY.

Dr. Kinsey has sent a confirming letter, as well as witnessed statement in which he agrees to our conditions concerning publication. Is it satisfactory? I am sending the original to you for your records, and forwarding a copy of his letter and sworn testimonial to the departments noted above. permission of the Museum. The Institute for Sex Research, Inc., further agrees that we will not reproduce material secured through the auspices of the Museum of Modern Art, except upon permission of the owners of such material.

*Brand*

Signed:

*Alfred G. Kinsey, President  
Institute for Sex Research, Inc.*

Signed before me this 21st day of January, 1949.

Special Deputy  
of  
Indiana University  
State of Indiana

*/s/ Helen Walcott  
for Indiana University*



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C O P Y

INDIANA UNIVERSITY  
Bloomington, Indiana  
INDIANA UNIVERSITY  
Bloomington, Indiana

January 21, 1949

Dr. Bernard Katz  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

Dear Dr. Katz:

AGREEMENT BETWEEN THE INSTITUTE FOR SEX RESEARCH, INC.,  
AT INDIANA UNIVERSITY, AND THE MUSEUM OF MODERN ART,  
11 WEST 53RD STREET, NEW YORK CITY.

Concerning your recent letter in regard to securing copies of the library groups I very much appreciate the opportunity which you offer to work with the library groups. The Institute for Sex Research, Inc., herewith agrees, in return for the privilege of securing copies of certain of the items of the collections of the Museum of Modern Art, that no reproductions of the material in the Museum collections will be made except by express permission of the Museum. The Institute for Sex Research, Inc., further agrees that we will not reproduce material secured through the auspices of the Museum of Modern Art, except upon permission of the owners of such material.

In connection with the above, we have accepted abundant information from the Museum of Modern Art which we have absolutely maintained confidence, both on individual histories and in regard to securities in connection with any group with which we have worked. There will never be any data published which will identify the institution or group from which we have secured such data; although we have listed such groups as cooperating in the research.

We are thoroughly conscious of the difficulty of keeping confidence with such graphic material as photographs, etc. Consequently, you may be sure that we have accepted abundant information from the Museum of Modern Art, and which specifically applies to the material which we got from the Museum of Modern Art. If you want any different form of statement, we should be glad to supply it.

Signed:

Alfred C. Kinsey, President  
Institute for Sex Research, Inc.

Signed before me this 21st day of January, 1949.

We have delayed sending you the list of things we would like copied only because it has not yet been put all of the books in order, and to check them. I enclose a list of things we would like copied only because it has not yet been put all of the books in order, and to check them. I enclose a list of things we would like copied only because it has not yet been put all of the books in order, and to check them.

Special Deputy  
of  
Indiana University  
State of Indiana

s/ Helen Walein  
for Indiana University

I very much appreciate your thought in sending the autobiography of Jack Miller. The book has not yet arrived, but I will drop you a note when it does. Will we for it.

s/ Alfred C. Kinsey  
Professor of Zoology

10/10  
enclosure



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COPY

INDIANA UNIVERSITY  
Bloomington, Indiana

January 21, 1949

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

Dear Mr. Karpel:

Thanks for your continued interest in our research.

Concerning your recent letter in regard to meeting with the library group: I very much appreciate the opportunity which you offer to meet with the librarians. It would probably be impossible for your March meeting, but it might be possible for the meeting on May 17. It is simply impossible for us to anticipate our schedule that far ahead to make it a specific date at this time. I wonder if it might be possible for me to put it on our calendar tentatively, and then let you know as soon as we can be certain of the date.

In connection with your letter of January 18, I fully appreciate your position in regard to publication of confidential material. We have secured abundant cooperation throughout the ten years of the research only because we have absolutely maintained confidences, both on individual histories and in regard to summaries in connection with any group with which we have worked. There will never be any data published which will identify the institution or group from which we have secured such data; although we have listed such groups as cooperating in the research.

We are thoroughly conscious of the difficulty of keeping confidence with such graphic material as paintings and drawings, and other works of art. Consequently, you may be sure that we will go to the limit to guard confidences. I enclose a formal statement to that effect, which has been notarized here at Indiana University, and which specifically applies to the material which we get from the Museum of Modern Art. If you want any different form of statement, we should be glad to supply it.

We have delayed sending you the list of things we would like copied only because it has taken some work to put all of our newly acquired books in order, and to check them as to which ones contain prints of ones which we saw in your Museum.

I very much appreciate your thought in sending the Autobiography of Jack Bilbo. The book has not yet arrived, but I will drop you a note when it does. Bill me for it.

s/

Alfred C. Kinsey  
Professor of Zoology

ACK:hw  
enclosure



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KING

November 11, 1947

ALICE GORE KING  
61 EAST 86 STREET  
NEW YORK 28

Dear Miss King:

November 8 1947

Many thanks for the snapshots of the "Brancusi" tree

which should now take its place historically along with the General Grant tree and others. I am very glad to have these for our files

I am delighted to have two sets of the snapshots on Brancusi's Bird. The resemblance of the bird in the pictures to Brancusi's Bird in Space. You asked me for two of the pictures only, and they are of course the most interesting because of the angle from which they were taken. However, I am sending you the others also, in case you'd like to stick them in the back of a desk drawer in order to have the complete story some time.

Sincerely yours,

I don't know if you kept my original letter. I might review briefly the snapshots. They are standing beside the (of the ancient sequoias) in Sequoia National Park in California. The pictures were taken early in August 1947 with an ordinary folding camera, no filter or other

AHB/ob

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A. 184

KING

ALICE GORE KING  
61 EAST 86TH STREET  
NEW YORK 28

November 8 1947

Dear Mr. Barr:

In answer to your letter of November 3rd, I am delighted to enclose two sets of the snapshots I sent you because of the resemblance of the tree in the pictures to Brancusi's Bird in Space. You asked me for two of the pictures only, and they are of course the most interesting because of the angle from which they were taken. However, I am sending you the others also, in case you'd like to stick them in the back of a desk drawer in order to have the complete story some time.

I don't know if you kept my original letter, and therefore I might review briefly the information about these snapshots. They are of a tree stump which is standing beside the General Grant tree (one of the ancient sequoias) in Sequoia National Park in California. The pictures were taken early in August 1947 with an ordinary folding camera, no filter or other

Yours truly,  
Alice Gore King

OCT 31 1947

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enclosures



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KING

attachment.

I am very glad you want these prints because you are the logical one to have them.

Yours sincerely,

Reico Gore King

Yours truly,

Reico Gore King

OCT 31 1964

AMB/ob  
enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KING

March 18, 1949

November 3, 1947

Dear Miss King:

Many thanks for letting us see the snapshots of the broken tree which, as you say, does most remarkably resemble the Brancusi Bird in Space. If it is not too much trouble, could you have prints made of numbers 4 and 5 for the archives of our Collection?

I am enclosing some snapshots which I thought might be of interest to you, although I am not sure whether or not you could make use of them in any way.

These pictures are of the trunk of a dead tree, and they were taken because of the close resemblance between this tree and Brancusi's BIRD IN SPACE which you have in your permanent collection. The tree is in Sequoia National Park, and in Picture #2 the large tree is the General Grant tree, a sequoia over two thousand years old. These pictures were taken in August 1947.

I should be glad if you would return these prints to me, in the enclosed envelope, at your convenience, if you find that there is nothing you could use them for.

Yours truly,

Alice Gore King

OCT 31 1947

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Kjersmeier

March 18, 1949

June 9, 1948

ALICE GORE KING  
61 EAST 86TH STREET  
NEW YORK 28

October 29 1947

Dear Sirs:

I am enclosing some snap shots which I thought might be of interest to you, although I am not sure whether or not you could make use of them in any way.

These pictures are of the trunk of a dead tree, and they were taken because of the close resemblance between this tree and Brancusi's BIRD IN SPACE which you have in your permanent collection. The tree is in Sequoia National Park in California, and in Picture #2 the large tree on the right is the General Grant tree, one of the huge sequoias over two thousand years old. These pictures were taken in August 1947.

I should be glad if you would return these prints to me, in the enclosed envelope, at your convenience, if you find that there is nothing you could use them for.

Yours truly,

(Miss)

Alice Gore King

OCT 31 1947

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Kjersmeier

March 18, 1949

June 9, 1949

Dear Mr. Dear Mr. Kjersmeier:

Thank you for sending the Museum your book,  
Afrikansk Negerdiktning, and the December issue of  
Aarstidene containing your article on Baron Eduard  
von der Heydt's Collection of Primitive Art in  
Kunstindustrimuseet. We are pleased to have them  
for our library.

Sincerely,

WHILE YOU WERE OUT

Mr. Albers

of \_\_\_\_\_

Mr. Carl Kjersmeier  
Svendsgate 1  
Copenhagen V  
Denmark

<input checked="" type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU
<input type="checkbox"/>	RUSH

Message received your letter. Thanks  
Klee invaluable, don't know  
where to write. In midst of  
maxima otherwise would write

44  
Form No. 1-W - H. Deane & Co., Inc., 100 West 42nd St., N.Y.

Mr. J. J.  
1045 7th  
New York  
AHB/oh  
enclosed  
(Klee)



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A. 184

~~ABC~~ KLEE

Dear Mr. Albert  
Mans  
Rosenhag; I w  
or not it is

To Mr. BARR

Date 16 June Time 1:15

**WHILE YOU WERE OUT**

Mr. Albers

of \_\_\_\_\_

Phone \_\_\_\_\_

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL HIM	<input type="checkbox"/>
CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>

Message Received your letter - Thanks.  
Klee unavailable, doesn't know  
where it went. In midst of  
moving, otherwise would write.

\_\_\_\_\_  
 Operator

Mr. Josef Albr  
1245 Madison  
New York City

AHB/ob  
enclosure-photostat  
(Klee: Rosenhag. 1926 R 4)

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	AHB	I. A. 184

~~AB~~ KLEE

June 9, 1950

Dear Mr. Albers:

Many thanks for leaving the photostat of the Klee  
Rosenhag; I was delighted to see it. Can you tell me whether  
or not it is for sale and, if so, at what price?

Sincerely yours,

Josef Albers left  
this for you to  
see - he'd like  
it returned as soon

Mr. Josef Albers  
1245 Madison Avenue  
New York City

AHB/ob  
enclosure-photostat  
(Klee: Rosenhag. 1926 R 4)

Abc nyc

200510



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	AHB	I. A. 184

Klee KLEE  
(mills)

CC: MR. LIEBERMAN + orig from mills

August 8, 1947

June 6, 1947

6/5 5PM  
Josef Albers left  
this for you to  
see - he'd like  
it returned as soon  
as possible pls.  
  
(1245 Madison Ave NYC)  
AHB sien

your letter  
has been for the  
we been passing  
around on Paul

n, my research  
articles which  
tail. in the Museum  
of Art. This is  
ely, and certain  
and articles mentioned  
the library,  
H. Barr, Jr.  
to the public from  
in after August 15th  
in any way the

Very yours,  
Secretary to Mr. Barr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 184

Klee KLEE  
(Mills)

CC: MR. LIEBERMAN + orig from Mills

August 8, 1947

June 6, 1947

Dear Mr. Mills:

Forgive me for not answering your letter about the Klee Around the Fish. We have been passing through a budget ordeal.

I am asking William Lieberman, my research assistant, to answer your letter in detail. In the Museum of Modern Art publication of 1945, Paul Klee, this is, of course, not now up-to-date. Sincerely,  
as well as a great many of the books and articles mentioned in this bibliography are available in the library.

/s/ Alfred H. Barr, Jr.

The Museum library is open to the public five days a week from 10:00 a.m. to 6:00 p.m. after August 1st. Our librarians will be glad to help you in any way we can.

Sincerely yours,

Mr. G. A. Mills, Editor  
INTERNATIONAL DIGEST  
420 Lexington Avenue  
New York 17, N. Y.

Secretary to Mr. Barr

Mr. Jack Kasey  
The Architectural Forum  
320 Fifth Avenue  
New York 1, New York

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THE ARCHITECTURAL FORUM

(Masey)

August 3, 1949

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

August 3, 1949

Mr. Alfred Barr,

At present I am preparing a dissertation on the work of the painter, PAUL KLEE. This will eventually be submitted for the degree of Bachelor of Fine Arts at YALE UNIVERSITY.

Thus I am trying to assemble as great a volume of information on the paintings of KLEE as I can.

Dear Mr. Masey: Mousseu of THE METROPOLITAN MUSEUM OF ART suggested that I contact you with regard to any recommendations you might make. Mr. Barr is at present out of town for the summer, but I shall attempt to answer your letter of August 3 inquiring about available material on Paul Klee.

Very sincerely yours,

Our library does not maintain a complete bibliography or photographic file on the various artists, but you will find an excellent bibliography in the Museum of Modern Art publication of 1945, Paul Klee. This is, of course, not now up-to-date, but more recent material as well as a great many of the books and articles mentioned in this bibliography are available in the library.

The Museum library is open to the public five days a week from 2:00 p.m. to 5:00 p.m. after August 15. Our librarian will be glad to help you in any way she can.

Sincerely yours,

Secretary to Mr. Barr

Mr. Jack Masey  
The Architectural Forum  
350 Fifth Avenue  
New York 1, New York

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# THE ARCHITECTURAL FORUM

350 FIFTH AVENUE, NEW YORK 1

PUBLISHED BY TIME INC.

August 3, 1949

## EDITORIAL OFFICES

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

Mr. Alfred Barr,

At present I am preparing a dissertation on the work of the painter, PAUL KLEE. This will eventually be submitted for the degree of Bachelor of Fine Arts at YALE UNIVERSITY.

Thus I am trying to assemble as great a volume of information on the paintings of KLEE as I can.

Mr. Theodore Rousseau of THE METROPOLITAN MUSEUM OF ART suggested that I contact you with regard to any recommendations you might make insofar as bibliography or available pictorial data is concerned.

I would deeply appreciate your efforts.

Very sincerely yours,

*Jack Masey*  
Jack Masey



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 184

KLEE

November 7, 1947

NIERENDORF GALLERY · 53 EAST 57TH STREET · NEW YORK CITY

CAREY W. WINTER, DIRECTOR, N. Y.

June 13, 1947

Dear Miss Prytek:

June 13, 1947

Many thanks for your letter. I shall try  
to come in early next week to see the recently arrived  
Klees.

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

Dear Mr. Barr:

It was most thoughtful of you to let me know,

The Nierendorf Gallery has had the privilege of acquiring the  
first collection of Klee's paintings, watercolors, sketches and  
drawings from the late artist's estate in Bern. I very much appreciate it.

Sincerely yours,

The first small but elaborate shipment has just arrived from  
Europe and will not be exhibited until next season. To give  
the friends of the artist's work an opportunity to see it,  
however, the pictures will be shown privately.

We hope you will come to enjoy them. We shall be glad to re-  
serve time for you so you may look at Klee's intricate and  
delicate art without disturbance. Would you be so kind and  
call in advance to make an appointment?

Miss Hilde Prytek  
Nierendorf Gallery  
53 East 57 Street  
New York City

Very sincerely yours,

NIERENDORF GALLERY

Hilde Prytek  
14:102 Prytek

PAINTINGS · SCULPTURES · DRAWINGS · GRAPHICS · ART BOOKS

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Abraham Klein  
49 East 53rd St  
N.Y.C. 22, N.Y.

Mr. A.H. Barr Jr.,  
Director,  
Museum of Modern Art,  
N.Y.C.

November 7, 1949

NIERENDORF GALLERY · 53 EAST 57TH STREET · NEW YORK CITY

CABLE ADDRESS: NIERENDORF, N. Y.

June 10, 1947

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

Dear Mr. Barr:

The Nierendorf Gallery has had the privilege of acquiring the first collection of Klee paintings, watercolors, gouaches and drawings from the late artist's estate in Berne.

The first small but elaborate shipment has just arrived from Europe and will not be exhibited until next season. To give the friends of the artist's work an opportunity to see it, however, the pictures will be shown privately.

We hope you will come to enjoy them. We shall be glad to reserve time for you so you may look at Klee's intimate and delicate art without disturbance. Would you be so kind and call in advance to make an appointment?

Very sincerely yours,

NIERENDORF GALLERY

Hilde Prytek  
14:10e Prytek

PAINTINGS · SCULPTURES · DRAWINGS · GRAPHICS · ART BOOKS

258

+ paintings  
1st

500

1st



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Abraham Klein  
 49 East 83rd St  
 NYC 28, NY

Mr. A. H. Barr, Jr.,  
 Director,  
 W. Y. C. Museum  
 of Modern Art

November 7, 1949

Dear Sir:

I am preparing a dissertation  
 on Visual Organization in a Painting  
 by Picasso (Dog and Cock) for the  
 Graduate School of Social Research

Dear Mr. Klein:

In reply to your letter of November 1 inquiring  
 about color reproductions of the Picasso Dog and Cock,  
 the Museum has for sale a color reproduction of this painting.  
 The size of the print is 5 x 7"; it is mounted on a white  
 format, 11 1/2 x 14". The price is 25 cents plus postage,  
 15 cents. You can order this print by mail if you wish.

Sincerely,

Jean W. Stepanian  
 Secretary to Mr. Barr

Mr. Abraham Klein  
 49 East 83rd Street  
 New York 28, New York

Sincerely yours,  
 Abraham Klein

556

+ postage 50¢

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 184

Abraham Klein  
49 East 83 rd St.  
N. Y. C. 28, N. Y.

Mr. A. H. Barr Jr.,  
Director,  
N. Y. C. Museum  
of Modern Art.

Dear Sir:

I am preparing a dissertation  
on "Visual Organization in a Painting  
by Picasso" (dog and cock) for the  
Graduate Dept of the New School for  
Social Research. I have hunted for  
separate color reproductions of this  
painting, but without success.

I was wondering if you would  
be kind enough to offer suggestions  
as to where I can procure reproduc-  
tions, if it is possible. I would  
appreciate any suggestion you would  
have to offer.

Sincerely Yours,  
Abraham Klein.

25d

+ postage  
15d

5x7"  
format 11 1/2 x 14"



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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KLEIN

409 South Cornell Avenue,  
Albuquerque, New Mexico,

April 14, 1948.

April 12, 1948

Museum of Modern Art,  
11 West 53rd Street,  
New York City, New York.

Dear Sirs:

Dear Mr. Klein:

As an art student in the University of New Mexico, I am obliged to read your paper on non-objective painting. Thank you for your letter of April 14 in regard to your paper on non-objective painting. I have just finished reading the historical survey of non-objective painting from 1910 to the present. Probably the most comprehensive book on abstract art is Cubism and Abstract Art by Alfred H. Barr, Jr., published by the Museum of Modern Art in 1936. This has long been out of print, but you may be able to find a copy in your college library, or in a museum library, or possibly in the hands of a collector of modern art.

The book is available in your college library, or in a museum library, or possibly in the hands of a collector of modern art.

Does the Museum have any information to offer concerning this history of modern art which contain chapters on abstract art. In addition I can suggest a number of books on the history of modern art which contain chapters on abstract art.

They are:

many thanks.

- The Story of Modern Art. Sheldon Cheney. New York, 1941
- The Modern Movement in Art. R. H. Wilenski. New York 1935
- Plastic Redirections in 20th Century Painting. J. J. Sweeney, Chicago, 1934.
- What is Modern Painting. A. H. Barr, Jr. (publ. by our Museum)

There is a long list of abstract painters; it would be impossible to name them all. The most important are: Braque, Picasso, Gris, Kandinsky, Klee, Mondrian, Duchamp, Malevich, Masson, Arp, just to mention a few painters.

If you have trouble finding these books in Albuquerque, Wittenborn & Co., 38 East 57th Street, New York probably has all of them for sale with the exception of Cubism and Abstract Art.

Please do not hesitate to write again if you need more information.

Sincerely yours,

Mimi Catlin

Robert L. Klein  
409 South Cornell Avenue  
Albuquerque, New Mexico

APR 19 1948

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409 South Cornell Avenue,  
Albuquerque, New Mexico,

April 14, 1948.

Museum of Modern Art,  
11 West 53rd Street,  
New York City, New York.

Dear Sirs:

As an art student in the University of New Mexico, I am obliged to accomplish a certain amount of research work to gain my degree. I have been assigned the topic "A Historical Survey of Non-Objective Painting from 1910 to the Present."

The Guggenheim Museum fails to answer my correspondence and the Encyclopedia Britannica's research bureau was able to send me a small bit of pertinent data only.

Does the Modern Museum have any information to offer concerning this topic? I'd greatly appreciate any information you are able to forward.

Many thanks.

Very truly yours,

*Robert L. Klein.*

APR 19 AM



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KNOFF



ALFRED A. KNOFF, Inc.

PC 3-4761

Office of the

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Dear Mr.

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you pos

We tried several times to get Mrs. Knoff on the phone without success. May we ignore this now until she calls again?

DJ

Mis

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Alfred A

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Museum o

New York 19, N.Y.

11 West

r

New York

phone

*[Handwritten signature]*

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	AHB	I. A. 184

KNOPF



ALFRED A. KNOPF, Inc.  
501 MADISON AVENUE  
New York (22)

PC 3-4761

Office of the Vice-President

May 26, 1948.

Dear Miss Catlin,

Thank you for your reply to my letter of <sup>th</sup>May 24th and for Mr. Barr's address in Paris.

I did not know that he was in Europe and think it best that I wait for his return and discuss the matter with him at that time. I trust you will bring my letter to his attention.

Yours sincerely,

*Beaumont Newhall*  
Mrs. Alfred A. Knopf

Miss M. Catlin  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

r

phone

*[Handwritten signature]*



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	AHRB	I. A. 184

KNOFF



ALFRED A. KNOFF, Inc.  
301 MADISON AVENUE  
New York 22

January 10, 1948  
May 24, 1948

Copy of the Vice-President

May 21, 1948.

Dear Mr. Barr,

Dear Mrs. Knopf:

I have a suggestion, which  
 Mr. Barr has been in Europe for over a month and is not expected to return to this country until the latter part of July. Perhaps the matter you wish to discuss with him can be discussed then. If not, I suggest that you use the following address in Europe, putting "hold" on the envelope:

With thanks,  
 Yours sincerely,  
 Mrs. Alfred A. Knopf  
 c/o Chase Bank  
 41 rue Cambon  
 Paris, France  
 Mrs. Alfred A. Knopf  
 Mrs. Alfred A. Knopf

Alfred Barr, Esq.  
 Secretary of Modern Art  
 11 West 57th Street  
 New York, N.Y.

Secretary to Mr. Barr

Mrs. Alfred A. Knopf  
 501 Madison Avenue  
 New York 22, New York

mc

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KOCHNITZKY

January 10, 1949



ALFRED A. KNOPF, Inc.  
501 MADISON AVENUE  
New York (22)

Office of the Vice-President

May 21, 1948.

Dear Mr. Barr,

I have a suggestion, which has nothing to do with publishing, and I wonder if we could talk about it some time. If it is impossible, you will quickly know. If you have a few minutes, perhaps you will give me a ring and make an appointment, dropping in here if you possibly can.

With thanks,

Yours sincerely,

*Blawie Knopf*  
Mrs. Alfred A. Knopf

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

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n Belgian Congo. It  
ke it especially be-  
ackground of the works

ppy new year.

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KOCHNITZKY

January 10, 1949

November 2nd

84. PROSPECT STREET

My dear Mr. Barr:

Dear Leon:

Gordon

I am delighted to have your Negro Art in Belgian Congo. It is a most interesting and informative book. I like it especially because it gives some account of the ethnological background of the works of art.

My writing you about some paintings I have recently exhibited. All the work of an American woman who lived abroad.

Daisy joins me in wishing you a very happy new year.

Cordially,

Mr. Leon Kochnitzky  
923 5th Avenue  
New York, N.Y.

AHB:kg

Collect outline of his personality — done by a mutual friend, Boris Leadenberg for a forward to a possible catalogue.

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Kokoschka

<sup>KOEHLEK</sup>  
November 2nd

\*

84. PROSPECT STREET

My dear Mr. Barr:-

Gordon

Washburn has encouraged  
my writing you about some  
paintings I have recently  
inherited. All the work of  
an American woman who  
lived abroad -

Enclosed is an excellent outline  
of her personality — done by a  
mutual friend, Bertie Lundberg,  
for a forward to a possible  
Catalogue.

\* material forwarded to library

Mr. Barr

Kokoschka



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Kokoschka

Mrs. Kochler seldom showed her paintings even to close friends and never had an exhibit.

What I want to do is to ascertain her value as a painter. If she is worth being known she should be known - and I'd like to arrange some exhibitions of her works in various places. If she be mediocre - & not worth the effort - I would like to know that too - (if one ever can be sure) for to work up such exhibitions I force as a major occupation

and too great an effort to put forth unless there be a germ of talent or even genuine large enough to warrant it.

In fact. I want you to see them - & tell me frankly what you think - of merit - how to proceed? I want of course whose taste & whose judgment

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Kohler seldom showed her paintings even to close friends and never had an exhibit.

What I want to do is to ascertain her value as a painter - If she is worth being known she should be known - and I'd like to arrange some exhibitions of her work in various places - If she be mediocre - + not worth the effort - I would like to know that too - (if one ever can be sure) for to make up such exhibitions I force as a major occupation

and too great an effort to put forth unless there be a germ of talent or even genius large enough to warrant it.

In fact. I want you to see them - + tell me frankly what you think - If worthy - how to proceed?

I know of no one whose taste + whose judgment I should value more.

Could you come to lunch with me on Wednesday (I am just round the corner from Lelia Robinson) + look at them - or would early Thursday morning



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Kokoschka

the better fit your schedule?

I have to leave town by noon  
on Thursday - so alas - could not  
lunch you that day.

Gordon Washburn is enthusiastic  
over these paintings & wants to  
exhibit at the Museum here -

They are largely water colours  
but some oils & some encaustic  
paintings.

Would you mind me. Should you  
consent to do this - which day  
you prefer?

And my deepest thanks -

Sincerely, Mary Elizabeth Sharpe  
(Mrs. Henry D) Providence R. I

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KOKOSCHKA

Kokoschka

THE MUSEUM OF MODERN ART

DATE 10/17/49

## REQUEST FOR PUBLICATIONS

Kindly send two copies of the following publications:  
paper  
cloth

KOKOSCHKA

To: Museum Collections office - Mr. Barr and Miss Miller

For: Use of Museum Collections staff

Requested by Alfred H. Barr, Jr.

NO. \_\_\_\_\_ DELIVERED \_\_\_\_\_



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 184

Kokoschka

June 1, 1949

Dear Mr. Røwde:

As requested in your letter of May 30th,

I am listing below the address of Oskar Kokoschka:

120 Eyre Court  
Finchley Road  
London N.W. 8  
England.

Sincerely yours,

Secretary to Mr. Barr

Mr. P. M. Røwde  
Røwde & Co.  
Oslo  
Norway

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*P. M. Røwde*  
Generalkonsul

*P. M. Røwde, Oslo*

OWNER OF RØWDE & CO, OSLO. (TEXTILES)  
*Chairman of the Board of Directors*  
A/S ASKIM GUMMIVAREFABRIK, ASKIM  
A/S DEN NORSKE KÅLØSE- & GUMMIVAREFABRIK, MØNDALEN  
A/S VESTLANDSKE GUMMIVAREFABRIK, STAVANGER  
(NORWEGIAN RUBBER FACTORIES)

1 of May  
1949.

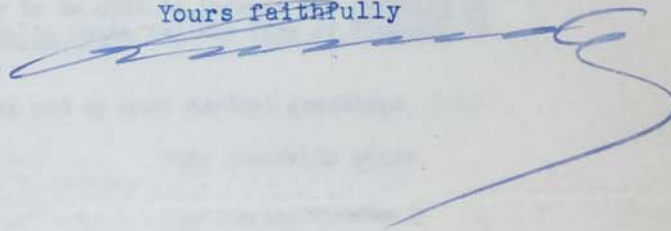
New-York.

Dear Sirs:

In a suisse newspaper I am reading about the exhibition to come of Mr. Oskar Kokoshka with you in this year. As I am in possession of two of his paintings I should like to know his european address, which I hope you can give me.

Thanking you in beforehand, I beg to remain, dear Sirs,

Yours faithfully





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*P. M. Röwde*  
Generalkonsul

*Ostl.* 30th of May  
1949.

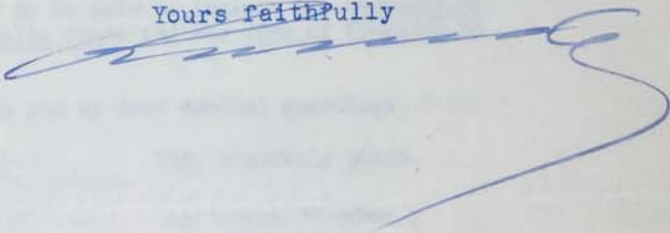
Museum of modern Art,  
New-York.

Dear Sirs:

In a suisse newspaper I am reading about the exhibition to come of Mr. Oskar Kokoshka with you in this year. As I am in possession of two of his paintings I should like to know his european address, which I hope you can give me.

Thanking you in beforehand, I beg to remain, dear Sirs,

Yours faithfully



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cc: Mr. Barr ✓  
Mr. Ritchie  
Mr. Braden  
Miss Ulrich  
Mr. Porter

Kokoschka

July 26, 1949

March 21, 1948

Dear Mr. Kokoschka:

I want you to know that your exhibition here is finding a most ardent and appreciative public and since you are in this country it has occurred to us that we would like to have you talk informally one evening to the members of the Museum and the general public in our auditorium. We would be glad to pay your expenses to New York for this event in addition to an honorarium of \$100.

As to dates we would leave this to you but any week-day evening between August 22 and September 1 or on September 12, 13, 14 and 15. We are having an Italian event the week of September 5 after Labor Day and we would not like to have your appearance conflict with that.

If you can give this talk it will be a great satisfaction to us all and I can assure you of a sympathetic and enthusiastic audience.

We are so happy to be able to include the Portrait of Cardinal Elia Della Costa and the View of Florence in the exhibition.

With many thanks and my most cordial greetings, I am,

Mr. Rudolf Holzer  
3 South Blackhawk Avenue  
Madison, Wisconsin

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Oskar Kokoschka  
c/o Mr. Stuart C. Henry  
Berkshire Museum  
39 South Street  
Pittsfield  
Massachusetts



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Ko Koschka

March 21, 1949

Dear Mr. Kolisch:

As requested in your telegram of March 20th,  
I am listing below the address which we have in our  
files for Oskar Kokoschka:

123 East 80th Street  
New York, New York.

Sincerely,

Secretary to Mr. Barr

Mr. Rudolf Kolisch  
6 South Blackhawk Avenue  
Madison, Wisconsin

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# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

**SYMBOLS**

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
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MA190

M.MDA154 NL PD=MADISON WIS 20=  
 DIRECTOR MUSEUM OF MODERN ART=  
 WEST 53 ST NYK=

*Send*

1949 MAR 20 PM 11 11

WOULD BE VERY GRATEFUL FOR ASKAR KOKOSCHKAS ADDRESS. AM  
 CLOSE FRIEND AND PLAN INVITATION FOR LECTURES AT UNIVERSITY  
 OF WISCONSIN=

RUDOLF KOLISCH 6 SOUTH BLACKHAWK AVE MADISON WIS=

6=...

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

corrections as we did in the bad man production  
 in Italian Masters. I don't suppose Plaut would be inclined to  
 do this, but I think we should for our over-counter sale here.  
 Please let me know what you think about my proposal.



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KOKOSCHKA

# THE MUSEUM OF MODERN ART

Date October 29, 1948

To: Mr. Wheeler

Re: Color reproductions in

From: Mr. Barr

Kokoschka catalog

*See Magazine of Art file*

Dear Monroe:

I am really distressed by the very bad color plates in the Kokoschka catalog, which bears our name as one of the five publishers. I realize the difficulties which may have stood in the way of better color reproductions, just as in the case of Life magazine. In the catalog, however, anyone would expect a higher standard. Therefore, at least in the case of the Museum's two pictures, I think we ought to mimeograph and insert color corrections as we did in the bad mass production four-color plates in Italian Masters. I don't suppose Plaut would be inclined to do this, but I think we should for our over-counter sale here. Please let me know what you think about my proposal.

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Kolcoshka

See Magazine of Art file

See Bore...



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de Kooning

See Bourdier

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*Kootz*  
*See MC-*  
*Gorky*

SAMUEL M. KOOTZ  
470 MADISON AVENUE, NEW YORK 17, N.Y.  
MODERN PAINTINGS

*(This will make  
your whole day  
worthwhile !!)*

17 Jan 49

March 14, 1950

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

CLASSIFICATION  
This is a letter  
transmitted by cable  
gram unless the de-  
scribed character is in-  
dicated by a suitable  
symbol on the re-  
ceiving end of the address.

Dear Sam:

WESTERN

Thanks for your note. I was surprised at your refusal to let me see the Gorkys. Actually I was astonished when I heard that Julien Levy had sent the Agony to you in the first place. This was a picture we had been after for about two years. Julien had refused to sell it until the day before you received the picture. At that time, I would guess before he talked with you, he phoned Dorothy Miller to say that he and his wife had decided to sell the picture, and if we were still interested, he would send it here to the Museum where we could keep it until we had a chance to compare it with the Calendars, a picture which we had agreed to buy as soon as the Gorky estate was settled. For some reason which I still do not understand, he had Agony delivered to your gallery instead of here at the Museum. When I phoned him, he agreed to have it sent here, giving us an option which we are now taking up, as I told you.

NOT INTL-  
LC ALFRED  
(DEL)  
LEAVING SEP  
AUGUST SIX

I wanted to see the other paintings by Gorky at your gallery with a view to recommending one to a collector.

Sincerely,

Mr. Samuel M. Kootz  
Samuel M. Kootz Gallery  
600 Madison Avenue  
New York 22, New York

11 55

AHB:js

*Sam Kootz*



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KOOTZ

SAMUEL M. KOOTZ

470 PARK AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

*(This will make your whole day worthwhile!)*

17 Jan 49

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**WESTERN UNION**  
 GRAND CENTRAL TERMINAL  
 MU 6/4224 SEPH. L. EGAN  
 PRESIDENT

1201

(136)

KOOTZ

SYMBOLS	
DL	= Day Letter
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	Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NG11 INTL=N PARIS VIA WUCABLES 23 14 2325P

LC ALFRED BARR MODERN MUSEUM=

(DELIVER) 11 WEST 53 NYK=

1947 JUL 17 PM 11 45

LEAVING WEDNESDAY FOR HOTEL ROYAL IN ANTIBES RETURN PARIS

AUGUST SIXTH NOTIFY CLARK=

:KOOTZ:

11 53

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Example, you secure free and clear your paintings. Frames are included in each instance.

I look forward to hearing from you.

Sincerely,

*Sam Kootz*

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KOOTZ

SAMUEL M. KOOTZ

470 PARK AVENUE · NEW YORK 22 · PL. 5-9884

MODERN PAINTINGS

*(This will make  
your whole day  
worthwhile!)*

17 Jan 49

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

Dear Alfred,

During the past four years of our operation as a public gallery we bought several hundred paintings from these important American artists: William Baziotes, Byron Browne, Adolph Gottlieb, Carl Holty and Robert Motherwell.

To diminish our holdings we have decided to offer Museums only a unique method for acquiring choice examples of these men, for immediate purchase. For each purchase made by you, you will secure free another painting of the same size. For instance, if you purchase a Baziotes, you may select a Browne or Holty or Gottlieb or Motherwell which will cost you nothing.

This offer extends not only to Museums with their own funds for new acquisitions, but as well the Museum may approach its donors with the same proposal. Thus, the donor can purchase a painting for his own collection and the other painting can be given to the Museum in his name with full tax exemption. This procedure, however, is not available to collectors except in conjunction with Museums.

This is a limited offering, extending only thru the end of February, 1949. We cannot send photos. Prices are the same as those maintained in the gallery: size 24"x30", \$500; 30"x38", \$700; 36"x48", \$900. For each \$500 purchase, for example, you secure free another \$500 painting. Frames are included in each instance.

I look forward to hearing from you.

Sincerely,

*Sam Kootz*



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cc: Mr. Barr ✓

KORNBLITH

February 5, 1948

Dear Babette:

Alfred has showed me your two letters about getting a Morris Graves, and I am glad that you wrote to him and that he is sending some pictures to you direct. If you should not be satisfied with one of those he sends, I will get photographs from the Willard Gallery of whatever is still for sale there and send them to you with prices.

I do hope that Sue is <sup>better</sup> back. With kindest regards to you and Mr. Kornblith.

Alfred H. Barr, Jr.  
Sincerely,

Miss Antoinette Kruchmar  
Kraushaar Galleries  
12 East 57th Street  
New York 22, New York

/s/ Dorothy C. Miller

Mrs. Howard G. Kornblith  
1725 East 58 Street  
Chicago 15, Illinois

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THE MUSEUM OF MODERN ART

*Kraushaar*

Date: March 16, 1951  
To: Miss Ulrich  
From: Mr. Barr  
Re: January 9, 1951  
Gift - Kraushaar

Dear Miss Ulrich:

I understand that you have in mind buying something personally

Dear Antoinette: our gallery and wanted to know whether you could use

the credit which the Although your invitation to the William

Sommer show does not ask for an answer I want to write you and

tell you that I have had to make it a rule never to attend

openings - much as I should like to in this case. Mrs. Rockefeller's

concern to having a My best wishes for the success of the

show which of course I hope to see soon. proceeds funds. I have

nothing in writing to confirm this Sincerely, is so I see no reason

why you should not use the credit, paying into the purchase funds

an equivalent amount. This would certainly be useful to us.

Alfred H. Barr, Jr.

Miss Antoinette Kraushaar  
Kraushaar Galleries  
32 East 57th Street  
New York 22, New York

AHB:mh



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KRAUSHAAR

# THE MUSEUM OF MODERN ART

cc: Miss Dudley *FRANCE S. KUBIE* Date March 18, 1948  
Miss D. Miller

To: Miss Ulrich Re: Corot - Kraushaar

From: Mr. Barr

Dear Ione:

I understand that you have in mind buying something personally from the Kraushaar Gallery and wanted to know whether you could use

I appreciate having your invitation to the credit which the Museum has there as a result of the return of two drawings by Corot which Mrs. Rockefeller had originally given for the Armed Services sale some years ago.

I believe that Jim Sweeney had secured Mrs. Rockefeller's consent to having any credits deriving from the liquidation of

these drawings allocated to the Museum purchase funds. I have nothing in writing to confirm this, but if it is so I see no reason why you should not use the credit, paying into the purchase funds an equivalent amount. This would certainly be useful to us.

Loraine S. Kubie, M. D. represent the American 1800 Broadway, Suite 2125 New York 19, N. Y. in a new program of aid to volunteer through the Service Officers working with and supported by the Federal Administration.

ASH/ob

Sincerely yours,  
*Loraine S. Kubie*  
Loraine S. Kubie, M. D.

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KUBIE

LAWRENCE S. KUBIE, M. D.

Dear Mr. and Mrs. Barr:

May 9, 1947

A few years ago for the first time in its history this country set out proudly and gratefully to pay its debt to its veterans. Today, only two years after VE Day, there is grave danger that this entire program will be jettisoned. The initial attack is being made on the pay <sup>May 12, 1947</sup> rates. If this is allowed to go unchallenged, all other forms of aid of which we have boasted so proudly will surreptitiously be whittled away. Therefore, when the American Veterans Committee asked me to serve as Chairman of a <sup>Dear Dr. Kubie:</sup> discussion of the problem, I gladly accepted.

I appreciate having your invitation to <sup>Roosevelt</sup> luncheon; unfortunately I cannot come, however, I will join you at this luncheon at the Hotel at 12:30 P.M.; and we will waste no time, but will start our discussion would like to write my Congressman, if you could give me any more precise information which I might use in my letter, I would be most grateful.

<sup>The program:</sup>  
Dr. Earl Menninger, of the famous Menninger Foundation in Topeka, Kansas, and Director of the Winter General Hospital (the major psychiatric training center for the Veterans Administration) will discuss the present danger to the VA program.

Sincerely,

There will be one other world-famous authority in this field whose name we are not yet privileged to divulge.

Lawrence S. Kubie, M. D. will represent the American Service Officers' Program, 1860 Broadway, Suite 1718 which he is Chairman, and New York 23, N. Y. on a program of aid to veterans through its Service Officers working with and accredited by the Veterans Administration.

I hope you will give us the benefit of your counsel and support for the AVC Service Program. Please make your reservations at once, either by telephone to Miss Riesel at Columbus 8-7886, or by mail on the enclosed card, to the American Veterans Committee, 1860 Broadway, New York 23, N. Y.

Sincerely yours,

*Lawrence S. Kubie*

Lawrence S. Kubie, M.D.

AHB/ob

LCK:eh  
encl.



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LAWRENCE S. KUBIE, M. D.

May 9, 1947

Dear Mr. and Mrs. Barr:

A few years ago for the first time in its history this country set out proudly and gratefully to pay its debt to its veterans. Today, only two years after VE Day, there is grave danger that this entire program will be jettisoned. The initial attack is being made on the psychiatric program. If this is allowed to go unchallenged, all other forms of aid of which we have boasted so proudly will surreptitiously be whittled away. Therefore, when the American Veterans Committee asked me to serve as Chairman at a luncheon discussion of the problem, I gladly accepted.

Will you join me at this luncheon at the Hotel Roosevelt, on Thursday, May 22nd? We will sit down promptly at 12:30 P.M.; and we will waste no time, but will start our discussion with the soup. The formal talks will be brief, to allow time for free discussion.

The program:

Dr. Karl Menninger, of the famous Menninger Foundation in Topeka, Kansas, and Director of the Winter General Hospital (the major psychiatric training center for the Veterans Administration) will discuss the present danger to the VA program.

There will be one other world-famous authority in this field whose name we are not yet privileged to divulge.

Mr. Charles G. Bolte will represent the American Veterans Committee, of which he is Chairman, and which is carrying on a program of aid to veterans through its Service Officers working with and accredited by the Veterans Administration.

I hope you will give us the benefit of your counsel and support for the AVC Service Program. Please make your reservations at once, either by telephone to Miss Riesel at Columbus 5-7960, or by mail on the enclosed card, to the American Veterans Committee, 1860 Broadway, New York 23, N. Y.

Sincerely yours,

*Lawrence S. Kubie*

Lawrence S. Kubie, M.D.

LSK:eh  
encl.

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Kugelman

P. O. B. 450

September 19, 1946

St. Petersburg, Florida

September 13, 1946

Dear Miss Kugelman,

Mr. Alfred Many thanks for your kind note. I am glad  
your year worked out so well and that Meyer Shapiro  
proved to be so satisfactory. Best wishes to you for  
your success in this field.

11 West 53 Street

Sincerely,

New York or New York

Alfred H. Barr, Jr.

Dear Mr. Barr

I have often wanted to write  
during the year to thank you for  
the very generous advice you gave me  
while I was in college. I was in-  
terested in studying art history,  
modern painting in particular, and  
you suggested the opportunities avail-  
able in New York City. Professor Meyer

AHB/ob

Miss Margot Kugelman  
P. O. Box 450  
St. Petersburg, Florida



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Kaselman

P. O. B. 450  
St. Petersburg, Florida  
September 13, 1946

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

Dear Mr. Barr,

I have often wanted to write during the year to thank you for the very generous advice you gave me while I was in college. I was interested in studying art history, modern painting in particular, and you suggested the opportunities available in New York City. Progress keeps

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Kugelmann

Schapiro, whom you recommended so highly, was exactly the person who offered what I was looking for. It has been an outstanding experience to take his courses - and I took every one that was offered namely Romanesque sculpture, German aesthetic theory, modern painting at Columbia University, (where I was admitted as a graduate student), masters of painting at The New School, and the lecture course in medieval art at The Metropolitan Museum of Art. I also studied with Peyer Villard Weiss.

Because Peyer Schapiro will be abroad next year and because I have already availed myself of the opportunity of auditing some ten other courses both at Columbia and at Harvard College I thought I would take further work at



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Kuzelman

New York University's Institute of Fine Arts which you also mentioned in your letter. Through the kindness of Przemys Schapiro, with whom I took all my credit courses toward the Master's degree, I was able to transfer to NYU and was also awarded a graduate scholarship.

I called, earlier in the summer, to make an appointment with you, and shall call again. You were away on vacation - an enjoyable one, I hope.

Sincerely yours,  
Margot Kuzelman

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Kugelman

Principia College

Elsah, Ill. April 18, 1945

April 18, 1945

The Alfred Barr  
Museum of Modern Art  
11 West 53 Street  
New York, New York

Dear Miss Kugelman:

Many thanks for your extremely interesting letter. It does seem to me that Columbia might be, in the end, the best place for you to study.

Should you be here in June or October I would be very glad to see you and talk with you. Meanwhile, goodluck.

Sincerely,

Miss Margot Kugelman  
Principia College  
Elsah, Illinois

AHB:bk



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Princeton College  
Evanston, Illinois  
April 20, 1945

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

Dear Mr Barr:

I want to let you know how deeply I appreciate your reply to my letter which had reference to my doing graduate study at the University of California (Berkeley). Although I have not been able, as yet, to determine to the extent that I hope to, Mr Shapiro's point of view, I have considered carefully your suggestion and feel that it would be more important for me to master certain obstacles (such as, the language requirements at Columbia, living arrangements in New York, among other things) so that I can attend Columbia University.

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In my sophomore year here at College I did research in the origin of Greek tragedy for a seminar course which I was given permission to undertake. I wrote a thirty four thousand word paper on Aeschylus. If I chose Greek as my third language together with the experience of this research perhaps I would be able to study with Mr. Dinsmore whom you mentioned.

Since an understanding of renaissance art is basic to any approach to painting I found it quite significant that you wrote that Mr. Meier is one of the outstanding students of this period.

I am quite anxious to get a good foundation, academically speaking, in art history, and to develop a historic perspective, especially since my main interests lie in modern trends. The criticisms often made of these who have "gone modern" is that, as Arden of Great points out, the tendency toward disassociation is barbarism. A friend of mine, who is herself getting her Ph.D. at Harvard advised me not to study here since the feeling is that modern art is a further indication of the disintegrating elements in our civilization. Although I am not



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as yet qualified to disagree with this point of view I strongly feel to the contrary and for this reason am glad to have learned through you of Mr Shapiro who not only is sympathetic to modern art but who is also a scholar of art history. But who, attempting to understand such moderns as Joyce, Eliot, or Picasso, could afford to neglect the "Past"?

This summer I plan to attend Black Mountain College (North Carolina) where Albert Albers is carrying out the methods of the Bauhaus. The group includes, Mr Saarinen, Mr Alexander Larnier among others, will be teaching there also.

You do not know what restraint it takes to resist a quick trip to New York to see the Handberg and the Mondrian exhibition! You are so right about the New York prejudice. Thank you again, Mr Bass, for your advice and for your interest. I value your opinion greatly.

Sincerely yours,  
Margot Kugelmann.

P.S. There is a certain aspect of modern thought I would like very much to discuss with you, if you would permit me to. I hope to be in New York either in June or in October.

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Principia  
Kugelman

March 7, 1945

Dear Miss Kugelman:

I have read your letter of March 4 with interest. I don't know much about the faculty at Berkley but have the impression that you would be able to follow up your present interests more thoroughly and satisfactorily if you came to New York to study with Professor Meyer Schapiro at Columbia. He is to my mind the most brilliant and stimulating teacher in the field of modern art and is moreover a highly trained art historian who specialized in the medieval field. Also on the faculty of Columbia are Dinsmore, the distinguished Greek archeologist, and Millard Meiss, one of the best students of Italian Renaissance painting. Since you mentioned your interest in getting a Ph.D. and entering the teaching field, I really believe your training might be more expert at Columbia than on the West Coast. Also living in New York you would be able to study at the New York University Institute of Fine Arts, furthermore you would have more art activity, more museums and exhibitions, music and in general a more stimulating atmosphere in New York than elsewhere - though, of course, I am perhaps prejudiced.

Let me know what you decide to do.

Sincerely,

Miss Margot Kugelman  
Principia  
Elsah, Illinois

AHB:bk



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Custer Hall  
OHIO WESLEYAN UNIVERSITY  
DELAWARE, OHIO

Kuhlman

February 16, 1948

MARGOT KUGELMAN  
PRINCIPIA COLLEGE  
ELSAH, ILLINOIS

March 4, 1948

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

Dear Mr Barr,

I am writing you for advice.  
I have your publications and  
am in great sympathy with the  
work that you have been doing.  
At present I am ready to begin  
my graduate study. I have been  
advised by several faculty mem-

berly to have such information  
I will be awaiting an early  
reply.

Thanking you very kindly, I am  
Sincerely,

Barbara Louise Kuhlman  
Cincinnati, Ohio

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Custer Hall  
OHIO WESLEYAN UNIVERSITY  
DELANWARE, OHIO

Kuhlman

February 16, 1948

here to apply for the doctorate  
degree in the philosophy of art. I  
know that the Fogg Museum  
has a splendid reputation for thor-  
oughness and academic standing.  
Although I expect to do intensive  
study in the history of art I wish  
to write my thesis on modern art.  
As yet I have found none who  
could advise me as to a liberal  
institution. That is why I have  
written to you.

All of modern thought cries out,  
"Hear me, follow me!" I am not at  
that point where I ask, "Whether  
shall I follow?"

I have studied painting with  
Mr. Maholy-Nagy and Mr. Frank Parker.

INC  
I will be awaiting an early  
reply.

Thanking you very kindly, I am  
Sincerely,

Barbara Louise Kuhlman  
Cincinnati, Ohio



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Custer Hall  
OHIO WESLEYAN UNIVERSITY  
DELAWARE, OHIO

Kuhlman

February 16, 1948

MARGOT KUGELMAN  
PRINCIPIA COLLEGE  
ELSAH, ILLINOIS

I realize that I could study all over the country choosing courses, but since I shall be having the opportunity of teaching aesthetics at a college and therefore need an academic degree I wish to choose the most liberal institution. I have only recently begun to paint. In one seminar I have been painting abstractions and constructing a mobile. In my other seminars I have been studying theoretical physics and its tendency toward mentalism; Bergson and his concept of the élan vital and movement; Croce and his credence of intuition, Picasso and the trend towards dematerialization and relativism; Joyce and Proust.

Delaware, Ohio

mc

likely to have such information  
will be awaiting an early

reply. Hoping you very kindly, I am  
Sincerely,

Barbara Loring Kuhlman  
Cincinnati, Ohio

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Custer Hall  
OHIO WESLEYAN UNIVERSITY  
DELAWARE, OHIO

Kuhlman

February 16, 1948

as parallel developments. I greatly  
desire to make correlations and inte-  
grations in our modern culture — a big  
order, I realize — but as I have learned  
from you, Mr. Barr, and others — Mr. Gideon,  
Mr. Sweeney — that we cannot regard all  
men and all aesthetic contributions  
as Les Fauves. In narrowing down the thesis  
I had hoped to write about the mean-  
ing, implication, and contributing factors  
of rotating sculpture — Calder's mobiles.

I have applied to the University of  
California at Berkeley — as yet only for  
an application blank.

Please, if you had a spare  
moment might I hear from you?

Sincerely yours,  
Margot Kuhlman

mc

Will be awaiting an early

reply. Thanking you very kindly, I am  
Sincerely,

Barbara Jones Kuhlman  
Cincinnati, Ohio



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*Custer Hall*  
 OHIO WESLEYAN UNIVERSITY  
 DELAWARE, OHIO

*Kuhlman*

*February 16, 1948*

*Art Research Department  
 Museum of Modern Art*

February 18, 1948

*11 West 53rd St  
 New York, N.Y.*

Dear Miss Kuhlman:

*Dear Sir:*

The Museum of Modern Art is concerned with contemporary art covering roughly the period from

the turn of the century to the present day. We are

therefore not in a position to give you any comprehensive information. May I suggest that you look

into the book called Medieval American Art by Pal

Kelemen. In the source material you will no doubt

find some reading material suitable for your purposes.

Sincerely,

Miss Barbara Louise Kuhlman  
 Austin Hall  
 Ohio Wesleyan University  
 Delaware, Ohio

mc

*Will be awaiting an early reply.*

*Thanking you very kindly, I am  
 Sincerely,*

*Barbara Louise Kuhlman*

*Miss Kuhlman had not called*

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Curtis Hall  
OHIO WESLEYAN UNIVERSITY  
DELAWARE, OHIO

February 16, 1948

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

Dear Sir:

This semester I am taking a course on "Art of the Americas", and am required to write a paper on Peruvian Colonial art and architecture. Do you have any material to which you could refer me? I am writing to the Smithsonian Institute and Mallon Art Gallery, as well as national art museums in these South American Countries likely to have such information. I will be awaiting an early

reply. Thanking you very kindly, I am

Sincerely,  
Barbara Louise Kulloran  
(see address on letter head)

Box Kulloran, Museum of Modern Art, NY 13566



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KUHN

# THE MUSEUM OF MODERN ART

**Date** August 5, 1948

**To:** Mr. Wheeler

our Mr. Wheeler **Re:** German exhibition sug-

**From:** Mr. Barr

gested by Prof. Chas. Kuhn

August 5, 1948

Dear Monroe: Here is an exchange of letters with Charles Kuhn of Harvard. In principle a German show is a good idea.

Thank you for your letter of July 23 about a possible German show. I think this would be a good show and believe that Kuhn might be the man to handle it in Germany. However, I don't believe that we could do much about it for some time to come, though I am passing your letter on to Mr. Monroe Wheeler, our Director of Exhibitions.

I was very much discouraged by German paintings in Venice; either German painting can't be picked or the states was very badly handled. The very picture etc. caused well represented and the surrealistic style. I am afraid that the expansionist generation has gone to pot and there has been extremely bad results Dix among other disappointments.

You should hear shortly from Mr. Wheeler who, I know, will recognize the political importance of your proposal — for it would certainly be an encouraging gesture on our part to arrange a German show, but if it were not a good one it would ultimately react against the very artists we want to help.

Cambridge 38, Mass.

AHB:mg

Sincerely,  
/s/ Alfred H. Barr, Jr.

Professor Charles L. Kuhn  
Germanic Museum  
Harvard University  
Cambridge, Mass.

AHB/ob

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cc: Mr. Wheeler

August 5, 1948

Dear Charles:

Thank you for your letter of July 23 about a possible German show. I think this would be a good idea and believe that Heise might be the man to handle it in Germany. However, I don't believe that we could do much about it for some time to come, though I am passing your letter on to Mr. Monroe Wheeler, our Director of Exhibitions.

I was very much discouraged by German paintings in Venice; either German painting has gone to pieces or the choice was very badly handled. The only painter who seemed well represented was the surrealist Ende. I am afraid that the expressionist generation has gone to pot and there was an extremely bad recent Dix among other disappointments.

You should hear shortly from Mr. Wheeler who, I know, will recognize the political importance of your proposal — for it would certainly be an encouraging gesture on our part to arrange a German show, but if it were not a good one it would ultimately react against the very artists we want to help.

Sincerely,  
/s/ Alfred H. Barr, Jr.

Professor Charles L. Kuhn  
Germanic Museum  
Harvard University  
Cambridge, Mass.

AHB/ob



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KUHN

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Astor, Lenox and Tilden Foundations

HARVARD UNIVERSITY - FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

January 19, 1948

December 29, 1947

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

Dear Charles:

Forgive my not answering you before this.

I would be glad to read the article on cubism if

Dear Alfred:

you will send it on to me.

I received a manuscript from Winthrop  
O. Jenkins of Amherst College on "A Sincerely,  
tation of Cubism". I would very much like to  
have your opinion on it before either accepting  
or rejecting it for The Art Bulletin. Will  
you be good enough to drop me a line and let me  
know if you have time to read it. If so, I  
shall send it on to you immediately.

Prof. Charles L. Kuhn  
Harvard University  
Fogg Museum of Art  
Cambridge 38, Mass.

AHB:mc  
Charles L. Kuhn, Editor  
The Art Bulletin

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The New York Public Library

cc: Miss Miller

Asst. Lenox and Tilden Foundations

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

December 29, 1947

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

Dear Alfred:

I received a manuscript from Winthrop O. Judkins of Amherst College on "A Reinterpretation of Cubism". I would very much like to have your opinion on it before either accepting or rejecting it for The Art Bulletin. Will you be good enough to drop me a line and let me know if you have time to read it. If so, I shall send it on to you immediately.

With best wishes for the New Year,

Sincerely yours,

*Charles L. Kuhn*

Charles L. Kuhn, Editor  
The Art Bulletin

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Wp  
Ste



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Kuntz

The New York Public Library

cc: Miss Miller

Astor, Lenox and Tilden Foundations

FIFTH AVENUE @ 42ND STREET  
New York 18, N. Y.

New York, December 13, 1948

February 26, 1948

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

came 1/15/48

Dear Mr. Barr:  
Dear Mrs. Kuntz:

I should very much like to come and see you for tea. I am very glad to be able to tell you the matter of photography. Would you be good that we still have the photographs which you sent to you?

Mr. Barr in 1939. I am returning them to you

Yours sincerely,  
under separate cover in the hope that you are still at the same address.

Karl Kup

It was so nice to meet Mr. and Mrs.

Young. As I promised I am sending them a photograph of the Hartley Boots.

Sincerely yours,

Why copy?  
Stein

Mrs. Charles P. Kuntz  
26 Locust Lane  
Bronxville, N. Y.

mc

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*Alfred H. Barr, Jr.  
Director of the Museum Collection,  
The Museum of Modern Art  
Fifth Avenue & 42nd Street  
New York 18, N. Y.*

New York, December 13, 1948

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

*Dear Mr. Barr:*

*come 11/15/48*

Dear Mr. Barr:

*very keen  
my teaching schedule  
me to attend the*

I should very much like to come and see you for ten or fifteen minutes to discuss with you the matter of photography. Would you be good enough to let me know when this would be convenient to you?

Yours sincerely,

*Karl Kup*

Karl Kup  
Curator of Prints

KK:mab

*May I say that the  
Museum's purchase of my watercolor  
is a sign of great encouragement  
to Steichen?*

*Why you?  
Steichen?*

Sincerely yours,

*Lawrence Kupferman*

*KOP*



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KUPFERMAN

LAWRENCE KUPFERMAN, 36 RIDGEWOOD STREET, DORCHESTER 22, MASSACHUSETTS

January 8, 1948

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

Dear Mr. Barr:

Thank you for your very kind invitation. I regret that my teaching schedule will not allow me to attend the opening.

May I say that the Museum's purchase of my watercolor is a source of great encouragement to me.

Sincerely yours,  
Lawrence Kufperman -