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Miss Frances Burke.

35 Hardware Street,
Melbourne.

I have a note of introduction to you from our mutual friend Maie Casey of Melbourne Australia. I did meet you for a short time when in N.Y. in 1947 & look forward to seeing you again perhaps before I leave for London on June 24. I am staying at the Cecil Hotel there.

Sincerely
Frances Burke

Hotel Dover
587 Lexington Avenue
New York 22, New York

Alfred
and.

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THE COSMOPOLITAN CLUB

122 EAST 66TH STREET

NEW YORK 21, N. Y.

26. 5. 53

Dear Mr. Bann

I have a note of
introduction to you
from our mutual
friend Marie Casey
of Melbourne Australia
I did meet you for
a short time when in
N.Y. in 1947 & look
forward to seeing you
again perhaps before
I leave for London on
June 24 I am staying
at this Club until
then.

Sincerely

Francis Bunker

Hotel Dover
687 Lexington Avenue
New York 22, New York

Attn: Mr.
and Mrs.

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THE BRITISH BROADCASTING CORPORATION

Broadcasting House, London, W.1

TELEPHONE: LANGHAM 4468 TELEGRAMS AND CABLES: BROADCASTS, TELEX, LONDON

Reference 26/PROGS/LC 13th April 1953

Alfred Barr, Esq.,
11 West 53rd Street,
New York 19.
N.Y.
U.S.A.

Dear Sir,

We are seeking Bank of England permission to remit to you the sum of £10. 10. 0 in respect of your talk entitled "Art Critics' Forum" which was recorded on 13th March in London for broadcast in the Third Programme.

Provided sanction is received we shall instruct our bankers to make payment by Mail Transfer Order. The Serial Number of this payment is F.P. 8.

Yours faithfully,

J. Guthbertson

for Programme Accountant.

SKS

Mr.
Dov
687
New

LH/
Enc

Mr. Vico Bear
Hotel Dover
687 Lexington Avenue
New York 22, New York

Alfred
Barr

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Baer

January 14, 1953

January 23, 1953

Dear Mr. Baer:

I am enclosing the copy of Saturday Review which Mr. Soby had left with Mr. Barr to be forwarded to you. Mr. Soby's article is on pages 34 and 35. This copy is for you to keep.

Sincerely,

Secretary

Mr. Vico Baer
Dover Hotel
687 Lexington Avenue
New York 22, New York

LH/t
Encl

Alfred E. Barr, Jr.

Mr. Vico Baer
Dover Hotel
687 Lexington Avenue
New York 22, New York

Alfred
Barr

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Boccioni
Vico Baer
Baer

January 14, 1953

April 21, 1953

Dear Mr. Baer:

I am delighted to hear you are in this country again. Of course we are very pleased to send you a Courtesy Pass for your use during your visit.

I am much interested to hear what you say about Boccioni and your account of his death.

The great City Rises is hanging on the second floor, but the two sculptures are on exhibition in Chicago.

At the present time my life is complicated with Jury Duty, but when I am through I hope to have the pleasure of seeing you.

Sincerely,
of the Museum Collections

Mr. Vico Baer
Hotel Dover
687 Lexington Avenue
New York 22, New York

Alfred H. Barr, Jr.

Mr. Vico Baer
Hotel Dover
687 Lexington Avenue
New York 22, New York

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wml.

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Boccioni
Vico Baer

WESTERN UNION

February 7, 1952

April 21, 1952

Mr. Vico Baer
Hotel Dover
687 Lexington Ave
New York 22, N. Y.

Dear Mr. Baer:

Mr. Barr thought you would like to have a photograph .
of the installation of Boccioni's La ville qui monte as it
appeared in our recent exhibition, Masterworks acquired
through the Mrs. Simon Guggenheim Fund.

Mr. Barr has sailed for Europe, but I am enclosing
the photograph herewith.

Sincerely,

Secretary of the Museum Collections

Mr. Vico Baer
Hotel Dover
687 Lexington Avenue
New York 22, New York

LH/t

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*Baer,
Vico*

WESTERN UNION

February 28, 1952

February 7, 1952

Mr. Vico Baer
Hotel Dover
687 Lexington Ave
New York 22, N. Y.

Dear Mr. Baer:

REGRET MUST CANCEL LUNCHEON ENGAGEMENT TOMORROW

WILL BE IN TOUCH WITH YOU SHORTLY.

ALFRED BARR

Send straight telegram

charge Museum Collections

Sincerely,

Alfred H. Barr, Jr.

Mr. Vico Baer
Hotel Dover
687 Lexington Avenue
New York 22, N. Y.

AHB:ah

encl. 2

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Barr

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GRANGE PARK, TORONTO 18, CANADA - TEL. 7-1111

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 E. F. BROWN, Vice-President
 W. C. CAMPBELL, Secretary

February 28, 1952

May 28th, 1954.

Dear Mr. Baer:

Here are copies of notes on two conversations about Boccioni: the first in my office, the second at luncheon with Mr. Soby.

Dear Mr. Barr: Would it be too much trouble to ask you to read them over and make any corrections and additions that may occur to you, even minor corrections such as spelling?

We very much appreciate your help.

I look back with great pleasure on our conversations and hope we may have some more.

Also see other for: Sincerely,

Paul Tchelitchew - Some smaller drawings
 Leger - "The Divers," 1914
 Leger - "The Diver" Alfred H. Barr, Jr.

At Mr. Vico Baer he asked us to let you know that these are forwarded.

Hotel Dover
687 Lexington Avenue
New York 22, N. Y.

AHB:mh
encl. 2

Yours sincerely,

(Miss) A.H. Barr

For the Director.

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THE ART GALLERY OF TORONTO

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Secretary-Treasurer
GEORGE HULME

May 25th, 1954.

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

Dear Mr. Barr:

Before Mr. Baldwin left for San Francisco, he asked me to request galleries for drawings to be sent to Toronto for consideration up his return, as follows:

Valentin Klee - "Head of a Frisian Girl"
 Also one other for comparison;

Carstairs De la Fresnaye - Ink Vaguemeste, 12x10 cubist
 Also one other for comparison;

Durlacher Paul Tchelitchev - Some smaller drawings;

Seligmann Leger - "The Divers," 20x14
 Leger - "The Divers," 15x16.

At the same time, he asked me to let you know that these requests had gone forward.

Yours sincerely,

(Mrs.) A.R. Girard

ARG

For the Director.

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Baldwin

cc: Mr. Barr ✓

Drawings Mr. Baldwin saw in New York, and now suggested
for purchase:

May 5, 1954

Léger : for "The Divers"
brown (1942) 20 x 14 \$250.00

Dear Martin:

I have just returned to my desk, having been out of commission
for some weeks due to illness. Sorry not to have been able to check
on your drawings until yesterday. As you know, I made the selection
of the Klee at Curt Valentin's.

de I have also seen the Léger drawings on your list at the Seligmann
Gallery. I liked best the brown "Divers," 20 x 14". The yellow and
green "Divers" is perhaps more typical but I don't think nearly as good
a drawing as drawing, if I make myself clear. Seligmann's de la Fresnaye
"Still Life" I think is particularly good. The de la Fresnaye drawing
at the Garstairs Gallery had been lent to an exhibition in California,
but they promised to show it to me when it returns.

At Jacques Seligmann Gallery.

Hoping these remarks will be of some use to you, and with all
best wishes,

Klee

At Curt Valentin Gallery (not seen)

Sincerely,

Andrew C. Ritchie

Mr. Martin Baldwin, Director
The Art Gallery of Toronto
Grange Park
Toronto 2B, Canada

ACR:al

March 22nd, 1954.
To: Mr. Alfred Barr
Mr. Andrew C. Ritchie

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Drawings Mr. Baldwin saw in New York, and now suggested for purchase:

Leger : for "The Divers"
brown (1942) 20 x 14 \$250.00
: for "The Divers"
yellow and green 15 x 16 \$250.00

At Jacques Seligmann Gallery.

de la Fresnaye : Ink vaguemestre 12 x 10
(cubist) \$225.00

At Carstairs Gallery.

: "Still life" 10 x 8 \$400.00

At Jacques Seligmann Gallery.

Klee At Curt Valentin Gallery (not seen)

March 22nd, 1954.
TO: Mr. Alfred Barr
Mr. Andrew C. Ritchie

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FRANK P. WOOD

THE ART GALLERY OF TORONTO

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W. C. LAIDLAW, Honorary Secretary

Director
MARTIN BALDWIN

Curator
SYDNEY J. KEY

Secretary-Treasurer
GEORGE HULME

March 22nd, 1954.

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

Dear Alfred:

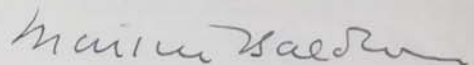
I am writing this letter to both you and Andrew in case one of you is away.

One of our Women's Committees has about \$1,200 which we have suggested they should invest in contemporary drawings by European artists for our collection. Last January I saw a number of drawings by Klee, Leger, and de la Fresnaye at Curt Valentin's, Jacques Seligmann's, and Carstairs Galleries respectively. It seemed to me that we might be able to buy three or four drawings for the sum mentioned.

I would be most grateful if you would let me know whether you think the things available at these three galleries are good enough to consider for purchase, and if not whether you know of anything better in the field.

With kindest regards,

Yours sincerely,



Martin Baldwin,
Director.

MB/G
c.c. Mr. Ritchie

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cc: D. Miller

*Baltimore Sun
Trombly*

March 9, 1954

234 E. 96th St.,
New York, 28, NY,
March 4, 1954

Dear Mr. Trombly:

Thanks for yours of the 4th. I too very much enjoyed talking with you and Tamashiro. I have to apologize to both of you for not having sent you copies of What is Modern Painting? They will be in the mail shortly.

I don't remember the exact year I was in Baltimore for the unveiling of the tablet in memory of my father, but the ceremony took place in the First Presbyterian Church, Park Avenue and Madison Street about 1940. The Sun could easily check by calling the Church. year and the location of the status?

Edward S. King was a classmate at Boys' Latin School, graduating in 1918, and was a room mate at Princeton, class of 1922. Latin and a roommate at Princeton or a classmate at both schools?

The luncheon with Lippmann was private so that I have to ask you not to repeat what I said about his opinions, though they have been expressed pretty explicitly in his column. I appreciate and will send it along as soon as I have completed it. It will not be lengthy. I look forward to seeing your article.

I have another question, not on the Sincerely, the article. During your lunch with Walter Lippmann, did he indicate he was disappointed in Gen. Eisenhower and, if so, did he say how he came to be such a strong supporter of Eisenhower in the first place? I meant to ask you this yesterday. Lippmann was so strong for Eisenhower so early and I can't imagine that he would have been had he known the man reads Alfred H. Barr, Jr. golfing.

Mr. William Trombly
234 East 96th Street
New York 28, New York

AHB:ma

Sincerely,

William Trombly
William Trombly

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234 E. 96th St.,
New York, 28, NY,
March 4, 1954

Dear Mr. Barr:

Thank you for granting me interview time yesterday. Both Sam Tamashiro and I enjoyed talking with you very much.

In looking over the material I have written down as a result of the talk I find I am doubtful on three points of fact and wondered if you would clear them up:

You mentioned that you had been in Baltimore a number of years ago for the unveiling of a statue erected in honor of your father. Do you recall the year and the location of the statue?

Did you say that Edward S. King was a classmate at Boys' Latin and a roommate at Princeton or a classmate at both schools?

I appreciate your offer to look over the article I write and will send it along as soon as I have completed it. It will not be lengthy.

I have another question, not on the subject of the article. During your lunch with Walter Lippmann, did he indicate he was disappointed in Gen. Eisenhower and, if so, did he say how he came to be such a strong supporter of Eisenhower in the first place? I meant to ask you this yesterday. Lippmann was so strong for Eisenhower so early and I can't imagine that he would have been had he known the man reads nothing but the golfing news.

Sincerely,

William Trombley
William Trombley

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THE MUSEUM OF MODERN ART

DATE March 10, 1954

REQUEST FOR PUBLICATIONS

Kindly send 1 copies of the following publications: What is Modern Ptg?
paper x revised edition
cloth

To: Mr. Sam Tamashiro
66-20 Wetherole Street
Forest Hills, New York

For: Museum Collections

Requested by Alfred H. Barr, *N. Alexander*

NO. _____ DELIVERED _____

Mr. P. M. Bardi, Director
Museu de Arte de Sao Paulo
Rua 7 de Abril No. 230
Sao Paulo, Brésil

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THE MUSEUM OF MODERN ART

DATE March 10, 1954

REQUEST FOR PUBLICATIONS

Kindly send 1 copies of the following publications: What is Modern Ptg?
paper latest revised edition
cloth

To: Mr. William H. Trombley
234 East 96th Street
New York 28, new York

(This is a review copy.
(Mr. Trombley is from the Baltimore Sun.)

For: Museum Collections,

Requested by Alfred Barr

NO. _____ DELIVERED _____

Mr. P. M. Bardi, Director
Museu de Arte de Sao Paulo
Rua 7 de Abril No. 230
Sao Paulo, Brésil

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Bardi

File in D. Hoagy.

The British Broadcasting Corp.
Broadcasting House
London W.1

September 21, 1953

21st. Jan., 1954

Dear Mr. Bardi:

Dear Mr. P. M. Bardi

I have just returned from vacation to find your extremely handsome publication for the Museu de Arte de Sao Paulo. The color reproductions are excellent. It will form a really valuable addition to the Museum's Library.

My kindest regards to you,

Sincerely yours,

Alfred H. Barr, Jr.

Mr. P. M. Bardi, Director
Museu de Arte de Sao Paulo
Rua 7 de Abril No. 230
Sao Paulo, Brésil

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GEORGE BARNES

File to D. MacAgy.

The British Broadcasting Corp.
Broadcasting House
London W.1

24th June, 1954

Dear Mr. Barr,

Thank you very much for your letter of 8th June. It confirms my fears. I shall be coming to New York in the last half of September and I hope that I shall have an opportunity of meeting you there to discuss this subject. I shall be in a better position to do so when I have seen the current colour telecasts in the United States. My experience of them is already fifteen months old.

I have conferred with our colleagues on the possibility of an exhibition of graphic poetry which we discussed at our very pleasant luncheon at the Home. Unfortunately the Festival's schedule for the coming year, together with the addition of a new exhibition is impossible.

Yours Sincerely,

GEORGE BARNES

In September 1954 the Festival will inaugurate its 25th anniversary program. Director of Television Broadcasting are being prepared. This made it necessary to condense the schedule for the coming year in order to accommodate some of the exhibitions originally planned for the season of 1954 - 55.

I am sorry we had to reach this decision, but I know that you will understand that we had no choice in the matter.

Faithfully yours,

John Barnaby Bayly

Dr. Henri Simon
Ranching Gardens
Box Rochelle, New York

Dr. Alfred Barr
Museum of Modern Art
New York

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61 Brattle Street ^{cc Barr}
Cambridge 38, Mass. BARZUM

April 23, 1954
August 25, 1953

Dear Mr. Barr,

Dear Dr. Barzsum:

Thank you for my note on
I hope you will forgive the long delay of this letter, but I have been on vacation and returned only two weeks ago from Mexico. Since I have to leave again on an extended trip to South America, my time here was very short and my correspondence has suffered greatly.

am enclosing an interesting
Alfred Barr and I have conferred with our colleagues on the possibility of an exhibition of orphic poetry which we discussed at our very pleasant luncheon at the Plaza. Unfortunately the Museum's schedule for the coming two years is so tight that the addition of a new exhibition is impossible.

it must be done this term -
In September 1954 the Museum will inaugurate its 25th anniversary program for which a series of special exhibitions are being prepared. This made it necessary to condense the schedule for the coming year in order to accommodate some of the exhibitions originally planned for the season of 1954 - 55.

the
I am sorry we had to reach this decision, but I know that you will understand that we had no choice in the matter.

Faithfully yours,

Yours very sincerely,

Rene d'Harnoncourt

John Barrington Bayley

Dr. Henri Barzsum
Beauchamp Gardens
New Rochelle, New York

*Dr. Alfred Barr,
Museum of Modern Art
New York*

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61 Brattle Street
Cambridge 38, Mass.

Bayley

April 23, 1954

Dear Mr. Barr,

Thank you for yr. note on my Wright-Venice paper. I am enclosing a very interesting sequel to it. God wot that it marks some kind of a turning point in the progress of the Grand Design.

Yours very sincerely,

John Barrington Bayley

Dr. Alfred Barr,
Museum of Modern Art
New York-

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Settignano Florence April 8th

Dear Mr. Bayley,

Thank you for your good letter of March 23rd, and the enclosed article.

Surely you are a David come to judgement. Every word of your paper thrilled me with delight.

At last, at last some one is saying so clearly, so wittily, so concisely what I have been thinking, and trying for more than sixty years to say.

As many years ago I published a short essay with the title "A Plea for Roman Churches". It was republished in one of my volumes on "Study and Criticism of the Arts", see my "Aesthetics in History",...in Reflexions...even in my so-early critical "The Painters", are to be found approaches to what you say so well.

Goeffrey Scott was my secretary for twelve years, and I gave him the title of his excellent book.

You say you spent four years in Italy. Would you had come to see me. Can you not come now, and soon for I am within weeks of 89. There is so much we could anatomize, and it would be such stimulating fun.

If your article has appeared please sent me five copies, as I should like to give them where they would be appreciated. And would you mind if I.... in getting it translated and published in Italian?

If you read Italian I could send you one or more articles I have contributed to the Milanese "Corriere della Sera".

Can I be made a member of the Grand Design, and will you let me know more about it.

Gratefully yours,

Alfred H. Barr, Jr.

Bernard Berenson

Mr. John Harrington Bayley
61 Brattle Street
Cambridge 38, Massachusetts

AKS:m

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61 Brattle Street Bayley,
Cambridge, 38

23rd March '54

April 5, 1954

Dear Mr. Barr,

Dear Mr. Bayley:

Thanks for your letter of March 23. I look forward to reading it with interest. My feelings about Wright are so mixed that I may agree with a good deal you say. Yet his design for the Grand Canal seems to me so incomparably incomparably better than the stupid new hotel building that is already up that I should be tempted to vote for it.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Barrington Bayley
61 Brattle Street
Cambridge 38, Massachusetts

AHB:ra

The Grand Design is ceaselessly striving to impress itself in one way or another upon a careless world, and my hope-dream would be that

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61 Brattle Street
Cambridge, 38

23rd March, '54

Dear Mr. Barr,

I am sending you this enclosure - a "letter" to the N.Y. Times Magazine - which devotes itself to the "cons" of Mr. Wright's proposed building for the Grand Canal, Venice. It won't be printed, of course, and although it is unconscionable in length, it might interest you, or perhaps some of yr. colleagues who follow the tides of taste.

The Grand Design is ceaselessly striving to impress itself in one way or another upon a careless world, and my pipe-dream would be that

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the letter - heavily deleted by some skilled "Times" man - might be published, and then answered by an authority. The end result being the creation of a biometric situation which would arouse public interest in the art of architecture.

Yours sincerely,

John Barrington Bayley.

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John Barrington Bayley
61 Brattle Street
Cambridge, 38 Mass.

In re.: "A New Debate in Old Venice"
I wish as a reader to submit these views concerning the erection on the Grand Canal, Venice, of a building designed by F.I. Wright.

From the same point of view Wright might be described as a Hierophant of the Modern Movement will I am sure find this design in harmony with the other buildings which line the Canal. One can hear them rationalizing that, for example, the church of Santa Maria della Salute aroused opposition when it was built, that avant garde designs always arouse opposition on the part of conservatives, that the design is "creative", and then the final too familiar syllogism, - that Wright's design is to our day what avant garde buildings of the past were in their day. Historical syllogisms are always suspect, and the promoters of this building are not, in fact, an avant garde, but are the adherents of the Modern Movement, the accepted commercial and academic standard in all countries.

What the building will do is to introduce a new family of architecture to the Grand Canal. A family which relies on the exploitation of materials, structure, and function. This allegation will be immediately countered by saying that although the most prominent monuments of the Canal are in classic styles which admit no exterior authority, and are a law unto themselves, that there are as well the Gothic buildings (so admired by Ruskin) which are not classic, and which do ~~not~~ derive from materials, structure, and function.

I remember some years ago an 'avant garde' Milanese architect explaining that his Corbusier-esque facade of glass, steel, and stone was a suitable companion for Gothic 'palazzi', as each was the same statement made in the language (i.e. methods of construction and materials) of its own day.

This is again the too familiar syllogism, and actually the "emperor's clothes-ism" of criticism can go no further, for surely the spirit which animates the sumptuous 'palazzi' of the Gothic masons is at the opposite pole from that of The Designer from the land of Calvin.

I have before me the page from your article showing the Wright building. As an architectural historian I glance at the facade, and the first thing that comes to mind is Wright's "Midway Gardens" of 1912. The same interpenetration of masses, the same centripetal feeling, the same emancipation of the building from the box (Morris had inveighed against "boxes" in the 1850's), and the same system of abstract ornament in bands of bas-relief, owing something to the Aztec.

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If one were to picture the Muse of this design, she would be the daughter of the "Aesthetic Woman" (shades of "Patience"), the "Artistic Woman" of the American 1900's. Clothed in hand woven linen, falling in Pre-Raphaelite folds, stencilled in stylized iris, a sash about her waist, with a head-ache band restraining the careless mass of tresses (in the earliest manner of Garbo), one feels somehow that she might be unhappy in the company of the women of Tiepolo, of Veronese, of Carpaccio. Abstract art has little to do with art. It is the innocent pleasure of feel. From the same point of view Wright might be described as: -one third Albert Hubbard (the American apostle of the 'Arts & Crafts' movement), -one third Richard Wagner (in his Teutonic romanticizing of Soil and Earth, and in the great hearths with their leaping flames which are the solar plexi of his houses), - and one third John Cowper Powys, the Welsh bard (the ~~metaphysical~~ metaphysical brio of Wright's philosophy owes much to his Welsh background).

All these elements are apparent in his architecture. As he himself says it is not international, or national, but regional. If we are to have Usonian architecture (Wright's own term for his style) on the Grand Canal; why not the glare of Mexican tiles, or the "refinement" of Swedish-pseudish?

Modern architecture is also abstract. First there are Beneath the drawing of the Wright building in your article is a photograph of the Bauer-Grunewald Hotel. As we are considering the suitability of modern architecture in Venice, and indirectly the larger problem of its suitability to historic ensembles; let us consider the Bauer-Grunewald.

Although critics have pointed out that it has no feature not to be found in the Venetian vernacular (large areas of glass, balconies, columns...), it is difficult to imagine any Muse for this building: a trained nurse in starched white comes first to mind.

One can, however, picture its American admirers. SHE is wearing sandals, a simple cotton dress, a giant shoulder bag, dark glasses, and her hair in a horsey tail. She takes a flat footed pose derived from the modern dance via fashion photos.

HE is dressed in "good design": wash pants, a grey flannel jacket, white shirt, black knitted tie, sneakers or gondolier's shoes, and a Leica.

With heads on one side they squint at the façade, murmuring like veiled erotic invitations the talismanic phrases of the creed: "exciting", "powerful", "clean", "organic", "relevant", "important"...

These are the standard brand moderns, and this is the standard brand modern architecture of the new quarters of Rome and Milan, and of post-war prosperity everywhere. It is the architecture of the Abstract Age.

Why has abstract art become the accepted commercial and academic standard?

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In troubled times what could be safer than saying nothing? What could be safer than sculpting or painting or writing "from within"? What could be more transigent than being safely subjective? The utility of an anesthetized intelligentsia has been recognized and rewarded by the press, and by the eleemosynary institutions, universities, foundations, museums, which are our chief patrons of art.

The pleasure HE and SHE derive from abstract art has little to do with art. It is the innocent pleasure of feeling a part of an intellectual 'corps d'élite'. Outsiders are either reactionary or just plain "dull" or both.

The days of this easy "one-upmanship" are, however, numbered. The trouble is that anyone can do abstract art. The professional artist is unnecessary. This means that the "happy few" are in danger of becoming the anonymous many, and that moment is, in fact, at hand. Professional artists, as distinct from teachers, commercials, etc., are nearly extinct, while department stores from Coast to Coast stock mobiles, driftwood, and the other props of the movement to familiar to mention. (This is not to say, of course, that abstract art will not persist for many years as a kind of occupational therapy.)

Modern architecture is also abstract. First there are the obvious connexions with painting and sculpture in the method of composition, of forms, of dependence on pattern, texture, and the like; and second there is the negation of meaning. For many years now architectural books have juxtaposed, say, a gasometer with the Mausoleum of Hadrian, or grain elevators and columns. The purpose of this is to show that what buildings are is not important, but that forms being equal, they are equally beautiful no matter where they are. Besides the "too familiar syllogism", another form of abstraction is the hailing of power stations as "the cathedrals of our age". What a building is has no meaning; a building is an abstraction, *an abbatoir can be as beautiful as a villa.*

The pleasures of abstract art have in architecture been joined with those of idealism. Every architect has always felt that the world would be a better place if it could be re-built according to his own aesthetic preferences. Modern architects, however, differ from their ancestors in one important respect. Whereas the architects of the past dreamt of their Golden Age in terms of architecture, the modern architect (awed and depressed by the fastnesses of ~~his~~ knowledge inhabited by specialists), has turned from architecture to preoccupations with sociology, economics, engineering, and psychology. When the architect is more interested in the relation of a building ~~to~~ various things, than the building itself; then his design becomes no more than a prose account of this or that situation (a correct answer to a difficult examination question), and architecture as an art ceases to exist. This is precisely what has happened.

Positively nothing has happened in architectural art since the "'20's" beyond the evolution of mannerisms

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such as: "natural textures" (always rough), "natural colors" (always blonde), and bigger philodendrons (the plant that made Modern Architecture possible). the Universe.

The masterpieces of the Modern Style were created in the "20's". Successive operations have not only brought no return upon the Modern's philosophic and theoretical capital, but show an investment so diminished that it seems to have windled away completely. The creators of those masterpieces are now the grand panjandorums of the academies; the "modern generation" is in its sixties, and its followers are the "good guys" of Louis Kronenberger's "Company Manners". The streams of daring inspiration and enthusiasm which flowed so clear and swift in the "20's" have left the peaks, even the foothills, and now move sluggishly in the wide meander patterns of the plains, stirred only by prospects of commercial success, of academic entrenchment, of security. Let it end of the liveliness of its traditions, let it build in the Grand Design. Let this new building be sacred. As the Duchess said to Mabel in "The Ideal Husband", "You are remarkably modern Mabel, a little too modern, perhaps. Nothing is so dangerous as being too modern; one grows old-fashioned quite suddenly." Let leave the backwaters of abstraction and syllogism, and enter into fields where he can be judged, where incompetence, technical or philosophical will be instantly recognized, and where the Gods of an expiring faith are the demons of the new. Ancient Pan with his goat legs, horns, and tail became the devil of the Early Christians, while the dieties of spring and grove became evil spirits. Can it be true also that the principles of the Modern Movement will be anathema to some new movement? What is the principle article of the modern faith? It is to be modern. In 1847 Professor Donaldson speaking to the students of the Architectural Association, said: "The great question is, are we to have an architecture of our period?" For over a century we have believed that we have buildings which express: our times, new ways of life, new materials, and etc. These are the cornerstones of the Modern Movement in architecture. Is it possible that the new movement will take an interest in the Grand Manner of the Classic Styles which at its outset in the poetry and philosophy of the eighteenth century it rejected? Is it possible that the new movement - let it be known forthwith as the Grand Design - will point out that Michelangelo claimed to be no more than a humble plagiarist of the ancients, that Blondel in his Place de la Concorde hoped that he was recreating the Grand Century of Perrault's Louvre colonnade, - and that we need have no fear of the past, no fear of "copying", no fear of "the Styles", as the backward glance always transforms, that every product of an age "expresses" it, and that the classic tradition always retrospective and always different is the road to progress.

The pitchpipe of change is sounding, and it may be said in some not too distant future that architecture should be the master, and not the slave of construction and exterior necessity, that we may prefer richness to simplicity, the Graeco-Roman tradition to primitivism, palaces to youth hostels, knowledge to ignorance, the classical myth to the

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Freudian, communication to incantation, art to nature, and in sum, that Man is at the centre of the Universe.

If a new building is to be built on the Grand Canal what style should it be in? What is the style always castigated by critics? What is the style that calls forth epithets such as "mere pastiche!" "derivative!" "eclectic!" "dull !!" What is the style that due to its lack of sensationalism in the preservation of the ensemble by tact, and above all by its difficulty, holds the smallest appeal for the commercial and academic architect of today. What is the style that in all respects is revolutionary, i.e. the substitution of a new architectural polity for an old. It is the Grand Design.

If the City of Venice desires to give real proof of its vitality and of the liveliness of its traditions, let it build in the Grand Design. Let this new building be decorated by artists who knowing no fear re-introduce the beauty of the human form in all its infinite variety into painting and sculpture.

The task is dangerous for the artist must leave the backwaters of abstraction and syllogism, and enter into fields where he can be judged, where incompetence, technical or philosophical will be instantly recognized, and where everyman can say "the emperor has no clothes".

The Grand Design is rooted in the classic past of Italy's noble cities. In Venice what has been taken for the charming phosphorescence of decay may prove to be the first glimmerings of a new dawning. The Grand Design puts the art of the past to ~~the~~ the use of ferment. No detrius is richer than that of Venice; nowhere would it be easier, inspired by daily life amid the great models, to achieve the Grand Design, and nowhere would it be more conspicuous than on the Grand Canal. The travail would be off-set by the ~~reward~~ reward; the gratitude of the people of one of the world's greatest cities.

If the Wright building is built it will eventually share the fate of the old iron bridge that used to span the canal at Accademia, or the façade of the old Austrian railroad station, i.e. demolition, but before that let us hope that a beneficent providence will prosper the vines in those window boxes and conceal the building with a blanket of overgrowth, or perhaps, it might take the fancy of some future Hearst who would transplant it, stone by stone to the place where it belongs, - some distant suburb.

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Becker

CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

March 1, 1954

Dear Alfred Barr:

Ever since I read your Profile in the New

Yorker I have been wanting to tell you how

I am really touched by your letter which, as I like the New Yorker profile, does me all too much credit.

I do hope your retiring from the CMAS will not mean that you will withdraw your interest in it or that any serious change of policy is implied.

distressing pressures of one kind or another, that no such vibrant institution could have resulted. It is somehow a relief to me to know that the authori-

Marion R. Becker
Cincinnati Modern Art Society
Eden Park
Cincinnati 6, Ohio

Alfred H. Barr, Jr.

Marion R. Becker
Cincinnati Modern Art Society
Eden Park
Cincinnati 6, Ohio

AHB:mp

have been as I retire from direct participation in the CMAS, an avocation which has given me great pleasure through the years. I also want to thank you for the generous help you have always given me in this job, help which I feel sure you will continue to give the new directors, Robert Luck. Gratefully,

Robert Luck. Gratefully.

Robert Luck. Gratefully.

Robert Luck. Gratefully.

Feb 18 1954

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CINCINNATI MODERN ART SOCIETY

EDEN PARK - CINCINNATI, (6) OHIO - CHERRY 6139

Dear Alfred Barr:

Ever since I read your Profile in the New Yorker I have been wanting to tell you how delighted I was that the author felt as I have these many years that without the terrific grasp you have had of the overall problem and your spirit in resisting many distressing pressures of one kind or another, that no such vibrant institution could have resulted. It is somehow a relief to me to know that this authoritative and factually documented tribute has been made public. I can realize to a very small extent what those problems have been as I retire from direct participation in the CMAS, an avocation which has given me great pleasure through the years. I also want to thank you for the generous help you have always given me in this job, help which I feel sure you will continue to give the new director, Robert Luck. Gratefully,

Feb 18 1954

Marion R. Becker

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Bedard

PARSONS
School of Design

136 EAST FIFTY-SEVENTH STREET, NEW YORK 22 9 PLACE DES VOSGES, PARIS

PIERRE BÉDARD
PRESIDENT

cc to AAD Vermont

July 1, 1954

Dear Mr. Barr:

My wife has shown me your letter which pleased her as much as it did me. My only regret is that I was not in on the discussion at Marjo Dewey's the other evening. I do hope we can pick up the threads and continue the conversation, as you say, sometime when it is cooler. It would be delightful to see you and Mrs. Barr again.

I am happy to know of your interest and that of Mrs. Barr in Parsons and that you have been giving some thought to the possibility of sending your daughter here at least for a summer session. I hope very much that you will do so, for I feel that our association with the Museum of Modern Art would be, if it were possible, even closer and that it would give us the occasion of seeing you more often.

You have our catalogue, so I am sending you herewith the folder for the summer session and another for the extension courses.

Faithfully yours,

Pierre Bedard

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

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Y

PARSONS SCHOOL OF DESIGN

136 East 57th Street, New York 22 - 9 Place des Vosges, Paris

Pierre Bédard, President

June 23, 1954

July 1, 1954

Dear Mr. Barr:

My wife has shown me your letter which pleased her as much as it did me. My only regret is that I was not in on the discussion at Marjo Dewey's the other evening. I do hope we can pick up the threads and continue the conversation, as you say, sometime when it is cooler. It would be delightful to see you and Mrs. Barr again.

I am happy to know of your interest and that of Mrs. Barr in Parsons and that you have been giving some thought to the possibility of sending your daughter here at least for a summer session. I hope very much that you will do so, for I feel that our association with the Museum of Modern Art would be, if it were possible, even closer and that it would give us the occasion of seeing you more often.

You have our catalogue, so I am sending you herewith the folder for the summer session and another for the extension courses.

Faithfully yours,

/s/ Pierre Bédard

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

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Bédard

June 28, 1954

PARSONS
School of Design

July 1, 1953

Dear Mrs. Bédard:

Jean

I am really relieved to have your note and the very handsome catalog of the Parsons School -- I feared that I pushed my argument too far and had bored you. Perhaps sometimes we can continue it - when it's cooler and maybe with your husband, who I am sure could answer my question.

As it happens, I have already seen the catalog which my wife had secured with the possibility in mind of sending our daughter at least for a summer session.

was such

It was a pleasure to meet you and Mr. Bédard again.

Sincerely,

that I am taking the

Alfred H. Barr, Jr.

Mrs. Pierre Bédard
136 East 57th Street
New York, New York

liberty of ... up you

AHB:ra

*our new catalogue. I
just hope you will*

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PARSONS
School of Design

Dear Mr. Barr:

Our conversation
was such for yesterday,
that I am taking the
liberty of sending you
our new catalogue. I
 fervently hope you will

L. Tatti
Settignano
Firenze, Italy

AHB:ar

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PARSONS
School of Design

like it.

with best wishes

Sincerely,

Jerry Bidard

Thursday

Mr.
I Matti
Settignano
Firenze, Italy

AHB:ar

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Berenson

July 1, 1953

Dear B.B.,

In spite of Marga's warnings I have written a letter of introduction to you for Conger Goodyear who for ten years was our Museum's President. I don't think he would mind my telling you that his nickname in Buffalo, where he grew up, was "Toughy" Goodyear, a fact recorded by Mabel Dodge along with other notes about him. Actually, although he is a rather formidable lumber and shipping tycoon, he is exceptionally cultivated and a great collector of modern sculpture, especially Maillol. His wife was Mrs. Cornelius Bliss whose former husband before his death was president of the Metropolitan Opera and whose sister was the angelic Lillie Bliss, our first Vice-President. I know that they would greatly enjoy meeting you and seeing I know it will mean a great deal to them to be received by you and I myself would appreciate it greatly since, in spite of the many quarrels we had during his regime, I have great affection for him.

I do hope you are surviving the summer's heat and the summer's guests. My very best to Nicky and yourself.

Cordially,

Alfred H. Barr, Jr.

Dr. Bernard Berenson
I Tatti
Settignano
Firenze, Italy
Mr. Bernard Berenson
I Tatti
Settignano
Firenze, Italy

AHB:ar

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Berenson

April 23, 1953

June 30, 1953

Dear B.B.,

Dear Gertrude:

I know how many visitors you have at I Tatti yet I feel that you would really enjoy receiving two friends of mine, Mr. and Mrs. A. Conger Goodyear. Mr. Goodyear was the first president of The Museum of Modern Art, carrying it through its first difficult decade. Before that he was president of the Albright Art Gallery in Buffalo and, I think, one of the leading American amateurs and collectors of modern painting and sculpture.

His charming wife has also been much interested in our Museum. I know that they would greatly enjoy meeting you and seeing I Tatti.

My very best to Nicky Mariano and to you.

Sincerely,

Mrs. Gertrude Benson
7719 Union Avenue
Elkins Park
Pennsylvania

AHB:st

Dr. Bernard Berenson
I Tatti
Settignano
Firenze, Italy

AHB:ar

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Gertrude R. Benson 7719 UNION AVENUE - ELKINS PARK - PENNSYLVANIA

Benson

Dear Alfred Bow -

April 23, 1953

You see I am some

thing of a Bow fan

Dear Gertrude:

That was a really handsome notice you gave the new edition of WHAT IS MODERN PAINTING?.

I read it with much appreciation.

I enjoyed your book

My best to you and Emmanuel.

Sincerely,

As much the time

as I got to read it. Only wish I could have given more of the flavor of the book -

AHB:et

Greetings to your family

Gertrude R. Benson

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Gertude R. Benson 7719 UNION AVENUE · ELKINS PARK · PENNSYLVANIA

Dear Alfred Barr —

You see I am some
thing of a Barr fan.

I enjoyed your book
as much this time
as when I first
read it. Only wish
I could have given
more of the flavor
of the book —

Greetings to Daisy &
Gertude R.

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Sidney Bernstein called this morning. He is in town for a week at the Dorset. He thanks you for the letter, which I read to him over the phone, and says to tell you that he made a pilgrimage to see Iris Barry last Easter in ~~France~~. *France*

stein

1954

Marie.

He asks you to visit him when next you are in England.

this all the more since, unless I am mistaken, I remember you as a friend of Iris Barry's. Perhaps you could obtain permission from the British Museum or the Victoria and Albert, one of which surely has a copy of this masterpiece. If they don't, I think Zwimmer would have.

e Pablo Picasso's drawing "Les Femmes d'Alger" (number 7 in your Christmas Card hundred New York City) Sincerely, and wonder if you can reproduce in this country for this

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

Mr. Sidney Bernstein, Chairman
The Granada Theatres Limited &
Transatlantic pictures Corporation Limited
36 Golden Square
London, W. 1., England

AHB:ma

Yours sincerely,

Sidney Bernstein

The
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11
Rev

Handwritten notes on the back of the letter, including "I would suggest" and "I think Zwimmer would have".

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cc: D. Miller

Bernstein

December 1, 1954

17th November, 1954

Dear Mr. Bernstein:

The Director
 The Museum I am sorry that the Museum is not in a position to
 give you permission to make a New Year's card from the
 Picasso illustration in "Le Chef d'oeuvre inconnu". I regret
 this all the more since, unless I am mistaken, I remember you
 as a friend of Iris Barry's. Perhaps you could obtain per-
 mission from the British Museum or the Victoria and Albert,
 one of which surely has a copy of this masterpiece. If they
 don't, I think Zwerner would have. This Picasso's drawing
 is number 7 in your Christmas Card
 Sincerely, and wonder if you
 is available in this country for this

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

Mr. Sidney Bernstein, Chairman
 The Granada Theatres Limited &
 Transatlantic pictures Corporation Limited
 36 Golden Square
 London, W. 1., England

AHB:ma

Very sincerely,

Sidney Bernstein

1.1.1.1
There are 11 copies of this card in the collection of the Museum of Modern Art Archives, NY. It is in the folder I.A.227, subfolder 1.1.1.1. It is also in the folder I.A.227, subfolder 1.1.1.1. It is also in the folder I.A.227, subfolder 1.1.1.1.

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11-26

ajw

Dear Dorothy--

SIDN

Don't quite know what to say, since we not only can't give permission but don't even have permission ourselves!

If we suggest writing to Picasso he won't get any answer anyhow & will probably identify the drawing as a MOMA Xmas card, thereby making P mad at us again.

Publisher of the book was Vollard, so we can't suggest that.

????

Tish -

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

Dear Sir,

I would like to reproduce Pablo Picasso's drawing from "Le Chef d'oeuvre inconnu" (number 7 in your Christmas Card catalogue) on about two hundred New Year cards, and wonder if you would give me permission to reproduce in this country for this purpose?

If so, I would require a good reproduction from which we could make a block, and would, of course, pay you any reasonable royalty in sterling. Alas, have no free dollars.

Full credit will be given. I would suggest "Pablo Picasso: Drawing from 'Le Chef d'oeuvre inconnu' by kind permission of The Museum of Modern Art, New York City".

Perhaps I should add that I was one of the subscribers to your Museum in the very early days, even before you were at the 'paper planning' stage.

Yours sincerely,

Sidney Bernstein

10/ADR/CP

Chicago 10, Illinois

AHB:am

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SIDNEY L. BERNSTEIN: THE GRANADA THEATRES LIMITED and TRANSATLANTIC PICTURES CORPORATION LIMITED
Chairman.
36 GOLDEN SQUARE LONDON W 1
Telephone: Gerrard 3554
Telegrams: Berdarold Piccy London

17th November, 1954.

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

Dear Sir,

I would like to reproduce Pablo Picasso's drawing from "Le Chef d'oeuvre inconnu" (number 7 in your Christmas Card catalogue) on about two hundred New Year cards, and wonder if you would give me permission to reproduce in this country for this purpose?

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Yours sincerely,

Sidney Bernstein

10/ADR/CP

Chicago 10, Illinois

AHB:sm

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Block
1260 Astor Street

November 2, 1953

Dear Alfred:

Your letter of October 29th is at hand and we will be looking forward to meeting Lady Norton and having her in our home. From your note I assume that she will get in touch with me on her arrival, and so I shall be awaiting her phone call.

At the moment Leigh and I have no immediate plans for a New York visit but if and when we contemplate same we will let you know post haste as we are looking forward to seeing you once again. In the meantime Leigh joins me in warmest greetings.

Cordially,

Mary

(Mrs. Leigh Block)

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

make other arrangements. I certainly don't want to be a bother.

I look forward very much to seeing you and Mr. Block and your wonderful pictures again.

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Leigh B. Block
1260 Astor Street
Chicago 10, Illinois

AHB:ms

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Milwaukee
Block

26 June 1953

THE WOMAN'S BOARD
THE ART INSTITUTE OF CHICAGO

MRS. TIFFANY BEALL, President

MRS. CHARLOTTE M. WELLS, Secretary; MRS. FORTY PALMER, Treasurer; MRS. CHARLES H. MOULTON, Executive Secretary

MRS. LEIGH B. BLOCK, Vice-President; MRS. WALTER E. ANDERSON, Vice-President

MRS. SAMUEL J. BLOOM, Secretary; MRS. WALTER F. RAFFERTY, Assistant Treasurer; MRS. VICTOR E. ZUBELNIK, Secretary

Dear Mrs. Block:

Thank you for your note. I will be delighted to come to dinner on the evening of the 1st.

June 18, 1953

May I ask you a big favor? My doctor has ordered me to lie down for an hour before dinner to help cure end-of-the-season insomnia. Do you think that I could take a late

Dear Mr. Barr:

afternoon nap, perhaps in Alfred Frankfurter's room? He believes that you would not mind. We are looking forward greatly to having you with us.

In any case Dan Rich is taking me from your party to his home where we shall spend the night and go on the next morning to Milwaukee for a jury session.

May I phone you as soon as I reach Chicago late Wednesday morning? If my request is inconvenient, I can easily make other arrangements. I certainly don't want to be a bother.

I look forward very much to seeing you and Mr. Block and your wonderful pictures again.

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Leigh B. Block
1260 Astor Street
Chicago 10, Illinois

AHB:em

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cc: Lady Norton
D Miller

Block

April October 29, 1953

THE WOMAN'S BOARD
THE ART INSTITUTE OF CHICAGO

MRS. TIFFANY BLAKE, *President*

MRS. CHAUNCEY McCORMICK, *Honorary Co-chairman* MRS. POTTER PALMER, *Honorary Co-chairman* MRS. CHARLES H. WORCESTER, *Honorary Co-chairman*
MRS. CLAY JUDSON, *Vice-President* MRS. LEIGH B. BLOCK, *Vice-President* MRS. WALTER E. ANDERSON, *Vice-President*
MRS. SAMUEL A. MARX, *Treasurer* MRS. WALTER P. PAEPCKE, *Assistant Treasurer* MRS. VICTOR K. ZURCHER, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 18, 1953

Dear Mr. Barr:

This is just a quick note to tell you that we are expecting you for dinner at 7:30 on July 1. We are looking forward greatly to having you with us.

Cordially yours,

Mary Lasker Block
Mrs. Leigh B. Block
1260 Astor Street
Chicago 10, Illinois

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.227

cc: Lady Norton
D Moller

Block

April October 29, 1953

Dear Mary:

Dear Mr. Block:

An English friend, Lady Norton, expects to come to Chicago about the 6th of November for a few days and would very much appreciate having the chance to look through your collection. I am giving her a note of introduction to you and hope that you may find it convenient to let her see the pictures. I am also giving her letters to Florene Marx and to Earle Ludgin.

Lady Norton is the wife of Sir Clifford Norton, the British diplomat now attached to the British delegation of the United Nations. She has been very active in the London art world for the past twenty years, both as a collector and as an organizer of exhibitions. I think you will find her very good company.

I have suggested that she phone you.

My very best to yourself and Leigh. When are you coming to New York?

Sincerely yours,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Leigh B. Block
1260 Astor Street
Chicago, Illinois

AHB:ma
1260 Astor Street
Chicago, Illinois

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Block

April 9, 1952

Dear Mr. Block:

By now you doubtless have my letter of three weeks ago written to ask you whether I might see your collection when I was in Chicago last week. After I arrived I learned from Sam Marx that you were in Europe, but he most kindly volunteered to take me to see your pictures. Of course I was greatly disappointed not to see you and Mrs. Block and realized that a good many of the pictures were away on loan. Nevertheless I was very much delighted and impressed by what I saw. Of course I knew a good many of the pictures before you bought them, but some of them were entirely new to me, and altogether they are certainly a remarkable collection. I think you have the best early Miro landscape I have seen; the best 19th Picasso; two wonderful van Goghs, and other distinguished 19th century pictures. Of course I regretted not seeing the Matisses, but the other fine things by Picasso and Gris helped make up for their loss.

Some time when I come back to Chicago I hope to have the pleasure of seeing Mrs. Block and yourself. Meanwhile let me thank you both for a wonderful hour even though my hosts were absent.

Sincerely,

Alfred H. Barr, Jr.

Mr. Leigh B. Block
1260 Astor Street
Chicago, Illinois

AHB:mh

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Block

April 9, 1952

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Some time when I come back to Chicago I hope to have the pleasure of seeing Mrs. Block and yourself. Meanwhile let me thank you both for a wonderful hour even though my hosts were absent.

Sincerely,

Alfred H. Barr, Jr.

Mr. Leigh B. Block
1260 Astor Street
Chicago, Illinois

AHB:mh

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March 21, 1952

Dear Mr. and Mrs. Block:

I expect to be in Chicago on Wednesday and Thursday, the 2nd and 3rd of April, and should greatly appreciate seeing your collection if that should be convenient for you. May I phone you as soon as I get to town?

I look forward with great pleasure to seeing your pictures and your house and renewing my acquaintance with their owners.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Leigh B. Block
1260 Astor Street
Chicago, Illinois

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BLOMQUIST

June 12, 1953

November 11, 1952

Dear Mr. Blomquist:

Dear Mrs. Thank you for leaving your card. I appreciate your having brought greetings from Mr. Grunewald.

Sincerely yours,

THE MUSEUM OF MODERN ART
Alfred H. Barr, Jr.
Director of the Museum Collections

Date June 9, 53

Mr. Allen Palmer Blomquist
1116 North Grant Avenue
Pocatello, Idaho

Re:

AHE:ma

over sent
*to Mr. Allen Blomquist
1116 North Grant Avenue
Pocatello, Idaho
U.S.A.*

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THE MU

over

ERN ART

Mr. Allen Palmer Blomquist
116 N. Grant Ave
Pocatello, Idaho
U.S.A.

June 9 '53

To: Mr. Barr

Re:

From: Front Desk

Left at front Desk
for Mr. Barr.

come down during the next two years, you might be con-

With all best wishes for the success of your year.
plating show and kindest regards to you and Mr. Blumberg, I am

If so we would = Sincerely yours, having you
visit us again = for a day and giving Mrs. Blumberg the
benefit of your criticism of her recent work.

Alfred H. Barr, Jr.

Whether your trip = here just
before Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida ty to show you what she has been doing.

AHB:mh

very cordially yours
Benjamin Blumberg

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THE MUSEUM OF MODERN ART

9/6 '53
 Mr. Barr:
 Personal greetings
 from Iván Brünswald
 Stockholm, Sweden
 H. Blumberg

9'53

To: Mr. Barr

Re: _____

From: Front Desk

Left at front Desk
for Mr. Barr.

With all best wishes for the success of your
 show and kindest regards to you and Mr. Blumberg, I am
 If so we would Sincerely yours,
 visit us again for a day and giving Mrs. Blumberg the
 benefit of your criticism of her recent work.
 Alfred H. Barr, Jr.
 Whether your trip before the show this would give her an
 Mrs. Benjamin Blumberg
 4395 Ingraham Highway
 Coconut Grove
 Miami, Florida
 AHB:mh
 very cordially yours

Benjamin Blumberg

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THE MUSEUM OF MODERN ART

Date June 9 '53

To: Mr. Barr

Re: _____

From: Front Desk

Left at front Desk
for Mr. Barr.

With all best wishes for the success of your
show and kindest regards to you and Mr. Blumberg, I am

If so we would be Sincerely yours,
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Alfred H. Barr, Jr.

Whether your trip to Miami here just
before Mrs. Benjamin Blumberg let the show this would give her an
4395 Ingraham Highway
Coconut Grove
Miami, Florida to show you what she has been doing.

AHB:mh

very cordially yours
Benjamin Blumberg

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Blumberg

BENJAMIN BLUMBERG
209 STAR BUILDING
TERRE HAUTE, INDIANA
TELEPHONE CRAWFORD 5084

4395 Ingraham Hwy
Coconut Grove, Fla.
November 4, 1952

Mr. Alfred Barr, Director
The Museum of Modern Art
11 West 53 St.
New York, 18, N.Y.

November 11, 1952

Dear Mr. Barr:-

Just a note to let you that the Rudolph
Gallery, N.Y. has booked a one man show for
Dear Mrs. Blumberg:-

I was very happy to hear that you are going to
have an exhibition this month at the Art Gallery of
Miami University. I hope this means also that you have
fully recovered and are painting again.

As far as I can see now I shall not be able to
come to Florida this winter, but should my plans change
I will certainly let you know.

With all best wishes for the success of your
show and kindest regards to you and Mr. Blumberg, I am

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:mh

Benjamin Blumberg

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BENJAMIN BLUMBERG

306 STAR BUILDING

TERRE HAUTE, INDIANA

TELEPHONE CRAWFORD 5068

4395 Ingraham Hwy
Coconut Grove, Fla.
November 4, 1952

Mr. Alfred Barr, Director

The Museum of Modern Art

11 West 53 St.

New York, 19, N.Y.

Dear Mr. Barr:-

Just a note to let you that the Rudolph Gallery of Woodstock, N.Y. has booked a one man show for Mrs. Blumberg at the new Lowe Art Gallery at Miami University for November 25 to December 14th. and hence we have assembled a large number of her paintings down here.

The thought occurred to us that since you have come down during the past two years, you might be contemplating another visit to Southern Florida again this year.

If so we would enjoy very much having you visit us again for a day and giving Mrs. Blumberg the benefit of your criticism of her recent work.

Whether your trip would bring you here just before or just shortly after the show this would give her an excellent opportunity to show you what she has been doing.

very cordially yours

Benjamin Blumberg

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BENJAMIN BLUMBERG
332 STAR BUILDING
TERRE HAUTE, INDIANA
TELEPHONE CRAWFORD 5088

May 19, 1952

September 22, 1952

Dear Mr. Barr:

Mrs. Blumberg asked me to send the enclosed program of her show which opened yesterday afternoon. We really had a good time and there was a spirit of friendliness and good humor all through the reception. There were quite a number of people there from Terre Haute, a great many of the faculty, and of course, many students although it was a rainy day outside.

Dear Mrs. Blumberg: I have been surprised at the favorable newspaper publicity that has come out of this show in all the Terre Haute papers. I am heartbroken to find that you have left town so soon. I tried to reach you Friday and then was out of town over the week-end. I had hoped so much to reach you today to see whether you might be free to go out to Weber's, or at least to have luncheon with my wife and myself. I had just returned from Europe.

The next time you come to New York, won't you please write me a bit ahead so that I am not going to miss you again.

Meanwhile my very best to you both.

BB:wd
Encs.

Redd Harmon
Wrote
June 1952

Mrs. Benjamin Blumberg
R. R. 5
Terre Haute, Indiana

AHB:mh

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BENJAMIN BLUMBERG
307 STAR BUILDING
TERRE HAUTE, INDIANA
—
TELEPHONE CRAWFORD 5068

May 19, 1952

Dear Mr. Barr:

Mrs. Blumberg asked me to send the enclosed program of her show which opened yesterday afternoon. We really had a good time and there was a spirit of friendliness and good humor all through the reception. There were quite a number of people there from Terre Haute, a great many of the faculty, and of course, many students although it was a rainy day outside.

We have been surprised at the favorable newspaper publicity that has come out of this show in all the Terre Haute papers and even the Indianapolis papers.

I noticed quite a number of students examining each picture carefully and making a great many notes, so I presume as a part of their class work there will be some comments and criticism that will prove beneficial.

Sorry you were not able to be here to see the show.

Sincerely,

BB:wd
Encls.



*R. d. H. Harmon could
write personal letter
June 2, 1952*

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DePauw University
and
Kappa Pi Art Fraternity
invite you to attend a tea
in honor of
Fannie Burgheim Blumberg
marking the opening of an
Exhibition of her paintings and lithographs
DePauw Art Center Sunday, May 18
two to five o'clock

The Exhibition to continue to June 8

Greencastle, Ind.

Fannie

Blumberg

Blumberg

grove, Fla.
13 1952

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regards

very truly yours

Fannie Blumberg

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Jamie B Blumberg

Blumberg

Grove, Fla.
13 1952

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t regards

very truly yours

Jamie B Blumberg

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Blumberg

The DePauw University Art Center proudly presents an exhibit of paintings and lithographs by Fannie Burgheim Blumberg, an outstanding Hoosier artist. The University is extremely fortunate in having this one-man exhibition in order that students, faculty, and patrons of the community may enjoy these deeply-felt artistic expressions.

Mrs. Blumberg's paintings and prints are outstanding for their deep expressive values. Seldom does one find such power, sensitivity, religious feeling, and strength in a woman's artistic works. These are expressionistic paintings—a product of a mature and sensitive mind.

The artist is a member of the Rudolph Galleries in Woodstock, New York; she is a member of the Pen and Brush Club of Terre Haute and an honorary member of the Kappa Pi Art Fraternity of Indiana State Teachers College. Her work has been shown in many local and national exhibitions, and her first one-man show was held at the Indiana State Teachers College Gallery in 1949. Mrs. Blumberg resides in Terre Haute and Miami, Florida.

Mrs. Blumberg has studied with Franz Joseph Bollinger and Byron J. Newton of Miami and Sueo Serisawa of Los Angeles.

DePauw University and Kappa Pi thank Fannie Burgheim Blumberg for the honor of presenting her work to our campus and community.

Ray H. French
DePauw Art Department



*an exhibition
of
oils and lithographs*

*art center
DePauw University*

May 18 - June 8, 1952

Oils

1. FLOWERS OF PAIN
2. TERRY'S GIFT BOUQUET
3. THE SINS OF THE FATHERS
4. LITTLE CLOWNS' FIRST PERFORMANCE
5. MY FRIEND MAY LEVAN REJOICE
6. ONE STEP FORWARD
7. ROOF TOPS
8. WATERMELON STILL LIFE
9. STILL LIFE STUDY
10. YELLOW BADGE
11. MOTHER AND CHILDREN
12. YOKE
13. PRAYER
14. STILL LIFE WITH BONE AND INDIAN RUG
15. BANANAS
16. BIRDS AND FLOWERS
17. SEASCAPE
18. SAN FRANCISCO ROOF TOPS
19. LILIES
20. SUNFLOWER STUDY

Lithographs

21. MY FRIEND MAY LEVAN REJOICE
22. SAN FRANCISCO ROOF TOPS
23. BANANAS AND LILIES
24. SUNFLOWERS
25. TREES AT NIGHT
26. TREE FORMS
27. SECRET BURIAL
28. "LOOK ON THE RISING SUN: THERE GOD DOES LIVE"
29. SEATED NUDE
30. PENSIVE MAID

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BENJAMIN BLUMBERG
307 STAR BUILDING
TERRE HAUTE, INDIANA
TELEPHONE CRAWFORD 5068

Blumberg

Coconut Grove, Fla.
March 13 1952

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

Dear Mr. Barr:-

I was so surprised and overwhelmed to receive from you the other day an autographed and numbered copy of your book on Matisse. You must know how much I appreciate your thoughtfulness and how much I prize possession of this particular volume. I thank you.

I am happy to be able to say that my health has greatly improved since you were down here, and that with the coming of warmer weather I have been able to put forth more effort and get much more accomplished than during the first few months.

We are now looking forward and planning on our return to Terre Haute and to our family there, as well as the little show I am to give at DePauw University under the auspices of Prof. French beginning May 16th.

Mr. Blumberg joins me in sending best regards and gratitude for the Matisse book.

very truly yours

James Blumberg

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Blumberg

4539 Ingraham Highway
Coconut Grove, Florida

February 26, 1952

March 3, 1952

Museum of Modern Art
11 West 53rd Street
New York

Dear Mrs. Blumberg:

Attention Mr. Alfred Thank you so much for your letter. I am
 sorry indeed to hear that you have been ill again.
 Dear Mr. You should have felt under no obligation to return
 the Max Weber book promptly. I am very glad you
 Please liked it. for not returning the beauti-
 ful little Max Weber book any sooner. Have been
 ill again and it is. Actually your letter brings me great
 embarrassment, because it reminds me that I never
 wrote to thank you for your extraordinary kindness
 while on to Millard Meiss. Certainly you and Mr. Blumberg
 lending could scarcely have been more friendly or helpful.
 He and his wife were really quite overcome with
 gratitude -- and so was I. University also let
 me borrow "Essays on Art" by Max Weber, and this
 too, is terrifically I hope you are all right again and
 able to paint. When do you expect to come to New
 York for that expedition to Great Neck?

In the meantime my very best to you
both,

Sincerely -

Sincerely,

Alfred H. Barr, Jr.

Pl. Book will be on its way.
Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4539 Ingraham Highway
Coconut Grove, Florida

fb:msw

AHB:ms

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BENJAMIN BLUMBERG - R. R. 5 - TERRE HAUTE, INDIANA
4593 Ingraham Highway
Coconut Grove, Florida

February 26, 1952

Museum of Modern Art
11 West 53rd Street
New York 19, New York

Attention Mr. Alfred Barr

Dear Mr. Barr:

Please forgive me for not returning the beautiful little Max Weber book any sooner. Have been ill again and it has delayed some of my duties.

It was a great joy to have the little book for a while and I want to thank you again for so kindly lending it to me.

One of the teachers at the University also let me borrow "Essays on Art" by Max Weber, and this too, is terrifically interesting to enjoy.

With best wishes -

Sincerely -

Fannie Blumberg

P.S. Book will be on its way.

fb:nw

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Blumberg
THE MUSEUM OF MODERN ART

c.c. George Stillman

Date: January 17, 1952

To: Alfred Barr

Re: Matisse book for

From: Natalie Hoyt

Mrs. Blumberg

In answer to your memo to Rene d'Harnoncourt about sending a copy of the deluxe edition of Matisse to Mrs. Blumberg, I have asked Marianne Hartog to order a complimentary copy and charge it to Membership. George Stillman has approved this expenditure from the funds of the Membership Department.

nk.

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THE

ART

The Membership Department is sending the de luxe edition to Mrs. Blumberg -- that way she might get on their lists for future publications.

, 1952

To:

M

mh

for Mrs. Blumberg

From:

M

Miss Hoyt told me that the Membership Department wanted to send a copy of the Matisse De Luxe edition to Mrs. Blumberg. I am attaching an order form for your signature.

might not want to send her a copy of the limited edition in which I could write some sort of message. I attach her letter. Please return it to me.

What an interesting afternoon that was not only talking with you, but seeing your work but also the drive with Mr. Blumberg to see Miss Veloury and Mr. Kohn.

I am delighted to think that our talk was of even a little value to you. I thought afterwards that perhaps I had not made some point too strongly but you are so obviously a person of such strong and sincere conviction that I indulged my inclination to debate perhaps too strenuously.

These months when I am sending you one of two copies which I happen to have kept of the edition of our New Yorker collection of 1950. After having said Edgar Degas's portrait and seeing a portrait of Degas I do give you the first little very tried work of this kind. I thought that it does include several points by way of the to the right and which should give you some idea.

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Blumberg

THE MUSEUM OF MODERN ART

Date January 16, 1952

To: Mr. George S. Stillman

Re: Matisse Book for Mrs. Blumberg

From: Marianne Hartog

Dear Mr. Stillman:

Miss Hoyt told me that the Membership Department wanted to send a copy of the Matisse De Luxe edition to Mrs. Blumberg. I am attaching an order form for your signature.

might not want to send her a copy of the limited edition in which I could write some sort of message. I attach her letter. Please return it to me.

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Blumberg

THE MUSEUM OF MODERN ART

Date December 26, 1951

To: Mr. René d'Harnoncourt
From: Alfred H. Barr, Jr.

Re: Mrs. Blumberg

Dear René:

I have had a most enthusiastic if somewhat incoherent letter from Mrs. Blumberg about the Matisse book which arrived. She now apparently wants to send me the copy back to be autographed.

Under the circumstances I wonder if the Museum might not want to send her a copy of the limited edition in which I could write some sort of message. I attach her letter. Please return it to me.

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B. Blumberg

Mrs. Benjamin Blumberg

December 18, 1951

December 18, 1951

I am also sending you a copy of Max Weber's book of poems and woodcuts called "Printings". I wish I could give it to you but it was given to me by Weber himself over twenty years ago so that I do not feel I can part with it permanently. I am trying to find you another copy.

With very best wishes to you both for a happy Christmas and New Year, I am

Dear Mrs. Blumberg:

Sincerely,

I was delighted to find your letter upon my return to New York -- although I felt embarrassed at not having written you first to thank you for the delightful afternoon in Coconut Grove.

I am really quite relieved by what you say about Mr. Rockefeller's purchase. What I explained to you was true, namely that he was under no pressure or obligation to buy. I often call his attention to works by American and European painters, but quite often he is not interested. Also quite often he and I do not agree, as is true in your case for I greatly prefer your little abstraction. However Mr. Rockefeller's choice may bring some reassurance to Mr. Blumberg who, I remember, did not entirely approve of your abstractions.

What an interesting afternoon that was not only talking with you and seeing your work but also the drive with Mr. Blumberg to see Miami University and Mr. McNab.

I am delighted to think that our talk was of even a little value to you. I thought afterwards that perhaps I had debated some points too strongly but you are so obviously a person of such strong and sincere convictions that I indulged my inclination to debate perhaps too strenuously.

Under another cover I am sending you one of two copies which I happen to have kept of the catalog of our Max Weber exhibition of 1930. After having read Holger Cahill's eloquent and moving account of Weber I am sure you will find this very brief text an anticlimax. Nevertheless it does include several notes by Weber on his paintings and also several quite good plates.

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Mrs. Benjamin Blumberg

-2-

December 18, 1951

I am also sending you a copy of Max Weber's book of poems and woodcuts called Primitives. I wish I could give it to you but it was given to me by Weber himself over twenty years ago so that I do not feel I can part with it permanently. I am trying to find you another copy.

With very best wishes to you both for a happy Christmas and New Year, I am

Sincerely,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:rh

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MRS. FANNIE B. BLUMBERG

TERRE HAUTE, INDIANA

Dec 17/51

Dear Mr Barr and I really
should address you as Alfred
Barr after receiving this
magnificent book since
the writer certainly deserves
most honorable recognition,
you really deserve a good
scolding. I presume it is
considered a great virtue
to be modest but I
sincerely believe that
after doing ^{rather interesting} such a

29, 1951

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cted

ART

Archer

RT

r, Jr.

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MRS. FANNIE B. BLUMBERG

TERRE HAUTE, INDIANA

(2)

handsome book, you have
a perfect right to be voluble
enthusiastic and excited.
I have not of course read
the entire book, I am
saving the reading and
study of it for my next
periods and late evening
reading but I am
truly excited about it
because I know you,
then because I love Modigliani

29, 1951

half
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ART

Robert

RT

r, Jr.

the sketches. 217
to the present and

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MRS. FANNIE B. BLUMBERG

(B)

TERRE HAUTE, INDIANA

What fun we might
have had on that Tuesday
when you visited us
if you had opened
your heart and let
your enthusiasm and
love for great painters
and their works speak.
I would and could have
listened quite spell
bound to your remarks

29, 1951

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RT

r, Jr.

to the future and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MRS. FANNIE B. BLUMBERG

TERRE HAUTE, INDIANA

(4)

of anecdotes and true
 stories of the artists
 whom I have always
 had to admire from
 afar or thru the
 reading of books.

I hope you will
 thank the Museum
 for me if they were
 responsible for sending
 me the wonderful "Matisse"

29, 1951

half
cted

ART

RT

imbert

, Jr.

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	AHB	I.A.227

MRS. FANNIE B. BLUMBERG

(5)

TERRE HAUTE, INDIANA

and if it is a gift
from you I shall
not be at all doubtful,
however where is
the autograph? May I
return it for you
to put your illustrious
signature?

Ben joins me again
in sending you a merry Yuletide
season and a happy

29, 1951

half
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ART

Robert

RT

r, Jr.

the sketches. All
to the Museum and

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MRS. FANNIE B. BLUMBERG

(6)

TERRE HAUTE, INDIANA

New Year.

Sincerely

Fannie B. Blumberg

29, 1951

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MRS. FANNIE B. BLUMBERG

Blumberg
TERRE HAUTE, INDIANA

The other note color
arrived today packed as carefully
as if it might be precious.
Thank you very much.

In the meantime
my darling joins me
in wishing you a merry
Christmas and a happy New Year.

Sincerely
Fannie B. Blumberg

29, 1951

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the sketches. All
to the Bureau and

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MRS. FANNIE B. BLUMBERG

TERRE HAUTE, INDIANA

Someday I hope I shall
paint something which you
may like and it will be
my pleasure to present it to
you. I believe just setting out
talking to you did me some
good because the next day
I putted in and made a
good picture with my
old freedom and I believe it
is all right. It does us
good to think and discuss
our work with others.

29, 1951

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the sketches. All
to the images and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MRS. FANNIE B. BLUMBERG

TERRE HAUTE INDIANA

Dec 11, 1951

Dear Mr. Bove First I want to
 assure you both Ben and
 myself appreciated the
 long journey which you made
 to visit us and also your visit
 yesterday I received the check
 from Mr. Rockefeller and
 I can assure you it was
 quite a thrill. So much
 money for such an insignifi-
 cant little piece of paper.
 I almost felt like a small
 part of Kameyoshi receiving
 such honors.

29, 1951

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THE MUSEUM OF MODERN ART

Date December 19, 1951

To: Mr. René d'Harnoncourt

Re: Mrs. Benjamin Blumberg

From: Alfred H. Barr, Jr.

Dear René:

Here is a letter from Mrs. Blumberg. Would you glance through it and return it to me?



From: *with very kind regards to you and Mr. Blumberg, I am*

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 29, 1951

Dear Mrs. Blumberg:

Dear Mrs. Blumberg:

I have been out of the Museum for almost half a year now working on the Matisse book so that I neglected what I had planned when I borrowed the two watercolors from you last December, namely to show them to Nelson Rockefeller anonymously to see whether he might not be interested in them. Finally today I had the opportunity to show them to him, still without mentioning your name. To my delight he wanted to buy the fruit still life. After he made his decision I told him who painted them. He is going to send you a check. The other one we are returning to you.

I hope to have the pleasure of seeing some more of your pictures in the not too distant future.

With very kind regards to you and Mr. Blumberg, I am

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:smh

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

Date November 9, 1951

To: Monawee Allen

Re: Mrs. Blumberg

From: Letitia Howe

Dear Monawee:

Some time last summer I promised to let you know the name of the lady whose two small watercolors are stored here! Faithfully if not promptly, she is:

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove, Miami, Florida

Will try to find out what we should do with the sketches. All I know is that she and her husband have been very kind to the Museum and we were going to advise her on art teachers.

I still have your water colors in my office and look back with so much pleasure on my all too brief visit to your home.

My best to you and your husband,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:mh

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

cc: Mr. d'Harnoncourt

February 2, 1951

Dear Mrs. Blumberg:

How very good to hear from you. I am glad to know that you liked the Soutine show. I wish very much that you could have seen it. You may be interested to know that we exchanged our Soutine, reproduced on page 70, for the more important and livelier picture illustrated on page 74.

I am interested to hear that you have been working with Dan Lutz. I wonder if the next time you have a critic down to see your work, you might not consider someone from New York, such as Bradley Walter Tomlin or Philip Guston. Both of them work at the present time in abstract style, but both have had the strictest kind of academic discipline as students and have been successful in various more realistic styles in the past. We have not approached either of these painters, but would be glad to do so if you should be interested.

I still have your water colors in my office and look back with so much pleasure on my all too brief visit to your home.

My best to you and your husband,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*BLOTT
Blumberg*

December 21, 1950

than ever.

With my thanks

Dear Mrs. Blumberg:

*to the
all*

As you know I made the plane with four minutes to spare and a great deal of embarrassment over not having had the couple of hours' leisurely talk with you that I had hoped for. Unfortunately the Scottish chauffeur who drove me from Palm Beach got lost completely in Miami - indeed had to ask his way some seven times - before reaching Ingraham Highway. I had no idea that Miami was so big, so confusing, or so full of traffic.

*as Mr. d'Harnoncourt
from*

You were most kind to receive me as you did. I greatly enjoyed even our brief talk together and my brief glimpse of your paintings. I am so glad that you let me take a couple of the water colors along with me. They are in my office now to my real pleasure.

I hope soon to write you some definite recommendation about a painter who would be able to come to Florida for a week in order to give you some criticism and advice on your work.

Won't you tell Mr. Blumberg how much I appreciated his wonderfully efficient transportation to the airfield.

Sincerely,

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

Mrs. Benjamin Blumberg
4395 Ingraham Highway
Coconut Grove, Florida

P. S. Mr. d'Harnoncourt believes there must be some misunderstanding about his having recommended Max Beckmann. He agrees that Beckmann would not be really a desirable candidate.

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Fannie Burgheim Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

Jan 26/51

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

Dear Mr Barr, We received

the interesting book on
Soutine from the museum
for which we want to

say thank you. This summer

I saw a number of
Soutines and was awed
at his magnificent technique.

It was my kind of
the museum to remember

BOLDT

24, 1953

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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is in this manner and
 are proud to add it
 to our collection of art
 books.

It has been unbeli-
 evably hard as usual. Mrs Mrs
 Dan Lutz was here for
 about a week and I had
 a stiff rowl spent
 - vision. At my age it is
 hard to tackle these problems
 and I should like to let
 them slide but feel quite
 sure the (put) the
 art will prevail and
 I shall work hard

BOLDT

24, 1953

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

With many thanks
 to the museum again
 and best wishes to you
 and Mr. d'Harncourt
 from both of us -

Sincerely

Fannie B. Shewley

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24, 1953

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

Fannie Burgheim Blumberg
4395 Ingraham Highway
Coconut Grove
Miami, Florida

December 30th / 50

Mr Alfred H. Barr, Jr.

*Dear Mr Barr, we received
your kind letter and
were glad to know you
arrived safely in New
York after such a long
and hectic day in Miami.
It was thoughtful of you to
travel so far and ^{we} were
very glad to meet you
and did appreciate your
visit.*

BOLDT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I have written to Mr,
d'Horoncourt and I believe
he will tell you how
we feel about our request.
We are very grateful to
the museum for under-
taking this project and
know it will be carefully
executed. We wish to
thank you as well as
the museum for the
interest and courtesy
which you have shown.

Mr Blumenthal joins me
in wishing you the best
for the coming year
Very truly - Fannie Blumenthal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.227

BOLDT

THE MUSEUM OF MODERN ART

Date November 3, 1953
November 24, 1953

To: Photography Department
From: Marie Alexander

Re: Arnold Genthe

Dear Dr. Bolt:

I have been able to ask Edward Steichen, the head of our Department of Photography about the Genthe negatives. He replies that the San Francisco negatives of Arnold Genthe were left at the San Francisco Palace of the Legion of Honor (or possibly the de Young Museum). Portrait negatives from the New York studio he believes were "just dumped." The rest can be found in San Francisco.

I am afraid this is not very helpful in recovering the negatives of the portraits of Mrs. Bolt made in New York. If I can find out anything more, I will let you know.

It was very good to hear from you. I am going to send you letter to my mother who lives in Detroit (1415 Parker Avenue, Detroit 14). I know she would be delighted to hear from you if you have the time to write her.

To: Alfred
From: Marie

Cordially yours,

Mr. Steichen believes that most of the San Francisco negatives of Arnold Genthe were left at the San Francisco Palace of the Legion of Honor (it may be the Dr. Richard A. Bolt. thinks it is the former). Portrait negatives Berkeley 5, California and he believes were just dumped. The rest can be found in San Francisco.

Marie

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	AHB	I.A.227

Bolt

THE MUSEUM OF MODERN ART

Date: November 4, 1953

To: Alfred

Re: Arnold Genthe negatives

From: Marie

Mr. Steichen believes that most of the San Francisco negatives of Arnold Genthe were left at the San Francisco Palace of the Legion of Honor (it may be the Young Museum, but he thinks it is the former). Portrait negatives from the New York period he believes were just dumped. The rest can be found in San Francisco.

Marie

Thank you,

Sincerely and best wishes,

Alfred H. Barr, Jr.

Dr. Palm Sgarbi
Galleria Nazionale d'Arte Moderna
Viale Giulia
Rome, Italy

AHB:sh

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Bolt

THE MUSEUM OF MODERN ART

Date November 3, 1953

To: Photography Department

Re: Arnold Genthe

From: Marie Alexander

Mr. Barr has had an enquiry from Dr. Bolt of the University of California about the negatives of Arnold Genthe, a San Francisco photographer who moved later to New York.

Arnold Genthe had a studio on Fifth Avenue as late as 1921. Would you please ask Mr. Steichen if he knows anything about the photographer and where his negatives might have gone after his death?

Thank you,

Sincerely and best wishes,

Alfred H. Barr, Jr.

Dr. Palm Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti
Rome, Italy

AHB:ab

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SOPRINTENDENZA
 ALLA
 GALLERIA NAZIONALE
 D'ARTE MODERNA

Dr. H. M. Dr. H. M. Dr. H. M.
 Dr. H. M. Dr. H. M.
 Oggetto Ringraziamento.

Palma Bucarelli
 (VALLE GIULIA - TEL. 0746)

Al Dott. ALFRED BARR
 Museo d'Arte Moderna

NEW YORK
 February 11, 1953

Gentile Dottore,
 Dear Dr. Bucarelli:

Thank you for your letter of
 January 17. I shall be glad to keep watching for a
 copy of Cubism and Abstract Art should it turn up
 at some antiquarian's. However, it is extremely rare
 and, I am afraid, very costly. However, we may have
 some luck.

Sincerely and best wishes,

Ancora molte grazie e gradisce i miei migliori saluti.

Alfred H. Barr, Jr.

Dr. Palma Bucarelli
 Galleria Nazionale d'Arte Moderna
 Valle Giulia
 Rome, Italy

AHB:mh

IL SOPRINTENDENTE

Palma Bucarelli

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SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA

Prot. N. *146* Posiz. N. *152* Allegati N. _____
 Risposta a _____ del _____
 Prot. N. _____ Div. _____
 Oggetto Ringraziamento. =

Roma, li *17 GEN. 1953* 195
 (VALLE GIULIA) - TEL. 870.508

Al Dott. ALFRED BARR
 Museo d'Arte Moderna
NEW YORK

Gentile Dottore,

La ringrazio moltissimo della cortesia con la quale ha aderito alla mia richiesta relativa alle pubblicazioni del Museo di Arte Moderna di New York. Approfittando della Sua comprensione per chiederLe di seguire, possibilmente, il mercato antiquario, dove penso che si potrebbe trovare il volume esaurito, anticipandomi cortesemente il denaro che poi provvederei a rimborsarLe.

Ancora molte grazie e gradisca i miei migliori saluti.

IL SOPRINTENDENTE
 (Dott. Palma Bucarelli)
Palma Bucarelli

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

January 5, 1953

April 5, 1953

Dear Dr. Bucarelli:

Dear Dr. Bucarelli: List of the books which you wrote that you would like to have and which we can send to you. We are very happy to send you Mr. Ritchie's book on Abstract Painting and Sculpture in America but unfortunately it is quite impossible to provide Cubism and Abstract Art which has been out of print for a dozen years and is extremely rare.

I believe there is a copy in the Herziana, whether through American diplomatic work or not.

It is very agreeable to hear from you. My very best wishes for a Happy New Year.

Sincerely,

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

Alfred H. Barr, Jr.

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Valle Giulia
Rome, Italy

AHB:mh

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SOPRINTENDENZA
GALLERIA NAZIONALE
D'ARTE MODERNA

1951
Bucarelli

Dr. A. M. Barr, Jr.
Museum of Modern Art
11 West 53rd St.
April 5, 1951
NEW YORK

Dr. Bucarelli
15-1
1951
Oggetti Pubblicazioni del Museum
of Modern Art.

Dear Dr. Bucarelli:

Care Dr. Bucarelli,
I am attaching a list of the books which you wrote that you would like to have and which we can send to you. In some cases I have been able to apply my personal 50% discount as a member of the Museum staff, but unfortunately there is no discount on the paper-bound books. You will also see that one of the books is now out of print. The total price of the books, therefore, is \$14.98.

We will await your word as to how we should ship the books, whether through American diplomatic pouch or not.

Sincerely,

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

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Valle Giulia
Rome, Italy

AHB:lh

(Dr. Alfredo Maltoni)

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D'ARTE MODERNA

Prot. N. 6693 Posiz. N. 15-1 Allegati N.

Risposta a _____ del _____

Prot. N. _____ Posiz. N. _____

Oggetto Pubblicazioni del Museum
of Modern Art.

Bucarelli

Roma, li 7 maggio 1951
(VALLE GIULIA) - TEL. 870.508

Dott. A. H. Barr. Jr.
Museum of Modern Art
11 West 53rd St.

NEW YORK
U.S.A.

Caro Barr,

Le trasmetto a nome della dott. Bucarelli tempora-
neamente fuori sede un assegno di dollari 14,98 che il
Prof. Lionello Venturi ha cortesemente messo a nostra
disposizione per l'acquisto dei libri di cui Lei ci ha
inviato l'elenco. Le sarò molto grato se vorrà spedirli
a questa Soprintendenza mediante la valigia diplomatica
americana.

E' inutile dirLe quanto questa Soprintendenza La
ringrazi, anche a nome degli studiosi che frequentano la
nostra biblioteca, per il Suo amichevole interessamento.

Sperando di poter usufruire anche in futuro della
Sua cortesia e di poterLa in qualche modo contraccambia-
re, La prego di gradire intanto anche a nome della dott.
Bucarelli i miei più cordiali saluti

L'ISPETTORE
Corrado Maltese
(dott. Corrado Maltese)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SOPRINTENDENZA
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 D'ARTE MODERNA

Prot. N. 6983 Posiz. N. 15-4 Allegati N.
 Risposta a del
 Prot. N. Div.
 Oggetto Pubblicazioni del Museum
 of Modern Art di New York. =

Bucarelli'

Roma, li 5- 7 - 1951
 (VALLE GIULIA) - TEL. 870.508

Dott. A.H. Barr Jr.
 Museum of Modern Art
 11 West 53.rd St.

NEW YORK N.Y
 =====
 U.S.A.

Caro Barr,

La informo che sono giunti a questa Soprintendenza i libri da Lei cortesemente inviati.

Mentre La ringrazio anche a nome degli studiosi che frequentano la nostra biblioteca della gentilezza usataci sia nelle difficoltà della spedizione sia nelle riduzioni sui prezzi, La prego di gradire anche a nome della dott. Bucarelli i più cordiali saluti

L'ISPETTORE

Corrado Matten

IL SOTTOSCRITTO
(Corrado Matten)
Corrado Matten

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SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA

Prot. N. 2009 Posiz. N. 15/2 Allegati N.

Risposta a del

Prot. N. Div.

Oggetto Richiesta di pubblicazioni. =

Roma, li 12- XII- 1952
(VALLE GIULIA) - TEL. 870.508

A Mister ALFRED H. BARR
Direttore del Museo di Arte Moderna
NEW YORK

Caro Barr,

per la biblioteca della Galleria avrei assoluto bisogno di due importanti pubblicazioni del Museo di Arte Moderna di New York, e precisamente di "Cubism and Abstract Art" 1936 e "Abstract painting and sculpture in America" 1951. So che il primo di essi è quasi introvabile presso le librerie, perciò mi rivolgo a Lei nella speranza che possa averne ancora qualche copia presso il Museo stesso o possa procurarmela in qualche modo.

Le sarò molto grata se vorrà mandarmi i due volumi con la massima cortese sollecitudine, perchè mi occorrono per un lavoro urgente.

La ringrazio anticipatamente e Le mando i miei migliori saluti.

IL SOPRINTENDENTE

(Dott. Palma Bucarelli)

Palma Bucarelli

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THE MUSEUM OF MODERN ART

DATE January 5, 1953

REQUEST FOR PUBLICATIONS

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

ABSTRACT PAINTING & SCULPTURE IN AMERICA

To: DR. PALMA BUCARELLI
 GALLERIA NAZIONALE D'ARTE MODERNA
 VALLE GIULIA
 ROME, ITALY

For: _____

Requested by _____

A. H. BARR, Jr.

No.

DELIVERED

di dollari 24.20

I libri che vorrei mi fossero inviati sono i seguenti:

- | | | | |
|---|---|---------|----------------------|
| X | 1° - Fourteen Americans-edited by Dorothy C. Miller- Rilega=
to in carta | dollari | 1.50 |
| | 2° - The history of photography from 1839 to the present day
by Beaumont Newhall | dollari | 5.00 2.50 |
| X | 3° - Painting and sculpture acquisitions from January I, 1948
to July I, 1949 - Edit. idem - Rilegato in carta | cents | 25 |
| X | 4° - Pierre Bonnard - By John Rewald - Rilegato in carta | dollari | 1.75 |
| | 5° - Stuard Davis - By James Johnson Sweeney | dollari | 2.50 1,25 |
| | Totale da riportare | dollari | 11.00 |

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE D'ARTE MODERNA

IL SOPRINTENDENTE

Roma, 10 febbraio 1951

(VALLE GIULIA)
TELEF. 870.508

Mr. Alfred H. Barr
The Museum of Modern Art
II West 53rd Street

NEW YORK 19
=====

Gentile Signor Barr,

La ringrazio vivamente di quanto mi scrive nella Sua gradita lettera, del catalogo "Publications of the Museum of Modern Art" e particolarmente del catalogo della vostra raccolta.

Avrei intenzione di acquistare alcuni dei libri compresi nel catalogo ricevuto, ma desidererei prima conoscere quale sconto Lei potrà concedermi sulla somma complessiva di dollari 24.25

I libri che vorrei mi fossero inviati sono i seguenti:

X	1° - Fourteen Americans-edited by Dorothy C. Miller- Rilegato in carta	dollari	1.50
	2° - The history of photography from 1839 to the present day by Beaumont Newhall	dollari	5.00 2,50
X	3° - Painting and sculpture acquisitions from January I, 1948 to July I, 1949 - Edit. idem - Rilegato in carta	cents	25
X	4° - Pierre Bonnard - By John Rewald - Rilegato in carta	dollari	1.75
	5° - Stuard Davis - By James Johnson Sweeney	dollari	2.50 1,25
	Totale da riportare	dollari	11.00

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	riporto	dollari	11.00
6° - Charles Demuth - By Andrew Carnduff Ritchie		dollari	2.50 1.25
7° - Gabo-Pevsner -Introduction by Herbert Read - By Ruth Olson and Abraham Chanin		dollari	2.00 1.00
X 8° - Mies Van der Rohe - By Philip C. Johnson - Rilegato in carta		dollari	2.50
9° - Mondrian - By James Johnson Sweeney		cents	50
10° - The sculpture of Elie Nadelman - By Lincoln Kirstein		dollari	2.00 1.00
11° - Soutine - By Monroe Wheeler		dollari	3.75 1.98
	Totale	dollari	24.25

Onde evitare le spese di spedizione vorrei pregarLa di comunicarmi se potrà interessarsi in qualche modo per farmi pervenire i libri per via diplomatica. Da parte mia cercherò di interessare della questione l'Ambasciata Americana a Roma.

Delle pubblicazioni concernenti la Galleria Nazionale d'Arte Moderna potrò inviarLe l'itinerario della Galleria ed alcuni cataloghi di mostre tenutesi nei locali della Galleria in questi ultimi tempi.

RingraziandoLa anticipatamente della Sua gentile premura per agevolarmi l'acquisto dei libri suddetti La prego gradire i migliori saluti

IL SOPRINTENDENTE
(dott. Palma Bucarelli)

Palma Bucarelli

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

DATE May 15, 1951

REQUEST FOR PUBLICATIONS

Kindly send (1) each copies of the following publications:

paper
cloth

See attached list, total \$14.98 (check attached)

To: Via American diplomatic pouch
Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Valle Giulia
Rome, Italy

For: _____

Requested by Alfred H. Barr, Jr.

NO. _____ DELIVERED _____

Hasegawa directly about you, but it was he who initiated the enquiry as to his willingness to give instruction and I am sure that he would recommend him very highly as an instructor.

I hope that this information may be of some help, despite its tardiness.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr.

Mrs. Tower Bullard
23 East 74th Street
New York, New York

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When Mrs. Bullard calls: (Chester Dale Curator)

I had talked to her before and she wanted to know the names of possible tutors in Chinese brush stroke for her own study.

I have talked to Mr. d'Amico, etc. The only names that were suggested there were Arnold Banks, Art Students League and George Salter, Cooper Union.

I believe she wanted private teaching. Either of these men might be willing to take her on as a pupil or to suggest other possible instructors.

She preferred an Oriental teacher, but the Education department could suggest none.

Marie

Chester Dale office

2 ->

PL 9-3000

be and alert and intelligent man, as well as a distinguished artist. I don't know how long he plans to be in New York, but his present address is: 310 East 44th Street, The Beaux-Arts Apartment Hotel, Murray Hill 9-3800.

I don't believe that Mr. Barr has spoken to Mr. Hasegawa directly about you, but it was he who initiated the enquiry as to his willingness to give instruction and I am sure that he would recommend him very highly as an instructor.

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THE MUSEUM OF MODERN ART

NEW YORK 19

KENNETH HARRISON-COOK
DIRECTOR

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-4960
CAPITE, MOONSHART, NEW YORK

June 10, 1954

October 12, 1954

Dear Mrs. Bullard:

I write in answer to your phone call about an instructor for Chinese brush painting - and I must apologize for my long delay. From the Education department in the Museum I could only get the names of Arnold Bank of the Art Students League and George Salter, Cooper Union, both of whom teach the subject and either of whom might be willing to instruct you privately.

I have, however, had word just this week, though indirectly, that Sabro Hasegawa, the visiting Japanese artist, would be willing to give lessons. He is a student of Chinese artists and has studied diligently for years. He seems also to be an alert and intelligent man, as well as a distinguished artist. I don't know how long he plans to be in New York, but his present address is: 310 East 44th Street, The Beaux-Arts Apartment Hotel, Murray Hill 9-3800.

I don't believe that Mr. Barr has spoken to Mr. Hasegawa directly about you, but it was he who initiated the enquiry as to his willingness to give instruction and I am sure that he would recommend him very highly as an instructor.

I hope that this information may be of some help, despite its tardiness.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr.

Mrs. Tower Bullard
23 East 74th Street
New York, New York

carollee burke

Handwritten scribbles and initials

Burke

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THE
NEW

RENE d'HA
DIRECTOR

Memo from...

caroline burke

Burke

53rd STREET
RCL 5-8900
NEW-YORK

Want more?

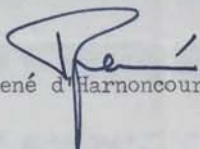
Caroline

for giving me some more ammunition. We are trying very hard to get things back to the level of last year and hope eventually to improve considerably on that. But the taking out of the "bugs" of a new restaurant seems about as difficult and time consuming as taking them out of an experimental jet plane. The trouble, as you guessed, is to gear a big outfit to a small intimate performance. If you don't find that things improve call me and please write another letter. - But before all this happens, lets have lunch together, or drinks or something.

I will call you right after the birthday on the 19th is over.

Best greetings,

Faithfully yours,


René d'Harnoncourt

Miss Caroline Burke
National Broadcasting Company
RCA Building
Radio City
New York

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Burke

THE MUSEUM OF MODERN ART

NEW YORK 19

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

RENE d'HARNONCOURT
DIRECTOR

October 12, 1954

Dear Caroline,

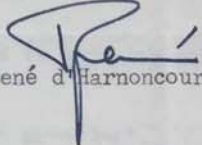
Many thanks for your good letter and many apologies for the delay of this answer. Life is pretty hectic, right now with all the 25th Anniversary festivities adding an extra push to an already fast moving outfit.

To your complaint I can only say, thank you for giving me some more ammunition. We are trying very hard to get things back to the level of last year and hope eventually to improve considerably on that. But the taking out of the "bugs" of a new restaurant seems about as difficult and time consuming as taking them out of an experimental jet plane. The trouble, as you guessed, is to gear a big outfit to a small intimate performance. If you don't find that things improve call me and please write another letter. - But before all this happens, lets have lunch together, or drinks or something.

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Faithfully yours,


René d'Harnoncourt

Miss Caroline Burke
National Broadcasting Company
RCA Building
Radio City
New York

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Burke

September 24, 1954

Mr. Rene D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York City

Dear Rene,

I want to start by thanking you for all the pleasure the Museum has given me over the summer and to tell you that I tried to find a larger apartment but just can't bear to move away from the neighborhood chiefly because of the Museum. I hope you have had a good summer and are rested up for the winter's fray.

I do have a complaint however, and I feel that as such a frequent 'frequenter' of the Museum, I have a right to be considered. I find that the food on the sixth floor is just not what it was--and somehow the atmosphere surrounding it is a little less pleasant. Is it because of the new restaurant in the garden? Has it's mass production somehow taken away from the pride in the niceness of the sixth floor, which I always found in the people who serve it? In any case, I feel that my life is a little less pleasant now and I hope you will be able to "bring back the good old days".

Looking forward to seeing you and to enjoying much things chez vous this winter.

With best greetings,

Caroline Burke

CB:TA
cc: Mr. Alfred Barr

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Burke

March 1, 1954

Dear Caroline:

Here is the address of Lily van Ameringen just in case you or your colleagues might want to consider her for the radio.

Dear Caroline:

Remembering your interest in the Bernays release, I thought you might like to see the enclosed advertisement, though doubtless you have already seen it.

That was a most delightful dinner last Thursday. I am sorry that I was so exhausted that I could not rise to the occasion by at least addressing a few more stimulating questions to your brilliant guest. I was not, however, too sleepy to appreciate the magnificent food and the exceptionally interesting talk.

I have spoken to Richard Griffith, the Curator of our Film Library. Many thanks to you. As soon as Herb Bernbaum is back I will speak to him about the matter too. Sincerely, our television people.

It was good to see you at luncheon. I am working on that letter.

Sincerely,
Alfred H. Barr, Jr.

Miss Caroline Burke
The National Broadcasting Company
1270 Sixth Avenue
New York, New York

Alfred H. Barr, Jr.

AHB:ma
Miss Caroline Burke
National Broadcasting Company
1270 Sixth Avenue
New York, New York

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Burke
BURKE

cc: D. Miller

February 2, 1954
January 20, 1954

Dear Caroline:

Here is the address of Lily van Ameringen just in case you or your colleagues might want to consider her for the radio art news broadcast.

Miss Lily van Ameringen program you mentioned last night. 155 East 22nd Street suggested is Miss Della Knorr, who was displaced this month by the new owner who I believe she is a very able and alert girl who knows a lot about the art world and was on the staff of Harper's Bazaar. She now works on a magazine called Lifetime but would very much prefer to be working again in the field of art.

and I have spoken to Richard Griffith, the Curator of our Film Library. He is very much interested in the question you raised about Kinescope. As soon as René d'Harnoncourt is back I will speak to him about the matter too and also with our television people. I should like to see you at luncheon. I am working on that letter. I have tried to please you to tell you that I was leaving the building and already late for an appointment so that I was hurried in our conversation. Sincerely yours, Alfred H. Barr, Jr.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Miss Caroline Burke
National Broadcasting Company
1270 Sixth Avenue
New York, New York
The National Broadcasting Co.
Sixth Avenue
New York, New York

AHB:ma

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BURKE

cc: D. Miller

January 28, 1954

Dear Miss Burke: June 1, 1953

I hope that I shall have a chance to hear a little more about this possible art news program you mentioned last night. The woman whose name I suggested is Miss Belle Krasne, who until recently was the brilliant editor of Art Digest. She was dismissed this month by the new owner who, I gather, wants to change the policy of the magazine radically.

I have known Miss Krasne for a number of years and very greatly respect her knowledge of the New York art world and her excellence as a writer. She has a charming personality and I suspect might speak well over the radio. Her address is 50 East 78th Street, New York 21, telephone, TR 9-6112. I have not mentioned this possibility to Miss Krasne at all, so I am leaving it up to you to take the first steps should you wish to get in touch with her.

I have tried to phone you to tell you that I was leaving the building and already late for an appointment so that I was hurried in our conversation. Perhaps we shall see each other this afternoon for tea.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Miss Frances Burke
The Country Club
Miss Caroline Burke
The National Broadcasting Co.
1270 Sixth Avenue
New York, New York

(AHB:ma
not signed by Mr. Barr
but signed by his steward)

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BURKE

June 1, 1953

Dear Miss Burke,

Thank you for your note. I am delighted to know that you are in New York again and hope to be in touch with you shortly.

In the meantime, won't you accept this Visitor's Card which will admit you to the Museum without entrance fee at any time.

Cordially,

Alfred H. Barr, Jr.

Miss Frances Burke
The Cosmopolitan Club
122 East 66 Street
New York 21, N. Y.

AHB:et
enc.
(Dictated by Mr. Barr
but signed in his absence)