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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.207

Publications

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Miss Ulrich

Date November 6, 1950

To: Mr. Barr

Re: Advertising in Museum

From: Monroe Wheeler

publications

Thank you for your suggestion that the Museum might include paid advertising in the back of its volumes, following the procedure you noted in the catalogues of the Kunsthalle in Basle.

The disadvantage of this procedure for us is that books containing advertising lose the book rate privilege and have to be sent the parcel post rate, which is much higher. This also affects the mailing costs of booksellers.

I doubt if the money we would receive from advertising would more than offset the cost of solicitation, composition of the advertising, and extra paper, printing and mailing costs.

MW

Mr. Paul Froehlich
Paul Froehlich and Co.
1 North Michigan Avenue
Chicago 2, Illinois

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Publications



October 23, 1950

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

Dear Mr. Barr:

Dear Mr. Theobald, I know as you I realize that you are one of our publishers - PAUL THEOBALD & CO. I very much appreciate your interest in Cubism and Abstract Art. Unfortunately I shan't be able to get to the second edition since I have to finish a book on Matisse first.

In any case our Museum would publish the book since I have already been paid advance royalties.

Thank you all the same.

Sincerely,

Mr. Paul Theobald
 Paul Theobald and Co.
 5 North Wabash Avenue
 Chicago 2, Illinois

AHB:js

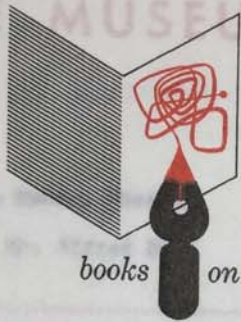
October 17, 1950

Paul Theobald
 Paul Theobald

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Theobald and company



books on the fine arts

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

Dear Mr. Barr:-

You don't know me but I rather think that you know of our publishing house - PAUL THEOBALD & CO. Some years ago I had the privilege of hearing you lecture at the University of Chicago. But most of all I am indebted to your book CUBISM AND ABSTRACT ART which I still consider the classic in its field.

When your book first appeared in 1937 we were not yet publishing but had a retail shop where we sold some 200 copies (our initial order was for 100 copies: A Mr. Clapp sold the MoMa books at that time)

It was quite a shock to hear announced the book out-of-print scores of peoples were disappointed. It was particularly tragic to the young art students who were deprived of the first really good book, and had to go back to books full of nonsense for their reading.

When Mr. Clapp was still representing MoMa books he told us that the Museum would consider reprinting if he (Mr.Clapp) could solicit a goodly number of advance orders. We gave him an order for 150 copies But nothing came of it.

The purpose of this letter is to inquire if you would not consider reprinting the book and let us publish it. We would buy from you or from the Museum the plates if still available. Text and captions could be reset. Perhaps a few more plates could be added. We would pledge ourselves to make the book an outstanding volume using the best of paper and other best available materials. And we would promote the book as if it were our own; striving to have college art departments adopt it from a text.

In short I am sure that we could readily come to terms of benefit to all concerned. And if this is of interest to you we would very much like to hear from you.

Cordially yours

Paul Theobald

October 17, 1950
PT:LC

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Public - Munch

THE MUSEUM OF MODERN ART

Date December 5, 1949

To: Mr. Monroe Wheeler

Re: Munch book

From: Mr. Alfred Barr

Dear Monroe:

I regret that I can't take the time from my Matisse to read Deknatel's Munch book. I have however glanced through the photographs of the illustration. I would like to suggest that the Museum's impression of the woodcut The Kiss of 1897 be used instead of the Norwegian impression which is more contrasted but less true to the print itself.

Also I would like to urge the use of the wonderful two color lithograph called Anxiety of which we have a good impression. If these two prints are used, the captions should read:

The Kiss. (1902.) Color woodcut (Schiefler 102). The Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

Anxiety. (1896.) Color lithograph (Schiefler 61). The Museum of Modern Art.

To judge from the photographs, I would say that too few prints are reproduced in proportion to the paintings, and perhaps too many late paintings in proportion to the earlier ones. It may be that Deknatel has been convinced by the Norwegian point of view about Munch's later work, but for international taste the book might be more interesting and significant with fewer later things.

P. S. There are several good Munch prints in Chicago, Brooklyn and the Fogg. I do hope that if Plaut has limited the show to Norwegian prints that he has selected carefully.

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PUBLICATIONS

THE MUSEUM OF MODERN ART

cc: Mr. Johnson
Mr. Barr - VT.

Date August 12, 1949

To: Mr. Monroe Wheeler

Re: Gropius book

From: _____

Dear Monroe:

I do agree that we should have something on Gropius or the Bauhaus in print. If this young man you mentioned on the phone can find the money, I'd approve if Philip Johnson doesn't object.

It's true of course that we've just done a big (for me, too big) book on the more talented Breuer. Is it selling well? A similar book on Gropius as an architect might flood the market on a subject which frankly I don't believe to be of great current interest.

However, if we can get outside subsidy, maybe Gropius would do his own biography - it couldn't be any more perverse than Wright's - and might be interesting as well as important historically. This would let us out of backing the book critically.

Otherwise reprint the small Gropius book.

P.S. What's your opinion of the Matisse color list?

Sincerely yours,

/s/ Monroe Wheeler

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CC: Mr. Barr
Mr. Soby
Miss Ulrich
Mr. Liebermann
Miss Pernas

Rouault
Publications

July 27 and 1949
July 26, 1949

Dear Miss Rouault:

It was a great pleasure to receive your letter confirming your father's agreement to permit the Museum of Modern Art to be the exclusive publisher in the United States of the book reproducing the text and etchings of Miserere. We are now concluding arrangements about the printing and format with Arnold Fawcus.

It was extremely kind of M. Rouault to agree to a royalty of 5% of the sales price instead of the 10% we had proposed, in order to make the retail price as low as possible. It is understood that our negotiations with Mr. Fawcus do not involve any financial responsibility on the part of your father. We are delighted that he will approve the quality of the reproductions.

As we stated in our previous letter royalties earned for the period July 1 to December 31 would be payable on March 30, and those earned from January 1 to June 30 will be paid on September 30 of each year.

It is a great satisfaction to us to confirm these arrangements and I beg you to express to your father our great thanks for his generous collaboration in permitting the Museum to publish this most distinguished work.

With my best wishes, I am,

Cordially yours,

/s/ Monroe Wheeler

Miss Isabelle Rouault
2, rue Emile Gilbert
Paris XII^e
France

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CC: Miss Ulrich
 Mr. Barr ✓
 Mr. Soby
 Mr. Lieberman
 Miss Pernas

le 17 mai 1949

CLASS OF SERVICE
 This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
 PRESIDENT

1201

ROUAULT

SYMBOLS	
DL	= Day Letter
NL	= Night Letter
LC	= Deferred Cable
NLT	= Cable Night Letter
	Ship Radiogram

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COPIED FOR:
 Miss Ulrich
 Mr. Barr ✓
 Mr. Soby
 Mr. Lieberman
 Miss Pernas

MAY 24, 1949

MONROE WHEELER MODERNART

NY

ESPERONS SOUS HUITAINE DONNER REPONSE FAVORABLE

ISABELLE ROUAULT

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ou même voir l'édition originale. Si vous voulez avoir la valeur l'édition originale, dont nous avons exposé les planches en 1925 au Musée et très souvent depuis.

Mlle. Isabelle Rouault
 2 rue Emile Gilbert
 Paris XII
 France

Monroe Wheeler

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CC: Miss Ulrich
 Mr. Barr
 Mr. Soby
 Mr. Lieberman
 Miss Pernas

le 17 mai 1949
 cette édition sans concessions. tout de suite des mesures
 pour protéger les droits américains de ce livre, pour
 vous assurer qu'aucune autre édition ne puisse s'en
 élever. Le catalogue de la Galerie Fleissman, publié
 au mois de février, n'avait aucun droit d'auteur; et,
 d'autant plus, une telle internationale d'auteur pen-
 seraient seulement une édition contenant le texte
 original de Monsieur Rouault. Si un autre éditeur
 publiait une édition sans copies avec des reproductions

Chère Mademoiselle:

Monsieur Soby vient de me montrer votre lettre lui demandant
 son avis au sujet de la publication qui se propose au Etats
 Unis du Miserere avec les reproductions des gravures et une
 traduction du texte original.

Nous venons d'apprendre que la "Quadrangle Press" compte
 publier une édition Américaine du Miserere et nous pensions,
 naturellement, que cette affaire a été arrangé avec vous.
 Comme il n'en est pas le cas, j'aimerais suggérer que le
 Musée d'Art Moderne publie ce livre.

Repondant à votre question, une édition bien faite mais bon
 marché du Miserere n'aurait aucun effet sur la valeur de
 l'édition originale acheter par des collecteurs ici. Au
 contraire, cette valeur serai rehausser par ce fait. Mais
 il est très important que l'édition soit faite avec le texte
 et les titres originaux de Monsieur Rouault, parfaitement
 traduit.

Nous venons d'apprendre que la "Quadrangle Press" pense de-
 mander un prix assez élevé pour leur édition du Miserere.
 Une tel édition ferai surement beaucoup de tort à l'édition
 originale et les collecteurs en seraient de bien mauvais gré.

Ce que ce Musée aimerai faire serai de publier une édition
 peu couteuse du Miserere pour les étudiants et les jeunes
 amateurs d'art qui ne peuvent jamais ce permettre d'acheter
 ou même voir l'édition originale. Si vous voulez avoir la
 valeur l'édition originale, tout nous crions exposer les
 planches de 1925 au Musée et très souvent depuis.

Mlle. Isabelle Rouault
 2 rue Emile Gilbert
 Paris XII
 France

Monsieur Soby

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(Translation)

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gentillesse de nous accorder votre permission de faire cette édition nous prendrions tout de suite des mesures pour protéger les droits Américains de ce livre, pour vous assurer qu'aucune autre édition ne puisse s'en emparer. Le catalogue de la Galerie Kleemann, publié au mois de février, n'avait aucun droit d'auteur; et, d'autant plus, les droits internationaux d'auteur protégeraient seulement une édition contenant le texte original de Monsieur Rouault. Si un autre éditeur publiait une édition non complète avec des reproductions des gravures appartenant déjà à la Galerie Kleemann et à d'autres privés il serait impossible d'empêcher ce fait.

Mais, s'il est possible d'annoncer, tout de suite, que le Musée d'Art Moderne va publier une édition du Miserere avec la permission de Monsieur Rouault lui-même, tout les autres éditeurs n'oseraient pas s'engager de nous faire compétition et, s'ils l'essayaient, le Musée pourrai porter plainte contre eux.

If this is not the case, I would like to propose that
Nous nous engagerons à publier ce volume dans le même format que celui du livre de Monsieur Soty sur Rouault, avec des reproductions de toutes les plaques de l'édition originale ainsi que le texte par la main de votre père. Nous lui payerions des droits de dix pour cent de l'argent reçu par le Musée de ventes en détail et de cinq pour cent du prix catalogue sur tout les ventes en gros; droits d'auteur payable le 30 mars pour ventes entre le 1 juillet et le 31 décembre, et, de même, payable le 30 septembre, pour tout les ventes entre le 1 janvier et le 30 juin.

Si votre père trouve cette proposition à son gré, veuillez répondre par télégramme au plutôt votre permission, et nous prendrions tout de suite une action pour protéger les droits d'auteur qui votre père nous accorde en traduisant et imprimant le livre dans la forme que la loi Américaine d'auteur exige. Les demandes de votre père seront sûrement accorder par nous et je tiens à vous assurer que nous pouvons publier une ravissante et petite édition à un prix non élever qui servira à étendre le renommé de cette grande oeuvre et à faire remonter en valeur l'édition originale, dont nous avons exposé les planches en 1936 au Musée et très souvent depuis.

Veuillez accepter mon meilleur souvenir et mes hommages les plus respectueux à vous, ainsi qu'à Monsieur votre père,
Sincerely,

What the Museum would like to do is to publish
a very inexpensive edition of Miserere for students and
Monroe Wheeler

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(Translation)

My dear Miss Rouault:

Mr. Soby has shown me your recent letter asking his advice about the proposed publication in the United States of a small book on M. Rouault's Miserere with reproduction of the gravures and a translation of the original text.

We have heard that the Quadrangle Press was planning to publish an American edition of Miserere and we thought that of course this had been arranged with you. Since this is not the case, I would like to propose that you permit the Museum of Modern Art to publish this volume. We believe it would be better for you, from every point of view, if the Museum published it for you.

As to your question, an inexpensive American edition of Miserere would in no way affect the value of the original edition purchased by collectors here. In fact it would enhance it. But it is important that it be done with Rouault's own text and titles, perfectly translated.

We have heard that the Quadrangle Press plans to charge a quite high price for the edition of Miserere which they are planning. Such a volume would indeed conflict with the sale of the original edition here and irritate the collectors.

What the Museum would like to do is to publish a very inexpensive edition of Miserere for students and

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young art lovers who would never be able to afford or even see the original edition. If you will give us permission to do this we shall take immediate steps to protect the American copyright, so that no other publisher could legally undertake to issue it. The Kleemann Gallery catalog published in February was not copyrighted, and the international copyright law would protect only an edition including Rouault's original text. If another American publisher were to publish an incomplete edition reproducing the gravures already in the possession of the Kleemann Galleries and others, it would be very difficult to prevent it. However, if it were to be announced immediately that the Museum of Modern Art is publishing an edition of Miserere approved by Rouault himself, any other publisher would be unlikely to attempt to compete with us and, if he should do so, the Museum would be able to bring legal action to prevent it.

Source: Wheeler

We would undertake to publish this volume in the same format as Mr. Soby's book on Rouault, reproducing all of the plates of the original edition and with a translation of your father's text. We could pay him a royalty of ten per cent out of the amount received by the Museum from retail sales and five per cent of the list price on all sales to wholesale distributors. Royalties earned for the period July 1 to December 31 would be payable on March 30, and those earned

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20120 FOR: Mr. Coffey
Miss Courter
Mr. Farr
Mr. Gaby
Mr. D'Amico
Miss Ulrich

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1537 Twenty-eighth Street

from January 1 to June 30 would be paid on September 30 of each year.

If the above proposal is acceptable to your father, please cable me your approval at once and we shall take steps to protect the copyright by having the text translated and printed in the form required by the American copyright laws. Your father's desires will be respected by us and I assure you that we can issue a small and beautiful volume at a low price which would serve to extend the fame of this great work and increase the value of the original edition, plates of which the Museum of Modern Art first showed in 1936 and very often since.

With my kindest remembrances and respectful greetings to you and your father, I am,

Very sincerely yours,

Monroe Wheeler

Mr. Monroe Wheeler
Museum of Modern Art
130 West 53rd Street
New York

P. S. I am sending by cheque for \$7.50 (including sales tax) you will spare me the writing of another letter and will turn it in for me.

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Mr. Barr
Mr. Soby
Mr. D'Amico
Miss Ulrich

*Publications -
Teaching Portfolio*

MR. DAVID H. LEVY
300 Park Avenue 1537 Twenty-eighth Street
New York 22, N. Y. Georgetown, Washington 7, D. C.

March 17, 1949

March 18, 1949

My dear Mr. Wheeler:

So many thanks for sending me promptly the Teaching Portfolio. I have studied it with a good deal of interest and should think that such a series as this might prove of considerable use. I personally look forward to seeing succeeding numbers and wonder just what they will do to me!

I am sorry to have missed the March meeting of the Museum and as I don't expect to be in New York more than once this season, I shall hope surely to have a little visit with you then.

Very sincerely yours,

/s/ Mildred Bliss

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York
New York City

P. S. I am sending my cheque for \$7.50 feeling sure you will spare me the writing of another letter and will turn it in for me.

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MRS. DAVID M. LEVY
300 Park Avenue
New York 22, N. Y.

March 10, 1949

Mr. Monroe Wheeler
My dear Mr. Wheeler:

Thank you so much for sending me the new Teaching Portfolio. It is a beautiful job.

Congratulations on the "Teaching Portfolio"
Cordially,
of which you sent me a copy with your letter of
/s/ Adele R. Levy
February 11. I think this is an excellent project.

It is quite up to your usual high standards.

Sincerely,

/s/ Bill

Mr. William A. M. Burden

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York City

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Mr. Soby
Mr. D'Amico
Miss Ulrich

FOURTEEN WALL STREET
NEW YORK 5, N. Y.

ELEVEN HUNDRED LAKE AVENUE ROAD
GROSSE POINTE SHORES 30, MICHIGAN

March 10, 1949

Mr. Monroe Wheeler,
Museum of Modern Art,

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Monroe:

I think Congratulations on the "Teaching Portfolio"

of which you sent me a copy with your letter of
February 11. I think this is an excellent project.

It is quite up to your usual high standards.

Sincerely,

(Mrs. Eisel Ford)

/s/ Bill

Mr. William A. M. Burden

WAMB:mc

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Mr. Barr ✓
Mr. Soby
Miss Ulrich
Mr. D'Amico

654 MADISON AVENUE
Suite 907
New York 21, N.Y.

MRS. EDESEL B. FORD
ELEVEN HUNDRED LAKE SHORE ROAD
GROSSE POINTE SHORES 30, MICHIGAN

March 23,
1949

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Mr. Monroe Wheeler,
Museum of Modern Art,
New York 19, N. Y.

I understand you have gone to Europe, but I am writing this
Dear Mr. Wheeler: to yours of February 11, to thank you for
sending me the Teaching Portfolio. It is beautifully gotten
up and Thank you so much for the No. 1 Teaching Portfolio.
that you indicate.

I think it is very exciting and I am enjoying it immensely.
Thank you for sending this one to me.

Sincerely,

Sincerely,
/s/ Eleanor Clay Ford
/s/ Conger Goodyear

(Mrs. Edsel Ford)

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Miss Ulrich
Mr. D'Amico
Miss Ulrich

654 MADISON AVENUE
Suite 907
New York 21, N.Y.

March 3, 1949

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Monroe:

I understand you have gone to Europe, but I am writing this letter in response to yours of February 11, to thank you for sending me the Teaching Portfolio. It is beautifully gotten up and I should think might be most useful for the purpose that you indicate.

Thank you for sending this one to me.

Sincerely,

/s/ Conger Goodyear

Sincerely yours,

/s/ Paul J. Sachs

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Miss Courter
Mr. Barr
Mr. Soby
Mr. D'Amico
Miss Ulrich

HARVARD UNIVERSITY * FOGG MUSEUM OF ART
Cambridge 38, Massachusetts

March 4, 1949

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Wheeler:

Thank you for your kind lines of the 11th inst. sending me a copy of your newest publication. I note that it is the first of a series of teaching portfolios with admirable reproductions and excellent text.

If I were still teaching, I should certainly use it in my class room. As I have retired, I have handed the portfolio to Miss Lucas, the Fogg Librarian, from whom you will doubtless here in due course if she is interested.

I did appreciate your sending me the copy and thank you for thinking of me.

With congratulations,

Sincerely yours,

/s/ Paul J. Sachs

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Mr. Barr
Mr. Soby
Mr. D'Amico
Miss Ulrich

THE ROCKWELLAN FOUNDATION
HARRISON & ABRAMOVITZ, ARCHITECTS
630 Fifth Avenue, New York

COPIED FOR: Mr. McGray, Associate Director
Miss Courter, Associate Director
Mr. Barr, Assistant Director
Mr. Soby
Mr. D'Amico
Miss Ulrich

March 7, 1949

March 3, 1949

Mr. Monroe Wheeler,
Director of Exhibitions and Publications,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N. Y.

Dear Monroe: Getting back I found your Teaching Portfolios
and write at once to congratulate you on it.
Thanks very much for the #1 of the Teaching
Portfolios. It is a magnificent piece of work and I feel
it should be of real value to our educators.

I shall, of course, be very much interested in
seeing the next of the series that you bring out.

Yours sincerely,
Sincerely,
/s/ Wally
Wallace K. Harrison

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 Street
New York 19, New York

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COPIED FOR: Mr. McCray Mr. Soby
 Miss Courter Mr. D'Amico
 Mr. Barr Miss Ulrich

Publication

THE MUSEUM OF MODERN ART

THE ROCKEFELLER FOUNDATION
 49 West 49th Street, New York 20

The Humanities
 David H. Stevens, Director
 John Marshall, Associate Director
 Charles B. Fahs, Associate Director
 Edward F. D'Arms, Assistant Director

No. 12 in Series
 March 7, 1949

Dear Monroe:

On getting back I found your Teaching Portfolio
No. 1, and write at once to congratulate you on what
 seems to me an excellent job. I should think this sort
 of material, well and practically presented as it is,
 would be of great use to teachers.

Thank you very much for letting me see this
 first issue.

Yours sincerely,

/s/ John Marshall

Mr. Monroe Wheeler
 The Museum of Modern Art
 11 West 53 Street
 New York 19, New York

Publication

please clip as soon as possible

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Publications

THE MUSEUM OF MODERN ART

Mr. d'Harnoncourt
 Mr. Wheeler
 Miss Permas
 Mr. Porter
 Mr. McCray
 Mr. Burden
 Mr. Ritchie
 Mr. Alfred Barr

Date November 1, 1949

To:

Re: Et tu MOMA

From:

Mr. Alfred Barr

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our friends who felt that they were inferior esthetically and primarily of historic interest. The publication might have been as effective as the exhibition in increasing the value of these previously underestimated works.

P. S. Mr. Wheeler has agreed to get out a correction slip as soon as possible to be inserted in Modern Art in your Life.

Publications

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Modern Art in your Life

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Publications

THE MUSEUM OF MODERN ART

Mr. d'Harnoncourt

Mr. Wheeler

Miss Permas

Mr. Porter

Mr. McCray

Mr. Burden

Mr. Ritchie

To:

From: Mr. Alfred Barr

Date November 1, 1949

Re: Et tu MOBA

For years now we have been trying to persuade or threaten magazines so that they would give the museum credit under reproductions of works of art in the museum collection. We have made some progress, although the Times still often puts our name in six point type at the bottom of page 14 and LIFE, whenever possible, omits the museum's name entirely.

This made me all the more disappointed to find that in our current publication, Modern Art in Your Life, dozens of pieces from the museum's collection of painting and sculpture, as well as a good many prints, posters and other things are reproduced without any credit to the museum collection. A persistent searcher might find at the back of the book under "Catalog of the Exhibition and List of Illustrations" a reference not to the illustrations at all, but to the contents of the exhibition indicating that things not otherwise credited belong to the museum. This is quite ineffective. Let me both beg and insist that in the future, museum publications, whenever they reproduce a work from the museum's collection in any field, should credit the museum underneath the cut - unless, of course, the whole publication is concerned with things belonging to the Museum.

The omission of the museum's name under the cuts in Modern Art in your Life was especially frustrating in view of the fact that so many of the objects were acquired for the collection against the better judgment of some of our friends who felt that they were inferior esthetically and primarily of historic interest. The publication might have been as effective as the exhibition in increasing the value of these previously underestimated works.

P. S. Mr. Wheeler has agreed to get out a correction slip as soon as possible to be inserted in Modern Art in your Life.

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Publications

THE MUSEUM OF MODERN ART

cc: Mr. Soby

Date October 10, 1949

To: Mr. Monroe Wheeler

Re: Museum publications in France

From: Mr. Alfred Barr

Dear Monroe:

Here is a quote from a letter of October 5 from Jim Soby:

"New cat
on the rue de Rivoli
anywhere except the
shop which has opened
about this? English
Seems a pity, because
is doing."

All paintings and sculptures reproduced in this book, unless otherwise credited, are from the Collection of The Museum of Modern Art except the Noguchi sculpture, page 26, which is reproduced by courtesy of the Egan Gallery, New York.

pps
lous
is new
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e.
Muse

Sincerely yours,

/s/ Monroe Wheeler

Miss Carolyn Richardson
Lester and Schuster, Inc.
1201 Sixth Avenue
New York 20
New York

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cc: Mr. Barr
W. Albright

Publications

THE MUSEUM OF MODERN ART

cc: Mr. Soby

Date October 10, 1949

To: Mr. Monroe Wheeler

Re: Museum publications in France

From: Mr. Alfred Barr

Dear Monroe:

Here is a quote from a letter of October 5 from Jim Soby:

"New catalogue of the Muse collection is in several shops on the rue de Rivoli, but otherwise there are no Museum publications anywhere except Maeght's, not even at the huge or rather sumptuous new shop which has opened next to the Cafe Flore. No way to do anything about this? English publications, as usual, are much in evidence. Seems a pity, because there is so much interest here in what the Muse is doing."

Sincerely yours,
for Monroe Wheeler

Miss Caroline Woodhouse
1100 West 57th Street
New York 19, N.Y.
10019

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CC: Mr. Barr ✓
Mr. Ritchie
Miss D. Miller

Publications

July 20, 1949
July 25, 1949

Dear Miss Richardson:

We are very grateful to you for letting us see Mrs. Denis A. Courtney's manuscript of her book on contemporary German artists. The book is an interesting one and we would like to see it published but I am afraid that the Museum cannot undertake it because it does not sufficiently represent our point of view, on this particular subject, as all our publications must do. It does present, however, an interesting cross-section of modern German painting and sculpture but I doubt if a publisher for this book can be found at this time without considerable subsidy.

With renewed thanks and best wishes, I am,

Sincerely yours,

Very sincerely yours,

/s/ Monroe Wheeler

/s/ Monroe Wheeler

Miss Carolyn Richardson
Simon and Schuster, Inc.
1230 Sixth Avenue
New York 20
New York

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CC: Mr. Barr
Miss D. Miller

Publications

THE INSTITUTE OF CONTEMPORARY ART
138 Newbury Street, Boston 16, Mass.

July 20, 1949

July 19, 1949

Dear Mr. Wheeler:
Dear Mr. Wight:

We are preparing a small catalogue for our
Feininger should, of course, have no objection to
The catalogue goes to press in a couple of weeks.
to your quoting passages from our book on Feininger
Hartley catalogue, giving, of course, due credit
and Hartley in the text of the catalog you are pre-
paring for your Feininger-Villon exhibition which
to re-write history where it has already been in-
opens in October, provided proper credit is given
to the Museum, the publication, the editor, the
authors and the artist.

With best wishes, I am,
Very sincerely yours,

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York, New York

/s/ Monroe Wheeler

Frederick S. Wight, Esq.
Director of Education
The Institute of Contemporary Art
138 Newbury Street
Boston 16
Massachusetts

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COPIED FOR: Mr. Barr
CC: Mr. Miss D. Miller

THE INSTITUTE OF CONTEMPORARY ART
138 Newbury Street, Boston 16, Mass.

February 11, 1949

July 19, 1949

Dear Mr. Wheeler:

We are preparing a small catalogue for our Feininger-Villon exhibition which opens in October. The catalogue goes to press in a couple of weeks. May we have permission to quote from your Feininger-Hartley catalogue, giving, of course, due credit? I shall make every effort not to lean too heavily, but where it is simply a matter of recording fact, it seems fairer to acknowledge a source frankly than to re-write history where it has already been impeccably done. Best wishes.

/s/

If you do bring out a new edition, you might let us know because a few corrections
Frederick S. Wight
Director of Education

Incidentally, Mr. V. W. van Gogh, Vincent's nephew, is coming to this country in March, and I am giving him your

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York, New York

/s/ Monroe Wheeler

Mr. Charles W. Brooks, Jr.
Associate Professor of Art and Architecture
Lawrence College
Appleton
Wisconsin

NOTE: See Mr. Wheeler's copy of the bibliography for corrections.

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CC: Mr. Barr

THE MUSEUM OF MODERN PUBLICATIONS

Date October 26, 1948

February 11, 1949

To: Mr. Wheeler

Re: Color reproduction in

From: Mr. Barr

Enclosure attached

Dear Mr. Brooks:

Mr. Alfred H. Barr, Jr. has passed on to me your letter in regard to your van Gogh bibliography. Since receiving your inquiry, we have been working on an elaborate publications program for the next few years and I have delayed answering you until our plans were complete.

We have so many exciting new projects involving books which are urgent to our educational program that I am sorry to have to tell you, alas, that we cannot at this time envisage a revised definitive edition of the van Gogh bibliography. I do think, however, that one of the university presses should be willing to undertake it.

If you do bring out a new edition, you might let us know because a few corrections have been brought to our attention which we should like to pass along to you.

Incidentally, Mr. V. W. van Gogh, Vincent's nephew, is coming to this country in March, and I am giving him your address.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Charles M. Brooks, Jr.
Associate Professor of Art and Architecture
Lawrence College
Appleton
Wisconsin

NOTE: See Mr. Wheeler's copy of the bibliography for corrections.

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PUBLICATIONS

THE MUSEUM OF MODERN ART

Date October 29, 1948

To: Mr. Wheeler Irred H. Barr, Jr.

Re: Color reproductions in

From: Mr. Barr James Wheeler

Kokoschka catalog

The following books have been scheduled for publication during

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.

(in collaboration with Boston Institute of Contemporary Art)
GEORGIA O'KNEFF

by James Johnson Sweeney

WHEELYCHEN'S PAINTINGS AND DRAWINGS (revised)

by James Thrall Soby

* Indicates book to be distributed to members

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Publications

THE MUSEUM OF MODERN ART

Date September 9, 1948

To: Mr. Alfred H. Barr, Jr.

Re: Publications Schedule

From: Monroe Wheeler

The following books have been scheduled for publication during the fiscal year 1948-49:

Painting and Sculpture

* PAINTING AND SCULPTURE IN THE MUSEUM OF MODERN ART
edited by Alfred H. Barr, Jr.

* CONTEMPORARY PAINTERS
by James Thrall Soby

* THE SCULPTURE OF ELIE NADELMAN
by Lincoln Kirstein

PAUL KLEE SOCIETY: EXHIBITION CATALOG
introduction by James Thrall Soby

* GEORGES ERAÇUE
by Henry Hope

OSKAR KOKOSCHKA
by James S. Plaut
(in collaboration with Boston Institute of Contemporary Art)

GEORGIA O'KEEFFE
by James Johnson Sweeney

TCHELITCHEV'S PAINTINGS AND DRAWINGS (revised)
by James Thrall Soby

* indicates book to be distributed to members

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Architecture in preparation for later publication:

ARCHITECTURE OF BRIDGES
by Elizabeth Meek

PIONEERS OF THE MODERN MOVEMENT...
by Nikolaus Pevsner
(a new and revised edition of the book previously
published by Faber & Faber, London)

Industrial Design revised edition

WHAT IS GOOD DESIGN?
by Edgar Kaufmann, Jr.
(No. 3 in the "Introduction to Modern Arts" series)

Photography John Newhall

THE HISTORY OF PHOTOGRAPHY
by Beaumont Newhall

Educational Program (revised edition)

HOW TO MAKE MODERN JEWELRY
by Charles J. Martin and Victor D'Amico
(No. 2 in "Art for Beginners" series)

General

INDIAN ART OF THE UNITED STATES (revised edition)
by Frederic H. Douglas and Rene d'Harnoncourt
(reprint of 70-page section from U. S. CANONICAL 1948)

ONE HUNDRED PHOTOGRAPHS (tentative)

100 PHOTOGRAPHS BY 100 PHOTOGRAPHERS

Specialty Program

HOW TO READ AND PRINT
by Morris Fulek
(No. 9 in "Art for Beginners" series)

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Other titles in preparation for later publication:

Painting and Sculpture

CUBISM AND ABSTRACT ART (revised edition)
by Alfred H. Barr, Jr.

HENRI MATISSE (revised and enlarged)
by Alfred H. Barr, Jr.

JOAN MIRO (revised edition)
by James Johnson Sweeney

ITALIAN ART OF THE TWENTIETH CENTURY
by James Thrall Soby

HISTORY OF POST-IMPRESSIONISM
by John Rewald

Architecture

WHAT IS MODERN ARCHITECTURE? (revised edition)
by Philip Johnson

MARCEL BREUER
by Peter Blake

A GUIDE TO MODERN ARCHITECTURE IN THE U. S. A.
by Henry Martin and Peter Blake

Photography

IN AND OUT OF FOCUS (tentative)
(reprint of 70-page section from U. S. CAMERA ANNUAL 1948)

GREAT NEWS PHOTOGRAPHS (tentative)

100 MASTERPIECES BY 100 PHOTOGRAPHERS

Educational Program

HOW TO DRAW AND PAINT
by Mervin Jules
(No. 3 in "Art for Beginners" series)

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PUBLICATIONS
(PASITHOMA)

see also MILLER CO
re distribution of
PASITHOMA

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Publications

see M.C. File under
Maillet

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REPROD.

THE MUSEUM OF MODERN ART

Date August 3, 1948

To: Mr. Wheeler cc: Mrs. Sloan
From: Mr. Barr

Re: Color reproductions

Dear Monroe:

I have been thinking over the possible marines and nudes in the collection for reproduction in answer to Mrs. Astor's suggestion.

It seems to me that we have already reproduced a very delightful marine, the Seurat Port-en-Bessin. A more modern seascape is the Feininger Steamer Odin which I think would be ideal for a hotel in which the guests have considerable taste and discrimination.

Among the nudes in the collection which you might consider are the Pascin, Karfiol, Derain and Matisse Bather. I doubt if any of these would be entirely satisfactory for this purpose.

Instead of a painting of a nude it might be interesting to consider a very good photograph of one of ~~many~~ several sculptures, Despiau Assia, the Lehmbruck special photograph of Torso or Torso and Head, and the Maillol torso Ile de France.

I realize that there would be no color in the photographs but the quality of the sculpture is so high that it might work out very satisfactorily. The photographs might of course be framed in colored mats.

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THE MUSEUM OF MODERN ART

Date July 30, 1948

To: Mr. Alfred H. Barr, Jr. ✓
Mr. James Thrall Soby
Miss Dorothy Miller

From: Monroe Wheeler

Re: Color Reproductions

Mrs. Vincent Astor, who is taking a very constructive interest in the distribution of our color reproductions, came in to talk about it yesterday with me and Mrs. Sloan. She felt that in order to appeal to a broader public, including more hotels like the St. Regis for which she has bought a number of our reproductions, we should have a good modern nude and a marine painting.

Have you any suggestions?

*Ferninger, Seurat for seascapes marine
Pascin, Karpis - Despain, Schtrude, Maillol*

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THE MUSEUM OF MODERN ART

Date July 30, 1948

To: Mr. Alfred H. Barr, Jr.
Mr. James Thrall Soby
Miss Dorothy Miller ✓

Re: Color Reproductions

From: Monroe Wheeler

Mrs. Vincent Astor, who is taking a very constructive interest in the distribution of our color reproductions, came in to talk about it yesterday with me and Mrs. Sloan. She felt that in order to appeal to a broader public, including more hotels like the St. Regis for which she has bought a number of our reproductions, we should have a good modern nude and a marine painting.

Have you any suggestions?

a
How about Matisse Bather for the Nude?
or the Cézanne
DM.

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CC: Mr. Barr ✓
Miss Ulrich
Miss Pernas

PUBLICATIONS

THE MUSEUM OF MODERN ART

Date July 23, 1948

To: Mr. Giedion

Re: July 27, 1948

From: Mr. Barr

in Europe

Dear Dr. Giedion:

Alfred Barr has told me that you are interested in the German translation of Picasso: 50 Years of His Art. We would be glad to make arrangements for a German edition provided the Swiss publisher could make new black and white plates from photographs which we could supply. The forms of this book are standing for a new edition and it would cost us at least two thousand dollars to take our plates out of the forms to have electrotypes made and then remake the forms for the entire book.

If you can find a Swiss publisher who would be willing to undertake the cost of making these plates in addition to paying for the photographs and a royalty of seven and one-half per cent of the retail price, we would be delighted to do all we can to facilitate the venture.

Copies of the English edition of the book can be purchased from W. S. Hall & Company, 457 Madison Avenue, New York, which handles the European distribution of our publications. The export price is six dollars, less forty per cent, i.e. three dollars and sixty cents per copy, plus transportation charges. The same discount applies to all of our publications.

With my kind remembrances, I am,

Very sincerely yours,

/s/ Monroe Wheeler

Dr. Siegfried Giedion
Doldertal 7
Zürich
Switzerland

Dr. Siegfried Giedion
Doldertal 7
Zürich, Switzerland

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Publication

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Karpel

Date July 23, 1948

To: Mr. Wheeler

Re: Museum publications

From: Mr. Barr

in Europe

Dear Monroe:

Dear Monroe:

Giedion wrote me from Zurich on June 14 with the following paragraph:

"...I was very sorry that we had only a hasty speech in Zurich and I forgot to ask you if you would agree to have your Picasso book translated into German. I have nothing to give my students in German about Picasso, and I'm mentioning you so much that your ears must ring during my lectures. But sincerely, it is the only good book that exists about this man. Please answer at your convenience."

Could you write him directly about this? *

I still hope to have some reply from you on my two or three letters about the distribution of our books in Europe. I understand more about the French situation from a conversation I had with a clerk at Brentano's in Paris. I again noticed that there were several American art books, including Guernica, but no Picasso: 50. The clerk said simply that the Picasso had been sold and that they couldn't get any more because the French regulations forbade the import of any but technical books from America. Is there anything that we can do about this, possibly through having our books classified as technical?

In any case I am still curious to know why Picasso: 50 was priced so much higher than the Guernica in the other shop about which I wrote you three months ago.

*Dr. Siegfried Giedion
Doldertal 7
Zürich, Switzerland

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PUBLICATIONS

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Karpel

Date August 5, 1948

To: Mr. Wheeler

Re: MMA publications

From: Mr. Barr

Dear Monroe:

Many thanks for sending our Belgian friend a list of bookshops which certainly refutes his suggestion that our books are not distributed in Belgium.

I have returned Hall's letter to you and am glad to know that we have half a dozen bookshops taking our publications in Italy; however, it is a very serious oversight on the part of our distributors not to have made some arrangement to sell our publications in Venice through the Serenissima. This is not only the best art book shop in Venice but the owner Alfieri has a very important consignment to sell art books at the entrance of the main building of the Biennale.

When in Venice I talked with Mr. Alfieri and made a provisional arrangement to obtain Italian publications in exchange for ours since cash payments are so difficult to arrange. Bernard Karpel has my letter since I thought that he would be interested in acquiring these publications for the library and paying for them with American books. I think this plan has run into a snag precisely because it conflicts with our distributors. However, since they have failed to put any of our books in Venice I don't see why we cannot go ahead with a very advantageous arrangement with our library and the Serenissima. I leave this matter entirely in the hands of you, Ione Ulrich and Bernard, who has the correspondence.

Very sincerely yours,

P.S.-The Biennale closes the end of September; the largest crowd is expected in that month. If we cannot work the barter we ought to arrange some consignment of our books not only for commercial reasons but because the book stall at the Biennale is a very valuable propaganda show window examined by people from all over Europe and America. As I wrote you earlier, I felt very badly that only one of our publications was on display, Picasso: 50, which I guess was actually a review copy which we sent one of the Biennale officials.

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cc: Mr. Barr

PUBLICATIONS

THE MUSEUM OF MODERN ART

Date July 24, 1948

To: Mr. Wheeler

Re: Front Desk Book display etc.

From: Mr. Barr

Dear Mr. Bergen:

Mr. Alfred H. Barr, Jr. has told me that you are interested in the publications of the Museum of Modern Art. I am enclosing a catalog listing those which are at present available. Our export agents inform us that the following bookshops in Belgium regularly purchase our publications and if you do not wish to order directly from us I am sure that any one of these shops would be glad to order our books for you:

Librairie Encyclopedique, 7 Rue du Luxembourg
Brussels 4, Belgium
Librairie Mondiale, 62 Rue Ravenstein, Shell Building
Brussels, Belgium
Office International de Librairie, 184 Rue de l'Hotel
des Monnaies, Brussels, Belgium
Librairie Philosophique E. Nauwelaerts, 2 Place Cardinal
Mercier, Louvain, Belgium
W. H. Smith & Son, 71-75 Boulevard Adolphe Max,
Brussels, Belgium
Standaard Boekhandel, Huidevettersstraat 59
Antwerp, Belgium
Librairie Universitaire Boekhandel, St. Pietersnieuwstraat 66
Ghent, Belgium

Emiel Bergen whom I never heard of before. I saw a paragraph from his letter in which he asks for our publications list, membership blanks, etc.:

Very sincerely yours,

I have the honor to let you know that I had the opportunity to find your book "Picasso's Art, 1871-1903" which I like one of the best of our art books. I also saw your "Picasso: fifty years of his art" which is a very interesting book. I imagine you that these books were in Belgium, which is a "seller rich" country.

Monroe Wheeler
Director of Exhibitions
and Publications

Mr. Emiel Bergen
Molenstraat, 12
Aarschot
Belgium

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PUBLICATIONS

THE MUSEUM OF MODERN ART

Date July 24, 1948

cc: Miss Ulrich

To: Mr. Wheeler *and H. Carr, Jr.*

Re: Front Desk book display etc.

From: Mr. Barr *and Wheeler*

Dear Monroe:

I don't know who has charge of arranging the books at the Front Desk, but I was surprised to find upon my return from Europe that no copy of What is Modern Painting? was on display though most other of the Museum publications were displayed in several copies. The same thing happened last spring with the Picasso book. I am not yet developing paranoia but WIMP especially was written as a kind of missionary tract for maximum distribution. As it concerns a good many pictures on view in the Museum I think it is all the more important that it should be displayed. What do you think?

all?

Will you please tell any inquirer that our books may be obtained at a discount of forty per cent of the United States retail price from W. S. Hall & Co., 457 Madison Avenue, New York, the importer, of course, must pay the transportation charges.

W. S. Hall & Co. handles European sales for Simon and Schuster, Inc. and most of the other big New York publishers. They are very aggressive and Simon and Schuster are very pleased with their results. They have many Swiss accounts which purchase our books regularly and a few Italian and Belgian ones. France, as you know, can import only technical books at the present time and Hall is working to bring about a modification of this law.

P.S.—Just today I read a letter from a Belgian named Emiel Bergen whom I never heard of before. Here is a paragraph from his letter in which he asks for our publications list, membership blanks, etc.:

"I have the honor to let you know that I had the opportunity to find your book "Fantastic Art, Dada, Surrealism" which I like one of the most of my art books. This and your "Picasso: fifty years of his art" were only available at Paris! Imagine you that these books cannot be found in Belgium."

Have we any distribution in Belgium, which is a "dollar rich" country. Almost none of our books were in Switzerland, which is also rich.

done where MW

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PUBLICATIONS

THE MUSEUM OF MODERN ART

Date July 27, 1948

cc: Miss Ulrich

To: Mr. Alfred H. Barr, Jr.

Re: Museum Publications

From: ^{Mr. Wheeler} ~~Miss Miller~~ Monroe Wheeler _{Miss Miller}

in Europe

Dear Alfred:

I am not surprised that you did not find our books in many shops abroad as I had the same experience last year. The trouble is that our books in comparison with European art books are very expensive and by the time the European importer has paid the transportation and import charges he has to charge more than our own equivalent retail price in the U. S. A. if he is to receive the same percentage of profit that he gets on books published in his own country.

In the future will you please tell any inquirer that our books may be obtained at a discount of forty per cent of the United States retail price from W. S. Hall & Co., 457 Madison Avenue, New York, the importer, of course, must pay the transportation charges.

W. S. Hall & Co. handles European sales for Simon and Schuster, Inc. and most of the other big New York publishers. They are very aggressive and Simon and Schuster are very pleased with their results. They have many Swiss accounts which purchase our books regularly and a few Italian and Belgian ones. France, as you know, can import only technical books at the present time but Hall is working to bring about a modification of this law.

Since Hall reports that our books sell well to Swiss ^{booksellers} publishers, I think that the fact that you did not see them in the shops may confirm this: their copies had been sold and they had not yet obtained a new supply.

Italian bookstores cannot buy dollars for import purposes, but, unlike England, they can use dollar credits in this country and the sales that have been made to Italian book shops are restricted to those who have access to dollars over here.

If you will give me the address of Emiel Bergen, I will be glad to write him directly about the distribution of our books in Belgium.

done + done

MW

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REPRODUCTION

THE MUSEUM OF MODERN ART
NEW YORK 19

Date June 24, 1948

MONROE WHEELER

DEPARTMENT OF EXHIBITIONS AND PUBLICATIONS

To: Mr. Wheeler

From: Miss Miller

cc: Mr. Barr ✓
Miss Dudley

Re: _____

Dear Monroe:

Ben Raymond and his wife came here yesterday looking for a painting in our collection to have Albert Urban reproduce in silk screen during the summer for Raymond & Raymond. They had found nothing on the 2nd floor to appeal to them and came to me for suggestions. I suggested Gris and Braque since we have no large reproduction of either of these. I particularly tried to interest them in our new Braque Woman with a Mandolin. They liked it very much indeed but apparently were not sure whether it would suit their purpose.

I told them that I knew nothing about the possibility of their securing permission to make a reproduction from the collection and that they would have to consult you about this.

DCM:MG

Mr. Alfred B. Barr, Jr.
215 American Society
The Morgan Building
New York
10427

Carsted
for you to Edgar
on May 31
in Paris

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THE MUSEUM OF MODERN ART
NEW YORK 19

PUBLICATIONS

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

May 17, 1948

Dear Mrs. Barr:

Miss Ulrich has asked me to send you the enclosed statement requested by G. C. Sansoni & Co. re our negotiations with them for color plates for the Italian edition of John Rewald's book, rather than to Mr. Gentile direct. The reason is that the full cost of the ten color plates is \$500 (we had sent them a bill for this amount last week before receiving your letter), and we should like you to withhold the enclosed bill until you receive payment from the Sansoni Company in the amount of 250 lire at the prevailing rate of exchange.

Very truly yours,

Frances Keech
secretary to Mr. Wheeler

Mrs. Alfred H. Barr, Jr.
c/o American Academy
Via Angelo Masina 5
Rome
Italy

*Cashed &
given to Edgar
on May 31
in lire*

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Venice , June 15, 1948

Miss Frances Keech
Museum of Modern Art
11 West 53rd St.
New York

Dear Miss Keech,

On May 31 the Casa Editrice Sansoni handed me the equivalent of \$250 in lire at the current exchange of 567 lire to the dollar.

As we no longer needed this money to pay for Museum expenses in Italy we handed this amount to Edgar Kaufmann and he gave Mr. Barr the enclosed check.

Sansoni must by law pay for merchandise received in dollars so the Museum will receive in due time the remaining \$250. I handed them the revised bill you had sent me.

Very truly yours

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
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CABLES: MODERNART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

August 12, 1947

Publication

THE MUSEUM OF MODERN ART

Date March 10, 1948

To: Miss Ulrich

Re: Office copies of

From: Mrs. Catlin

MMA publications

Dear Ione:

I notice that Alfred's name has not been on the list of office copies to be sent to staff members. (He is on the list of personal copies for staff members according to which he gets two copies of each book.)

Alfred does have a set of office copies and so do we. Could you arrange to have his name go back on the list to replace the vacancy created by Sweeney who used to receive one for his office and one for Jean Anderson's.

I believe Alice Bacon is assembling a set for the new Dir. of P & S which accounts for the additional set.

I hope you are enjoying Vermont.

Ever yours,

Monroe

Mr. Alfred Barr
Greensboro
Vermont

MW:nbk

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PUBLICATIONS

THE MUSEUM OF MODERN ART
NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

August 22, 1947

THE MUSEUM OF MODERN ART

Dear Alfred:

Date _____

To:

Page 2

Re: _____

From:

Here is a list of publications which are missing from Alfred's and our sets. (Alfred has been using his own personal copies in almost all cases as can be seen by the fact that they are not stamped)

- | | |
|-----------------------|------------------|
| Mies van der Rohe (2) | Rouault (1) |
| Modern Pottery (2) | Stuart Davis (1) |
| Ben Shahn (2) | Marc Chagall (1) |
| Illustrators (2) | |
| Stettheimer (1) | |

In all cases where one copy is missing, they are missing from Alfred's set.

Will you be good enough to let me know as to your views on this proposal on this enclosed postcard.

I hope you are enjoying Vermont.

Ever yours,

Monroe

Mr. Alfred Barr
Greensboro
Vermont

MW:nbk

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

August 12, 1947

Dear Alfred:

As you know a number of our Trustees have been displeased with the fact that several times in the last few years we have not had books ready in time to accompany the exhibitions on which they are based. Therefore I have proposed to the Coordination Committee that we establish a rule of procedure which may prevent this occurring again in the future. Namely, that if the complete text for a book to accompany an exhibition is not in the hands of the Publications Department three months prior to the opening date of the exhibition that the exhibition will be indefinitely postponed.

I would like to have your opinion on this measure which seems to me the only way we can cope with this problem which has become, in the last few years, very serious. It would leave us with the problem of providing, once in a while, an exhibition which can be done without a book, but I think this would be possible.

Since no art book publishers in New York that I know of attempt to produce a book with plates in less than six months this seems to me a very reasonable stipulation.

Will you be good enough to let me know as to your vote on this proposal on this enclosed postcard.

I hope you are enjoying Vermont.

Ever yours,

Monroe

Mr. Alfred Barr
Greensboro
Vermont

MW:nbk

PUBLICATIONS

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COPY TO MR. BARR

Raymond
Raymond

April 10, 1947

Mr. Bernard Raymond
Raymond and Raymond, Inc.
40 East 52nd Street
New York 22, New York

Dear Mr. Raymond:

After several staff consultations over the Bombois proofs we have decided, in view of the amount of time and effort expended on these new plates, to withdraw our objections to the cutting of the reproduction. We have, however, had someone thoroughly familiar with the process look over the photographic plate and make an overlay to show how the picture might be squared. His drawing proves what we have contended, that the reproduction could have been squared in such a way that at least a quarter inch more of the head at the right would have been visible.

You will readily understand that we cannot in the future give our approval to a reproduction which does not as nearly as possible follow the original. May I suggest, therefore, that if at any time again you should arrange to reproduce a painting in the Museum of Modern Art collection, you let us know before your plates are made if you feel that any portion of the original must be lost in the reproduction.

We are eager to see proofs showing the color corrections we suggested to you before your final printing is done.

Very sincerely yours,

Rene d'Harnoncourt

R d'H:w

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Tanahis

THE MUSEUM OF MODERN ART

cc: Mrs. Hugo
Miss Pernas

Date June 17, 1946

To: Mr. Wheeler

Re: _____

From: Mr. Barr

BONNARD

THE MUSEUM OF MODERN ART

Date July 1, 1946

To: Mr. Wheeler

Re: Bonnard Reproduction

From: Mr. Barr

Dear Monroe,

I doubt if the Guggenheim Bonnard is sufficiently better than our big one, but I do question the advisability of reproducing any very large Bonnard in a small color print. If you do not think our small picture sufficiently interesting, why not consider Duncan Phillips' very beautiful, small Woman and Dog, 1923, 27 x 15? There is a photograph of it in the photo album of our exhibition No. 3.

Monroe

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Fantastic

THE MUSEUM OF MODERN ART

cc: Mrs. Hugo
Miss Pemas

Date June 17, 1946

To: Mr. Wheeler

Re: _____

From: Mr. Barr

THE MUSEUM OF MODERN ART

Date June 27, 1946

To: Mr. Barr

Re: _____

From: M. Wheeler

Dear Alfred,

In regard to our contemplated Bonnard reproduction, Jim Sweeney has suggested that the Solomon Guggenheim Bonnard at the Plaza Hotel is perhaps a finer one than our own and more worthy of color reproduction. I think Mr. Guggenheim would give us permission to do it if we want to, and I would like to have your opinion of this.

M. Wheeler

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Fantastic

THE MUSEUM OF MODERN ART

cc: Mrs. Hugo
Miss Pernas

Date June 17, 1946

To: Mr. Wheeler

Re: _____

From: Mr. Barr

THE MUSEUM OF MODERN ART

Date June 20, 1946

To: Mr. Wheeler
Mr. Sweeney

Re: Bonnard Reproduction

From: Mr. Barr

While the big Bonnard is of course of greater importance, it might well be that the smaller painting would be a better subject for reproduction, since it would be so much closer in scale than the Breakfast Room. Why don't you look at it anyway?

There is a question, however, that we may dispose of the little Bonnard while we are likely to keep the big one indefinitely.

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Tanburc

THE MUSEUM OF MODERN ART

cc: Mrs. Hugo
Miss Pernas

Date June 17, 1946

To: Mr. Wheeler

Re: _____

From: Mr. Barr

THE MUSEUM OF MODERN ART

Date June 17, 1946

To: MR. BARR
MR. SWEENEY

Re: Bonnard reproduction

From: Mr. Wheeler

In view of the fact that we have scheduled a Bonnard show for the fall of 1947 I think we should plan to have a Bonnard color reproduction by that time. I would naturally prefer to publicize our own "Breakfast Room" in this way unless you see some objection.

M. Barr

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Fantastic

THE MUSEUM OF MODERN ART

cc: Mrs. Rago
Miss Pernas

Date June 17, 1946

To: Mr. Wheeler

Re: _____

From: Mr. Barr

Dear Monroe,

I have your memorandum of June thirteenth about re-printing What Is Modern Painting. I am glad to know that it is selling so well. I shall study the second edition with a view to any necessary revisions as soon as possible.

Unfortunately the rash of meetings and re-hanging the collection have kept me from working on publications during the recent past. I have, however, spent three days on a new edition of Fantastic Art, etc. and shall have it in shape soon. As soon as I have a couple of hours I shall pass my suggestions on to Mrs. Rago. I have made a completely new layout for the plates up to "Twentieth Century Pioneers." The alphabetical layout was not satisfactory. The new layout will be more or less chronological and will, I think, be both better looking and more intelligent. Faith do a good index, to include not only the names of the artists whose works are illustrated but also references to them in the text. Otherwise there are numerous minor revisions and the radical excision of all catalog entries not illustrated. Because of the length of a good many of the notes on illustrations, I have concluded that it would be better not to try to put all the data in captions. I, therefore, propose to keep the captions very much as they are with a preface to the list in the back, which as preface will be incorporated with a list of biographical notes. The one important addition will be a much fuller index referring not only to the plates and catalog but also to the introductory essays and chronologies. I think we should include in the index not only proper names but technical terms too, such as collage, automatism, objets trouves, etc.

I think Faith Rago has been checking the index of the Picasso and will be ready to start work on the Fantastic revision very soon.

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Fantastic

THE MUSEUM OF MODERN ART

Date May 24, 1946

To: Mr. Wheeler

Re: Van Gogh Bibliography

From: Mr. Barr H. Barr, Jr.

Dear Monroe,

I am just going through the "Fantastic" catalog in detail, making a good many minor corrections and revisions which the change of plate captions and the omission of the complete catalog require.

I think now that it would be a mistake to attempt to bring the biographies up to date and in view of the fact that there are some five or six other essays or lists which ought also to be brought up to date if we are to be at all consistent. Therefore, I propose that the biographies be corrected within the period that they cover but not be extended through the past decade. However, we shall bring up to date the owners of the works reproduced.

I would like to have Faith do a good index, to include not only the names of the artists whose works are illustrated but also references to them in the lists and prefaces. May I go over this with her?

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van Gogh

THE MUSEUM OF MODERN ART

Date January 28, 1946

To: Mr. Monroe Wheeler

Re: Van Gogh Bibliography

From: Mr. Alfred H. Barr, Jr.

Dear Monroe,

I am disturbed to find that the van Gogh bibliography is again listed for sale and is available at the Front Desk. As I remember we agreed some time ago that it should be withdrawn from sale until John Rewald's corrections were entered on an insert, if possible at the expense of the bibliographer or the institution for whom we published this book.

I no longer can ask you to withdraw it, but I would strongly urge it until the correction slip is printed and inserted.

My thanks for your letter of July 19. I look forward to seeing Mr. Marshall's piece on Kandinsky.

I am relieved that you are going to look through the Rewald manuscript, but I hope it will not interfere with your getting a good rest.

Sincerely,

Mr. Mayer Schapiro
South Broadway
Vermont

AHB:vh

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Impressionism

South Londonderry, VT
July 17, 1945

Dear Alfred

July 17, 1945

I have written a paper of mine, Alfred Russell, to send you a copy of a paper he wrote for one of my courses in

Dear Meyer:

Many thanks for your letter of July 15. I look forward to seeing Mr. Russell's piece on Kandinsky.

I am relieved that you are going to look through the Rewald manuscript, but I hope it will not interfere with your getting a good rest.

Sincerely,

Mr. Meyer Schapiro
South Londonderry
Vermont

AHB:vh

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Santa Barbara, CA.

July 15, 1945

Dear Alfred.

I have asked a pupil of mine, Alfred Russell, to send you a copy of a paper he wrote for ~~one~~ my course in Modern Painting - it is in Kander's style and will interest you, I think, not only in itself, but as an example of what the graduate students are thinking these days. Russell is a painter, but his attitude is not peculiar to the painter-students. I have also a very talented student from Iceland, Selma Þinsdóttir, who can't draw a stroke (she says), and has written excellent papers on Matisse and Miró (and the ornament

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of the Book of Durrow. Perhaps you
should meet her before she returns
to Iceland -

I'm reading Renaldi's manuscript
on which I shall write notes in a day
or two.

With best wishes,

Yours,

Wey

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Impressionism

THE MUSEUM OF MODERN ART

Date May 11, 1945

To: Mr. Wheeler

Re: _____

From: Mr. Barr

Dear Monroe:

I have been over Rewald's text with him in some detail. He seems quite willing to reduce the introduction radically, perhaps by more than half.

He would be quite happy to have Schapiro go through the text. Perhaps as soon as the first six chapters are done, Schapiro could do this, eventually being paid \$25. for each half. We would not expect him to rewrite, of course, but simply to point out possible errors. I think this would be a good investment since I am not an expert in the field.

John is very willing to do some sort of table. Using it for end papers as you suggested, would, I think, be good.

I proposed to him that we should have a map of Impressionist geography, including the environs of Paris, the north and west, to the relevant ports and resorts of Normandy.

AHB:bk

To: Mr. Wheeler
From: Mr. Barr

Your Alfred

I am most grateful for your letter. I approve of the changes you are following.

...pleats.
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*The book which follows. Though I hesitate to say who...
section, it seems to me that perhaps the first...
passed with, perhaps beginning the process with the quotation on page
V from Baudin (incidentally an awkward translation). I don't feel very
sure about the second half of page VI. It might be condensed. Much of
page VII is interesting but the last paragraph...
to be modified if footnotes are not "barred." On page VIII I should*

Date May 2, 1945

To: Mr. Wheeler

From: Mr. Barr

Re: _____

THE MUSEUM OF MODERN ART

Date May 9, 1945

To: Mr. Barr

From: Mr. Wheeler

Re: _____

Dear Alfred:

I am most grateful for your careful reading of John Rewald's text. I approve of all your suggestions and will see that they are followed.

MW

To judge from these two pages I suspect there would be 2 or 3 references to a page or between 60 and 80 to a chapter including both direct quotations and specific incidents.

Because there is so much precise and detailed information which has been the result of years of research, far more comprehensive than has been concentrated on the history of Impressionism heretofore, I feel that a reasonable number of notes should be included for the use of scholars. If these are placed at the ends of chapters, I believe they will not interfere with the reader's pleasure.

About the introduction I have rather serious doubts. It seems to me a bit naive, at least in English. I doubt if one should criticize one's professors or explain in too great detail the format and technique of

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THE MUSEUM OF MODERN ART

the book which follows. Though I hesitate to say so, I think it is a good book, it seems to me that perhaps the first part of the book is somewhat
 Date May 2, 1945
 second with, perhaps beginning the preface with the quotation on page
 7 from Zola (incidentally an awkward translation). I don't feel very
 sure about the second half of page VI. It might be condensed. Much of
 it is interesting but the last paragraph is not so interesting. It
 should be modified if footnotes are not "barred." On page VIII I should
 include the last sentence beginning with "of page
 II at all. Page I is a bit too humble and ingratiating.

To: Mr. Wheeler

Re:

From: Mr. Barr

CONFIDENTIAL

Dear Monroe:

I have been over John Rewald's introduction, first three chapters, with some care. It seems to me the text of the three chapters is very interesting. Some might find it too detailed but it seems to me that most readers will find the narrative amusing from the human point of view, highly informative, well spiced with anecdotes and historically familiar names in a kind of mosaic of incident and personality which builds a cumulative picture of the movement. The fact that there is so little reference to social or political background or to the other arts of the period may be defended on the grounds that Rewald has set out to tell the year by year story of men and events directly concerned with the Impressionist movement rather than assembling a general account of the movement against its background, or indeed an evaluation of the ultimate position of the movement.

The style is remarkable for someone only recently writing in English, but there are a good many lapses in diction and idiom. The sentences are in general too long. I am afraid it should be considerably editing in style, though rather little in content.

Since we spoke I have read the last few pages and noted where it seemed to me references might be given. On page 79 of the typescript, for instance; I assume that references would be given for the quotation from Zola and from the American critic, also from the "renowned critic" at the bottom of the page; and again on page 80, the description of the Cabanael Venus and the incidents concerning Redon and Monet Bazille.

To judge from these two pages I suspect there would be 2 or 3 references to a page or between 60 and 80 to a chapter including both direct quotations and specific incidents.

Because there is so much precise and detailed information which has been the result of years of research, far more comprehensive than has been concentrated on the history of Impressionism heretofore, I feel that a reasonable number of notes should be included for the use of scholars. If these are placed at the ends of chapters, I believe they will not interfere with the reader's pleasure.

About the introduction I have rather serious doubts. It seems to me a bit naive, at least in English. I doubt if one should criticize one's predecessors or explain in too great detail the format and technique of

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the book which follows. Though I hesitate to make such a radical suggestion, it seems to me that perhaps the first $4\frac{1}{2}$ pages could be dispensed with, perhaps beginning the preface with the quotation on page V from Boudin (incidentally an awkward translation). I don't feel very sure about the second half of page VI, it might be condensed. Much of page VII is interesting but the last paragraph of page VIII would need to be modified if footnotes are not "barred." On page VIII I should certainly not include the last sentence beginning with " " or page IX at all. Page X is a bit too humble and ingratiating.

Naturally the above remarks are for your eyes only. I should think that perhaps $3/4$ of the preface might be scrapped.

There are a good many minor revisions which I have marked throughout the text without actually suggesting corrections. Many of these are simply stylistic and would be caught automatically by a style editor. I would be glad to go over other suggestions with John.

I like your idea of adding various lists and appendices. I would like to repeat my suggestion that the somewhat myopic character of the history could be counteracted by preparing a chronological table which would serve not only as a clear adumbration of the parallel lives of the principal painters but could also include columns of the principal events in the world of music, literature, architecture, politics, and possibly science and philosophy. This need not be very elaborate but would be both clarifying and a real addition to the educational value of the book. This table I think should not be strictly confined to France or Parisian events, but should at least hint at other events in Europe and this country. After all, it is an American publication.

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(Latin Amer. Coll. cor.)

THE MUSEUM OF MODERN ART

Date November 7, 1945

To: Mr. Wheeler

Re: Reprint of Latin-American

Catalogue

Latin Amer

THE MUSEUM OF MODERN ART

cc. to: Mr. d'Harnoncourt
Mrs. Switzer

Date December 14, 1945

To: Mr. Wheeler

Re: Reprint of Latin American

From: Mr. Barr

Book

Dear Monroe:

I don't know whether or not you are going ahead with your reprint of the Latin American book. In case you are, here are some corrections submitted by Leslie Switzer (who used to harry Lincoln with corrections when the book was in progress). These corrections are taken out of some 1550 questionnaires sent out to Latin American artists.

Roberto Berdecio: Born 1913, Sucre (cat: 1910 La Paz). With Siqueiros in N.Y. 1936 (cat.: 1934)
Dos Prazeres: Born 1902 (cat: b. 1918)
Roa, Chile: born Angol, Chile (cat: Agol)
Kraus, Colombia: Studied Paris, Munich, Stuttgart, Pforzheim (cat: Switzerland)
Ramos Blanco: sculptures in the Harmon Foundation, NY (cat: Harlem Foundation)
Merida: born 1891 Guatemala City (cat: 1893) Returned to Guatemala 1914 (cat: 1919)
Codesido: attended but did not address the First American Artists Congress.

expanded text with a good deal of care, someone who could bring it up to date as well as make necessary corrections and revisions.

This would fill the gap left by the Latin-American Collection of the Museum of Modern Art and with the use of some discretion make use of what we still have in the collection without calling attention to what has been eliminated.

2. Get out an anthology of Latin-American works in our collection, a kind of picture book perhaps with notes to include anywhere from thirty to fifty plates of our best things in all media. (The catalogue lists 267 items which have been somewhat increased so that there would be plenty to choose from).

Of course Jim Sweeney would have to be consulted on any undertaking of this sort.

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(Latin Amer. Coll. corr.)

THE MUSEUM OF MODERN ART

Date November 7, 1945

To: Mr. Wheeler

Re: Reprint of Latin-American

From: Mr. Barr

Catalogue

Dear Monroe:

May I confirm what I suggested the other day about the reprint of the Latin-American Catalogue. This is a tough problem. I do not see how we can reprint a catalogue in view of the fact that the collection is quite radically reduced in certain countries, especially Argentina. Indeed this reduction was made after the original catalogue went out of print.

Since a new catalogue reduced in its plates as well as in its list to conform with the present collection might stir up hard feelings to the south. I think we might consider doing one of two things:

1. Get out a revised version of Lincoln's text with relevant illustrations taken either from the Museum's collection or outside just as one would do with any book. I would hope both from the point of view of economy and the publicizing of the collection that as many as possible of the original plates would be used. However, in the case of such an artist as Roa, Berni or Guido, some work which has never been in the Museum collection could be used.

Such an arrangement would make possible the inclusion of countries which have never been represented in the Museum's collection-- actually about half the Latin-American countries.

I do not know whether Lincoln would be able to do this or willing but this plan would salvage a good part of his text and most of the plates and at the same time would make possible a more rounded, general, short survey of the subject. However, someone would have to edit Lincoln's expanded text with a good deal of care, someone who could bring it up to date as well as make necessary corrections and revisions.

This would fill the gap left by the Latin-American Collection of the Museum of Modern Art and with the use of some discretion make use of what we still have in the collection without calling attention to what has been eliminated.

2. Get out an anthology of Latin-American works in our collection, a kind of picture book perhaps with notes to include anywhere from thirty to fifty plates of our best things in all media. (The catalogue lists 267 items which have been somewhat increased so that there would be plenty to choose from).

Of course Jim Sweeney would have to be consulted on any undertaking of this sort.

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Mondrian

THE MUSEUM OF MODERN ART

Date March 19, 1945

To: Mr. Wheeler cc: Mr. Barr ✓

Re: Monistat Essays in English

From: Mr. Sweeney

Dear Monroe: I had yesterday with reference to our selling Mondrian's essays in English during the exhibition.

I have been thinking over the matter of putting on sale at the desk books not published by the Museum. The more I think of it the more I think in our opinion has sufficient merit in themselves. We have always more heartily I would recommend that a broad ruling be established limit our opportunities as an educational institution and needlessly restrict our that no book can go on sale there which is not carrying the museum's Indian Art show, we sold Cassell's book during Religious Art of the Southwest, we sold Holtzman's book during Religious Art of the Southwest, we sold Holtzman's book during Religious Art of the Southwest, we sold Holtzman's book during Religious Art of the Southwest, etc.

Museum by the head of the department whose field it touches. I notice Holtzman gave me sheets of the Mondrian texts in English and although they do not express a statement in longhand - presumably Holtzman's - that "Metherwell cleared that they would be read by those who wish to understand his work. Students of art do not text with Sweeney; omitting things he did not like." This is absolutely incorrect. I never saw Holtzman's or Metherwell's introductions until we had an obligation to artists whom we honor with exhibitions to help cover their last night (March 16). And I feel that where a critical opinion on a painter's worth is stated, the Museum by placing it on sale with its I do not think that we should feature this book at our sales desk, but I do think it at publications sponsors to a degree that critical judgment. In the case of the Mondrian lectures I feel it might be wise to ask Alfred's opinion. I will gladly be guided by it. He can judge from his experience the wisdom of placing it on sale from a point of view of Museum policy much better than I in this case. But in any case I would like to recommend that in the future a very tight policy in such matters be adopted.

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THE MUSEUM OF MODERN ART

Mondrian
Date March 14, 1945

To: MR. SWEENEY

Re: Mondrian Essays in English

From: Mr. Wheeler

Harry Holtzman called yesterday with reference to our selling Mondrian's essays in English during the exhibition.

Our policy in regard to selling books of other publishers has been to offer our visitors publications immediately relevant to our exhibitions or to works owned by the Museum which in our opinion had sufficient merit in themselves. We have always felt that to confine our sales to our own editions would needlessly limit our opportunities as an educational institution and needlessly restrict our services to our more thoroughgoing and studious public. Thus, during the Indian Art show, we sold George Valliant's book; during Religious Art of the Southwest, we sold Mitchell Wilder's book; during the Flannagan show, we sold Curt Valentin's edition of Flannagan's letters, etc.

Holtzman gave me sheets of the Mondrian texts in English and, although they do not express his thought very clearly, Mondrian certainly wrote them in the hope that they would be read by those who wish to understand his work. Students of art do not expect painters to write well -- they understand and forgive their inadequacies of syntax -- and I believe that these papers, in spite of many ambiguities, afford a valuable insight into Mondrian's mind and methods. I also feel that the Museum has an obligation to artists whom we honor with exhibitions to help convey their own thought about their art as well as our own critical opinion to which it may or may not conform.

I do not think that we should feature this book at our sales desk, but I do think it should be made available as a source-book to those who visit the exhibition.

MW

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Paul's Sec
MO MA

THE MUSEUM OF MODERN ART

Date March 28, 1945

To: Mr. Sweeney
Mr. Wheeler
Miss Dudley
Miss Miller

From: Mr. Barr

Re: Catalog Supplement

Orozco +

THE MUSEUM OF MODERN ART

Date December 14, 1945

To: Mr. Wheeler

From: Mr. Barr

Re: _____

~~Dear Monroe~~

I have glanced through the manuscript on Orozco and do not think it good enough to consider seriously. It is written quite freshly with some sense of the psychological and political complexities which surround Orozco's work but it is pretty superficial and contains a good many brash statements. If you want another opinion I believe that Edgar Kaufmann would be glad to look through it. He knows both Orozco and Mexican painting better than I do and is actually working on a learned review of a recent book of Justino Fernandez.

AHB/hn

be discarded, but I do think we should list everything else, distinguishing the things we think are most important by means of illustrations and the things which are kept primarily for technical and historical reasons by prefacing the entry with the words "Study Collection."

In preparing the supplement you may wish to make certain eliminations and retire other things to the Study Collection. Since the publication of Volume I we have acquired around 60 Latin-American paintings and sculptures and in addition the 100 works listed in the mimeographed supplement of January 5, 1945. If we suppose we will acquire between January 1 and June 1 20 more works, you would have around 180 items ^{from} which you might wish to make ^{eliminations} illustrations.

You would be familiar with all but the Latin-American works which are now on tour. They will be back only by June 1, which will make a complication. Perhaps we can speak about this.

AHB:bk

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Paul & S in
MO MA

THE MUSEUM OF MODERN ART

Date March 28, 1945

To: Mr. Sweeney
Mr. Wheeler
Miss Dudley
Miss Miller

From: Mr. Barr

Re: Catalog Supplement

Plg & S in
MO MA

THE MUSEUM OF MODERN ART

Date April 5, 1945

To: Mr. Barr

From: Mr. Sweeney

Re: _____

Dear Alfred:

I will be glad to talk over the checklist with you any time you feel up to it.

be discarded, but I do think we should list everything else, distinguishing the things we think are most important by means of illustrations and the things which are kept primarily for technical and historical reasons by prefacing the entry with the words "Study Collection."

In preparing the supplement you may wish to make certain eliminations and retire other things to the Study Collection. Since the publication of Volume I we have acquired around 60 Latin-American paintings and sculptures and in addition the 100 works listed in the mimeographed supplement of January 3, 1945. If we suppose we will acquire between January 1 and June 1 20 more works, you would have around 180 items ^{from} which you might wish to make ^{eliminations} illustrations.

You would be familiar with all but the Latin-American works which are now on tour. They will be back only by June 1, which will make a complication. Perhaps we can speak about this.

AHB:bk

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THE MUSEUM OF MODERN ART

Pauline Seid
MO MA

Date March 28, 1945

To: Mr. Sweeney
Mr. Wheeler
Miss Dudley
Miss Miller

Re: Catalog Supplement

From: Mr. Barr

Dear Jim:

May I revise my memo of March 20? Since then Monroe has suggested that we give up the idea of a Bulletin which would serve as a supplement to the check list of Painting and Sculpture and get out instead a special publication leaving the Bulletin for an architectural issue.

Since there are now only 225 copies of the "Latin-American Collection of the Museum of Modern Art" left, we must also consider what to do about relisting that part of the collection. Even though we reprint the "Latin-American Collection" I think we should incorporate the painting and sculpture from that division of the collection into the supplement so that the Museum's entire collection of painting and sculpture would be listed in two publications, the original "Painting and Sculpture in the Museum of Modern Art" and the supplement.

The supplement should be published in an edition equalling in number what is left of the original check list so that the supplement can be inserted and the two sold together. In addition I would recommend that there would be enough copies for members of the Museum, libraries, and an adequate margin for miscellaneous purchases.

I suppose, though I'm not entirely sure, that you will be in charge of editing "Volume II." A good deal of time was spent in working out the style and theory of "Volume I." You may wish to change this in one way or another, but I would like to recommend that we keep to the general theory of the check list, namely that it is a list for the convenience of students, museums, artists, and that part of the public that wants to know in detail what we have in the collection. I think that we should not list things that are going to be discarded, but I do think we should list everything else, distinguishing the things we think are most important by means of illustrations and the things which are kept primarily for technical and historical reasons by prefacing the entry with the words "Study Collection."

In preparing the supplement you may wish to make certain eliminations and retire other things to the Study Collection. Since the publication of Volume I we have acquired around 60 Latin-American paintings and sculptures and in addition the 100 works listed in the mimeographed supplement of January 3, 1945. If we suppose we will acquire between January 1 and June 1 20 more works, you would have around 180 items which you might wish to make ^{from} ~~illustrations~~ ^{eliminations}.

You would be familiar with all but the Latin-American works which are now on tour. They will be back only by June 1, which will make a complication. Perhaps we can speak about this.

AHB:bk

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THE MUSEUM OF MODERN ART

Date March 26, 1945

To: Mr. Eweeney
De M, A. Porter
From: Mr. Barr

Re: _____

Dear Jim:

In connection with the showing of the Museum's collection in June, we had planned to get out a special issue of the Bulletin which would bring the list of the collection up to date so that if the student were to buy "Painting and Sculpture in the Museum of Modern Art", of which ²⁹⁰⁰ copies are still in stock, and the "Latin-American Collection of the Museum of Modern Art," of which ²²⁵ copies are still in stock, and this supplement, he would have a complete list of the painting and sculpture.

The supplement should be printed in an edition roughly equal to the Painting and Sculpture check list so that both will be exhausted about the same time, after which a new comprehensive check list can be published uniting all three.

Before the June Bulletin list is prepared I think you should go over the acquisitions which would be listed in it in order to eliminate what you wish. This should not take much time since there will be, I should guess, less than 125 items most of which you are already fairly familiar with.

Won't you let me know if you have revisions to make in this plan.

In the future I think we should try each June to bring the collection list up to date. Don't you agree?

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THE MUSEUM OF MODERN ART

Mr. Barr ✓
Mr. Wheeler
Miss Bailey

Date January 4, 1946

To: Mr. Wheeler

Re: [illegible]

Rouault book

THE MUSEUM OF MODERN ART

Date December 31, 1945

To: Mr. Wheeler

Re: Attached Clippings

From: Mr. Barr

Rouault Book

Dear Monroe:

Here are two clippings from Scottish papers reviewing the Rouault book. I think we might send him Art in Progress which he asks for and also the Picasso book when it comes out.

Don't miss the immortal sentence about "Mr. X". Please pass these on to Miss Newmeyer for her scrap book.

AHB/hn

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THE MUSEUM OF MODERN ART

15 Morningside Grove,
Edinburgh
1st December, 1945.

Christmas Cards

THE M

Dear Sir,

12/17

ART

I will be glad also to give
your forthcoming Picasso: Fifty
Years of His Art by Alfred H. Barr
Jr.; and Art in Progress, special
notices in The Border Telegraph
and the Peeblesshire News, if
you can see your way to send
me review copies.

1946

To: Miss Dorothy
Mr. Barr
From: Mr. Whe

Re the attac
the Art Inst
a view to se
of any that

collection of
prints with
you think

Yours faithfully,
William Saunders

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THE MUSEUM OF MODERN ART

Mr. Barr
Mr. Wheeler
Miss Bailey

Date December 27, 1946

Re: Christmas Cards

THE MUSEUM OF MODERN ART

Date December 27, 1946

To: Miss Dorothy Miller, Miss Frances Pernas,
Mr. Barr

Re: _____

From: Mr. Wheeler

Re the attached Christmas cards made from the prints in the collection of the Art Institute, Chicago, I think we also should survey our prints with a view to selecting subjects that would make good cards. Can you think of any that would be suitable?

MW

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THE MUSEUM OF MODERN ART

To: Mr. Ritchie
From: Harvey Miller
Date: December 31, 1945

Dear Andrew:

You will find this note when you come back but as it concerns a clipping about one of your pictures, published in the Border Telegraph and the Peeblesshire News, I thought you would be interested. It is written by William Saunders in a review of Soby's Rouault book. Mr. Saunders likes Rouault and the book and about your Mr. X he writes: "Such a work as his 'Mr X' must be classified as one of the world's greatest portraits--if it is a portrait--and a masculine 'Mona Lisa!'"

Do you approve Scots wha hae!

Sincerely,

Mr. Andrew Ritchie, Director
Albright Art Gallery
Buffalo, New York

AHB/hn

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Rousseau

THE MUSEUM OF MODERN ART

cc. Mr. Barr ✓
Mr. Wheeler
Miss Dudley

Date: January 4, 1946

To: Mr. Sweeney

Re: Rousseau: "Jungle"

From: Dorothy Miller

to be reproduced in color

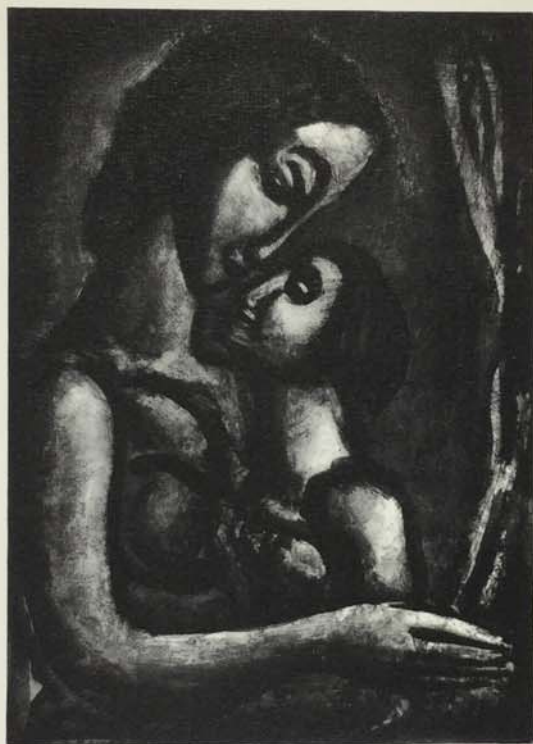
Last September you and Monroe gave permission to Harper & Bros. to reproduce our Rousseau "Jungle with a Lion" in a forthcoming children's book by Margaret Wise Brown. Our stipulation was that they use the whole picture and not simply a detail, about which there was some question.

Harper now wants to reproduce it in color, instead of black and white. They use Phoenix Engraving and would need about 8 weeks following the close of the 2nd floor where the picture is now hanging. Mr. Barr says he will not need the picture during that period. Mr. Wheeler would like very much to have Phoenix make the color reproduction providing we are given electros for our own use. They are excellent engravers and are too busy to take any of our work.

Do you approve of this ?

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CHRISTMAS GREETINGS

AND

ALL GOOD WISHES FOR

THE NEW YEAR

Frank + Marjorie

MOTHER AND CHILD
Aquatint and heliogravure by GEORGES ROUVAULT - French (1871-)
The Joseph Brooks Fair Collection

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CHRISTMAS GREETINGS

AND

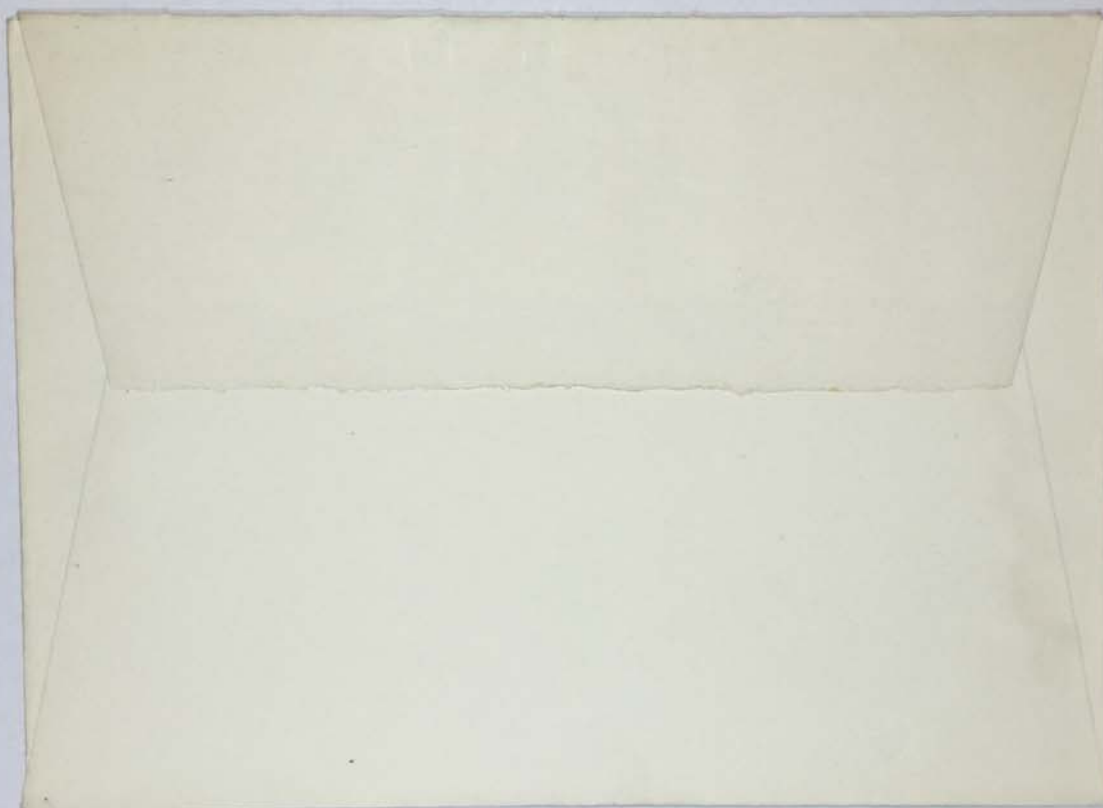
ALL GOOD WISHES FOR

THE NEW YEAR

THE URCHIN (*Le Gamin*)
Lithograph by EDUARD MANET · French (1832-1883)
Moreau-Nelaton 86, second state · The Berthold G. Uihlein Fund

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December 31, 1945

Dear Gordon:

An enthusiastic Scot named William Saunders has reviewed Soby's book on Rouault in the Border Telegraph and the Peeblesshire News. In it he writes: "Such a work as his 'Mr. X' must be classified as one of the world's greatest portraits--if it is a portrait--and a masculine 'Mona Lisa.'"

Best to you and Ruth.

Sincerely,

Mr. Gordon Washburn, Director
Museum of Art
Rhode Island School of Design
Providence, Rhode Island

AHB/hn