Mrs Charles Aguilera
Pierre Hotel
cultivation
Van Day Truex
Farnsworth School
Mrs. Grinnell

abbot

November 24, 1954

Dear Agnes:

Forgive my not answering your question about the two architects before this. When I got back to New York I was overwhelmed by matters which had come up during my absence.

I think that either Paul Rudolf or Eero Saarinen would be admirably equipped to do your new building. Indeed, if I had been asked for the names of two architects I think I should have chosen these.

At the same time, I should tell you that I am not in any sense an authority on architecture and that my opinion of these two candidates is based partly on personal knowledge of them and partly upon the critical estimate of them and their work expressed by people whose judgment I respect. I have had several talks with Rudolf over the past couple of years. Eero's Saarinen I have known for many years: For him I have a deep affection as well as admiration.

Saarinen is, of course, far more experienced and has now a very large office and a great number of commissions so that I do not think he can give much personal attention. Rudolf on the other hand does not have a large office, but would consequently give a great deal of personal interest to the Wellesley building.

If I have not been more specific in my criticisms, it is because I am really not an expert on architecture.

Sincerely,

Alfred H. Barr, Jr.

Miss Agnes A. Abbot
Department of Art
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

AHB:ma

abbot

November 24, 1954

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I think that either Paul Rudolf or Eero Saarinen would be admirably equipped to do your new building. Indeed, if I had been asked for the names of two architects I think I should have chosen these.

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If I have not been more specific in my criticisms, it is because I am really not an expert on architecture.

Sincerely,

Alfred H. Barr, Jr.

Miss Agnes A. Abbot
Department of Art
Farnsworth Museum
Wellesley College
Wellesley, Massachusetts

AHB:ma

WELLESLEY COLLEGE

WELLESLEY 81, MASSACHUSETTS

DEPARTMENT OF ART,
FARNSWORTH MUSEUM

November 13, 1954

Dear Alfred

As you know we are thinking hard about the problem of finding the best architect for our new building. Two of those spoken of by John McAndrew as promising candidates are Paul Rudolf and the younger Saarinen.

From your wide knowledge of current developments in the field of art would you be willing to give us an evaluation of the work of these two men and of their qualifications for our job in particular?

We should greatly appreciate it if you could do this.

Sincerely yours,

Agnes R. Abbot.

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

Abell

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

January 12, 1953

Dear Alfred,

This is partly to thank you for your letter of the December 16th, but mostly because I wanted to congratulate you on your New York Times article. The combination of the wide audience reached by the Times with the persuasive facts which you marshal and with your personal authority in the field, make this a major contribution to the right understanding of our culture and to the right guidance of our cultural destinies.

Although I [illegible] the feeling that [illegible] would unduly be superfluous--I should like to add while writing that each addition to your work impresses me as a substantial addition [illegible] understanding, and enjoying [illegible] your books. They provide [illegible] leads toward interpretive [illegible] of a theorist to as solid [illegible] and importantial [illegible] are segments of history on which the rest of us can rely for firm foothold.

Many thanks for mentioning the "Unity and Meaning" reprint to Goldwater. John Morse is also proposing it for the consideration of "The American Artist." It seems likely that it will be extended in some form beyond its present Michigan setting.

I had a chance to see the Museum of Modern Art shows in New York just before New Year [illegible] "Stijl" show especially fresh and informative.

With kind [illegible]

Walter Abell

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

Dear Helen:

Mr. Barr has asked me to tell you that he had a letter from Walter Abell of Michigan State College in which he says:

"Many thanks for mentioning the "Unity and Meaning" reprint to Goldwater. John Morse is also proposing it for the consideration of 'The American Artist.' It seems likely that it will be extended in some form beyond its present Michigan setting."

Sincerely,

Marianne Hartog

Miss Helen M. Franc
Magazine of Art
22 East 60th Street
New York 22, N. Y.

Abell

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

January 6, 1953

Dear Alfred,

This is partly to thank you for your letter of the December 18th, but mostly because I wanted to congratulate you on your New York Times article. The combination of the wide audience reached by the Times with the persuasive facts which you marshal and with your personal authority in the field, make this a major contribution to the right understanding of our cultural problems and to the right guidance of our cultural destinies.

Although I do not usually put it in words--partly because I have the feeling that anything I could say on the subject would usually be superfluous--I should like to add while writing that each addition to your work impresses me as a substantial addition to our resources for knowing, understanding, and enjoying art. Personally I have frequent occasion to refer to your books. They provide one of the most useful tools for one who, like myself, inclines toward interpretive theories. The indispensable basis for the efforts of a theorist is as solid a foundation of facts as he can secure. Your patient and impartial accumulation of factual and visual data are segments of history on which the rest of us can rely for firm foundations.

Many thanks for mentioning the "Unity and Meaning" reprint to Goldwater. John Morse is also proposing it for the consideration of "The American Artist." It seems likely that it will be extended in some form beyond its present Michgan setting.

I had a chance to see the Museum of Modern Art shows in New York just before New Years. I found the "de Stijl" show especially fresh and informative.

With kind regards,

Walter Abell

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

Abell

December 18, 1952

letter sent to Mag. of Art

Dear Walter:

Forgive me for not having answered your letter of November 4 before this, but I have been desperately busy with re-hanging the permanent exhibition of our Museum Collections, preparing a lecture here in the Museum and writing an article which appeared in the Magazine section of The New York Times last Sunday.

I am very happy to hear that you have such a wonderful response to your recent article on aesthetics and glad to know that there is such a great demand for copies of it. As to your question whether the Museum would be interested in reissuing this article, I am afraid I have to tell you that this is not very well possible. We do not have the staff to handle very many publications and therefore must limit them to catalogs and books related to our own exhibitions and work of the Educational Department so that I do not quite see how your article could fit in there. I am sorry I cannot be of more help here.

With best wishes for the Holiday Season,

Sincerely,

Alfred H. Barr, Jr.

Professor Walter Abell
Department of Art
Michigan State College
East Lansing, Michigan

AHB:mh

Abell

October 28, 1952

Dear Walter:

I meant to thank you before this for your most interesting and valuable article on contemporary painting. I think it is an excellent job and wish it were more widely known.

My very best to you.

Sincerely,

Alfred H. Barr, Jr.

Professor Walter Abell
Department of Fine Arts
Michigan State College
East Lansing, Michigan

AHB:mh

May 9, 1952

Dear Mr. Abell:

The reprint of your article "Toward a Unified Field in Aesthetics" arrived just before Mr. Barr left for a few months of study and rest in Europe. He was very glad to have your article and asked me to thank you for it.

Sincerely,

Secretary to Mr. Barr

Professor Walter Abell
Department of Fine Arts
Michigan State College
East Lansing, Michigan

mh

AMBERG

AMERICAN COMMITTEE FOR EMIGRÉ SCHOLARS
WRITERS AND ARTISTS, INC.

66 Fifth Avenue, 7th floor
New York 11

Tel. SPring 7-1181

December 30, 1948

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

Dear Mr. Barr:

Thank you very much for your letter of December 28 in answer to our inquiry about Mr. George Amberg.

We feel sure that your good opinion will be helpful in our efforts to find a position for Mr. Amberg, and we are grateful for your cooperation.

Sincerely yours,

T. Stolper

Mrs. T. Stolper

Mrs. T. Stolper
American Committee for Emigré Scholars
Writers and Artists, Inc.
66 Fifth Avenue
New York 11, N.Y.

AHB:kg

Am Berg

December 28, 1948

CONFIDENTIAL

Dear Mrs. Stolper:

I am very glad to write you about George Amberg who, to our great regret, is leaving the position of Curator of Theater-Arts on our staff at the end of this month.

First let me assure you that his leaving is not the result of any shortcomings on his part, but simply the consequence of a long postponed decision on the part of the trustees to reduce the number of our curatorial fields. Our department of Theater-Arts has had to go, its material being absorbed by the library.

Though I am not a specialist in his field, I have great confidence in Mr. Amberg's knowledge and experience. Not only is his approach to the theater scholarly, but involves a philosophical breadth which is quite exceptional. He has worked in the theater in a number of capacities, has had training in the history of art and aesthetics, and a great deal of experience in writing of different kinds and in lecturing.

His personality is quiet and modest.

I should be able and glad to answer further questions about him in relation to specific jobs.

Sincerely,

Mrs. T. Stolper
American Committee for Emigré Scholars
Writers and Artists, Inc.
66 Fifth Avenue
New York 11, N.Y.

AHB:kg

Amberg

Dr. George Amberg
158 East 56th St.
New York 22, N.Y.

1901	Born in Halle, Germany
1906-1919	Elementary and High School (Realgymnasium), Cologne, Germany
1919-1929	Academic studies at Universities of Kiel, Munich, Cologne, in Philosophy, Aesthetics, Fine Arts, Literature, Theatre History
1923-1925	Founder and Director of avant-garde theatre Cassette, Cologne
1924-1925	Stage Director and Instructor, Municipal Theatre, Cologne
1926-1927	Two summer seasons Assistant Stage Director, Heidelberg Festivals
1927-1928	Stage Director, Hessisches Landestheater, Darmstadt
1929	Completion of academic studies with Ph.D., Cologne University. Dissertation Theodore Fontane as a Critic, publ. Heidelberg, 1930
1929-1931	Associate Director International Artists' Organization Porza - Editor monthly art revue Porza, published in four languages in Berlin
1930-1933	Contributing Editor, Ullstein Encyclopedia, Berlin
1931-1933	Contributing Editor, Herder's Encyclopedia, Freiburg
1922-1933	Extensive writing on theatre, film, art, aesthetics, art education. Extensive lecture tours in Germany and Switzerland. Creative and educational radio work
1930-1933	Lecturer on Theatre Arts (Theaterwissenschaft), Instructor in acting, Cologne University. Founder and Director Film Institute
1933	Lost academic position in consequence of political changes
1933-1939	Established as photographer in Paris, France
1939-1940	Volunteer 'for the duration' in French Foreign Legion; service in Algeria and Morocco; honorably discharged after armistice
1940-1941	Transferred into Labor Camp in Algeria for compulsory labor service
1941-1943	Entered U.S. on regular immigration visa. Established as photographer in Baltimore, Maryland
1943-1948	Curator Department of Theatre Arts, Museum of Modern Art, New York
1946	American Citizenship
1947	Lecturer in Division of General Education, New York University
1948	Appointed Theatre Arts Consultant at Museum of Modern Art, as curatorial activities had to be severely curtailed

George Amberg: 2

PUBLICATIONS

1945 Contributing Editor (BALLET), Encyclopedia Americana
1946 MARC CHAGALL, Monograph, Dance Index, New York
1946 Contributing Editor (THEATRE), Encyclopedia of the Arts, New York
1946 Contributing Editor (BALLET DESIGN), Encylopedia of the Dance, N.Y.
1946 DANCE FILM INDEX, Compilation, Dance Index, New York
1946 ART IN MODERN BALLET, Pantheon Books, N.Y. and Routledge, London
1947 THE THEATRE OF EUGENE BERMAN, Museum of Modern Art, New York
1948 BALLET IN AMERICA, Penguin Books, Inc., Duell, Sloan & Pearce, N.Y.

Regular Contributor to Theatre Arts, New York, Interiors, New York, Graphis, Zurich, Switzerland; articles for various periodicals

EXHIBITIONS

Organized 18 gallery shows and circulating exhibitions for Department of Theatre Arts, Department of Circulating Exhibitions, Educational Program at Museum of Modern Art, New York

LECTURES

Lectures on Theatre Arts, Art, Aesthetics, Art Education at:

Goucher College, Baltimore, Maryland
Bennington College, Bennington, Vermont
New York Public Library, New York
Yale University, New Haven, Conn.
Committee on Art Education, New York
American Theatre Wing, New York
College of the City of New York
New York University, New York
Station WNYC, New York
Various societies and clubs

SOCITIES

Corporate Member: American National Theatre and Academy, ANTA
Charter Member: American Society for Aesthetics
Member: Theatre Library Association

REFERENCE

Who's Who in America?
Who's Who in American Art?

Museum of

AMERICAN COMMITTEE FOR EMIGRÉ SCHOLARS
WRITERS AND ARTISTS, INC.

66 Fifth Avenue, 7th floor
New York 11

Tel. SPring 7-1180

December 14, 1948

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

Dear Mr. Barr:

Mr. George Amberg has asked us to be of help to him in finding a teaching position.

He told us that you know him, and we wonder whether we may ask you to give us your opinion on Mr. Amberg's ability and, if possible, his personality.

We would much appreciate your cooperation.

Sincerely yours,

T. Stolper

Mrs. T. Stolper

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Alford

RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

RISD

Museum of Art

January 4, 1952

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

Dear Alfred:

Thanks so much for your note. I should love to show you the Bourdon, which is really a beauty. There has been a slight addition to it at the edges to make it fit the present frame. The original, as it will presently be shown, is 33 7/8" x 41".

It was nice of you to write.

Many thanks,

Sincerely yours,

RMAlford

(Mrs.) Roberta M. Alford
Acting Director

RMA/bmd

The "Notes" went this morning under separate cover.

Alfred

January 2, 1952

Dear Bobby:

A quick line to congratulate you on the accession of your Bourdon. He has long been one of my favorite 17th century painters partly because he is more closely anticipating cubism even than Poussin. Your picture looks like a good one though I wish I knew how big it was.

Heinrich Schwarz' article is most interesting and I like your account of your visit to Henry Moore.

Do you think you can send me another copy of the Museum Notes for my own library?

Sincerely,

Alfred H. Barr, Jr.

Mrs. Roberta M. Alfood
Acting Director
Museum of Art
Rhode Island School of Design
Providence, Rhode Island

AHB:mh

Colombia

Lecture

Jan. 26 (1954)

ONE SUTTON PLACE SOUTH
NEW YORK 22, N.Y.

Dear Alfred,

This is to confirm your generous acceptance to speak (briefly) at the American Abstract Artists ("Abstract Art around the World") Forum, at the M. of M.A. Auditorium on Tuesday evening, March 16th (8:30 P.M.)

Needless to say everyone is delighted, — & with your great power of precision, there is confidence you will doubtless say more in a few sentences, than most will say in their seven minutes!

New York City), Professor Robert Goldwater of the Institute of Fine Arts (17 East 80 Street, NYC) and such thoughtful and articulate artists as Stuart Davis, who speaks well and has written articles for Atlantic Monthly, etc., and Professor Walter Abell of Michigan State College (East Lansing, Michigan), who has recently written two long and expert articles on the economic and social position of the

The others will probably be: Aline Lockheim, Franz Klein, Albers, S. Hasegawa (from Japan), myself, and perhaps ~~another~~ a critic not yet selected. Botkin will be master of ceremonies.

I'll be in touch with you before then, and we can perhaps plan how we want to conduct it all. I think it should be fun, and I hope rewarding.

as ever

George L. K. Morris

New York City), Professor Robert Goldwater of the Institute of Fine Arts (17 East 80 Street, NYC) and such thoughtful and articulate artists as Stuart Davis, who speaks well and has written articles for Atlantic Monthly, etc., and Professor Walter Abell of Michigan State College (East Lansing, Michigan), who has recently written two long and expert articles on the economic and social position of the

Acad. & etc.

AMERICAN ACADEMY OF ARTS AND SCIENCES
28 NEWBURY STREET
BOSTON

November 27, 1946

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

Dear Mr. Barr:

I am distressed that your final decision should go against us, but I do thank you for the thoughtfulness that suggested the names you give us. If there is any opportunity for you to change your mind, the door is always open, even up to the minute the meeting begins. I know Mr. Constable will share my feeling that your absence is a real loss.

Yours regretfully

Howard Mumford Jones

Howard Mumford Jones

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St.,

New York City), Professor Robert Goldwater of the Institute of Fine Arts (17 East 80 Street, NYC) and such thoughtful and articulate artists as Stuart Davis, who speaks well and has written articles for Atlantic Monthly, etc., and Professor Walter Abell of Michigan State College (East Lansing, Michigan), who has recently written two long and expert articles on the economic and social position of the

Am. Acad. & etc.

November 18, 1946

Dear Professor Jones,

I am sorry that I haven't been able to give you a definite answer to your invitation to take part in the sessions of the American Academy of Arts and Sciences before now.

Unfortunately my duties here at the Museum have changed somewhat during the past month so that I shall have a good deal of work added to my previous obligations. To my great disappointment this will keep me from taking part in outside activities for a good many months to come.

I would feel more upset at having to refuse were it not for the fact that I can suggest to you several others who would, I know, contribute more authority and value to your discussion. My first recommendation would be Holger Cahill (12 West 8 Street, NYC) who has been intimately associated with American art and artists for 25 years, has written extensively of the history, esthetics and economics of the American artist. He was director of the WPA art project for several years and has directed exhibitions and written catalogs both for our Museum and the Newark Museum.

If you cannot get him I would suggest Elizabeth McCausland, who is working on grants from the Guggenheim Foundation on the economic and social situation of the American artist. She is a noted critic and historian and a forthright, cogent speaker. (Her address is 60 Commerce St., New York City 14).

Others who might contribute valuably would be Dr. Albert Frankfurter, Editor of the Art News (136 East 57 St., New York City), Professor Robert Goldwater of the Institute of Fine Arts (17 East 80 Street, NYC) and such thoughtful and articulate artists as Stuart Davis, who speaks well and has written articles for Atlantic Monthly, etc., and Professor Walter Abell of Michigan State College (East Lansing, Michigan), who has recently written two long and expert articles on the economic and social position of the

Professor Howard Mumford Jones November 18, 1946

artist in relation to American industry and American labor. These were published in the Magazine of Art, one in March 1946 and one in October 1946.

If I were to choose two from the above it would be Cahill and Abell.

Sincerely - and regretfully,

Prof. Howard Mumford Jones, President
American Academy of Arts and Sciences
28 Newbury Street
Boston, Mass.

AHB/ob

cc: Mr. Rockefeller
Mr. Moe

ROCKEFELLER

Dejanira

October 28, 1946

Dear Nelson,

I have had an invitation to take part in a panel at the American Academy of Arts and Sciences in Boston on the subject of the artist and his economic support. Howard Mumford Jones, the President, has asked me to head the panel on the question: Does the artist supply what is wanted?

I have written Professor Jones to ask for details about the other participants, but meanwhile I would like to ask you or, if you prefer, the Executive Committee for their opinion as to whether I ought to do this. It would mean a trip to Boston and might entail some preparation, but I am not quite sure how much. I enclose a copy of Professor Jones' letter together with a schedule of the conference. Mr. Moe, I think, had some part in the organization of the conference.

Sincerely,

Mr. Nelson Rockefeller
30 Rockefeller Plaza - Room 5600
New York 20, N. Y.

AHB/ob
enclosures

AMERICAN ACADEMY OF ARTS AND SCIENCES
28 NEWBURY STREET
BOSTON

October 25, 1946

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

Dear Mr. Barr:

We are delighted with your interest in the conference of next February and hope very much it will be possible for you to come. The particular panel in which we should like you to participate is being formed. The chairman of the panel will be Mr. Edward A. Weeks, editor of the Atlantic Monthly, and acceptances have been received from Mr. Samuel Chamberlain and Professor Arthur Pope of the Fogg Museum. Inasmuch as the chairman of a panel ought to be, so to speak, above the battle we have tried generally to ask those to serve as chairmen who will be sympathetic with the problem discussed but who might not have the same immediate concern as the panel members. We can think of no one more aware of the troubles facing a modern artist in marketing his wares than the director of the Museum of Modern Art and we therefore are especially eager to have you participate.

A fourth member of the panel is still to be selected, and I should be happy to have from you any suggestions you care to make.

Yours cordially,

Howard Mumford Jones

Howard Mumford Jones,
President

The Artist in American Society

Who Wants Him?
Who Supports Him?
What is His Future?

On Friday and Saturday, February 14 and 15, 1947, the American Academy of Arts and Sciences, second oldest learned society in the country, with the financial support of the Carnegie Corporation, will hold at the house of the Academy, 28 Newbury Street, Boston, a two-day conference on the status of the artist in contemporary American society.

The discussions will center on such aspects of the problem as:

1. The demand for the arts from the community and their social value.
2. The channels through which that demand is made financially effective, such as public bodies, private corporations and institutions, dealers and agents, and private patrons.
3. The place of the arts in education, stimulation of the demand for the arts, and raising of standards.
4. The right of the artist to freedom of expression with reference to the community which supports him.
5. The role of the artist in large-scale industry and commerce.
6. Training the artist today.

Discussions will be confined to the visual arts. Meetings will take the form of panel discussions, each speaker being asked to treat an aspect of a specific problem in a limited time. General discussion, as informal as possible, will then follow.

Proceedings will not be reported except in the form of a general statement to the press at the end of each meeting. It is hoped therefore that the discussions will be frank.

Leading figures among artists, in government, in public bodies, in education, in industry and commerce, and among private patrons are being invited to participate.

Arrangements are in the hands of a committee, of which Howard Mumford Jones, President of the Academy, Henry Allen Moe, Secretary-General of the John Simon Guggenheim Foundation, and W. G. Constable, Curator of Paintings in the Boston Museum of Fine Arts, are members. Inquiries may be addressed to Mr. Jones at the Academy.

October 18,1946

Dear Mr.Jones:

Thank you for your letter asking me to take part in a panel discussion at the Academy on February 14th.

I feel honored at your invitation but must bring it before our Executive Committee. Meanwhile I would appreciate your letting me know the names of the other members on the panel and whether I am right in gathering from your letter that you wish me to be the chairman of the panel mentioned.

The discussion subject seems to me extremely interesting but my schedule is crowded and I must weigh the matter carefully before giving you an answer. Our committee meets within 10 days.

Sincerely,

Mr.Howard Mumford Jones, Presid nt
American Academy of Arts and Sciences
28 Newbury Street
Boston, Mass.

C
O
P
Y

AMERICAN ACADEMY OF ARTS AND SCIENCES
28 Newbury Street
Boston

October 15, 1946

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

Dear Mr. Barr:

On February 14 and 15 the American Academy of Arts and Sciences, with the aid of the Carnegie Corporation of America, will hold at its house in Boston a two-day conference on the problem of the artist and his economic support. The enclosed announcement describes the conference in general terms. I write on behalf of the committee in charge to ask you to participate in the conference as one of the panel leaders, and warmly hope you will accept. A limited sum of money is available to us, from which we expect to pay the railroad fares, hotel bills, and similar expenses of the panel members.

In order to have full, candid and useful discussions the four sessions into which the conference is divided will be open only to those who have been sent invitations. The press will not be admitted to the sessions, though a general summary of the discussion will be made available at the end of the session. By this arrangement we hope to protect you against misquotation and to insure something more than footless generalizations.

The four sessions will be panel discussions. We invite you to participate in the panel discussion devoted to Does the artist supply what is wanted? Each panel will be in charge of a chairman, who will call on the several panel members for brief informal statements. Under his direction an exchange of question and comment among the panel members and from the floor will, we hope draw attention to the economic plight of many artists and suggest ways and means to improve their situation. The spirit in which we wish to work is that of practicality.

A committee of the Academy has been at work since June to select from among leaders in the field of art and the merchandising of art the panel members. By participating in the conference I believe you will aid in a work of national importance. As soon as we receive your acceptance, we shall arrange hotel accommodations for you, and we shall also send you more detailed information about your session. May I earnestly hope you will come?

Yours very truly,

(signed)Howard Mumford Jones,
President

PROPOSED STRUCTURE OF THE CONFERENCE

Friday, February 14, 1947.

9:45 a.m. Opening of the Conference by the president of the American Academy of Arts and Sciences.

10:00-12:30 a.m. Panel Discussion I: What does the buyer want from the artist?

2:00 - 4:30 p.m. Panel Discussion II: Does the artist supply what is wanted?

8:00 p.m. Evening lecture by W. G. Constable.

Saturday, February 15, 1947.

10:00-12:30 a.m. Panel Discussion III: The problem of marketing agencies.

2:00 - 4:30 p.m. Panel Discussion IV: The artist and the community: the problem of interaction.

4:30 - 4:45 p.m. Summary reports on the conference by the chairmen.

send invitations. The press will not be admitted to the sessions, though a general summary of the discussion will be made available at the end of the session. By this arrangement we hope to protect you against misquotation and to insure something more than footless generalizations.

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Yours very truly,

Howard Mumford Jones

Howard Mumford Jones,
President

AMERICAN ACADEMY OF ARTS AND SCIENCES
28 NEWBURY STREET
BOSTON

October 15, 1946.

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

Dear Mr. Barr:

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In order to have full, candid and useful discussions the four sessions into which the conference is divided will be open only to those who have been sent invitations. The press will not be admitted to the sessions, though a general summary of the discussion will be made available at the end of the session. By this arrangement we hope to protect you against misquotation and to insure something more than footless generalizations.

The four sessions will be panel discussions. We invite you to participate in the panel discussion devoted to Does the artist supply what is wanted? Each panel will be in charge of a chairman, who will call on the several panel members for brief informal statements. Under his direction an exchange of question and comment among the panel members and from the floor will, we hope, draw attention to the economic plight of many artists and suggest ways and means to improve their situation. The spirit in which we wish to work is that of practicality.

A committee of the Academy has been at work since June to select from among leaders in the field of art and the merchandising of art the panel members. By participating in the conference I believe you will aid in a work of national importance. As soon as we receive your acceptance, we shall arrange hotel accommodations for you, and we shall also send you more detailed information about your session. May I earnestly hope you will come?

Yours very truly,

Howard Mumford Jones

Howard Mumford Jones,
President

PROPOSED STRUCTURE OF THE CONFERENCE

Friday, February 14, 1947.

9:45 a.m. Opening of the Conference by the president of the American Academy of Arts and Sciences.

10:00-12:30 a.m. Panel Discussion I: What does the buyer want from the artist?

2:00-4:30 p.m. Panel Discussion II: Does the artist supply what is wanted?

8:00 p.m. Evening lecture by W.G. Constable.

Saturday, February 15, 1947.

10:00-12:30 a.m. Panel Discussion III: The problem of marketing agencies.

2:00-4:30 p.m. Panel Discussion IV: The artist and the community: the problem of interaction.

4:30-4:45 p.m. Summary reports on the conference by the chairman.

Sincerely,

Bob Kintner

Robert E Kintner

ABC
Kintner

American Broadcasting Company
7 WEST 66TH STREET · NEW YORK 23, N.Y.
SUSQUEHANNA 7-5000

ROBERT E. KINTNER, PRESIDENT

February 26 1954

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

Dear Mr Barr:

You were thoughtful in your letter of February 12, 1954, to write me about the Combs program.

I am delighted that it made an impression on you.

Best wishes.

Sincerely,

Bob Kintner
Robert E Kintner

Amer. Broadc. Co.
Kintner

Harper's BAZAAR

February 12, 1954

Dear Mr. Kintner:

I meant to write you several days ago to congratulate you on the really extraordinary program I heard on your station on the evening of Saturday, February 6th, about 10:30--the interview Mr. Combs held about Ann Fremantle's new book on patristic literature (I can't remember the exact title--was it the Voice of Early Christianity?). Mrs. Fremantle, Mrs. Niebuhr and a philosophy professor from N.Y.U. carried on a really exciting discussion. Mr. Combs and the gentleman from N. Y. U. tried to hold the conversation to a very simple level. Indeed Mr. Combs started out with a reference to St. Clement of Alexandria's instructions to the faithful about avoiding eructation (belching to me), but the two ladies from Oxford rose straight into the imperium with an elegance of accent, a mastery of the 17th century periodic sentence and a wonderfully complete disregard of the supposed limits of listener tolerance.

The doctrinal difficulties between the two ladies were argued like a chess game, Fremantle offering an opinion from St. Augustine as a gambit which was swiftly captured by Mrs. Niebuhr with a four to five sentences in Latin quoted from Boethius (surely a world's radio first!).

I myself jotted down an excellent description of realism quoted from Paulinus of Nola which I hope to use without ABC's permission in a forthcoming book on the Museum Collections.

Anyway, it was a great half hour. Many thanks to ABC and yourself.

Sincerely,

Alfred H. Barr, Jr.

Mr. Robert Kintner, President
American Broadcasting Company
New York, N. Y.

AHB:mp

Amerongen

Harper's BAZAAR incorporating Junior Bazaar
572 Madison Avenue New York City 22 Plaza 5-2800

CARMEL SNOW
editor

FRED DRAKE
publisher

February 19, 1952

Dear Alfred:

I just wanted to let you know, in writing, how much I like the Kiesler piece you did for us. Also to assure you that not a single change will be made without your consent. If any cutting is necessary, which I doubt, I will let you know when I get the final layout, and we can go over it together. Kiesler consulted with our art department this morning, and I expect to see a final layout by tomorrow afternoon.

In the meantime, many many thanks for the really beautiful job.

Very sincerely yours,

Lily

Lily van Amerongen

lva:pto

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

Aquilera

May 2, 1950

Dear Mrs. Aquilera:

As I promised you at Mrs. Gimbel's luncheon, I am sending you a couple of copies of Modern Cuban Painters, the catalog of our show of 1944. Only a few pictures are reproduced since Pintura Cubana de Hoy was published at the same time (see page 19 of the catalog).

The exhibition included most of the Cuban painters who seemed to us really talented with the exception of Wifredo Lam, the most important of all. Because of an unfortunate intrigue, Lam did not join in the exhibition, but his Jungle and other works by him are in the Collection. I suppose The Jungle to be internationally the most famous work of art produced by a Cuban. Though Lam is actually part Chinese and part Negro, he was given a scholarship by the Cuban government to study in Spain. Then he went to Paris where he came to know Picasso who helped launch him. His work may now be seen at the Pierre Matisse Gallery here in New York.

On pages 5 and 6 you may read a few words about the really fantastic indifference shown by people of wealth and culture in Cuba toward their own artists. I know of no country in which so many men of talent are neglected by the class which in other countries prides itself on the support of artists. Can't you do something about this?

Sincerely,

And, I hope, not too frankly!

Mrs. Charles Aquilera
Hotel Pierre
Fifth Avenue and 61 Street
New York, New York

arch - League

THE
ARCHITECTURAL LEAGUE
OF NEW YORK

ONE FIFTEEN EAST FORTIETH STREET · NEW YORK 16, N.Y.

July 20, 1953

Dear Mr. Grossi:

Thank you for your letter of July 17 with its invitation. I am very sorry to say that my schedule for the coming year is so crowded that I cannot undertake to take part in the series of meetings at the Architectural League during the coming season.

I appreciate your having asked me.

Sincerely yours,

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

Mr. Olindo Grossi, Chairman
Education Committee
The Architectural League of New York
115 East Fortieth Street
New York 16, New York

AHB:ma

THE ARCHITECTURAL LEAGUE OF NEW YORK

ONE FIFTEEN EAST FORTIETH STREET · NEW YORK 16, N. Y.

TELEPHONE
MURRAY HILL
5-8400

July 17, 1953

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

Dear Mr. Barr:

The Committee on Education of the Architectural League is sponsoring a series of meetings to be devoted to the "Impact of Science and Materialism on Art Today".

This Committee is desirous of having you participate at the fifth meeting entitled "Technical Development and its Impact on Painting". This meeting is scheduled for February 11, 1954. The enclosed program offers further information regarding this series.

We all hope you will be free to accept and that you will enjoy this meeting for I am sure you will have an appreciative audience.

Sincerely,

Olindo Grossi

Olindo Grossi, Chairman lm
Education Committee

OG:lm
Enclosure 1

Architectural Record

December 18, 1952

Dear Mrs. Whitbeck:

Mr. Barr has asked me to thank you for your courtesy in lending us the photographs of two Russian buildings reproduced in one of the issues of the Architectural Record. It was a great help to have them in preparing Mr. Barr's article in the Magazine section of The New York Times last Sunday.

Sincerely,

Secretary to Mr. Barr

Mrs. Jeanne Whitbeck
Architectural Record
119 West 40th Street
New York 18, New York

mh

Arensberg

November 12, 1951

Dear Mr. Arensberg:

Your letter of November 7th has been received and I am glad to be of further service to you in regard to the paintings which you purchased from this Museum.

Both of the paintings in question were part of our exhibition "Fantastic Art, Dada, Surrealism" and were purchased by you at the following prices:

Tanguy's Black Landscape $155.00

Picabia's Catch as Catch Can $280.00

Sincerely yours,

Secretary to the
Assistant Treasurer

Mr. Walter C. Arensberg
7065 Hillside Avenue
Hollywood 28, California

gs

cc: Alfred H. Barr, Jr.

cc. George Seubert

November 23, 1951

Dear Mr. Arensberg:

Now that our Matisse show is up with its concomitant crises and the book is finished I am trying to catch up with my correspondence.

I believe that your letter of October 31 to me was answered as completely as we could and that you have information about the Tanguy and the Picabia which were indeed bought from our Fantastic Art exhibition.

As to the Léger I can, I am afriad, give you no help. Our registrar can find no record of it as having been included in an exhibition here at the Museum. Indeed we have never sent any Léger in an exhibition to the Palace of the Legion of Honor. I wish we could be more helpful.

The portrait of Yvonne Landsberg is hanging safely in the exhibition. Let me say again how grateful we are to you for your generosity in letting us include it.

With kind regards to Mrs. Arensberg I am

Faithfully yours,

Alfred H. Barr, Jr.

Mr. Walter C. Arensberg
7065 Hillside Ave
Hollywood 28, California

AHB:mh

P. S. We are returning the photograph of the Léger.

not in '35 Leger show

Tanguy Blaue landscape bought from Fantastic Art show

Picabia Catch as catch can

Circ. says never were shown containing Leger to Palace of Legion of Honor

Mr. George Seubert
The Museum of Modern Art
New York 19, New York

Dear Mr. Seubert:

I am still looking for information as to when and from whom we purchased Leger's Contrast of Forms, and I am writing you now to ask if you have any record that this painting was ever included in any of your loan exhibitions. My reason for asking this question is as follows: we first saw the painting in the Legion of Honor in San Francisco in a loan exhibition which, I thought at the time, had come from The Modern Museum. We inquired the price of the painting at that time, and received in answer a mistaken price. The price quoted to us was $10,000.00 whereas the actual price was $1,000.00, and it was only some time later, when this error was discovered, that we actually purchased the painting. You would help us, therefore, if you would be able to verify whether or not the Contrast of Forms was in one of your loan exhibitions that went -- at sometime or other -- to the Legion of Honor.

Very truly yours,

Walter C. Arensberg

Walter C. Arensberg

cc to Mrs. Jermayne MacAgy

November 14, 1951

P.S. We have just discovered a photograph of Contrast of Forms which apparently came from the source from which the purchase was made. On the back is he following in script: #3413, Fernand Leger, "Contraste de formes" 51½" x 38¼". I am sending the photograph in the hope that you may be able to identify it as having come from the Modern. Would you be so kind as to return it to us for our files?

7065 HILLSIDE AVENUE, HOLLYWOOD 28, CALIFORNIA

Arensberg

Dear Mr. Barr:

The enclosed copies* are self explanatory. As we have to date received no reply, and are in urgent need of the information requested, may I ask you to cooperate?

Sincerely yours,

Walter C Arensberg

Enclosures

October 31, 1951

7065 Hillside Avenue
Hollywood 28, California

11/2

* cc of letters to Jane Clinton {9-18 / 10-16

to Frank Sanborn, he will ans today

ARGAN

Ministero della Pubblica Istruzione
DIREZIONE GENERALE
DELLE ANTICHITÀ E BELLE ARTI

Roma, 29 luglio 1953

Caro Barr,

di ritorno da Dublino ho trovato la Sua lettera e mi sono affrettato a telefonare al Palazzo delle Esposizioni, dove mi assicurano che i disegni di New York sono stati consegnati già da qualche giorno allo spedizioniere. Sono spiacente di questo ritardo di cui non ero informato. Quanto al mio libro su Boccioni, La ringrazio della Sua attenzione e terrò presenti le Sue preziose indicazioni nell'eventualità di una seconda edizione.

Gradisca, con i miei rinnovati ringraziamenti, i miei più cordiali saluti.

Il Suo
G. C. Argan

Alfred H. Barr, Jr.

Professor Giulio Carlo Argan
Ministero della Pubblica Istruzione
Direzione Generale delle Antichità e Belli Arti
Rome, Italy

AHB:ma

ARGAN

July 16, 1953

Dear Dr. Argan:

After writing to you on Tuesday, I received from Mr. Bellonzi a copy of your book on Boccioni. I am delighted to have this, for in addition to its succinct and interesting preface, it contains a most valuable documentation and a number of illustrations of works previously quite unknown to me.

In case you should go into a second edition (which I am sure will occur), may I suggest the following minor additions or corrections?

Pages 34-35: the 3 paintings, Stati d'Animo, are not deposited in our Museum at all, but are in the home of Nelson A. Rockefeller and should be listed separately from the Museum's works. Our Museum owns, in addition to the works which are listed, the following works -

1. Muscular Dynamism, 1913. Charcoal, 33 1/8 x 22 1/2". This, I believe, is Boccioni's most important drawing and was formerly in the collection of Donna Benedetta Marinetti, Rome.
2. Elasticité, 1912. Pencil with gouache, 17 1/4" x 17 1/2". This is the complete study for the painting of the same name.

You might also add:
New Haven, Yale University Art Gallery, Société Anonyme Collection, two studies for the Dynamic Force of the Cyclist, 1914. Pen and ink. (One is reproduced on page 126 in the XX Century Italian Art book by Soby and Barr.

May I also call your attention to two American works that are omitted in the bibliography which contain material on Boccioni: New York, Museum of Modern Art. Cubism and abstract art, pp. 54-63; and Clough, Rosa Trillo, Looking back at futurism. New York, Cocce press, 1942.

Sincerely yours,

Alfred H. Barr, Jr.

Professor Giulio Carlo Argan
Ministero della Pubblica Istruzione
Direzione Generale delle Antichità e Belli Arti
Rome, Italy

AHB:ma

argan

CC: Miss Dorothy Miller
Miss Dudley

March 2, 1953

Professor Giulio Carlo Argan
Ministero della Pubblica Istruzione
Direzione Generale delle Antichità e Belle Arti
Rome, Italy

Dear Professor Argan:

Many thanks for your letter. I wish I had known originally that you were in charge of the Boccioni exhibition. I might at least have been able to persuade Mr. Rockefeller to lend the Stati d'Anime.

But I must tell you frankly that neither Mr. Soby nor I were impressed by the program of an exhibition of Art in the Life of Southern Italy which includes a Boccioni exhibition in spite of the fact that Boccioni left Southern Italy at an early age and worked exclusively in the North. As you know La Ville qui Monte is concerned both spiritually and physically with Milan and the Stati d'Anime have to do with the bussel and the energies of the North.

We did not gather from the official letters that Boccioni was anything but a marginal and rather irrelevant side show to a general exhibition.

Now, simply because you are in charge of the show I am going to try to persuade Mr. Rockefeller to lend. But it is only a couple of years since he lent the three States of Mind to the Venice Biennale. Furthermore, La Ville qui Monte was on public exhibition at the Museo d'Arte Moderna in Rome less than two years ago and for a considerable period.

Quite aside from these considerations I must explain to you that our Museum is now at work on an extremely eloaborate book on the Museum Collections which is to contain many color reproductions among them the great Boccioni. We therefore have to keep the picture here for the next few months. After careful study on the part of the Chairman of our Committee on the Museum Collections and myself we must regretfully inform you that we cannot lend La Ville qui Monte. We are, however, lending the big drawings for the Stati d'Anime and if you wish we can lend you the magnificent big charcoal study, Muscular Dynamics (1913) reproduced as no. 16 in our catalog 20th Century Italian Art

I, too, look forward to seein you in London next week.

Sincerely,

Alfred H. Barr, Jr.

cc: Mr. Barr
Mrs. Shaw (original letter attached)
Betsy Jones
Jessie Alexander

Boswell
Art Digest

June 2, 1950

July 21, 1950

Dear Mr. Boswell:

I am sorry to say that because of the pressure of year-end work we cannot take the many hours necessary to compute the figures requested in your questionnaire.

We have, however, filled in answers to several of the questions. Also, if the information is of any use to you, we can tell you that for the fiscal year 1949-50 we have spent approximately $90,000 on acquisitions of painting, sculpture and graphic arts. Of this about $14,000 was for works by living Americans. Since our books are not yet closed for the fiscal year, we cannot be more precise.

I enclose the questionnaire and on it have indicated the subdivisions by cost of our American purchases during our fiscal year which will close at the end of June.

May I add for your own information that our funds for the purchase of American art are not nearly as large as we need. Our other funds, chiefly derived from one private donor or from the sale of European works from the Bliss Collection, are allocated to the purchase of costly works of international importance. We do not feel that we ought to sell American works and have not done so with a few special exceptions. This contributes to the limitation of our funds for American purchases.

Sincerely,

Mr. Peyton Boswell, Jr.
Editor
The Art Digest
116 East 59th Street
New York 22, New York

AHB:ob
enclosure

cc: Mr. Barr
Mrs. Shaw (original letter attached)
Batsy Jones
Marie Alexander

Art in America

July 21, 1954

Dear Jean:

Your letter of July 12 has been forwarded to me in Nantucket. I am sorry to say that neither Alfred Barr nor I (I am answering for him without consulting him) can possibly find a split second in the next six months to write a piece for the TRENDS issue. We are so heavily weighted down with work on exhibitions and publications in celebration of the Museum's Anniversary that much other important work has to be postponed. I am sure you will understand.

I am sending your letter to Mrs. Elizabeth Shaw of our Publicity Department. There will be a lot of material prepared and released to the press about our Anniversary, the Museum's past and future, and so on, and I feel that out of this material, which I am asking Mrs. Shaw to send to you, either Lane Faisan or you can put together a page about the Museum's place in the art world, national and international. I doubt that any of us at the Museum would care to do a piece specifically about "trends" just now.

With all good wishes,

Sincerely,

Dorothy C. Miller
Curator
Museum Collections

Miss Jean Lipman
Art in America
Cannondale, Conn.

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

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

Art News

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

WU VO12 10 INTL PD=ZP PARIS VIA WUCABLES JUL 17 1220P=

FRANKFURTER ARTNEWS MODERNART= NYK=

REGRET CANNOT WRITE BIENNALE ARTICLE=

BARR=

Telephoned July 17, 1952

845A..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dr. Alfred M. Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHB:ma

Art News

cc: D. Miller

March 9, 1954

Dear Alfred:

I assume that you and Tom have seen the reprint of Ben Shahn's piece in Sele Arte. I got Marga to do a quick translation of Ragghianti's commentary which I found interesting, if not always sagacious.

Sincerely,

Dr. Alfred M. Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHB:ma

Frank Hunter

ART NEWS

NO SATISFACTORY CRITICISM ON BIENNALE HAS APPEARED WE ARE ANXIOUS PUBLISH OBJECTIVE EVALUATION STOP WOULD YOU WRITE FOR SEPTEMBER ARTNEWS INFORMAL REVIEW POSSIBLY IN FORM OF NOTES OR LETTER ON ANY ASPECT BIENNALE YOU CONSIDER IMPORTANT PRO OR CON NEED NOT BE COMPREHENSIVE STOP ONE TO TWO THOUSAND WORDS NEED PHOTOGRAPH CHOICE AUGUST FIRST TEXT TENTH PLEASE CABLE GAGOL NEWYORK GREETINGS=ALFRED.

The New Yorker over the exhibition that included de Kooning, Gorky and Pollock is still being held against us.

Anyway, sincere congratulations on your honor. I hope a green ribbon comes with it.

Sincerely yours,

Alfred H. Barr, Jr.

Cavaliere Alfred Frankfurter
654 Madison Avenue
New York 21, New York

AHB:ma

P. S. As to the rumor that we have acquired the Venice Pavilion: Should this occur, we shall surely ask not only for an account of your conversations with Pallucchini in October regarding the 1954 Biennale, but also for any other advice you could give us.

Frankfurter

ART NEWS

December 11, 1953

Dear Alfred:

Thank you for your letter of December 10. I see in The New Yorker that the exhibition that included de Kooning, Gorky and Pollock is still being held against us.

Anyway, sincere congratulations on your honor. I hope a green ribbon comes with it.

Sincerely yours,

Alfred H. Barr, Jr.

Cavaliere Alfred Frankfurter
654 Madison Avenue
New York 21, New York

AHB:ma

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ART NEWS FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.
Telephone: TEmpleton 8-3730
Cable Address: Gagol, New York

December 10, 1953

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

Dear Alfred:

You will perhaps be amused to read the enclosed letter from Pallucchini. If there is any serious value at all to such an honor, I feel, and I shall say, that you of all my collaborators in the Biennale should, in fact, share it with me. I think that in the light of what has happened since, our exhibiting De Kooning, Gorki, Pollock, Lee Gatch, etc. as long as four years ago, was a brave gesture now borne out by wider appreciation.

By the way, is there any truth in the rumor that your museum or the Rockefeller Brothers Fund has now acquired the Venice Pavilion? If so, I would very much like to communicate to you the various conversations I had with Pallucchini in October regarding the 1954 Biennale.

With best wishes as always, I am

Sincerely yours,

Prof. Kerf

Alfred M. Frankfurter
Editor ~~and Publisher~~

encl.

COPY

Ente Autonomo

"La Biennale di Venezia"

28th November 1953

Prof. Alfred Frankfurter
654 Madison Avenue
(at Sixtieth Street)
New York 21, N. Y.

Dear Professor Frankfurter:

I am most happy to offer you, personally and on behalf of our President, Senator Prof. Giovanni Ponti, my warmest congratulations for the honor conferred upon you of "Cavaliere Ufficiale dell' Ordine "Al merito della Republica Italiana", by decree of the President of the Republic, in recognition of your valuable merits towards the Venice Biennale d'Arte.

This special and most significant distinction conferred upon you in recognition of your estimable activity over a period of several years, will certainly be auspicious in contributing to strengthen the friendly ties and the cultural relations with this International Institute.

With renewed felicitations, dear Professor Frankfurter, I beg to tender our heartiest greetings.

THE GENERAL SECRETARY

(Rodolfo Pallucchini)

Art News?

Frankfurter
Art News
Art News

November 16, 1953

Dear Alfred:

Thank you for sending me the Bulgarian Magazine.

I have made a note that you are keeping it in your file.

May I take this chance to tell you how delighted I am with this year's - or is it the 1954 - Art Annual. Sweeney's Miro piece had loads of valuable material and I thought Gowing's study of Vermeer one of the most original and searching critical essays I have read in a long time.

My congratulations!

Sincerely,

Alfred H. Barr, Jr.

Dr. Alfred M. Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHB:ma

Frankfurter
art news

June 17, 1953

Dear Alfred:

Here is the text of Ben Shahn's speech made at the Emergency Civil Liberties Committee meeting a couple of months ago. It was published in "Rights" entirely without his knowledge or permission and as "Rights" is apparently not copyrighted and, in any case, has an extremely small circulation, I thought this publication would not interfere seriously with publication elsewhere.

In view of what is currently happening in Artists Equity, I think his third paragraph especially significant, but I like the whole piece, including European quotations, most of which I have not seen before.

If Art News is not interested, won't you let me know soo so that I can try to have it published elsewhere? It may be that you have some suggestions.

Sincerely yours,

Alfred H. Barr, Jr.

P.S. I am enclosing a copy of my letter to Miss Woeckner, Charles Zadok's Secretary.

Mr. Alfred M. Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHBJr
Enclosures: 2

June 17, 1953

Dear Alfred:

Here is the text of Ben Shahn's speech made at the Emergency Civil Liberties Committee meeting a couple of months ago. It was published in "Rights" entirely without his knowledge or permission and as "Rights" is apparently not copyrighted and, in any case, has an extremely small circulation, I thought this publication would not interfere seriously with publication elsewhere.

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Alfred H. Barr, Jr.

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Mr. Alfred M. Frankfurter
Art News
654 Madison Avenue
New York 21, New York

AHBmm
Enclosures: 2

Art News

CC: Miss D. Miller

February 13, 1953

PERSONAL

Dear Alfred:

In the same mail I received the last issue of Art News with your excellent editorial on Amateur Artists and the enclosed letter from Hugo Kastor. The Kastor letter is, of course, a personal and confidential matter, but I thought you would be interested to read it. Will you not please return it to me as soon as you can?

Yours asking for sympathy,

Sincerely,

Dr. Alfred Frankfurter
Art News
654 Madison Avenue
New York 22, New York

AHB:mh
encl.

Art News

July 23, 1952

Dear Mrs. Seckler:

I am enclosing the photograph of the Matisse Tree, 1898. Please be sure to return it to this office when you have used it.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mrs. Dorothy Seckler
Art News
654 Madison Ave
New York 22, N. Y.

mh
encl.

Art News
see also Barnes

cc: Miss D. Miller

May 9, 1952

Dear Tom:

Without my papers and my energies dissipated in this Caprian atmosphere (Sybaris is almost in sight 'round the point) I have tried to write a letter about me and Barnes -- cool and deadpan -- and pretty dull I guess. Throw it away if you want to.

If you care to, you could quote the sentences at the very end of the Matisse book comparing Matisse's sad fate at the hands of excessive collectivists and free enterprisers -- the Museum of Modern Western Art and the Barnes Foundation. Might make us a few more enemies!

My best to you and Alfred and, oh yes!, unaccustomed as I am to corrupting critics by thanking them I do want to thank you both, and Elaine de Kooning, for the wonderful support Art News gave Dorothy Miller's American show. It meant a great deal to her and to all of us in the Museum, especially in the face of the Tribune's review. So far as I can make out at this distance the show is a real success.

Sincerely,

Alfred H. Barr, Jr.

Mr. Thomas B. Hess
Art News
654 Madison Avenue
New York 21, N. Y.

AHB:mh
encl.

Art News
cc. d'Harnoncourt
Mrs. Guggenheim

February 5, 1952

To the Editor
Art News
654 Madison Ave
New York 21, N. Y.

Sir:

I was of course delighted to read Thomas B. Hess' generous words about the collection of works of art purchased for the Museum of Modern Art with funds supplied by Mrs. Simon Guggenheim over the past fifteen years. At the same time I was somewhat embarrassed by the handsome compliments which Mr. Hess paid me personally.

Actually the selection of the purchases is very far from being my work alone. For over a year during 1945-46 James Johnson Sweeney was the Museum's Director of Painting and Sculpture. On his initiative several important works were purchased including the Matisse Piano Lesson and the Miro Dutch Interior. At that time Mr. Sweeney also proposed the Modigliani Reclining Nude which was bought five years later at auction. James Thrall Soby played an even more influential role not only as Director of Painting and Sculpture in 1944-45 but, before and after that time, as a member and then Chairman of the Committee on the Museum Collections, the position which he now holds.

Great credit is also due the Committee on the Museum Collections. Most of the members have been Trustees and all of them have faithfully exercised their judgment in voting on the purchases. The composition of the Committee, ordinarily comprised of half a dozen members, has of course changed frequently during the past fifteen years. Your readers may be interested in their names: William A. M. Burden, Stephen C. Clark, Philip L. Goodwin, A. Conger Goodyear, Mrs. Simon Guggenheim, Bartlett H. Hayes, Jr., Sam A. Lewisohn, Mrs. Sam A. Lewisohn, Mrs. Charles S. Payson, Miss Agnes Rindge Claflin, Mrs. John D. Rockefeller, 3rd., John L. Senior, Jr., James T. Soby, James Johnson Sweeney, Edward M. M. Warburg, Mrs. George H. Warren, Jr.

Though Mrs. Guggenheim, herself, has been a member of the Committee since 1940 she has always been modestly reluctant to influence its decisions. Sometimes at first she has felt somewhat puzzled by certain of the works purchased with her fund. Yet she has found that after study most of them have inspired increasing interest and pleasure.

It is in fact a great satisfaction to note that Mrs. Guggenheim is one of the most frequent and attentive visitors to the Museum's galleries. The staff has been deeply touched by the feeling that the donor of this great collection is herself, as a member of the public, one of those who derive enjoyment from it.

Sincerely,

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

AHB:mh

Art News

ART NEWS FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.
Telephone: TEmpleton 8-3730
Cable Address: Gagol, New York

Published by
THE ART FOUNDATION
A Non-Profit Membership Corporation

11 February 1952

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

Dear Alfred:

Thank you for your letter, and I am sorry about omitting the two Jameses--but, of course, I find I did say "largely responsible" and "largely" in our present state of usages I suppose can mean anything. I am sorry, too, we could not get in the Night Fishing; Henry McBride asked me if I had overlooked it!

The letter will appear in toto next issue, and I am sure that it will be of great interest to our readers.

Best regards,

Tom

Thomas B. Hess

For M. H. - please

ART NEWS FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.
Telephone: TEmpleton 8-3730
Cable Address: Gagol, New York

Published by
THE ART FOUNDATION
A Non-Profit Membership Corporation

31 August 1951

Mr. Alfred H. Barr, Jr.,
Greensboro, Vermont.

Dear Alfred:

Apologies for interruptions, but I wonder if you could help us on a rather involved matter.

Art News has been offered a picture story on some recent Picasso paintings, including one of some soldiers shooting some naked women and children

I have heard that this picture represents American soldiers committing an atrocity on North Korean civilians. Do you know if this is true? Or is it simply an atrocity of war picture--reminiscent of Goya's 3 May? Alfred Frankfurter heard somewhere that it was painted specifically as a piece of Communist propaganda--a rumor that had passed me by.

We feel rather honor-bound to publish it as a story, but are quite reluctant to get into the various political problems unless we know exactly what they are; i.e., is the artist actually taking an active political role, or simply commenting as an artist on a world situation?

By the by, the pictures were taken by one Michel Mako in Nice in 1950 and evidently 1951 (also some views of other recent paintings). They are offered to Art News by one Gary Bernet who lives in Flushing. This is all we know for sure.

Renewed apologies for the disturbance and best regards,

Thomas B. Hess,
Managing Editor

Marion - please phone Hess: This big picture was shown publicly this spring (Bill L. will know what Salon) under the title Korea and was generally

considered an anti-American propaganda piece though Picasso might deny this as he denied that the Guernica was political

G-

Hess Thomas

February 6, 1952

Dear Tom:

I want to tell you how delighted we were with your piece on the Guggenheim Collection. I have not seen Mrs. Guggenheim since it came out but I am sure she must be as happy about it as we are.

Of course I felt terribly flattered by your kind remarks about me but at the same time a little embarrassed since actually both Sweeney and Soby have had a lot to do with the selection of these pictures. Since neither was mentioned I have taken the liberty of writing a letter to the Editor indicating their part in forming the Collection and also listing the Committee members which I thought might interest the readers. I also added a couple of paragraphs about Mrs. Guggenheim. I hope the letter won't be too long. I have sent the letter directly to Alfred since I gather there is not much time to get it in. If there is anything you want changed in it let me know and I will be glad to follow your suggestions.

Sincerely,

Alfred H. Barr, Jr.

Mr. Thomas B. Hess
Art News
654 Madison Avenue
New York 21, N. Y.

AHB:mh

ART NEWS

ART NEWS

ART NEWS FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.

Telephone: TEmpleton 8-3730
Cable Address: Gagol, New York

Published by
THE ART FOUNDATION
A Non-Profit Membership Corporation

29 August 1951

Dear Alfred,

A hasty note to thank you for the Willard Morgan tip for Barnes photographs. He is loaded with them, and with horrible fears, which I assuaged finally with a letter taking full responsibility for all litigation which might ensue.

Then, after correcting the letter a few times to fill imaginary loopholes he let us have the photographs. Concerning which we are all very happy, and for which renewed thanks.

I hope the vacation has been (is being?) restful.

Best regards,

Thomas B. Hess

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→ Kolner

ART NEWS

ART NEWS

August 6, 1948

Dear Alfred:

Looking in my files for a photo of the Bogomater Vladimirskaya, I came across a carbon of this curious document of November 1926. Thought it might amuse you and your staff. I can't remember whether Art News published it or not.

(was published - Rec)

Best wishes to you on your trip to Italy. I wish we were on our way there instead of just having returned.

Sincerely yours,

Dr. Alfred Frankfurter, Editor
ART NEWS
136 East 57 Street
New York City

AHB/ob
enclosure

P.S.-Give my best to B.B. - he is the most charming and disarming reactionary I've ever argued with.

AHB jr

c
o
p
y

COMMUNICATION

Editor of the Art News,

Sir:

May I call the attention of your readers to an unfortunate misrepresentation in the Art News of Nov. 27 in which you quote from an article which I wrote at the request of the Harvard Crimson upon an exhibition of the Dial Folio of modern art at the Fogg Museum. In it I expressed surprise that it was impossible to see in any of the public galleries of Boston even a single painting by the French Post-Impressionists or their followers who are accepted elsewhere as very important if not great artists. Your quotation is flawless but why, may I ask, did you flaunt above it the headline "BOSTON ART DESERT" and why did you introduce the quotation with: "Boston is declared in substance .... to be a barren waste when once the Seven Arts flourished"? Such journalistic distortion seems scarcely worthy of the Art News, for this was neither the substance nor the spirit of my words. It would be folly to make such an assertion regarding a city which has the greatest Oriental and Classical collections in America and where interest in art thrives even though it be a decade behind Cleveland, Chicago, and Worcester, Mass.

Yours good-humouredly

Australia

CABLE ADDRESS
AUSTUNAT, NEW YORK

TELEPHONE
LONGACRE 5-8050

AUSTRALIAN MISSION
TO
THE UNITED NATIONS
EMPIRE STATE BUILDING
NEW YORK 1, N. Y.

18th October 1952

Dear Mr. Barr,

Thank you very much for your note - and it was good of you to send me the admission card for your Museum.

For the moment, as you will understand, we are being kept extremely busy - but I do hope it will be [illegible]

With best wishes to you.

[illegible]

(R. G. CASEY)

October 14, 1952

Dear Mr. Lindsay:

Just a few hours after I had signed a letter to you in Australia I received an invitation from the Australian Consul General to come to a reception in your honor next Tuesday.

Unfortunately I have a critical meeting at that time and may not be able to get in before the party is over. In any case I enclose a copy of the letter I sent to Australia, for your information. Perhaps your assistant will take care of the matter.

I have to leave tomorrow morning for Ottawa but hope to see you next week either at the Consulate or elsewhere. Meanwhile I take pleasure in sending you a courtesy pass which will admit you and a guest to the Museum at any time during its regular hours, which are 12 noon to 7 P.M. weekdays and 1 P.M. to 7 P.M. Sundays.

With cordial wishes,

Mr. Alfred H. Barr, Jr.,
Director of the Museum Collect[illegible]
The Museum of Modern Art,
New York 19,
N.Y.

Sincerely,

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

Mr. Daryl Lindsay
c/o Australian Consulate General
636 Fifth Avenue
New York 20, New York

AHB:lh
Encls (2)

Australia

CABLE ADDRESS
AUSTUNAT, NEW YORK

TELEPHONE
LONGACRE 5-5050

AUSTRALIAN MISSION
TO
THE UNITED NATIONS
4510 EMPIRE STATE BUILDING
NEW YORK 1, N. Y.

18th October 1952

Dear Mr. Barr,

Thank you very much for your note - and it was good of you to send me the admission card for your Museum.

For the moment, as you will understand, we are being kept extremely busy - but I do hope it will be possible for me to make use of the card.

With best wishes to you.

I am,

Yours sincerely,

R G Casey

(R. G. CASEY)

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

Australia

October 15, 1952

Dear Mr. Casey:

I have just received an invitation from the Consulate General to come to a reception in your honor next Tuesday. Unfortunately I may not be able to come because of a conflicting meeting but want to send you my greetings now and a complimentary admission card to our Museum in case you should care to honor us with a visit.

Should we by some chance fail to meet, will you not give my very best regards to Mrs. Casey when you write her. I look forward to seeing her in London in March at the jury meeting of the International Sculpture Competition.

Sincerely,

The Rt. Hon. R. G. Casey
Australian Minister for External Affairs
Australian Consulate General
636 Fifth Avenue
New York 20, New York

AHB:mh
encl.

Art Bulletin

NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS
Department of Art

February 13, 1953

Dear Mr. Webster:

Thank you for your letter of February 3. I should be glad to serve on the editorial board of The Art Bulletin if you feel that my name is of any value to you. I, of course, feel it to be an honor to be included on such a distinguished list.

Sincerely,

Alfred H. Barr, Jr.

Professor J. Carson Webster
Department of Art
The College of Liberal Arts
Northwestern University
Evanston, Illinois

AHB:mh

1851 CENTENNIAL CELEBRATION 1951

NORTHWESTERN UNIVERSITY
EVANSTON, ILLINOIS

THE COLLEGE OF LIBERAL ARTS
Department of Art

February 3, 1953

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

Dear Mr. Barr:

In taking over the duties of Editor of The Art Bulletin, I want to begin by thanking you for serving on the editorial board, and to say that I hope you are willing to continue to do so.

If you feel that any circumstances make it advisable not to do so, I should appreciate it if you would let me know at your early convenience.

Faithfully yours,
J. Carson Webster
J. Carson Webster

ART d'

ART D'AUJOURD'HUI

Revue mensuelle
5, rue Bartholdi
Boulogne (Seine)
Molitor 61-80
c. ch. p. paris 1519-97

Editions de
l'Architecture
d'Aujourd'hui

mc

Boulogne, le 18 Mai 1953

Madame Elizabeth TILLETT
Secrétaire de Mr Barr
THE MUSEUM OF MODERN ART
II West, 53rd street
NEW YORK U.S.A.

Chère Madame,

Je m'empresse de vous accuser réception de votre aimable lettre du 13 Mai ainsi qu'une reproduction de la photographie représentant les Demoiselles d'Avignon de Picasso. J'ai été très sensible à votre empressement et dès réception de la note de frais d'expédition, je vous en ferai parvenir le montant par l'intermédiaire de notre correspondant à New-York.

Veuillez transmettre mes remerciements à Monsieur Barr et croyez, Chère Madame, à mes sentiments les meilleurs.

André BLOC

ART D'AUJOURD'HUI

Revue mensuelle
5, rue Bartholdi
Boulogne (Seine)
Molitor 61-80
c. ch. p. paris 1519-97

Editions de
l'Architecture
d'Aujourd'hui

mc

Boulogne, le 7 Mai 1953

Monsieur Alfred BAEHR
Directeur du Musée d'Art Moderne
II West 53rd Street
NEW YORK I9 (U.S.A.)

Monsieur et Cher Directeur,

J'ai l'honneur de porter à votre connaissance que nous réalisons actuellement un très important numéro de notre Revue consacré au "CUBISME". Nous aurions aimé pouvoir reproduire le tableau célèbre de Picasso intitulé " Les Demoiselles d'Avignon". Vous serait-il possible de m'adresser d'extrême urgence et à mes frais, une photographie représentant ce tableau.

Je vous en remercie à l'avance et vous prie d'agréer, Monsieur et Cher Directeur, l'assurance de mes sentiments dévoués.

André BLOC

cc/ Miss D. Miller
Miss Pearl Moeller

New York, le 13 Mai 1953

Monsieur:

Je vous remercie pour votre lettre du 7 Mai au sujet de l'emprunt pour r'eproduction d'une photographie représentant "Les Demoiselles d'Avignon" de Picasso.

J'ai l'honneur de vous informer que la photo est actuellement en route sous pli séparé et que vous l'auriez le fin de cette semaine. On vous enverra dans quelques jours le note pour les frais d'expédition. Si vous nous renvoyiez la photographie, vous pourrez la réproduire librement.

Je vous prie de croire, Monsieur, à mes sentiments distingués.

Elizabeth Tillett
Sécretaire de Monsieur Barr.

Monsieur André Bloc
ART D'AUJOURD'HUI
5, rue Bartholdi
Boulogne (Seine)
France

e/t

art News & Review article

ART NEWS & REVIEW

Published fortnightly - Price 6d.

19 BERKELEY STREET, BERKELEY SQUARE, LONDON W1

Telephone 3102 and 3103

June 21, 1954

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

Dear Mr. Denvir:

Forgive my not having answered your letter before this. Our year ends in June, so that I have been desperately busy winding up the year's work.

Now, we must look forward to our twenty-fifth anniversary and I am personally responsible for the big exhibition of the Museum's Collection with which that year opens, so that I am afraid that I cannot accept your invitation to write for Art News and Review. I do appreciate your having asked me.

Sincerely,

Alfred H. Barr, Jr.

Dear Mr. Barr,

Bringing out a special number of Art News and Review dealing with the artistic relations between Europe and the United States of America. I wonder if you would consider writing us a short piece dealing in a generalised way with the influence which European art has had on America? I realise this is a tall order especially in the confined space of about 1500 words which our publication allows, but I feel that there might be a few generalisations which you might like to make, and our readers might like to digest.

Yours truly,

Bernard Denvir

Mr. Bernard Denvir
Art News and Review
19 Berkeley Street
Berkeley Square
London, W. 1, England

AHB:ma

Manhoff

ART NEWS & REVIEW

Published fortnightly · Price 6d.

19 BERKELEY STREET, BERKELEY SQUARE, LONDON W1

Mayfair 3102 and 3103

26th May 1954.

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

Dear Mr.Barr,

In the Summer we are bringing out a special number of Art News and Review dealing with the artistic relations between Europe and the United States of America. I wonder if you would consider writing for us a short piece dealing in a generalised way with the influence which European art has had on America? I realise this is a tall order especially in the confined space of about 1500 words which our publication allows, but I feel that there might be a few generalisations which you might like to make, and our readers might like to digest.

Yours truly,

Bernard Denvir

Richard Gainsborough Periodicals Limited · Governing Director: Richard Gainsborough

New York 21, New York

Manhoff

Art News

147

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

May 13, 1954

Dear Alfred:

Here is a copy of the letter of April 17, 1954 from Martin Manhoff.

I first wrote him July 27, 1953 at the suggestion of someone who had studied with him at the Institute of Fine Arts, N.Y.U. I asked him to check up on the reports about the opening of the Museum of Modern Western Art. He replied September 21, 1953 and said he had a guidebook printed in Moscow, 1947, in which the "State Museum of Modern Western Art" is listed and described with the footnote: "The Museum would be reopened during the second half of 1947." He says that he arrived in the USSR in February, 1952 and has traveled about a good deal and that he has "seen nowhere in Russia any modern art. We know for a fact that none is on display in Moscow itself".

He goes on to tell how the "State Museum of Representational Art in the name of A. S. Puskin" has been closed, apparently for the removal of Stalin's collection of gifts.

The above letter was written from Moscow where Major Manhoff was in the office of the Military Attache. He asked that his name not be used in connection with any information whatsoever.

On October 2, 1953 I wrote thanking him and saying that the New York Times said that the Museum of M. W. Art. would be reopened.

Today I received his letter of April 17, 1954 written from the American legation in Helsinki.

It seems to me that since he is no longer in Moscow you could quote directly from his letter, but without using his name.

It is noteworthy that of fifty Picassos, only one early one is on exhibition and none of the fifty Matisses at all.

I meant to write you before this to thank you for the very valuable suggestions you made the other day. I am discussing them, in confidence of course, with some of our people here. I am most grateful to you.

Sincerely,

A

Dr. Alfred Frankfurter
Art News
654 Madison Avenue
New York 21, New York

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

17 April 1954

Dear Mr. Barr,

I am ashamed of the long delay in answering. A number of intervening circumstances, but for the most part inexcusable.

As you now undoubtedly know the Pushkin Museum of Representational Art, as announced in the New York Times, is now open. It opened the 25th of December 1953. As near as I can tell its exhibits are basically those which were there before it was turned into a museum for the gifts of Stalin. Its collection, however, appears to have been enlarged, either from its own storerooms or other Soviet mueums.

In a small room, about 15x30 feet, at the back of the museum and not originally an exhibition room, the state has hung twenty-two "middle and late 19th Century French Paintings". Certainly most of these, and probably all, are from the collection that previously hung in the Museum of Modern Western Art. The Museum of Modern Western Art has not reopened, nor is there the slightest evidence that it will. The building itself still houses the Academy of Arts of the USSR.

At the Pushkin Gallery, in addition to the French paintings and in a smaller adjoining room, are hung twelve "modern" gravures, four by Kathe Kollowitz, 5 by Theophil Steinlen, and 3 by Frank Brangwyn. In the same room with the paintings are two small sculptures by Rodin, "Eva" (Eve?) and a "Bust of Victor Hugo".

The following paintings are exhibited. All appeared to be oils, except perhaps Manet's portrait of Proust which was hung too high to be sure. As I am not very well acquainted with the specific works of these artists nor with French geography please overlook any queer translations from the Russian.

Manet : Portrait of Proust.
Degas : Heads of Dancers.
Dancer at the Photo Studio.
Walking the Race Horses
Pissarro: Place de l'Opera in Paris (1898)
Field
Autumn Morning in (Bragny?)
Renoir : Nude Model
Bathing at the Seine
Portrait of the Actress (Samara?) (1877)
In the Garden
Sisley : Garden (goshede?)
Frost at (Duvincennes?) (1873)
Gauguin : Still Life with Parrots (1902)

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Monet : Boulevard de Capuchine, Paris
Haystack in (Juvigny?) (1899)
Cliffs at Belle Isle
Rouen Cathedral at Night (1894?)
Dejeuner sur l'herbe (1866)
Van Gogh: Circle of Prisoners
Picasso : The Meeting
Marquet : Vesuvius

And that is it, the total of "modern western" art to be seen in Moscow. I am told, as I mentioned earlier, that there are some French Impressionists on exhibit at the Hermitage Museum in Leningrad, hidden away on a top floor of the museum, requiring a specific request to be seen. I do not know, and certainly did not find them myself the two or three times we visited the Hermitage. I do hope we may have the opportunity to try again.

The Pushkin Gallery has added two Courbet's to their original catalogue, "Cabin in the Mountains" and "Road Along the Bank of the River". Other additions appear to be limited to earlier, "classical" works. I am enclosing a 1948 catalogue, the only one presently available, which gives a fair idea of the museum. Paintings occupy one floor of the museum, and plaster copies of "antique work" another.

Please do write if any of this needs clarification or enlargement. We are scheduled to be here until the end of May. For the speediest mail service, instead of the State Department, Washington, please use the address: Mr. Martin Manhoff, American Legation, Helsinki, Finland. This will require postage at the international air mail rate of 15 cents an ounce, and will be pouched into us from Helsinki.

Should you be in New York the latter part of June, when we are due to return, I shall call and perhaps be able to clarify anything that is confusing through correspondence.

Sincerely,

Martin Manhoff

Martin Manhoff

Martin Manhoff
American Legation
Helsinki, Finland

Manhoff

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

October 2, 1953

Dear Major Manhoff:

How very kind of you to write me at such length about the Museum of Modern Western Art. Recently the New York Times announced that the Museum would be reopened, but since this reopening was announced in 1947 with no consequences, I am inclined to be sceptical.

I wonder if the Russians expect to open the country to tourists? This might affect the Museum in question.

Any further news you can send me will be most welcome, since we have been saying repeatedly as evidences of Soviet antagonism to modern art and to the freedom of art in general that the Museum is closed. We want to be both sure and up-to-date in our facts.

Sincerely and gratefully yours,

Alfred H. Barr, Jr.

Major Martin Manhoff, 024538
Moscow, OAA
c/o AC/S G-2, Dept of Army
Washington 25, D.C.

AHB:ma

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Moscow, USSR
21 Sept 1953

Dear Mr. Barr,

As we have been out of Moscow a good deal taking advantage of the Soviets' recent relaxation of travel restrictions I have not been able to do all that I wanted to about your inquiry. I am sending along what I now know, and will try to supplement this as soon as possible.

We have a guidebook printed in Moscow in 1947 and listing museums and exhibitions in the city. This was published in August 1947 and so is informative to at least that date. The "State Museum of Modern Western Art" is listed and described, with a footnote that "the museum will be reopened during the second half of 1947". Whether or not it was I do not yet know.

My wife and I arrived in the USSR in February 1952. From that time to the present we have seen nowhere in Russia any modern western art. We know for a fact that none is on public display in Moscow itself. We have not yet been able to spend as much time as we should like in the Hermitage Museum in Leningrad, but as far as we could determine there is no modern western art on display there either.

The building that housed the collection of modern western art in Moscow is now the Academy of Arts of the Soviet Union. Exhibited here are only temporary shows such as graduating student work, and recently an exhibition of contemporary Indian art. For what it is worth I am going to ask at the Academy what has happened to the western art. I shall let you know what they say, though I have little hope of an answer.

A very interesting and perhaps related aspect of Soviet culture just came to light. The ~~art~~ work exhibited in the "State Museum of Representational Art in the name of A. S. Pushkin" must have been a commendable collection of art of the "classical east, antiquity, and Western Europe". Certainly the building is large and imposing. The collection is undoubtedly familiar to you. However, since we have been here, and I don't know how much before, this museum did not exhibit art, but ~~[illegible]~~ gifts received by Stalin from workers and odds and ends of other people. The building was filled with books, desks, models, furniture, glassware, embroidery, woodcarving and thousands of other impedimenta, but no art (by our definition).

The Museum is now closed. Hundreds of empty wooden crates are piled in the front court. The two-story painting of Stalin that hung at the entrance is gone. All signs reading "Museum of Gifts of Stalin" have been removed. One small notice on the fence states that ~~the~~ some of the gifts

Washington, D.C.

AHB:ma

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

of Stalin can be seen in a section of the Museum of the Revolution. On the gate post a small neat sign has reappeared:"State Museum of Representational Art in the name of Pushkin."

The same guidebook I mentioned above still listed the Pushkin Museum in 1947 as an art museum, and ended its description of the collection with a footnote stating that the "further development of Western European art may be followed in the collection of pictures in the Museum of Modern Western Art in Moscow". It will be interesting to see what now goes back into the spaces vacated by the gifts of Stalin.

If you have other questions, or clues that may give us a lead, please write. This is a field that is extremely interesting to both my wife and me. At any rate I shall let you know of anything more we are able to dig up. One favor - please do not use my name in connection with any information from here (at least while we are in Moscow). As you know "government employees" are bound by miles of restrictive red tape that is best ignored.

Sincerely,

Martin Manhoff

Martin Manhoff

Maj. Martin Manhoff, 024538
Moscow, OAA
c/o AC/S G-2, Dept of Army
Washington 25, D. C.

Washington, D.C.

AHB:ma

MANHOFF

July 27, 1953

Dear Mr. Manhoff:

My wife has just told me that she met recently a Miss Giustina Scaglia, who told her that she had studied with you at the Institute of Fine Arts, New York University, and that you now had a post in our Embassy in Moscow.

I wonder if I could ask you to do us a favor? For some years now we have had great difficulty in discovering whether the great collections which used to be housed in the Museum of Modern Western Art are now open to the public. We know from an eye witness that the building of the Museum of Modern Western Art was not open during the winter of 1949-50. Most accounts indicate that it was closed at the time of the German advance in 1941, and that it has not been open since. An exception to this is a report that early in 1947 the imminent reopening of the Museum was announced, but that it actually has been opened at all since 1940 seems doubtful.

While I can not hope that you will have time to check these various reports, ~~but~~ I would greatly appreciate knowing whether the Museum is open at the present moment.

My information as to the whereabouts of the pictures is that they are stored in cases in Leningrad, ~~now Stalingrad~~ -- probably an unsubstantiated rumor.

Any information that you give us would be greatly appreciated.

Sincerely yours,

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

Mr. Martin Manhoff
Office of the Military Attaché
American Embassy
Moscow, U.S.S.R.
c/o The Department of State
Washington, D.C.

AHB:ma

CECIL & PRESBREY INC.
Advertising
247 PARK AVENUE
NEW YORK 17, N.Y.

July 27, 1953

February 28, 1952

Dear Mr. Manhoff:

My wife has just told me that she met recently a Miss Giustina Scaglia, who told her that she had studied with you at the Institute of Fine Arts, New York University, and that you now had a post in our Embassy in Moscow.

I wonder if I could ask you to do us a favor? For some years now we have had great difficulty in discovering whether the great collections which used to be housed in the Museum of Modern Western Art are now open to the public. We know from an eye witness that the building of the Museum of Modern Western Art was not open during the winter of 1949-50. Most accounts indicate that it was closed at the time of the German advance in 1941, and that it has not been open since. An exception to this is a report that early in 1947 the imminent reopening of the Museum was announced, but that it actually has been opened at all since 1940 seems doubtful.

While I can not hope that you will have time to check these various reports, but I would greatly appreciate knowing whether the Museum is open at the present moment.

My information as to the whereabouts of the pictures is that they are stored in cases in Leningrad, now Stalingrad -- probably an unsubstantiated rumor.

Any information that you give us would be greatly appreciated.

Sincerely yours,

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

Mr. Martin Manhoff
Office of the Military Attaché
American Embassy
Moscow, U.S.S.R.
c/o The Department of State
Washington, D.C.

AHB:ma

Artists Equity

CECIL & PRESBREY INC.
Advertising
247 PARK AVENUE
NEW YORK 17, N.Y.

February 28, 1952

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

Dear Mr. Barr:

Your kind acceptance of the invitation to be one of the Patrons of the Artists Equity Ball is most welcome. I am grateful personally, and I am sure that the artists too will be pleased at this friendly gesture on your part.

Sincerely yours,

JMCecil

James M. Cecil

Artists Equity

CECIL & PRESBREY INC.
Advertising
247 PARK AVENUE
NEW YORK 17, N.Y.

February 18, 1952

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

Dear Mr. Barr:

Artists Equity Fund, Inc. has asked me to organize a Committee of Patrons for the Annual Masquerade Ball, Spring Fantasia, to be held this year on May 15th, in the Grand Ballroom of the Astor Hotel.

I am writing to ask that you lend these fine people the weight of your name as Patron for this occasion, which has become an outstanding event in the artistic community of New York. Your acceptance will obligate you to do nothing further than is dictated by your own interest and desires. You probably saw in Life Magazine and other publications the pictorial report of last year's Artists Equity Ball and, if you did, you will quite likely want to at least look in on this unique event.

The funds raised by the Annual Ball go exclusively for the financial assistance to artists in distress, and for developing employment for artists in need of employment. Artists Equity works to achieve for its members the kind of economic benefit that Actors Equity has achieved for actors and the Authors League for writers. Its membership includes some 2,500 American painters and illustrators, among them our most famous artists as well as those struggling on the way up. Sponsors of the Artists Equity Fund include such people as yourself, Roland L. Redmond, President of the Metropolitan Museum, and Francis Henry Taylor, Director of the Metropolitan Museum.

The artists who are arranging the Equity Ball will be most gratified if you will join in the sponsorship of this event, and I will personally feel very grateful for your acquiescence.

Sincerely,

J M Cecil

James M. Cecil

ASTOR

THE TATE GALLERY, LONDON, S.W.1

JE/PMD 15th September, 1953.

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

Dear Alfred,

Michael Astor is now on his way to New York and when I saw him last week he expressed the wish to have an opportunity to meet you. It would be most kind of you if you could find time to see him while he is in New York.

He [illegible] collection of paintings including a fine early [illegible] which I have never seen reproduced, a Gauguin and [illegible]

The Hon. Michael Astor,
New York.

- I do [illegible]

I hope that things go well with [illegible]

With warmest regards,
Yours sincerely,

[illegible]

February 25, 1952

Dear Mr. Cecil:

Of course you may use my name as a patron for the Annual Masquerade Ball to be given for the benefit of Artists Equity Fund. I feel honored.

Sincerely,

Alfred H. Barr, Jr.

Mr. James M. Cecil
Cecil & Presbrey Inc.
247 Park Avenue
New York 17, N. Y.

AHB:mh

Rothenstein

Director.

MV 79080

$35 $

He went North. Did not call after his return

will call / ASTOR

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

JR/PMD

15th September, 1953.

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

Dear Alfred,

Michael Astor is now on his way to New York and when I saw him last week he expressed the wish to have an opportunity to meet you. It would be most kind of you if you could find time to see him while he is in New York.

He has a most interesting collection of paintings including a fine early Degas which I have never seen reproduced, a Gauguin and much else. His address is:

The Honble. Michael Astor,
Astor Estate Office,
New York

- I do not know its exact address.

I hope that things go well with you.

With warmest regards,

Yours sincerely,

John Rothenstein.

Director.

MU 7-9080

535 5th

He went west. Did not call upon his return

RAY AUSTRIAN & ASSOCIATES, INC.

SALES CONSULTANTS • SALES PROMOTION

53 EAST THIRTY-FOURTH STREET, NEW YORK 16, N. Y. • MURRAY HILL 5-7511

August 6, 1954

July 22, 1954

Dear Mr. Austrian:

Won't you try to explain your idea "coherently on paper"? We are all terribly busy here trying to prepare our twenty-fifth anniversary show. Before I can refer you to someone on the staff I need to know in more detail what you have in mind.

Sincerely,

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

Mr. Ray Austrian
53 East 34th Street
New York 16, New York

AHB:ma

RAY AUSTRIAN & ASSOCIATES, INC.

SALES CONSULTANTS • SALES PROMOTION

FIFTY-THREE EAST THIRTY-FOURTH STREET, NEW YORK 16, N. Y. • MURRAY HILL 5-7511

July 22, 1954

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

Dear Mr. Barr:

Since the Museum of Modern Art is a recognized leader in all design and visual trends, the idea I have in mind should be presented first, I believe, to you.

My idea, frankly, cannot be explained coherently on paper. This conception, an entirely revolutionary one, deals with a new method, or approach, to the showing and hanging of paintings, particularly in the modern home. The possibilities and potentialities of this new technique are unlimited.

I am confident that the Museum of Modern Art will be interested in this unique art presentation and would appreciate hearing from you concerning the proper person to contact personally.

Sincerely yours,

Ray Austrian

Ray Austrian

RA:jr

July 29, 1954

Dear Mr. Austrian:

Your letter to Mr. Barr of July 22 has arrived during his summer absence from the Museum. As soon as he returns your letter will be brought to his attention.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Mr. Ray Austrian
Ray Austrian & Associates, Inc.
53 East 34 Street
New York 16, New York

BJ:b

The New York Times Book Review

DECEMBER 20, 1953 SECTION 7

AN ARMY'S BARGAIN WITH THE DEVIL

The Dramatic Story of How Germany Goose-Stepped and Heiled to Disaster

THE NEMESIS OF POWER: The German Army in Politics, 1918-45. By John W. Wheeler-Bennett. Illustrated. 829 pp. New York: St. Martin's Press. $12.

By HANSON W. BALDWIN

THE stage is the dark forest of the German mind; the time, twenty-seven years of decadence that led to catastrophe; the characters as varied and motley a cast as ever Shakespeare dreamed of.

"The Nemesis of Power" is historical drama presented with painstaking lucidity, meticulous precision and brilliant characterization. John W. Wheeler-Bennett, an Oxonian who epitomizes scholarship and yet writes with vigorous beauty, has crowned with this book his lifetime of work in modern German history. The author of "Hindenburg: The Wooden Titan"; "Brest Litovsk: The Forgotten Peace"; "Munich: Prologue to Tragedy," he has exceeded even his previous high standards in the present volume. His writing is clear, thorough and adult. At times—as the pace of the drama quickens—it is fierce and stirring.

This book is probably the most important single historical work on modern Germany. The author has been prodigiously thorough. More important, he displays an unequaled understanding of the German mentality. Yet his is an objective pen; he does not spare in any detail the weaknesses of the many, though he praises the integrity of the few. He is that rare combination—a historian with a sense of drama and a compulsion for objective fairness who never forgets that he, too, is of the race of Man.

THE theme of the book—the interrelationship between the German military and the German politicians from the end of World War I to the end of World War II—has been developed before, notably, of course, at the Nuremberg trials, in Telford Taylor's "Sword and Swastika," and by the German author, Walter Goerlitz, in "History of the German General Staff." Nowhere has it received such comprehensive and fascinating treatment as in this long and acute book. This is a work copiously documented and footnoted. It may prove too definitive for the average reader—but it offers a rich reward for all students of history who love to view the pageant of the past, and who savor good writing.

The tremendous dangers of an army in politics are here compellingly exposed. Mr. Wheeler-Bennett demonstrates how the German Army, "misguided enough to come down into the mud to play politics, began a decline which only ended in abject defeat—militarily, politically and spiritually, a defeat for the nation as much as for the Army. He exposes the "responsibility of the Army for bringing the Nazis to power [and] for tolerating the infamies of that regime once it had attained power."

This theme is of great significance, not only to the student of the past but to those hopeful for the future. In his introduction, the author aptly quotes Mirabeau's famous aphorisms: "Prussia is not a country which has an army but an army which has a country," and "War is the national industry of Prussia." In his epilogue—which only the history of tomorrow can finish—he asks a question vital to our times: "*Is* there a new spirit abroad in Germany or is this merely 'where we came in' in the repetitive history of the German Army in politics?"

Across these pages parades a cast of villains and heroes, knaves and lackeys, who perpetrate deeds no fiction can rival. Here is von Seeckt, who made the old Reichswehr and lifted the German Army from the rubble of defeat of World War I, a mystic who believed "war is the highest summit of human achievement":

"Hans von Seeckt; at first glance a typical Prussian officer, with his thin, red turkey-neck, his inscrutable face and its inevitable monocle. Just another General, one thought, as he entered a room, but that impression only remained until he took his hands from behind his back, and one was amazed at their beauty. Long, thin, sensitive, they might have belonged to Cellini or to Chopin, and, indeed, in his military genius von Seeckt combined the precision and accuracy of the soldier with the vision and imagination of the creative artist."

THEN, there moves across the stage Kurt von Schleicher, the devious intriguer—the "Creeper"—who overthrew the Brüning government, made the German Army "a political weapon, a Praetorian Guard," and more than any other one man paved the way for Hitler. He meets his end—as in the inevitable denouement of a Greek tragedy—murdered in the Nazi blood purge of 1934 by men he helped to bring to power. Here is Ludendorff, whose symbolic value (both to Hitler and the Army) before and after the famous Munich beer-hall *putsch* of 1923 is analyzed in detail—Ludendorff, who might have led a Nazi march on Berlin even at that early date, had not von Seeckt's authority, and that of the existing government, been preserved by what the author calls "a whiff of grape-shot—and not even von Seeckt's own."

Now, the dead march quickens; the goose-stepping legions of the infamous S. S. (dubbed by the German Army "asphalt soldiers") strut out for their moment in the spotlight. Himmler and the tortures of the Gestapo move on stage to insist, to those few stout hearts who dare to doubt, that the Army's bargain with the devil be maintained. Here, too, is the fantastic episode of Marshal von Blomberg, who married a prostitute and whose offense against the German Army's "code of honor" was used by Hitler as a means of consolidating control of the military.

Here is von Fritsch, falsely accused of homosexuality by the Nazis but "found wanting," at the "moment of confluence of his own fate with that of Germany. * * * The Man of Steel, the Hero of the Army, bewildered and shocked by what had happened, at that moment of destiny, resembled a cross between a (Continued on Page 20)

April, 1924: Gen. Erich Ludendorff and Adolf Hitler.

H. Baldwin is military editor of Times.

Because of the recent photo-engravers' strike the Dec. 6 issue of the Book Review was distributed on Dec. 13. This issue, in addition to its current coverage, incorporates material that would normally have been published on Dec. 13.

Art Quarterly

cc: D. Miller

The ART Quarterly

Edited by W. R. VALENTINER and E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

5 December 1955

Dear Mr. Richardson:

Thank you for your letter about the meeting of the Consultative Committee. I felt very badly about not having been able to attend last winter and now, alas, I shall probably not be able to come to Cincinnati this spring.

I am delighted to hear you are using Enschede, too. They have admirable printers, though of course you will have the problem of working trans-oceanically.

Sincerely,

Alfred H. Barr, Jr.

Mr. E. P. Richardson
The Art Quarterly
The Detroit Institute of Arts
Detroit 2, Michigan

AHB:ma

The ART Quarterly

Edited by W. R. VALENTINER *and* E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

November 17, 1955

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

Dear Mr. Barr:

One of the decisions reached at the meeting of the Consultative Committee last winter was an outgrowth of the extreme difficulty met in trying to get the Committee together, at a convenient time for all concerned.

It was suggested that we should try to have a dinner meeting in connection with one of the big national meetings and we decided to try this. We shall meet, therefore, on the evening of the second day of the American Association of Museums convention. The AAM will meet this coming year in Cincinnati at the usual date in late May or early June. I hope that all of you who expect to be there, will save that second evening for The Art Quarterly dinner.

The 1956 volume will be printed, for economy's sake, by Enschede in Haarlem. We have been increasingly annoyed by the carelessness of the Gallery Press: there have been cases of really slovenly printing of the illustrations in some recent issues that we thought inexcusable, in view of the enormous price we are paying them and the standard of quality we think the magazine should maintain. It is our hope that Enschede, who did the Museum of Modern Art's anniversary volume and the catalogue of the Dutch Exhibition of 1954-55, will give us better work at a far lower cost.

Copy will go to the printer in mid-December, March, June and September.

Sincerely yours,

E P Richardson

E. P. Richardson.

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

Art Quarterly

The ART Quarterly

Edited by W. R. VALENTINER *and* E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

May 31,1955

Miss Betsy Jones
Secretary of the Museum Collections
The Museum of Modern Art
New York 19

Dear Miss Jones:

Thank you for sending us the photograph of the Dufy Portrait of the Poet François Berthault.

Unhappily, it did arrive too late to be included in our forthcoming issue so we are returning it to you. It is unfortunate that so far we have not been able to work out a schedule that gives the museums more time when it comes to photographs, but it just seems the choice cannot be made far enough in advance.

Let us hope the next time works out better for us both.

Sincerely yours,

Marion B. Owen

Marion B. Owen
Secretary

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

cc: Miss Pearl Moeller

The ART Quarterly

Edited by W. R. VALENTINER and E. P. RICHARDSON
Associate Editor PAUL L. GREGORY

April 18, 1955

May 11, 1955

Miss Betsy Jones
Secretary of Museum Collections
Museum of Modern Art
11 West 53rd Street

Dear Miss Owen:

After receiving your letter of April 18 I ordered a photograph of our Dufy Portrait of the Poet Francois Berthault from our Photograph Sales Department but found that because the picture was lent to an exhibition almost immediately after it was acquired, our photographer did not have an opportunity to photograph it. Since the picture was returned the heavy pressure of other work has prevented him from doing it, but he plans now to photograph it this week so that we shall be able to air mail the print to you very shortly -- probably early next week.

I hope this delay has not caused you any inconvenience and that the print will not arrive too late for inclusion in your next checklist.

Sincerely,

Marion B. Owen
Secretary

Betsy Jones
Secretary of the Museum Collections

Miss Marion B. Owen, Secretary
The Art Quarterly
The Detroit Institute of Arts
Detroit 2, Michigan

MJ:b

Hold on hand for the proof - 75

Editorial Office: The Detroit Institute of Arts (Detroit) Michigan
Advertising Representative: Peter Magill, 475 Madison Avenue, New York 22, N. Y.

The ART Quarterly

April 18, 1955

Miss Betsy Jones
Secretary of Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Miss Jones:

Thank you for sending us your list of recent accession. Now we would like a photograph of one of them for reproduction in our next checklist, the Raoul Dufy "Portrait of the Poet Francois Gerthault."

B

Sincerely yours,

Marion B. Owen

Marion B. Owen
Secretary

Alfred: ok to send?
Should we bill them for the print - .75

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT. Date April 20, 1955

From Betsy Jones Department Museum Collections

For The Art Quarterly, Detroit Institute of Arts, Detroit 2, Michigan

Attention: Miss Marion B. Owen (Bill Museum Collections)

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have ..... (Photographer)

take ..... (Number of shots)

Date of completion .....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Dufy: Portrait of the Poet Francois Berthault	(Sunard has only recently taken; don't know number)	1 print

Forwarded to ..... Amount ..... Date Billed .....

THE ART QUARTERLY
5200 Woodward
Detroit 2, Michigan

We enclose the form for THE ART QUARTERLY's checklist of your important acquisitions in the field of European and American art for the 4th quarter of 1954 As you know, this feature has now become a regular and important part of the magazine and we shall appreciate it if you will have this form filled out and returned to us by 4-15-55

Thank you.

Marion B. Owen
Secretary

use the form you suggest. We hope this will make it easier for
you in listing our principle acquisitions.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Marion B. Owen, Secretary
The Art Quarterly
5200 Woodward
Detroit 2, Michigan

BJ:b

Tested!

AHB chose: Dufy - Berthault
Freud - Portrait of a Woman
Lipton - Sanctuary
Redon - Vase of Flowers
Soutine - Old Mill
Tanguy - Multiplication

April 15, 1955

Dear Miss Owen:

I am returning to you herewith The Art Quarterly's form with a description of the most important acquisitions by the Museum of Modern Art during the last quarter of 1954. Since our acquisitions lists which we had been sending you did not contain all the information you requested we have decided now to use the form you suggest. We hope this will make it easier for you in listing our principle acquisitions.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Marion B. Owen, Secretary
The Art Quarterly
5200 Woodward
Detroit 2, Michigan

BJ:b

Tested!

art Quarterly

THE MUSEUM OF MODERN ART

Date March 21, 1955

To: Alfred Barr

Re:

From: Betsy

Paul Grigaut called you this morning about the Art Quarterly dinner scheduled for next Saturday evening, March 26, 7:00 Algonquin Hotel (stag - no black tie). He apologized for their mistakenly not having sent you a second notice.

He hopes you can come and asks that we confirm that you will attend by telephone to Detroit Wednesday or Thursday, at their expense.

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Carson Webster
The Art Bulletin
College Art Association of America
Department of Art
Northwestern University
Evanston, Illinois

AHB:ma

March 7, 1955

Dear Mr. Webster:

I shou.d, of course, be very much interested in reading Ellen Johnson's piece on Cubism mentioned in your letter of March 2, but during the next three months I can take on no outside work whatever because of the pressure of our 25th anniversary year schedule.

I think Robert Goldwater would be an excellent person to read the article. Why not send it to him?

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Carson Webster
The Art Bulletin
College Art Association of America
Department of Art
Northwestern University
Evanston, Illinois

AHB:ma

THE ART BULLETIN

PUBLISHED BY THE COLLEGE ART ASSOCIATION OF AMERICA

March 2, 1955

Dear Mr. Barr:

I have a short manuscript, "On the Role of the Object in Analytic Cubism", by Prof. Ellen Johnson, Oberlin College. It runs to 14 pages a text, double spaced, plus 3 pages of notes also double spaced.

Would you be able to read it in the near future and give me an opinion on it?

(As you know, since we are rather short on articles I should like to have it read rather soon. If you are too busy, I shall try to find someone else who can read it and if you care to make any suggestions I shall be glad to have them, of course.)

If you can read this manuscript I shall send it on at once.

With best personal regards,

Faithfully yours,

J. Carson Webster

J. Carson Webster

JCW:ml

Prof. Alfred H. Barr, Jr. Modern Art, 11 West 53rd St, New York City

Art Quarterly

The ART Quarterly

Edited by W. R. VALENTINER and E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

cc: D. Miller

November 18, 1954

Dear Mr. Richardson:

Forgive my not writing you before this in answer to your question about December 28th. I think it would be possible for me in New York, but probably not in Boston. Let me know what is decided.

Sincerely,

Alfred H. Barr, Jr.

Mr. E. P. Richardson
The Art Quarterly
The Detroit Institute of Arts
Detroit 2, Michigan

AHB:ma

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 615 Madison Avenue, New York 22, N. Y.

The ART Quarterly

October 26, 1954

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

Dear Mr. Barr:

We have had to cancel the date of November 5th for the Art Quarterly dinner. There were too many conflicts. I don't know quite what to suggest for such a busy group of people. Would a date around December 28th in Boston or New York be at all possible for you?

Sincerely yours,

E. P. Richardson

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

The ART Quarterly

Edited by W. R. VALENTINER *and* E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

October 8, 1954

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

Dear Mr. Barr:

Would it be possible for you to attend a dinner meeting of the Consultative Committee of THE ART QUARTERLY at the Hotel Algonquin in New York City on Friday evening, November 5th? I hope very much that you can come because there are many things to discuss and your advice will be most helpful.

I am also enclosing for your information a brochure on a project we have undertaken here called the Archives of American Art. Two things are not mentioned in this preliminary announcement that have since developed. One is that we aim to give, as soon as possible, grants-in-aid for research and publication in the field.

The other is that we shall need a publication to report on the growth of the Archives and on its research. Not wanting to start a second publication when we had THE ART QUARTERLY, we had the thought to add still another section in it for the Archives of American Art. It seems one more way to give variety to the magazine. I hope that this idea seems good to you. Our aim is to make the ART QUARTERLY the most useful source of information for American students, in every way possible. The Archives of American Art section would serve still another element of study in this country. We shall have a chance to discuss this and many other things at the dinner meeting.

Sincerely,
E. P. Richardson
E. P. Richardson

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

Archives of American Art

THE DETROIT INSTITUTE OF ARTS

1954

helpful. He is not only the most respected historian of cubism, but a member of the cubist generation and a frequent visitor to Picasso's studio in the cubist period, would also be familiar with the objects of the period which appear in pictures of these years.

art Quarterly

THE ARCHIVES OF AMERICAN ART have been established by the Detroit Institute of Arts for the purpose of collecting in one central place original records of American painters, sculptors and craftsmen. These records may be original letters or notebooks; unpublished notes of historians or correspondence of art dealers; documents of an ephemeral nature and difficult of access; reproductions by microfilming or other processes, of such records preserved permanently in other collections; in other words, whatever may throw light upon the arts in America. No restrictions of period or place are intended, since the aim of the Archives is to assemble everything that will ultimately make the collection an effective center for research in American art.

The Archives will not compete with, or replace, existing collections or libraries, but rather will enlarge their usefulness. No organization in this country attempts to bring together such documents on a national scale. We intend to create a complete working collection of documentary material for the convenience of the special student and for the stimulation of serious study of our artistic history. To the individual library, it will provide a duplicate record in case of loss or destruction. (Microfilm copy also protects the original from repeated handling.) To the student it will offer an appreciable saving of time and money.

The Archives are supported by private contributions under the management and framework of the Detroit Institute of Arts and are administered by the Institute's Reference Library. They will be open for free reference use by accredited scholars under proper safeguards.

A systematic plan for the acquisition of material has been arranged. Local committees will be set up in various areas to sponsor and direct the work of paid researchers who will select and prepare for microfilming all pertinent material. Original records and manuscripts available by gift or purchase will be solicited.

The Archives will consist of the following material:

1. Original and secondary source material. (Manuscripts, letters, notebooks, records, sketchbooks, clippings, announcements, exhibition catalogs, membership lists, card files, etc.)
2. Other printed material. (Directories, biographies, monographs, art auction sales catalogs, publications of societies and institutions, periodicals and other printed items concerning American art.)
3. Microfilm or other exact copy of any of the above types of material.
4. Photographs of works of art.

The Archives will be composed of five different sections:

1. Artists (defined as painters, sculptors, printmakers, and craftsmen such as silversmiths, ceramists, glassmakers, cabinetmakers and woodcarvers.)
2. Collectors.
3. Dealers.
4. Critics and historians.
5. Museums, societies and institutions.

The records of Groups 2 and 4 will be selected largely as they pertain to American art; those of Group 5 will be concerned with

Art Quarterly

American art and artists, rather than with the records of the institutions as institutions. In general the Archives will emphasize the collection of material around names, that is artists' names, dealers' names, etc.

The time scope of coverage in the Archives is from the landing of the first Europeans to date. This excludes native Indian art unless the artist is known by name.

The epithet "American" is intended to cover North America through the colonial period; after the American Revolution the scope is confined to the United States. An American artist, according to the Archives, is one

(1) who was born in America, or

(2) who was born elsewhere but who worked in America.

The second definition includes individuals who lived in this country most of their lives or who travelled in this country and did work which contributed to its artistic life.

of the cubist generation and a frequent visitor to Picasso's studio in the cubist period, would also be familiar with the objects of the period which appear in pictures of these years.

Art Quarterly

cc. MR. BARR

November 5, 1954

Dear Mr. Grigaut:

Mr. Barr did turn over Miss Johnson's paper to me as soon as he received your letter of March 24.

As for my own delay I can only plead interest in the paper and a concern for the problems it raises. However, I have had to put it aside several times for long periods.

With revision, some of it quite fundamental, the paper seems well worth publishing. There have been very few detailed analyses of individual cubist paintings - only two to my knowledge. Of these the one most comparable to Miss Johnson's paper was an exhibition circulated by the Museum over ten years ago. It was a detailed visual analysis of a Picasso figure painting of 1911, the same year of the Oberlin picture. Miss Johnson's paper, though less successful diagramatically, is richer and more suggestive than the exhibition, which had a minimum of text.

The most original "apercu" in the paper is, in my opinion, the discussion on derived forms. I like the independence of mind with which Miss Johnson approaches cubism even though it has led her sometimes into difficulties. And I admire the skill with which she has been able to suggest many different general qualities of cubist style in her discussion of the individual images. Since I have made detailed comment throughout the text, it seems needless to repeat my reservations and criticisms here. (Numbered references preceded by Z. refer to plates in the Zervos Picasso oeuvre catalogue.)

The weakest and most problematical sections of the paper are the interpretation of the glass and the identification of the object in the upper right of the picture as a violin scroll. Though Mr. Barr has not been able to read the paper, I did discuss the diagram of the glass and the violin identification with him briefly early this summer, and he agrees that both are unconvincing as they now stand.

On these two points the opinion of Daniel Henry Kahnweiler would be helpful. He is not only the most respected historian of cubism, but being of the cubist generation and a frequent visitor to Picasso's studio in the cubist period, would also be familiar with the objects of the period which appear in pictures of these years.

Mr. Paul L. Grigaut -2- November 5, 1954

My own comments propose no final solutions to these problems, but only suggest related images in other pictures with which the Oberlin painting can be compared and restudied. If Miss Johnson wishes to write Mr. Kahnweiler, the address is Galerie Louise Leiris, 29 Rue d'Astorg, Paris, VIII. I suggest that she outline the problematical forms either in a tracing of the Zervos plate or on a marked photostat, and enclose them with her letter.

Every cubist painting has a point beyond which it becomes impenetrable - which may explain why there are not more systematic analyses of cubist pictures. I hope, however, that Miss Johnson will be able to crack the "violin" image.

Very sincerely yours,

Margaret Miller
Associate Curator

Mr. Paul L. Grigaut
Associate Editor
The Art Quarterly
The Detroit Institute of Arts
Detroit 2, Michigan

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P.S. I am returning the manuscript and illustrated material separately.

Miss M. Miller
— I thought you had ~~[illegible]~~ sent this with your criticisms some time ago — or am I remiss?
A —

The ART Quarterly

Edited by W. R. VALENTINER *and* E. P. RICHARDSON
Associate Editor PAUL L. GRIGAUT

October 22, 1954

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

Dear Mr. Barr:

Last February or March we sent you an article by Miss Johnson on the "Role of the Objects in Analytic Cubism". If I remember correctly, you gave it to one of your curators who was going to give us an (*) opinion of its importance. I believe that neither Mr. Richardson nor I have heard from you about this. At least, I see no correspondence. Is it a slip on my part or did your curator know about this?

I hate to bother you but Miss Johnson has been after us once or twice inquiring about the fate of her opus.

With cordial regards, I am,

Sincerely yours,

Paul L. Grigaut

Paul L. Grigaut
Associate Editor

PLG:gg

(*) Margaret Miller

Editorial Office: The Detroit Institute of Arts, Detroit 2, Michigan
Advertising Representative: Peter Magill, 625 Madison Avenue, New York 22, N. Y.

M. Miller

Quarterly

The Detroit Institute of Arts

DETROIT 2, MICHIGAN

March 24, 1954

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

Dear Mr. Barr:

I thank you very much for your letter of March 12th concerning the article I sent you sometime ago "On the Role of the Object in Analytic Cubism".

By all means, we would be delighted if you should ask Miss Miller if she would be willing to read it and give us an opinion. It would be very nice of her.

With best wishes, I am,

Sincerely yours,

Paul L. Grigaut

Paul L. Grigaut
Associate Curator

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& phoned Margaret -

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Art Quarterly

The Detroit Institute of Arts

DETROIT 2, MICHIGAN

February 11, 1954

MEMO TO
Members of the Consultative Committee:

This is a very much belated report of the discussion at the dinner of the Consultative Committee of THE ART QUARTERLY this Fall.

E. P. RICHARDSON.

THE ART QUARTERLY,

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No specific solution was offered. Pressure of time and shortage of travel funds remained unsolved problems. But the consensus was that THE ART QUARTERLY could fulfill an important function in this country by trying to overcome the geographical isolation of museum exhibitions; and that members of the Consultative Committee might keep in mind the possibility of reviewing exhibitions in their special fields, or regions.

Art Quarterly

DISCUSSION at the meeting of the Consultative Committee of THE ART QUARTERLY, 10-30-53

1. Aim of the Magazine.

Dr. Rosenberg first asked the editors to clarify exactly their aim for the magazine, what kind of audience it aimed to reach.

The aim of THE ART QUARTERLY is to do for this country what the Burlington Magazine does for England: provide a vehicle of discussion and authoritative information, for collectors and connoisseurs and art historians. Its aim is not the field of popular education in the arts (which, at least theoretically, was the field of the old Magazine of Art) nor that of the extensive theoretical and historical discussions that The Art Bulletin publishes. In contrast to The Art Bulletin, which is edited by and for university people, THE ART QUARTERLY is edited for the connoisseur and the museum curator. It is interested in new attributions, for example, which are excluded by policy from the discussion of The Art Bulletin.

This statement of aim met with the general approval of the CC. Dr. Rosenberg observed that it carried with it the penalty of a necessarily small circulation.

2. Contributors

The editors asked the CC to consider it one of their main services to suggest possible contributors, and to interest the able younger people in their circle in becoming contributors to the magazine.

3. The need for reviews of important loan exhibitions in the United States & Canada.

The editors brought up for discussion, as one of the intellectual problems of this continent to which THE ART QUARTERLY might address itself, the scholarly discussion of important loan exhibitions. A large number of such exhibitions are held each year in museums scattered all over the continent. Because of the great distances, and the pressure of each museum's own program, it often happens that carefully planned and significant exhibits are not seen by anyone but a local audience. This is particularly true of exhibits in the Middlewest and Far West and Canada. Even the specialists in the field are apt to lack time or funds to visit such exhibitions.

The discussion following showed that this was considered an important problem. Exhibitions failed to achieve their objective of an increase in knowledge, if they are unseen by specialists in the field, and if there is no discussion of new works brought forward, or new ideas advanced. The discussion brought out also the need for reports on the smaller collections in small museums, where important things tend to become lost to scholarship.

No specific solution was offered. Pressure of time and shortage of travel funds remained unsolved problems. But the consensus was that THE ART QUARTERLY could fulfill an important function in this country by trying to overcome the geographical isolation of museum exhibitions; and that members of the Consultative Committee might keep in mind the possibility of reviewing exhibitions in their special fields, or regions.

4. Contributions on Contemporary Art

The question was raised whether THE ART QUARTERLY was interested in contributio on contemporary art. The answer was: Yes, very much so.

THE ART QUARTERLY has published relatively fewer articles on contemporary art because it has been difficult to find articles that equal the standard of the magazine. Most of those submitted have been sophomoric. The problem is to find articles that represent real experience, knowledge and well-informed sympathy.

5. Length of articles

The addition of the new section of Drawings and Decorative Arts makes the problem of long articles a real one. It was the sense of the meeting, nonetheless, that each issue should contain two or three long articles, in addition to Shorter Notes on various subjects.

6. Checklists of Recent Accessions

The problem of listing contemporary works of art was discussed at some length, arriving at the conclusion that it was a difficult problem.

The discussion shifted to the problem of graphic arts. The advice of the members was that "prints and drawings" was a term preferable to "graphic arts." It was the consensus that in the field of prints, only extraordinary impressions or prints unique in this country, or otherwise of great historical interest, should be listed.

7. Format

The new cover seemed to meet with general approval. The advice of some professional printers and publishers had been to go further, and to change the inside format as well as the cover, printing the whole magazine on glossy paper and intespersing cuts with the text. This advice had been, in short, to make THE ART QUARTERLY look more like a magazine, whereas we had formerly kept a bookish character of typography.

The discussion was strongly in favor of retaining the present interior format, an opinion received with considerable pleasure by the editors.

8. Book Reviews

The criticism was made by several members of the CC that the book reviews in THE ART QUARTERLY seemed haphazard and like an afterthought, rather than carefully planned like the remainder of the magazine.

This is a just criticism. The book reviews have, however, followed a definite policy: (a) reviews should be brief, an indication of what the reader will find in a book, rather than the extensive critiques characteristic of magazines specializing in book reviews; (b) the editors have reviewed only books that they liked and avoided caustic reviews and long acrimonious discussions, as a matter of deliberate policy.

A rather prolonged discussion of the problems of book reviews resulted in the recommendation that THE ART QUARTERLY should: do what is not done elsewhere; review little-known books and exhibition catalogues, festschriften, and similar things of special interest to the serious student but which are apt to be overlooked by magazines specializing in book reviews. It was the sense of the meeting, however, that THE ART QUARTERLY should not attempt to compete with such magazines in the field of book reviews.

The editors wished to emphasize to all members of the CC that it would be glad to have book reviews from them, as well as articles.

Art Quarterly

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EDSEL B. FORD - K. T. KELLER

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

November 18, 1953

Dear Mr. Richardson:

Thank you for your letter asking me to serve on the Consultative Committee of the Art Quarterly. I shall be glad to do so, although I am afraid I cannot give much time to it until our twenty-fifth anniversary year is over.

I do think it is a very good periodical and I should like to help in any way that I can.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. E. P. Richardson, Director
The Detroit Institute of Arts
Detroit 2, Michigan

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THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

November 12, 1953

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

Dear Mr. Barr:

On behalf of the editors of THE ART QUARTERLY I have the honor to invite you to serve on the Consultative Committee of the magazine for the forthcoming two year period.

We have tried in the past to make THE ART QUARTERLY a vehicle for the mature civilized scholarship of America. It has been a national magazine, not a Detroit house organ. There seems to have lingered, however, an impression that it is a Detroit journal. With the third issue of this year we are eliminating the name "Detroit Institute of Arts" from the cover (although the copyright will still be taken out in the name of the museum) and are asking a group of the best scholars of this country to serve as a Consultative Committee.

Your duties as a member of the Consultative Committee will be simple. We should like to have you represent THE ART QUARTERLY as a national magazine in your own field of interest and region; second, to advise us when problems arise in your special field; third, to send us articles or direct contributions to THE ART QUARTERLY; fourth, to offer advice and suggestions on how to improve the magazine. In a word, to act as an ambassador and colleague.

We shall try to assemble the Consultative Committee for dinner once a year in New York, or at some other place as convenience may suggest.

With the third issue of this year the magazine appears with a new cover and with an editorial announcing the enlargement of our editorial contents: (1) the formation of the Consultative Committee, which I hope you will be willing to join; (2) a checklist of acquisitions of American museums (this will be in addition to the already existing selective section on Recent Accessions; (3) a section devoted to drawings, to try to fill in some small way the gap left by the death of Old Master Drawings, beginning with the fourth issue; (5) if it is possible to find contributors, we should like to devote a section also to the serious publication of decorative arts, something that is greatly lacking in American journals of scholarship.

In the past years we have seen the disappearance of some very valuable journals, Old Master Drawings, Oriental Art, now the Magazine of Art. We want to make THE ART QUARTERLY a journal of objective, authoritative information and humane scholarship. This country needs such a periodical. We hope that we may have your interest and support.

Sincerely yours,

E P Richardson

E. P.Richardson, Director

cc: M. Miller

art Quarterly

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

March 12, 1954

February 23, 1954

Dear Mr. Grigaut:

I am sorry to say that I must disappoint you so far as being able to read critically or carefully the article "On the Role of the Object in Analytic Cubism" for the Art Quarterly. Our Museum is approaching its 25th Anniversary and I am overwhelmed with work on a large book on the Museum Collections. This summer I might be able to read the article but not before.

I have, however, asked Miss Margaret Miller, our leading authority on cubist collage and one of the best scholars in the Museum, whether she would be willing to read it and give an opinion. She says that she could do this, probably within the next two weeks. I greatly respect her opinion.

Let me know if you do not wish Miss Miller to do the reading.

Sincerely,

Alfred H. Barr, Jr.

Mr. Paul L. Grigaut
Associate Editor
Art Quarterly
The Detroit Institute of Arts
Detroit 2, Michigan

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Manuscript in "to be read" folder

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

February 23, 1954

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

Dear Mr. Barr:

At Mr. Richardson's request I am taking the liberty of sending you an article which has been submitted to us for possible publication in the Art Quarterly. Would you care to read it and give us your opinion of it? Mr. Richardson and I feel that it does not add anything substantial either to the documentation or the interpretation of Picasso. Most of it seems to us already taken for granted by most people. Yet we feel that you may find in this essay enough good material to warrant its publication. We would be grateful to you for your "consultation".

Sincerely,

Paul L. Grigaut

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Paul L. Grigaut
Associate Editor
Art Quarterly

Manuscript in "to be read" folder

OBERLIN COLLEGE
OBERLIN, OHIO

DEPARTMENT OF FINE ARTS

December 7, 1953

Dear Mr. Richardson:

On the suggestion of Wolfgang Stechow I am sending you the enclosed manuscript. He felt that it might be something which you would care to consider for the Art Quarterly.

Very sincerely yours,
Ellen Johnson
Ellen Johnson

Mr. E.P. Richardson, Editor
The Art Quarterly
Detroit Institute of Arts
Detroit, Michigan

The duties: principally, we want articles on twentieth century art. Not essays of appreciation, not manifestoes, not poetic rhapsodies. We can't find them. We want to publish things that show authority, sympathy, sensibility, informed judgment. Things such as Alfred Barr writes. Can you help us find them?

Sincerely yours,
E P Richardson

E. P. Richardson,
Director

art Quarterly

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

November 27, 1953

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

Dear Mr. Barr:

Your letter about The Art Quarterly gives me great pleasure. I am delighted that you will serve on our Consultative Committee.

The duties: principally, we want articles on twentieth century art. Not essays of appreciation, not manifestoes, not poetic rhapsodies. We can't find them. We want to publish things that show authority, sympathy, sensibility, informed judgment. Things such as Alfred Barr writes. Can you help us find them?

Sincerely yours,

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E. P. Richardson,
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