Anniversaire de la Sidi-Brahim

La fanfare de la 6e demi-brigade de Chasseurs, samedi à Antibes

L'autorité militaire vient d'aviser la « Sidi-Brahim » d'Antibes qu'elle met à sa disposition à l'occasion de l'anniversaire des glorieux combats de 1845 la fanfare de la 6e demi-brigade de chasseurs alpins.

Cette belle phalange de plus de 60 exécutants dirigée par le chef de fanfare Mailliet arrivera à Antibes samedi matin à 9 h.

Le Comité de la Sidi-Brahim a immédiatement établi un nouveau programme pour le 25 septembre 1954 afin de permettre au public de profiter au maximum de la fanfare :

9 h. 15, arrivée place De-Gaulle.

9 h. 45, dépôt de gerbes au quartier Gazan en souvenir du 20e B.C.A.

10 h. 15, même cérémonie au quartier Dugommier en l'honneur des 9e et 49e B.C.A.

11 heures, messe solennelle en l'église cathédrale avec le concours de la fanre et en présence des délégations des sociétés locales.

15 heures, place Nationale et 16 heures, place De-Gaulle, concert par la fanfare.

Au cours de la journée la fanfare défilera à plusieurs reprises dans nos rues. Nul doute que la population lui réserve l'accueil le plus chaleureux.

La fanfare sera accompagnée du glorieux fanion du 22e B.C.P. et de sa garde. Le fanion sera présent à toutes les cérémonies de la matinée. Celles-ci seront présidées par le général Carolet, commandant la 29e D.I. et ancien commandant du 20e B.C.A. Il aura à ses côtés le colonel Semon, commandant la 6e demi-brigade de chasseurs, le chef de bataillon Balac, ancien commandant du 11e B.C.A., le commandant d'Armes d'Antibes, le chef de bataillon Willemetz, Cdt le 22e B.C.A. ainsi que d'autres personnalités civiles et militaires.

GOLFE-JUAN

Pour les sinistrés d'Orléansville. — La Mairie a reçu les dons suivants (première liste) : Le Poulain 200 fr. ; J. Reignier, 1 000 ; Umbrich, 100 ; E. Millon, 100 ; Verrua, 200 ; Bh. Portori, 1.000 ; Mme Piton, 500 ; Bardo, 300 ; Amicale des Anciens Combattants, 2.000 ; Teboursouk, 50 ; Averbeke, 100 ; Les Grappes d'or, 200 ; Sertorio, 500 ; Féraud Fournier, 200 ; Mme Durie, 1.000 ; B.C. en

VALLAURIS

Le Stade de Vallauris continuera-t-il sur sa lancée ?

Après trois victoires acquises à l'extérieur, depuis le début de la saison, la première équipe du Stade de Vallauris évoluera sur son terrain, en y recevant la formation correspondante de l'O.S. de Monaco. Cette rencontre aura lieu dimanche après-midi. En raison de son importance, il y aura certainement foule autour des touches.

Dirigeants et joueurs stadistes sont priés d'assister à la réunion qui se tiendra ce soir, à 21 heures, au siège, Café de la Paix.

Ordre du jour : Composititon des équipes devant jouer dimanche.

Prière d'apporter une photo.

Rappelons que tous les joueurs sont invités à participer à l'entraînement qui a lieu à 18 heures, au stade des Frères-Roustan.

Championnat départemental de pétanque en doublettes. — Notre active société des « Sports et Loisirs du Champ » organise pour la troisième fois, un grand concours de pétanque qui n'est pas des moindres, puisqu'il s'agit du championnat départemental de pétanque en doublettes, dont voici le programme :

Dimanche 26 septembre 1954 : Championnat départemental de pétanque en doublettes (trois boules par joueur), organisé par la société « Sports et Loisirs du Champ », sous le patronage d'honneur de M. Derigon, maire, du Conseil municipal, de M. Weber, président d'honneur de la société, des membres du C.D.A.M., de la F.F.B.I.P.P. et de la presse, 20000 francs de prix, plus les mises, fixées à 350 francs par équipe. Inscriptions reçues au siège des S.L.C., Brasserie des Sports. Tél. : 481-31. Tirage au sort à 9 h. 30. Mise en jeu à 10 h.

A 12 h., un vermouth d'honneur sera servi aux personnalités présentes.

A 14 h., concours de consolation doté de 5.000 francs de prix, plus les mises fixées à 350 francs par doublette.

La place du Marché. — Les voisins de cette place, sur laquelle se tient le marché, nous prient de demander au service de la Voirie de bien vouloir y faire intervenir l'arroseur public et d'en faire laver le bitume qui est loin d'être propre.

Voilà qui est fait.

« La Femme qui inventa l'Amour ». — C'est le titre de la très belle production italienne que nous présente à partir de ce soir « Cinémonde ».

Contrairement à ce que peut laisser supposer son titre, c'est un film correct, plein de sentiments très purs, débordant d'esprit, d'humour et même un peu d'émotion. Il est brillamment interprété par Silvana Pampanini, Rossano Brazzi, le beau couple du cinéma italien, avec Mariella Lotti et de nombreuses vedettes.

Une riche et importante mise en scène fait de ce film un spectacle de premier ordre.

« Marseille Enchantée » et « Les Fauconniers du Cap Bon » sont les deux excellents documentaires qui complètent le programme.

Spectacles de VALLAURIS

CINEMONDE. — Et R. S. Pampanini, R. Brazzi. **LA FEMME QUI INVENTA L'AMOUR.** Une belle histoire sentimentale pouvant être vu par tous

CAGNES s/MER

AGENCE « NICE-MATIN », SQUARE DE-GAULLE (Tél 230-67)

Le Monde des Arts réclame un Festival de la Peinture...

... *Pourquoi pas à Cagnes ?*

Ce que nous dit, à ce propos, M. René Gaffé
écrivain et critique international

Nous avons souvent, ici même, insisté sur le fait que notre ville accueille et retient chaque année de nombreuses personnalités mondialement connues dont l'affection pour leur cité d'adoption serait prête à se traduire dans tous les domaines, à condition bien entendu, de sortir de cette apathie où Cagnes parait se morfondre depuis des années.

Nous en avons une nouvelle preuve aujourd'hui avec l'intéressante et attirante suggestion émise par notre hôte éminent, M. René Gaffé, écrivain et critique international et qu'il a bien voulu exposer lui-même.

Avant de lui céder la plume nous tenons à le présenter à nos lecteurs.

Né à Bruxelles, d'un père wallon et d'une mère anglaise, René Gaffé fait naraitre son premier article à l'âge de 15 ans. La vocation est plus forte que les études consulaires qu'il abandonne pour le journalisme où il s'occupera, l'une après l'autre, de toutes les rubriques Mais le théâtre surtout le passionne. Il fait jouer un drame lyrique, un ballet-féerie, devient acteur, chanteur, metteur en scène et conduit une troupe d'opéra à travers le Nouveau-Monde, de New-Orléans à Quebec.

De retour en Europe, il reprend ses activités journalistiques et publie plusieurs livres de critique, des essais, deux pièces de théâtre. C'est tour à tour : Paul Eluard ; Giorgio de Chirico ; Le Voyant ; Paul Delvaux ou les rêves éveillés ; la sculpture au Congo Belge, etc...

Et ce sont aussi les grandes batailles en faveur des arts d'avant-garde. « La beauté est partout, affirme René Gaffé, il suffit d'ouvrir les yeux pour la découvrir ». Cette conception de la vie, cette curiosité toujours en éveil ont fait de lui un collectionneur passionné connu du monde entier.

René Gaffé vient de terminer une « Introduction à la peinture française : de Monet à Picasso » (1). Il publia récemment un roman « Ouargla » qui fut écrit dans sa maison du Haut-de-Cagnes auquel il est tant attaché et pour lequel il souhaite une manifestation à la taille de la « Cité des Peintres ».

Robert BUSON.

(1) Edition de La Nef, Paris.

Mais cette multiplication des festivals — car on baptise aussi bien de ce nom pompeux un soliste du piano ou de l'accordéon — prouve, à suffisance, qu'ils sont devenus une mode et que, sans doute, les cités qui les organisent y trouvent leurs profits.

On peut constater, parallèlement, que les festivals littéraires sont beaucoup moins nombreux, bien que suivis par un nombre de fidèles qui tend à s'accroître chaque année : pensons aux humanistes, essayistes, critiques et historiens qui, tous les ans, envahissent Royaumont, aux entretiens de Genève, aux réunions de poètes, tous les deux ans à Knocke-le-Zoute et tout près de nous aux intéressantes décades de Provence dont M. Camp, maire de Roquefort-les-Pins, est l'initiateur et l'animateur.

Mais au moment où la peinture

M. René GAFFE

a fini d'être un art que quelques-uns soutenaient et qu'elle vient faire partie de notre vie spirituelle même, qu'elle est devenue sur le plan humain une réalité, que tout le monde en parle, à tort et à travers, malheureusement, aucune municipalité en France n'a pensé encore à créer un centre de discussions où tous les deux ans par exemple, se réuniraient peintres, critiques, historiens d'art qui confronteraient leurs idées, échangeraient des projets, se connaîtraient mieux et pourraient davantage s'estimer. Personne jusqu'à présent. Or, s'il est un endroit prédestiné, dirons-nous, à ce genre de conférences, c'est bien Cagnes, la Cité des Peintres. Depuis quelques années grâce à l'impulsion intelligente et au travail de toutes les heures de M. [illegible] est devenu une réalité active où de belles expositions ont attiré des milliers de visiteurs. Supprimez les expositions du Château-Musée [illegible] moderne. Et dans les années qui viennent, ces réunions pourraient englober aussi la sculpture, ensuite l'architecture. Le comité de direction choisirait certains thèmes auxquels répondront en personne, je n'en doute pas, plus d'adhérents que la salle Carlone du Château-Musée n'en pourra contenir.

Et ce serait une occasion unique de grouper à ce moment sur les cimaises du Château une série impressionnante d'œuvres telles qu'on n'en vit jamais rassemblées à Cagnes grâce aux prêts que les musées ne se refuseront certainement pas à consentir à l'occasion des réunions picturales que nous voudrions voir réussir pleinement.

Peut-être pourrait-on prier un ou deux conférenciers à titre « d'attraction » si j'ose dire, mais des conférenciers-cinéastes uniquement — de façon à ne pas marcher sur les traces de Nice — et je citerais le jeune cinéaste français Renay qui vient de terminer pour le ministère des Colonies un film sur l'art nègre — qui influença si puissamment Picasso à l'un des moments de sa carrière — Renay, auteur d'un Van Gogh et d'un Guernica commenté par Paul Eluard, ensuite Paul Haesaerts dont le film « Un siècle d'or » montre les œuvres des huit grands primitifs flamands et vient d'être couronné à Venise, Berlin, Prague et Varsovie.

⁂

Vous me demanderez si j'ai pensé au coût d'une telle manifestation. Mais il suffirait de demander au maire de Roquefort-les-Pins ce que la dernière Décade a coûté pour constater que les frais nécessités par les réunions de Cagnes ne dépasseraient certainement pas les possibilités actuelles en s'adressant à la compréhension du Conseil général des Alpes-Maritimes, aux Comités d'Initiatives et de Tourisme de la Côte d'Azur, à la municipalité de Cagnes, aux hôteliers de la ville. Quelles sont les dépenses à envisager ? Les frais du secrétariat et de publicité, le voyage et le logement des conférenciers-cinéastes à inviter. Avouez avec moi que la somme ne peut être élevée, d'autant que le local serait mis gratuitement à la disposition des organisateurs.

Un comité d'honneur me paraît indispensable, mais en réduisant à sa plus juste expression le nombre des officiels : le ministre de l'Instruction Publique et des Beaux-Arts, le préfet des Alpes-Maritimes, le maire de Cagnes. Parmi les personnalités du monde artistique, je trace ici quelques noms qui donneraient leur caution au sérieux de l'entreprise et par exemple : MM. Jean Cassou, conservateur du Musée d'Art Moderne (Paris) ; Bernard Dovival, conservateur-directeur ; Germain Bazin, conservateur au Musée du Louvre ; Sandberg, conservateur du Stedelyk Museum d'Amsterdam ; Paul Fierens, conservateur des Musées Royaux de Belgique ;

Les controverses sur la peinture de Cagnes

Aimez-vous les festivals, on en a mis partout. En parodiant cette phrase [illegible] qu'une vérité immédiatement contrôlable. La musique réunit mélomanes et profanes, chaque année à Aix-en-Provence, Bordeaux,

Amicale des Anciens
1.000 ; Teboursouk, 500 ;
0 ; Les Grappes d'Or,
500; Féraud Fournier,
Davie, 1.000 ; B.C. en
mes enfants, 500 ; G.
0 ; Waleau, 50 ; Volée,
Bel, 500 ; Barreau, 500 ;
; Anonyme, 200 ; Ar-
doutet, 100.
jour : 12 200 francs.

e, Bouhaben, Valesa,
ndona, Curtil, Fournet,
ne, Vve Fiol, Mior, Che-
rd, Umbricht ont fait
reux lots de vêtements.

de GOLFE-JUAN

h. Dramatique, humain.
SENSUALITÉ. Un chef-
cinéma suédois.

CINEMONDE. — 21 h. S. Pampanini, R. Brazzi: **LA FEMME QUI INVENTA L'AMOUR.** Une belle histoire sentimentale pouvant être vu par tous

SAINT-PAUL

Chemin du Malvan. — Les riverains propriétaires de cannes le long du Malvan, ayant fait preuve, pour la plupart, de mauvaise volonté en ce qui concerne la coupe de cannes, lesquelles obstruent par endroits, totalement la route, les cantonniers municipaux se rendront sur place, couperont les cannes sur une profondeur de deux mètres de part et d'autre de la route et la note des frais sera envoyée aux propriétaires responsables.

C. R. F. — La visite des nourrissons aura lieu le lundi 27 septembre de 10 heures à 12 heures, par le docteur Morin.

nal Correctionnel de Grasse

est présidée par M. Bé-
MM. Rémond et
raham occupe le
blic, Mme Mar-

de scooter
iter

, 24 ans, radio-
orges-Clemenceau,
t sur son scooter,
, à Saint-Paul-de-
le route, il ren-
camarades, M.
ut technique à
monter sur le
icule.

à la sortie du
Saint-Roch, Jean
rtant circulait à
perdit l'équilibre.
son passager eut
entre le scooter
arapet.

bert s'est trouvé
absolue de tra-
gravement mutilé,
« ballant » puisque
nt été sectionnés.

ident, qui n'a pas
était, évidemment
ne assurance. Pour-
t, étant donné sa
dû se constituer
l'intermédiaire de

s de pareils acci-
« fonds de ga-
ment, vient en
ances. (De cette manière
e restent, pas, selon leur
ns le dénuement le plus

il est exigé de la part
e l'accident le paiement
montant de la somme
ce fonds de garantie.
t de cette participa-
e avec la plus large
Fournier.

damne Jean Tala-
que pour rendre
s l'erreur d'être
d'amende avec

e provision,
bert et dé-
teur Abe-
il donne
par le

déjà
meu-
plai-
à ra-
i se
vête-
rades

des
pelle

de la
qu'il
eux-

ci étaient vraiment « de braves garcons ». Il lui en coûte 1 mois de prison.

Les interdits de séjour

Marcel Belz, 33 ans, cuisinier, est sous le coup d'un arrêté d'interdiction de séjour du 12 novembre 1949. Il a été trouvé à Cannes le 16 mars 1954 : 1 mois de prison.

Vol d'essence

Saint-Martin Doyhenard, 29 ans, manœuvre, demeurant à Cannes, s'est laissé aller, se trouvant sans travail, à voler sur un bateau un bidon de 50 litres d'essence. Depuis, il a rendu l'essence et réglé à la Douane une somme de 20.000 fr.

Il se voit infliger 1 mois de prison avec sursis.

Vol d'argent

Mlle Jeannine Arestier, 23 ans, repasseuse à Cannes, fait par l'intermédiaire de Me Nieck, opposition à un jugement l'ayant condamnée par défaut, le 1er avril 1954, à 3 mois de prison pour le vol de 17.024 fr.

Le Tribunal ramène la peine à 2 mois de prison avec sursis.

Blessures involontaires

M. Raymond Bigot, 48 ans, ingénieur, demeurant à Vence, est poursuivi pour avoir, avec sa voiture, été l'auteur involontaire, dans la journée du 3 décembre 1953, de la chute à Antibes, de M. Edouard Checcaglini, âgé de 76 ans, qui circulait sur son vélomoteur.

Toutefois, il apparaît difficile de faire la preuve de la culpabilité de M. Bigot dont la défense est assurée par Me Bossy. Le Tribunal prononce, dans cette affaire, un jugement de relaxe.

Une discussion qui finit mal

M. Yves Pittavino, 19 ans, demeurant à Saint-Laurent-du-Var, fait opposition à un jugement du Tribunal correctionnel de Grasse le condamnant à 8 jours de prison pour coups.

Il travaille, en effet, sur le même chantier que M. Raymond Spalanzani, 21 ans, manœuvre spécialisé, à qui il a porté, le 13 avril, des coups à un œil à la suite d'une bien futile discussion.

Me Nieck se porte partie civile pour M. Spalanzani, tandis que Me Castelli défend Yves Pittavino.

Ce dernier est condamné à 15.000 fr. d'amende avec sursis. La partie civile se voit octroyer une provision de 50.000 fr. De plus le Tribunal prononce la nomination du docteur Bouret, de Cannes, comme expert.

J. DAUMAS.

qu'une vérité immédiatement contrôlable. La musique réunit mélomanes et profanes, chaque année à Aix-en-Provence, Bordeaux, Angers, Besançon, Lyon, Vichy comme elle exerce une attraction considérable à Lucerne, Salzbourg ou Edimbourg, ceci pour démontrer qu'elle est un art universel et que les fervents adeptes se retrouvent partout dans le monde.

Service Pharmaceutique de Garde

La Pharmacie de Provence (Raybaud Paul), place De-Gaulle, assure la garde de nuit.

APPELS URGENTS

Commissariat, 231-40 ; Gendarmerie, 230-46 ; Pompiers, 233-90 ; Ambulances Cagnoises, 231-40 et 231-76.

L'Agence de « Nice-Matin » et « L'Espoir », place De-Gaulle (tél. 230-67), est ouverte tous les jours sauf le dimanche, de 10 à 12 h. et de 15 à 19 heures.

Toute la publicité à insérer dans les deux journaux, est reçue à nos bureaux de Cagnes, jusqu'à 17 h. 30, la veille de l'insertion.

CAISSE D'ALLOCATIONS FAMILIALES

(CENTRE D'ANTIBES)

Les allocataires de Cagnes-sur-Mer convoqués au Crédit Lyonnais pour les 6, 13 et 20 septembres, qui ne se seraient pas présentés à ces dates, sont informés qu'ils pourront encaisser leurs prestations le lundi 27 septembre au Crédit Lyonnais de Cagnes-sur-Mer de 14 à 16 heures.

Le même jour fonctionnera une permanence au cours de laquelle il sera délivré les imprimés nécessaires au renouvellement des pièces exigibles pour septembre 1954. Sont notamment convoquées les personnes payées le 6 septembre 1954 et celles qui ne seraient pas encore en possession de ces imprimés.

SPECTACLES DE CAGNES-SUR-MER

RIALTO 21 heures : **J. SOURZA R. CARLES** dans
J'Y SUIS... J'Y RESTE...

REX 21 h. **Jean PETERS, L. JOURDAN, DEBRA PAGET** dans
La Flibustière des Antilles
EN TECHNICOLOR

LA COLLE-SUR-LOUP
POUR LES SINISTRÉS D'ORLEANSVILLE

Syndicat d'Initiative. — Cinquième liste au bénéfice des sinistrés d'Orléansville :

Audubert, 2.000 fr. ; Taramasco, 1.000 ; Anonyme, 100; Corneille Méandro, 500 ; Octave Morganti, 500 ; Lucette et Monique Storti, 500 ; Storti, 500 ; Jérôme Ascone, 200 ; Honoré Daver, 2.000 ; Marius Ricord, 200 ; Charles Lenoir, 500 ; André Beuil, 300 ; Jacques Zanin, 1.000 ; Vve Barretout, 500 ; François Chauve, 100 ; Marius Novarese, 500 ; Bourdon, 300 ; Famille Vinciarelli, 1.000 ; Bardin, 500 ; Pierre Morre, 500 ; Vve Madeleine Giraud, 500 ; Marie-José Migliarini, 300 ; Antoine Pascal, 300 ; Charles Semerie, 500 ; Vve Pons, 200 ; Louis Merle, 200 ; Vve André Teisseire, 500.

Listes précédentes	82.280
Cinquième liste	15.200
Montant à ce jour	98.020

VILLENEUVE-LOUBET

AVIS DE MESSE

Monsieur Jean Gimello informe qu'une messe anniversaire à la mémoire de

Madame Jean GIMELLO
née Clara AUSSEL

sera célébrée le lundi 27 septembre, à 9 h. 30, en l'église de Villeneuve-Loubet.

est devenu une réalité active où de belles expositions ont attiré des milliers de visiteurs. Supprimez les expositions du Château, il ne restera qu'un monument historique assez vide de sens. Et la municipalité actuelle a parfaitement compris qu'il fallait offrir un lieu de réunion aux peintres habitant Cagnes en ouvrant les portes de la Maison des Artistes. Mais, à ces deux pôles d'attraction, il faut, me paraît-il, en joindre un troisième qui serait tous les deux ans les « Controverses sur la peinture », groupant sans aucun doute de nombreux amateurs, à l'exclusion, si vous le voulez bien, des marchands afin que ces confrontations soient tout à fait éloignées de buts lucratifs. Cagnes a été la ville de Renoir, de Modigliani, de Soutine pour ne citer ici que trois gloires immortelles. A côté de ces deux maisons de pierres, qui sont le Château-Musée et la Maison des Artistes, il lui faut créer dans son prestigieux vieux bourg un climat intellectuel plus intense. Elle est désignée, plus et mieux qu'une autre cité à présider à la naissance et à l'existence de réunions de haute classe d'où il peut sortir des décisions qui intéressent les peintres, les conservateurs de musées, les critiques et les historiens d'art, les collectionneurs, les amateurs. Cagnes est admirablement placée entre ces trois pôles attractifs : Picasso à Vallauris, Chagall à Vence, Matisse à Nice. Sa situation méditerranéenne, son climat, son vieur bourg, la mer à quelque pas, un arrière-pays souvent inconnu et riche en paysages inattendus, le renom qui s'attache aux peintres qu'elle a connus, tout désigne Cagnes pour patronner ces confrontations strictement limitées à la peinture. Le moment est, au demeurant, parfaitement choisi puisque l'évolution picturale, tournant pour un grand nombre d'artistes, le dos au figuratif nous précipite vers une école nouvelle dont nous ne pouvons aujourd'hui prévoir les lendemains.

Pour que de telles conférences — qui se répéteront tous les deux ans — réussissent, il faut un programme bien défini, sans concession à la masse, car il est nécessaire d'élever et non d'abaisser, la masse suivant inévitablement le courant créé par les artistes, les écrivains et les poètes, vrais prophètes de la peinture contemporaine. Le rayonnement de telles réunions ne doit pas être seulement méditerranéen, mais franchir les frontières du pays et briguer un éclat international.

Nous avons tout près de nous un édifiant exemple, les décades de Provence de M. Jean Camp qui, pour la sixième année viennent de réunir des centaines d'intellectuels qui ont fait, cette fois, le procès du roman. On compta vingt-deux orateurs, cinquante interpellations devant un public, qui, chaque jour, dépassait la centaine.

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Ce que le maire de Roquefort-les-Pins a magnifiquement réussi sous le signe de la littérature, la ville de Cagnes peut créer le même intérêt pour tout ce qui touche à la peinture. Et ce message doit pouvoir porter au delà des frontières de la France. Il ne s'agira pas ici d'un cycle de conférences sur la peinture comme n'importe quelle société dans n'importe quelle ville de France peut s'en offrir. Non, c'est une idée nouvelle, pareille si l'on veut aux Décades de Provence qui sont uniquement littéraires alors qu'à Cagnes, elles tourneraient uniquement autour de la peinture, sujet inépuisable parce qu'il pourrait aussi bien s'agir d'une confrontation entre la peinture ancienne et la peinture mo-

Brazzi, conservateur au Musée du Louvre ; Sandberg, conservateur du Stedelyk Museum d'Amsterdam ; Paul Fierens, conservateur des Musées Royaux de Belgique ; Alfred Barr, directeur du Museum of Moderne Art (New-York) ; Sweenez, directeur du Musée Guggenheim à New-York ; Lionel Venturi, critique d'art, Italie ; Mme Guggenheim, collectionneur à Venise ; l'abbé Morel, Paris ; Douglas Cooper, critique d'art (Angleterre) actuellement au Château de Madrid à Argillier (France), etc...

Mais il faut être intransigeant dans le choix, agir sans faiblesse afin de ne pas inviter des personnages qui ne représentent qu'eux-mêmes, ce qui est peu.

Les Réminos Picturales de Cagnes se répéteraient tous les deux ans, soit au printemps, soit en fin juillet.

Le secrétaire général aurait une tâche difficile à accomplir, s'il la veut sans faiblesse. En traçant le programme des discussions, il ne devra pas perdre de vue que, si la peinture est un pôle attractif récent pour un grand nombre de personnes, il doit viser à faire venir à Cagnes des personnages qualifiés qui ont un message à faire entendre et attirer aussi la jeunesse estudiantine prompte à participer aux discussions, créant ainsi un climat de puissant intérêt. C'est une occasion unique de donner à Cagnes ce lustre que, dans le domaine artistique, elle a perdu incontestablement. Il faut reconstruire sous le signe de Renoir qui a donné son véritable rayonnement spirituel à la cité que nous aimons.

René GAFFE.

Syndicat d'Initiative. — Samedi 25 septembre, à 20 h. 30 très précises, en la Mairie de Cagnes-sur-Mer, réunion du Conseil d'administration. Renouvellement du bureau ; élaboration du programme 1954-1955.

Colonie de vacances. — La direction de la colonie de vacances informe les parents que des vêtements et du linge ont été oubliés par les enfants ayant séjourné à Andon et à Alby-sur-Chéran. Tous ces effets sont à leur disposition au secrétariat de la Mairie, où ils sont priés de venir les retirer d'urgence.

Croix-Rouge Française. — Dons reçus pour les sinistrés d'Orléansville : Comité C.R. Cagnes-sur-Mer, 10 000 francs ; Mme Braun, 5.000 fr. ; Dr Y., 2.000 fr. ; Famille J.P.A., 2.000 francs. Soit au total : 19.000 francs

U.S.C. (Section football). — Sont convoqués dimanche 26 septembre, les joueurs suivants :

La première, à 13 h.30 précises, au siège pour déplacement à Villefranche : Avena, Tamburini, Daniel I et II, Bertieri, Souissi, Folco, Barberis, Luciano, Latty, Gayraud, Lugara. Délégués : Rossi et Bessing.

Les juniors à 8 heures précises, pour match à 8 h. 30, contre l'A.S.P.T.T : Tosti Tealdi, Antomarchi, Marchisio, Ricomi, Bellot, Lombard, Carletto, Cayrol, Gamber, Mammoliti, Manzo, Le Goff. Délégué : Sanchez.

La réserve à 9 h. 30 précises au stade pour match contre l'A.S. Vence : Scatigna I et II, Da Ros, Lorenzelli, Vuzzardi, Poderini, Del Blanco, Lebrun, Siccardy, Cozzolino, Rocca, Blardone, Pellegrini. Délégué : Poderini.

AVIS DE DÉCÈS

Monsieur et Madame Camerano et leur fille ;
Monsieur et Madame Garino et leur fils ;
Monsieur et Madame Paul Bustos
Font part du décès de

Monsieur François DONETTA

survenu le 20 septembre 1954, dont les obsèques ont eu lieu le 21 septembre 1954, à Valbonne.

cc: Mr. Karpel
Miss D. Miller
Mr. Barr, Paris

Gaffé

le 1er juillet 1952

Cher Monsieur Gaffé:

Nous venons de recevoir votre essai sur Dada et le Surréalisme dont je tiens à vous remercier de la part de Monsieur Barr qui se trouve à présent en Europe. Je sais qu'il sera très heureux de le lire en rentrant aux Etats-Unis.

J'ai montré votre livre immédiatement à notre bibliothécaire, M. Bernard Karpel, qui m'a priée de vous demander s'il vous serait possible de lui envoyer un exemplaire pour la bibliothèque du Musée, qui est fréquentée par des étudiants et des savants du monde entier. Il apprécierait énormément tous ce que vous pourriez faire à ce sujet.

Veuillez agréer, Cher Monsieur Gaffé, l'expression de mes sentiments distingués.

Marianne Hartog
Secrétaire de Monsieur Barr

Monsieur René Gaffé
201 Avenue Louise
Bruxelles, Belgique

91 11 57

12.6.52

Cher Monsieur Barr,

Je remets à la poste, par même courrier, le petit essai que j'ai consacré au Surréalisme et qui, je l'espère, vous intéressera, bien que la question vous soit aussi bien, sinon mieux connue, qu'à moi-même. Mais il comble une lacune, ce sujet n'ayant jamais été traité en Belgique que dans les articles — et rares — de journaux. Je viens aussi vous remercier de l'amabilité qu'eut en vos services en me faisant parvenir les photos qui en étaient nécessaires. Je remercie d'autre part les heureux propriétaires des oeuvres que j'ai reproduites. Je n'ai pas oublié dans mon petit livre la part qu'avait prise en 1936 le Museum of Modern Art à ce mouvement qui, à l'époque, était inconnu, mal connu, méconnu.

Enfin je vous dis encore ici tout le plaisir que j'ai pris à la lecture de votre remarquable livre sur Henri Matisse et je vous prie d'agréer, cher Monsieur Barr, l'assurance de mes sentiments les meilleurs

René Gaffé

201 avenue Louise
Bruxelles.

21-11-51

Gaffé

Cher Monsieur Barr,

Je vous remercie vivement de l'empressement que vous avez bien voulu mettre à répondre à ma lettre et des renseignements précieux que vous me donnez. Plutôt que les "electrotypes", nous préférons recevoir les photographies des tableaux dont nous prendrons grand soin et que nous vous renverrons. Il n'est pas nécessaire de nous envoyer les négatifs : une bonne copie (positif) suffira au clichage. D'avance, je vous en remercie. Bien entendu, je vous enverrai un exemplaire de ce petit essai qui devra paraître avant Mars 1952.

Si vous ne possédez pas les deux études que j'ai consacrées à Chirico et à Delvaux, je me ferai un plaisir de vous les adresser.

Croyez, cher Monsieur Barr, à mes sentiments très sincères

René Gaffé

20 Avenue Louise
Bruxelles.

Gaffé

le 13 décembre 1951

Cher Monsieur Gaffé,

Monsieur Barr étant en Floride pour quelques jours de repos après avoir terminé son livre sur Matisse, j'ai l'avantage de vous faire parvenir sous ce pli les trois photographies que vous nous avez demandées.

Après tout on a retrouvé le négatif de la Metamorphosis de Picasso et ainsi nous sommes heureux d'être à mêmes de vous envoyer tous les trois copies que vous désirez.

Veuillez agréer, cher Monsieur Gaffé, mes salutations distinguées.

Sécrétaire

Monsieur René Gaffé
201 Avenue Louise
Bruxelles, Belgique

mh
p. j. 3

Cc Mr Wheeler

November 21, 1951

Dear Mr. Gaffé:

Thank you for your letter of November 18. Believe me we wish to be of any service we can to you, but since we expect to make another edition of our Fantastic Art, Dada, Surrealism we cannot lend you the clichés. However we could send you electrotypes which would probably be cheaper than having new clichés made. The electrotypes would cost about $29 for the three plates.

The de Chirico Melancoly and Mystery is owned by

Mr. Stanley B. Resor
Round Hill Road
Greenwich, Connecticut,

S-10.153 ✓

You should write him for permission.

The Picasso Metamorphosis I do not know who owns this now but believe that you could go ahead to reproduce it.

S-1418 ✓

The Dali City of Drawers. This drawing belongs to

Mr. Edward James
6707 Milner Road
Hollywood 28, California

S-1662 ✓

who I feel quite sure would be willing to give you permission.

Should the prices of electrotypes be too high we could lend you photographs of the de Chirico and the Dali provided your printer handles them carefully and they will be returned

to us. Unfortunately we do not have a print or a negative to lend you of the Picasso.

We look forward to seeing your book.

With very kindest regards I am,

Very sincerely yours,

Alfred H. Barr, Jr.

Mr. René Gaffé
201 Avenue Louise
Brussels, Belgium

AHB:mh

Be 3

COPY

Bruxelles, 18.11.51

cc: Mr. Wheeler

Cher Monsieur Barr,

201 Avenue Louise
Brussels

November 18, 1951

Je viens de terminer un essai sur la peinture surréaliste et mon éditeur m'impose, en quoi il a raison, d'illustrer celui-ci. Je me suis aussitôt référé au livre que le Museum of Modern Art a publié sous le titre "Fantastic art Dada Surréalism" et j'ai retenu quelques reproductions parfaites dont je sollicite de votre obligeance le prêt des clichés ayant servis à l'impression, tous frais à la charge d'expédition bien entendu. La publication d'ouvrages d'art, même aussi modeste que celui que je prépare coûte assez cher d'argent et le prêt de ces trois clichés allégerait le budget de mon éditeur. Ces clichés sont:

n° 194. Chirico. Melancholy and Mystery (p. 17)
n° 257. Picasso. Metamorphoses (1939)
n° 323. Dali. City of Drawers (1936)

Si vous ne pouviez me confier les clichés, pourriez-vous m'adresser de bonnes photos? Je vous demanderais également le droit de reproduction et le nom des possesseurs actuels de ces trois tableaux très représentatifs.

Je m'excuse de vous mettre à contribution, je vous remercie d'avance de votre obligeance qui est grande. J'espère quand même vous revoir un jour prochain et je vous prie d'agréer, cher Monsieur Barr, l'assurance de mes meilleurs sentiments

/s/ René Gaffé

Cher Monsieur Barr,

Je viens de terminer un essai sur la peinture surréaliste et mon éditeur m'impose, en quoi il a raison, d'illustrer celui-ci. Je me suis aussitôt référé au livre que le Museum of Modern Art a publié sous le titre "Fantastic Art Dada Surréalism" et j'ai retenu quelques reproductions parfaites dont je sollicite de votre obligeance le prêt des clichés ayant servis à l'impression, tous frais à la charge d'expédition bien entendu. La publication d'ouvrages d'art, même aussi modeste que celui que je prépare coûte assez cher d'argent et le prêt de ces trois clichés allégerait le budget de mon éditeur. Ces clichés sont:

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René Gaffé

201 avenue Louise
Bruxelles.

Be 3
1330

COPY

cc: Mr. Wheeler

201 Avenue Louise
Brussels

November 18, 1951

Cher Monsieur Barr,

Je viens de terminer un essai sur la peinture surréaliste et mon éditeur m'impose, en quoi il a raison, d'illustrer celui-ci. Je me suis aussitôt référé au livre que le Museum of Modern Art a publié sous le titre "Fantastic Art Dada Surrealism" et j'ai retenu quelques reproductions parfaites dont je sollicite de votre obligeance le prêt des clichés ayant servis à l'impression, tous frais à ma charge d'expédition bien entendu. La publication d'ouvrages d'art, même aussi modeste qui celui que je prépare, coûte assez bien d'argent et le prêt de ces trois clichés allégerait le budget de mon éditeur. Ces clichés sont:

no. 194. Chirico. Melancoly and Mystery (1914) 118 —

no. 257. Picasso. Metamorphosis (1939) 139 no

No. 323. Dali. City of Drawers (1936) 159 —

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Je m'excuse de vous mettre à contribution, je vous remercie d'avance de votre obligeance qui est grande. J'espère quand même vous revoir un jour prochain et je vous prie d'agréer, cher Monsieur Barr, l'assurance de mes meilleurs sentiments

/s/ René Gaffé

GAFFÉ

March 19, 1947

Dear Mr. Gaffé:

May I tell you how delighted I am to have your book on Giorgio de Chirico. It seems to me a most thoughtful, eloquent and useful publication, something that you and Belgian art critics should be proud of.

I appreciate your thoughtfulness more than I can say.

Cordially yours,

P.S. - I think your work on Delvaux excellent, too. His show was quite a success here. I wish our Museum could acquire a really fine work by this Belgian master.

AHB

Mr. Rene Gaffé
116 rue Terre Neuve
Brussels, Belgium

AHB/ob

Gaffe

René Gaffé

Bruxelles, le 29 octobre 1954
349, Avenue Louise

Cher Monsieur,

Je me suis permis de mettre votre nom en avant - et je m'excuse si vous n'étiez pas d'accord avec moi - pour que celui-ci figure parmi les personnalités qui pourraient être appelées à patronner l'idée que j'ai lancée dans "Nice-Matin", dont un exemplaire vous est adressé en même temps que la présente lettre, - d'une réunion bi-annuelle à Cagnes sur Mer (cité des Peintres) où serait discuté du problème de la peinture, qu'elle soit ancienne ou contemporaine.

J'ai pensé que mon initiative ne pouvait recueillir que l'adhésion de ceux qui, comme vous, se sont toujours intéressés à cette question.

Vous voudrez bien trouver ici, cher Monsieur, l'assurance de mes sentiments sincères.

René Gaffé

Gabo

CC: Miss D. Miller

March 3, 1953

Dear Naum:

I would be delighted to supoort your application for a Guggenheim Fellowship.

We are really very pleased with the models which are now on view on the third floor. I hope you can see them. What a shame that Esso did not put them through.

Sincerely,

Alfred H. Barr, Jr

Mr. Naum Gabo
Woodbury
Connecticut

AHB:mh

WOODBURY, CONN., PHONE 363

Feb. 10, 1953

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

Dear Alfred,

I have given your name as a reference in my application for a Guggenheim Fellowshipand I am just writing this to tell you so that you will know what it is all about if they write to you. I hope that my giving you as a refernce won't inconvenience you.

I have asked for this Fellowship because I feel that I have come to a point where I cannot execute some new work of mine without the outside help which will give me the necssary peace of mind.

Yours, Jabo

Sincerely,

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

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 18, Md.

AHB:mp

Gallagher

February 11, 1954

Dear Mr. Gallagher:

I am just back from Europe and hasten to thank you for your great courtesy in sending us a two year gift subscription to "Réalités". I and our staff of our Library greatly appreciate what you have done.

Many thanks to you.

Sincerely,

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

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 18, Md.

AHB:mp

a gift subscription to "Réalités". The
leading Magazine of Western Europe,
has been presented to you through the
courtesy of Mr. Ed. J. Gallagher, Jr.

Mr. A. H. BARR. Jr.

It is with great pleasure we announce a gift subscription to "Réalités". *The Leading Magazine of Western Europe, has been presented to you through the courtesy of* Mr. Ed. J. Gallagher. Jr.

Modern Muse
New York Ci

Dear Mr. Ba

a two
955, as a
so that
r 'Realities'
o the

years' subs
Christmas
you will n
and after y
Library, as I suppose there is much demand for its use.

Best wishes to you and all The Staff for a Happy and Prosperous New Year.

Sincerely yours,

Edward J. Gallagher Jr

Edward J. Gallagher, Jr.,

Jan. 8.: Gallagher came in to see if we had rec'd any issues. Library said yes. Mr. Gallagher wants mag. to come in name of Barr so staff can see it before it goes to Library. Gallagher will arrange.

Card in — 2.'30 W House

EDWARD J. GALLAGHER, JR.,
3501 EDNOR ROAD
BALTIMORE 18, MARYLAND

January 5, 1954

Modern Museum of Art,
New York City, New York.

Attention of Mr. Barr.

Dear Mr. Barr:

I mailed a check, to 'REALITIES', Paris, France, for a two years' subscription to Realities, from December/1953 to November/1955, as a Christmas gift for you and The Staff at The Modern Museum of Art, so that you will not have to wait until the Library has finished with their 'Realities' and after you and The Staff are through with it, to turn it over to the Library, as I suppose there is much demand for its use.

Best wishes to you and all The Staff for a Happy and Prosperous New Year.

Sincerely yours,

Edward J. Gallagher Jr

Edward J. Gallagher, Jr.,

Jan. 8.: Gallagher came in to see if we had rec'd any issues. Library said yes. Mr. Gallagher wants mag. to come in name of Barr so staff can see it before it goes to Library. Gallagher will arrange.

Conf w — 1
2:30
W House

The Museum of Modern Art. Wednesday -
Mr. Alfred H. Barr Jr. - July 1, 1953 -
Dear Mr. Barr; -

Since my membership the Museum has just recently sent me (2) most interesting booklets - Titles

Modern art in your life
What is modern art.

These booklets have and will be most helpful to me. Your booklet "What is modern Art has been most enlightening, you have written same in plain understanding language, yet it's condensed. Its illustrations of various periods, comparisons, relationships of approach and final ultimate meaning of story. It surely will help to broaden my

Director of the Museum Collections

Mr. Edward Gallagher
3501 Ednor Road
Baltimore 18, Maryland

AHB:ma

understanding.

I want to express my appreciation for taking out time to go to the REHN gallery to look at the Bellows - Jean with blue book and apple adversing it's authenticity. I've purchased same. Perhaps in my travels if I see something exciting for the Museum I'll not forget to keep on the look out. Best wishes to all give my regards to Miss Dorothy Miller. -

Sincerely
Ed. Callagher

3501 Ednor Road
Baltimore 18, MD

Director of the Museum Collections

Mr. Edward Callagher
3501 Ednor Road
Baltimore 18, Maryland

AHB:ma

Gallagher

OPERE ESISTENTI NELLA GALLERIA NAZIONALE D'ARTE MODERNA

July 15, 1953

FANTASTIC ART, DADA, SURREALISM
edited by Alfred H.Barr, jr. with essays by Georges Hugnet

THE HISTORY OF IMPRESSIONISM
by John Rewald

MODERN DRAWINGS
by Monroe Wheeler and John Rewald

MODERN PAINTERS AND SCULPTORS AS ILLUSTRATORS
by Monroe Wheeler

TWENTIETH-CENTURY ITALIAN ART
by James Thrall Soby and Alfred H.Barr, Jr.

WHAT IS MODERN PAINTING?
by Alfred H.Barr, Jr.

GEORGES BRAQUE
by Henry R.Hope

MARC CHAGALL
by James Johnson Sweeney

SALVATOR DALI
by James Thrall Soby

PAUL KLEE
Articles by Alfred H.Barr, Jr., Julia and Lyonel Feininger and James Johnson Sweeney; edited by Margaret Miller

OSKAR KOKOSCHKA
introduction by James S.Plaut with a letter from the artist

PICASSO: FIFTY YEARS OF HIS ART
by Alfred H.Barr, Jr.

GEORGES ROUAULT: PAINTINGS AND PRINTS
by James Thrall Soby

HENRI ROUSSEAU
by Daniel Catton Rich

REY STAUFF
by James Thrall Soby

Dear Mr. Gallagher:

Many thanks for your note which I find upon my return to town. I am so pleased to know that you found Modern Art in Your Life and What is Modern Art? interesting. I am passing on your letter to René d'Harnoncourt, our Director. It is he who is mainly responsible for the former.

I am glad to have been of some service to you in connection with the Bellows.

Sincerely yours,

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

Mr. Edward Gallagher
3501 Ednor Road
Baltimore 18, Maryland

AHB:ma

OPERE ESISTENTI NELLA GALLERIA NAZIONALE D'ARTE MODERNA

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HENRI ROUSSEAU
by Daniel Catton Rich

BEN SHAHN
by James Thrall Soby

SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA
(VALLE GIULIA) - TEL. 870.508

Prot. N. 5818 Posiz. N. 15 Allegati N. 1
Risposta a ..... del .....
Prot. N. ..... Div. .....
Oggetto Pubblicazioni del Museum of Modern Art di New-York.=

Roma, li 30 novembre 1950

Sig. Alfred Barr Jr.
11 West 53 Street New York I9
NEW-YORK

Caro Barr,

non credo che ci sia bisogno di spiegarLe quanto noi siamo poveri e quanto invece vorremmo essere informati di tutto quello che si fa presso di voi e particolarmente presso il Museum of Modern Art! Le mando dunque un elenco di volumi, che abbiamo, pubblicati dal Museum. Posso chiederLe di fare l'impossibile per far mandare in omaggio alla nostra Galleria il resto dell'intera collezione? Abbiamo una biblioteca frequentata da artisti e studiosi e credo che questo materiale non rimarrebbe inutilizzato.

Spero dunque molto nella Sua solidarietà....professionale. RingraziandoLa fin d'ora Le invio molti cordiali saluti

IL SOPRINTENDENTE
(dott. Palma Bucarelli)
Palma Bucarelli

Galleria Naz. d'Arte Moderna

January 4, 1951

Dear Dr. Bucarelli:

I am delighted to hear from you and to know of your interest in our publications. Unfortunately I am afraid we cannot send you everything that we would wish since the funds which I raised after the war to pay for sending our publications to European libraries have long since been exhausted. I am sending you however a catalogue of our publications with the assurance that if you wish to purchase any of them you will receive the maximum discount, if you will send your order through me.

I can however send you a copy of the catalogue of our collection "Painting and Sculpture in the Museum of Modern Art" together with a supplementary bulletin. We expect to publish another bulletin shortly bringing the list of the collection almost up to date.

You may have noticed in recent issues of "Domus" the publication of the Italian paintings and sculpture in our collection.

With very kind regards to you and best wishes for a Happy New Year,

Sincerely,

Alfred H. Barr, Jr.

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

encl.
AHB:mh

P. S. Of course I would expect you to send us any publications, catalogues, etc., of the Galleria Nationale d'Arte Moderna.

THE MUSEUM OF MODERN ART

DATE January 4, 1951

REQUEST FOR PUBLICATIONS

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

paper
cloth xxxxx

PAINTING AND SCULPTURE MUMOA
AND SUPPLEMENT

To:

For: LIBRARY OF GALLERIA NAZIONALE D'ARTE MODERNA, ROME, ITALY

Requested by _____
Charge to Museum Collections

NO. _____ **DELIVERED** _____

are in a variety of sizes.

I am sorry I did not ask you all these questions before, but we have been so busy that I did not get a chance to look at the photographs before.

Mr. George Gesting
270 South Alexandria Avenue
Los Angeles 4, California

AHB:mm

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. Donald Gallup
Yale University Library
New Haven, Connecticut

mh

Gallup
see O'Keeffe

February 26, 1953

Dear Mr. Gallup:

Thank you for your letter of February 3 to Miss Howe. We have passed the contents on to Gus. He has just recovered from the flu and I took the Stieglitz photographs down to show them to him today. We discovered that some matting work is required before Gus can start to do the passe-partouts. This work will not be more than $20 but I wanted to write you and ask your approval before telling Gus to go ahead.

We also wondered whether you use standard sizes for your mounts and wish us to cut these down as they are in a variety of sizes.

I am sorry I did not ask you all these questions before, but we have been so busy that I did not get a chance to look at the photographs before.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. Donald Gallup
Yale University Library
New Haven, Connecticut

mh

December 7, 1954

Dear Mr. Gastine:

We have received the painting referred to in your letter of November 20th, and it is now on its way back to you. Since you ask me for my opinion, may I say that I do not think this painting is by Henri Matisse.

Through a mistake in our mail room, the painting was sent out to you by regular, rather than air mail. Since it was mailed on Friday, however, you should receive it well within your ten-day limit. We would appreciate receiving $1.40 in payment of expenses for shipping and insurance.

Sincerely,

Alfred H. Barr, Jr.

Mr. George Gastine
270 South Alexandria Avenue
Los Angeles 4, California

AHB:ma

Confirm your $1.40 expense
changes yesterday -
So will type out
your reply today

Arthur gave me express
charges yesterday -
So will type out
your reply today

Marie

270 SOUTH ALEX
LOS ANGELES

On November 20 last, I sent you an oil painting by Henri Matisse and a letter asking you to give me an opinion on it.

$1.40

I received a return receipt from the post office dated November 22, stating that the said painting was delivered at the Museum.

Although I am aware that these matters require a certain length of time, I would be very grateful to you if an answer can be had as soon as possible. I must reach a decision on this painting in the next ten days.

Thanking you in advance, I remain

Sincerely Yours,

George Gastine

New Address:
263 South Alexandria Ave.
Los Angeles 4, Calif.
Tel: DUnkirk 72301

GEORGE GASTINE
ART DEALER

270 SOUTH ALEXANDRIA AVENUE
LOS ANGELES 4, CALIFORNIA

TEL. DUNKIRK 3-7198

December 6, 1954

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

Dear Mr. Barr:

On November 20 last, I sent you an oil painting by Henri Matisse and a letter asking you to give me an opinion on it.

I received a return receipt from the post office dated November 22, stating that the said painting was delivered at the Museum.

Although I am aware that these matters require a certain length of time, I would be very grateful to you if an answer can be had as soon as possible. I must reach a decision on this painting in the next ten days.

Thanking you in advance, I remain

Sincerely Yours,

George Gastine

New Address:
263 South Alexandria Ave.
Los Angeles 4, Calif.
Tel: DUnkirk 72301

GEORGE GASTINE
ART DEALER

270 SOUTH ALEXANDRIA AVENUE
LOS ANGELES 4, CALIFORNIA

TEL. DUNKIRK 3-7198

November 20, 1954

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

Dear Mr. Barr:

An oil painting by Henri Matisse has been offered to me for purchase.

I have read your book on Matisse and consider you the greatest authority on this great artist.

I am therefore taking the liberty of sending you by air parcel post the painting in question and would be very grateful to you if you could advise me as to its authenticity and whether I should buy or not.

In returning the painting, please send it back collect by the same way and insured for $1,000.00.

Thanking you again, Iremain

Sincerely yours,
George Gastine
George Gastine

New Address:
263 South Alexandria Ave.
Los Angeles 4, Calif.

Gastine

GEORGE GASTINE
ART DEALER

270 SOUTH ALEXANDRIA AVENUE
LOS ANGELES 4, CALIFORNIA

TEL. DUNKIRK 2-7108

December 10, 1954

December 3, 1954

Mr. George Gastine
270 South Alexandria Avenue
Los Angeles 4, California

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

Parcel Post

Dear Mr. Barr:

I received yesterday in good order the painting by Henri Matisse and today your letter of December 7. I will certainly not handle the above mentioned painting and return it to its owner.

Charges for mailing and insurance on one painting belonging to Mr. Gastine and sent to Mr. Barr for his opinion.

Returned by parcel post this date $1.40

Please find inclose $1.40 in currency in payment for expenses.

Sincerely yours,

George Gastine

New Address:
263 South Alexandria Ave.
Los Angeles 4, Calif.

Gastine

GEORGE GASTINE
ART DEALER

270 SOUTH ALEXANDRIA AVENUE
LOS ANGELES 4, CALIFORNIA

TEL. DUNKIRK 3-7198

December 10, 1954

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

Dear Mr. Barr:

I received yesterday in good order the painting by Henri Matisse and today your letter of December 7.

Thank you very much for giving me your opinion. I will certainly not handle the above mentioned painting and return it to its owner.

Please find inclose $1.40 in currency in payment for expenses.

Sincerely yours,

George Gastine

New Address:
263 South Alexandria Ave.
Los Angeles 4, Calif.

Alexandre George

June 21, 1954

Dear Marino:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, Mr. Georges wishes to photograph you in your studio for publication in American periodicals.

With warmest regards to Marina,

Cordially yours,

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

Mr. Marino Marini
Piazza Mirabello 2
Milan, Italy

AHB:ma

June 21, 1954

Dear M. Picasso:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. Georges wishes to photograph you in your atelier for publication in American periodicals.

My wife joins me in sending cordial personal greetings to you.

Sincerely,

Alfred H. Barr, Jr.

M. Pablo Picasso
La Galoife
Vallauris (A.M.)
France

AHB:ma

June 21, 1954

Dear M. Giacometti:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. Georges wishes to photograph you in your studio for publication in American periodicals.

My wife joins me in sending cordial personal greetings to you.

Sincerely,

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

M. Alberto Giacometti
46 rue Hippolyte-Maindron
Paris XIV
France

AHB:ma

June 21, 1954

Dear Mr. Marcks:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, Mr. Georges wishes to photograph you in your studio for publication in American periodicals.

With very kind personal regards to you, I am

Cordially yours,

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

Mr. Gerhard Marcks
Gutshof Belveder
Cologne-Muengersdorf
Germany

AHB:ma

June 21, 1954

Dear M. Brancusi:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. Georges wishes to photograph you in your atelier for publication in American periodicals.

My wife joins me in sending cordial personal greetings.

Sincerely,

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

M. Constantin Brancusi
11 Impasse Ronsin
Paris 15
France

AHB:ma

June 21, 1954

Attention: Madame Lydia Delectorskaya

Dear M. Matisse:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. George wishes to photograph you in your studio for publication in American periodicals.

With very kind personal regards to you, I am

Cordially yours,

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

M. Henri Matisse
Hôtel Régina
Cimiez-Nice
France

AHB:ma

June 21, 1954

Dear M. Léger:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. Georges wishes to photograph you in your atelier for publication in American periodicals.

With very kind personal regards to you, I am

Cordially yours,

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

M. Fernand Léger
86 rue Notre Dame des Champs
Paris,
France

AHB:ma

June 21, 1954

Dear M. Braque:

It is a pleasure to introduce to you the distinguished American photographer, Alexandre Georges.

If convenient to you, M. Georges wishes to photograph you in your atelier for publication in American periodicals.

With very kind personal regards to you, I am

Cordially yours,

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

M. Georges Braque
6 rue ~~des~~ Douaniers
Paris 14,
France

AHB:ma

Giedion

CC: Mr. d'Harnoncourt

March 4, 1953

Dear Siegfried:

Thank you for your postcard and please accept my deep apologies for not having answered it before. I fell ill at the time it was received and since then I have not yet been able to catch up with my correspondence.

Now I have to fly to England but I think you should write to the Director of the Museum, Mr. René d'Harnoncourt, about the lecture anyway, explaining to him more in detail what you have in mind to speak about.

With very kind regards to you and your wife, I am

Sincerely yours,

Alfred H. Barr, Jr.

Dr. Siegfried Giedion
Doldertal 7
Zürich, Switzerland

AHB:mh

Dear Barr, it may be that I have to come for 3 weeks in March to the U.S. for certain publishing reasons. — I regret that there is no interest in lectures in N.Y., yet I am asking you if I could speak out at the Museum. — I would like to give a public account of what I worked in prehistory, — thanks to a Rockefeller grant, with an excellent photographer. — I learn only indirectly of you & we are looking forward to your new edition of Cubism. Yours quickly Gilbert

s Pearl Moeller

Gilbert

May 15, 1951

. I hope that we can be of some help to you in assembling your slides. I shall ask Miss Pearl Moeller, who is in charge of our slide collection to give you all possible aide. Let me know if I can be of some personal service to you, although I come to the Museum only once a week, since I am home writing a book.

Congratulations on your Fulbright appointment. I hope the lecturing will not be too arduous so that you will have plenty of time to carry on your research.

Sincerely,

Alfred H. Barr, Jr.

Mr. Creighton Gilbert
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky

AHB:mh

cc: Miss Pearl Moeller

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

Gilbert

ALLEN R. HITE ART INSTITUTE

May 15, 1951

May 6 1951

Dear Mr Barr,

You will be interested, I believe, to learn that I have justreceived appointment under the Fulbright Act as visiting lect
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Mr. Creighton Gilbert
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky
AHB:mh

main source,

While in Italy I should be glad to
help out
in regard to Italo-American
relations, in assisting with plans for the Biennale or otherwise.
I shall look forward to your reply and to seeing you.

Faithfully yours,

Creighton Gilbert

cc: Miss Pearl Moeller

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

Gilbert

ALLEN R. HITE ART INSTITUTE

May 15, 1951

Dear Mr. Gilbert:

Thank you for your letter of May 6. I hope that we can be of some help to you in assembling your slides. I shall ask Miss Pearl Moeller, who is in charge of our slide collection to give you all possible aide. Let me know if I can be of some personal service to you, although I come to the Museum only once a week, since I am home writing a book.

Congratulations on your Fulbright appointment. I hope the lecturing will not be too arduous so that you will have plenty of time to carry on your research.

Sincerely,

Alfred H. Barr, Jr.

Mr. Creighton Gilbert
Allen R. Hite Art Institute
University of Louisville
Louisville 8, Kentucky

AHB:mh

UNIVERSITY OF LOUISVILLE
LOUISVILLE 8, KENTUCKY

ALLEN R. HITE ART INSTITUTE

May 6 1951

Dear Mr Barr,

You will be interested, I believe, to learn that I have justreceived appointment under the Fulbright Act as visiting lecturer in the history of art atthe University of Rome for 1951-52. My appointment was requested by the University, and the suggestion was initiated by Venturi.

Part of the basis for the arrangement is that I shall teach a course in modern American painting, a move whose political importance, aside from other factors, is obvious. This is part of Venturi's plan to extend teaching of history of art in Italy from its exclusive preoccupation with classical and Italian art, and so far as I know this will be the first time this course will be provided in Italy.

Plainly there will be an immediate problem of equipment and study and teaching materials. I have every expectation that the American Academy will cooperate in permitting students to use its library, which should take care of this aspect. The major problem is slides, which will all have to be procured. For this purpose the State Department has allotted me an additional grant of $500 in dollars.

I want to procure these slides before my departure, of course, and chiefly for this purpose plan to come to New York for a month preceding sailing. This will be approximately June 15-July 15. I am writing to ask for your help. Can you help me in getting a slide collection from the Museum of Modern Art? I anticipate this will be my main source.

Needless to say, while in Italy I should be glad to help out in any way I could in regard to Italo-American art relations, in assisting with plans for the Biennale or otherwise. I shall look forward to your reply and to seeing you.

Faithfully yours,

Creighton Gilbert

file

December 18, 1952

Dear Mr. Gilkey:

Many thanks for letting me see your report on German War Art which Dr. Lehmann-Haupt sent on to me. It did not happen to fit in with the lecture which I was working on but I read through it with great interest.

I appreciate your kindness.

Sincerely,

Alfred H. Barr, Jr.

Professor Gordon W. Gilkey
Department of Art
Oregon State College
Corvallis, Oregon

AHB:mh
encl. file

Gilkey

October 28, 1952

Dear Mr. Gilkey:

I have just returned from Canada to find your letter of October 15. How very kind of you to have offered to help, which I am accepting as you will see from the enclosed carbon of a letter to Dr. Hellmut Lehmann-Haupt.

We do still receive the Voks Bulletin and I had already looked through the number which you mention.

Many thanks again for your letter.

Sincerely,

Alfred H. Barr, Jr.

Professor Gordon W. Gilkey
Professor of Art
Oregon State College
Corvallis, Oregon

AHB:mh
encl.

OREGON STATE COLLEGE
CORVALLIS, OREGON

CC: Prof. Gordon W. Gilkey

October 28, 1952

Dear Mr. Lehmann-Haupt:

Professor Gilkey of Oregon State College has written me a very friendly letter which includes the following paragraph:

"Dr. Hellmut Lehmann-Haupt, 2728 Henry Hudson Parkway, New York 63, New York, has also interested himself in the subject of art under the dictators and has been aided by a grant from The Rockefeller Foundation. A year ago I loaned him my personal copy of my after-action report on the German combat painters. Since their works occupy a great bulk of the paintings made under Hitler, I thought you might be interested in obtaining my after-action report from Dr. Lehmann-Haupt. This is your authorization to do so if you desire. Then, if he is through with it and after you have used it, if it will help you in your purpose, I would appreciate receiving it back as it is my edited copy from my own personal file."

I would indeed like to see the report which he mentions in case you should be through with it. I would, of course, return it to you in case you want it back, otherwise I would pass it on to him.

May I ask you, too, whether you have an extra copy of the text of your talk at the Metropolitan which unfortunately I missed because of my departure for Europe. Perhaps you also have a list of slides if you used any. I ask you this because I would like to avoid duplication, if possible, in the lecture which I have to give here at the Museum early in December.

I hope your book is progressing without too much difficulty. With kindest regards to you,

Sincerely,

Gordon W. Gilkey

Alfred H. Barr, Jr.

Dr. Hellmut Lehmann-Haupt
2728 Henry Hudson Parkway
New York 63, New York

OREGON STATE COLLEGE
CORVALLIS, OREGON

DEPARTMENT OF ART

October 15, 1952

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

Dear Mr. Barr:

I am interested to see that you are speaking on "Art Under the Soviet and Nazi Dictatorships" in your current series, "The Related Arts of Today".

As a Combat Intelligence Officer during World War II and Chief of the War Department Special Staff Art Projects in Europe, 1946 and 1947, I made a collection of some 8,000 Nazi propaganda and war paintings by German combat artists and others. The paintings are in Washington with the Army Historical Properties Division.

Dr. Hellmut Lehmann-Haupt, 2728 Henry Hudson Parkway, New York 63, New York, has also interested himself in the subject of art under the dictators and has been aided by a grant from The Rockefeller Foundation. A year ago I loaned him my personal copy of my after-action report on the German combat painters. Since their works occupy a great bulk of the paintings made under Hitler, I thought you might be interested in obtaining my after-action report from Dr. Lehmann-Haupt. This is your authorization to do so if you desire. Then, if he is through with it and after you have used it, if it will help you in your purpose, I would appreciate receiving it back as it is my edited copy from my own personal file.

From the example of communist socialist realism paintings reproduced for circulation in the West, their paintings do not vary greatly from those of the Nazi socialistic realism.

If you have the "Voks Bulletin", #74, May-June, 1952, or can secure same, an article therein, "Socialist Realism and the Artist's Individuality" by V. M. Zimenko, points out the subordination of art to the propaganda of the soviet dictatorship. There they brag about it. If you cannot get a copy of "Voks Bulletin" and are interested in reading the article, I will be glad to mail this copy which they still send to the schools in America even though there was a recent State Department ban on such material.

Sincerely yours,

Gordon W. Gilkey

Gordon W. Gilkey
Professor of Art
Department Head

GWG:cc

CHIEFTANS
GREENWICH, CONNECTICUT

April 10, 1951

Dear Mr. Barr:

Enclosed is the clipping which I mentioned I would send you. To facilitate your returning it, I am enclosing an envelope.

Sorry we had such a fleeting glimpse of each other last evening. I shall be coming back to have a better look at the Modglianis.

You might be interested to know that Mr. Gimbel accepted the Leger not too unwillingly. I am so happy you approve.

Sincerely

Alva B. Gimbel

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

Greenwich, Connecticut

encl.
AHB:mh

Gimbel

April 24, 1951

Dear Mrs. Gimbel:

I have been working at home on my Matisse book so that I have gravely neglected my correspondence. I want to thank you very much for sending me the clipping about Portocarrero. I am delighted to have seen it and am returning it to you.

Congratulations again on your Léger. I have never seen a picture by him with better qualities.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Bernard F. Gimbel
Chieftans
RFD #4
Greenwich, Connecticut

encl.
AHB:mh

Godshaw

CC: Mr. Karpel

P.card Dec. 7

Leviard

December 6th 1954

Dear Mr Barr

Thank you for the pleasure which you gave us by adressing to that meeting -

It would have been better to let you have the floor all the time -

But the present letter is taking the opportunity to tell you that in spite of the fact that it is just a practical letter - I went to visit the museum so long that when I came back the place where was the picture which I brought was closed -- I called Mr Thornton on the phone - He was going to call you but I think it is more respectful that I write to you

I want to bring back the picture to Carstairs gallery and will do so as soon as I shall know where to ask for it in your museum without disturbing you -

Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

Godshaw

CC: Mr. Karpel

2/

Thank you in advance for any indication which may be phoned to the gallery (Plaza 3-4480)

May I ask you to present "mes hommages" to mrs Barr and to believe in my sincere feelings

an. Girard

265 River Road
Nyack
N.Y

Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

Godshaw

CC: Mr. Karpel

December 10th - 1954

Dear Miss Alexander

Could you give to the bearer of this card the picture which is mentionned in it

With my thanks

an. Girard

265 River Road
Nyack. N.Y.

Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

December 7, 1954

Dear Mr. Girard:

Mr. Barr has asked me to tell you that your picture is in my office, room 529, and can be picked up at your convenience between 9:30 and 5:30 any week day.

Sincerely yours,

Marie Alexander

Marie Alexander
Secretary to Mr. Barr

We have your letter of December 14 telling us about your set of Der Sturm and your intention to obtain a fellowship or sell the set.

I have made inquiries and find that our Museum would not be in a position to buy the set nor do we have any funds for granting fellowships. Our Library has a complete record in microfilm and a substantial portion of the original copies of Der Sturm. Furthermore there is a complete set in another library in New York.

About the best suggestion we can make is that you contact the

Carl Schurz Memorial Foundation
420 Chestnust Street
Philadelphia 6, Pennsylvania

or the

Busch Reisinger Museum
Harvard University
Cambridge, Massachusetts

and find out from them whether they could help you to obtain a fellowship as it seems improbable that any potential buyer would let you keep the set until you have finished your studies.

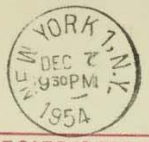
Sincerely,

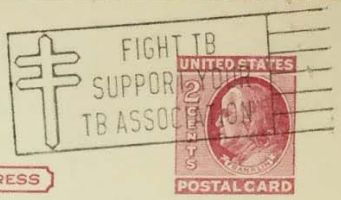
Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

Godshaw





THIS SIDE OF CARD IS FOR ADDRESS

Mr. A. N. Girard
265 River Road
Nyack, New York

53

We have your letter of December 14 telling us about your set of Der Sturm and your intention to obtain a fellowship or sell the set.

I have made inquiries and find that our Museum would not be in a position to buy the set nor do we have any funds for granting fellowships. Our Library has a complete record in microfilm and a substantial portion of the original copies of Der Sturm. Furthermore there is a complete set in another library in New York.

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Sincerely,

Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

Godshaw

CC: Mr. Karpel

January 13, 1953

Dear Mr. Godshaw:

We have your letter of December 14 telling us about your set of Der Sturm and your intention to obtain a fellowship or sell the set.

I have made inquiries and find that our Museum would not be in a position to buy the set nor do we have any funds for granting fellowships. Our Library has a complete record in microfilm and a substantial portion of the original copies of Der Sturm. Furthermore there is a complete set in another library in New York.

About the best suggestion we can make is that you contact the

Carl Schurz Memorial Foundation
420 Chestnust Street
Philadelphia 6, Pennsylvania

or the

Busch Reisinger Museum
Harvard University
Cambridge, Massachusetts

and find out from them whether they could help you to obtain a fellowship as it seems improbable that any potential buyer would let you keep the set until you have finished your studies.

Sincerely,

Secretary to the Director
of the Museum Collections

Mr. Walter F. Godshaw
Collegium Academicum
Heidelberg, Germany

mh

THE MUSEUM OF MODERN ART

Date December 31, 1952

To: ~~Bill Lieberman~~ Mr. Karpel

From: Tish Howe

Re: Attached letter from Walter Godshaw, Heidelberg

Dear Bill:

Are these copies of Der Sturm anything the Print Room would be interested in? If not and it's something for the Library, could you please pass on to Mr. Karpel?

Please return to us to answer? Thanks,

(A) Say the Library has a complete record in microfilm, and a substantial portion in the original (1910-1914). The price is too high to consider, besides there is a set in N.Y.C.

(B) I suggest, if he wants to sell, a Paris dealer who has been handling this kind of thing: Heinz Berggruen 70 Rue de l'Université, Paris.

to contact the surviving members of the circle surrounding this magazine, and in the course of the past year got more and more enmeshed with a group of people who were truly artistic revolutionaries in the second decade of the century. But I also found out, that no West-German university owned a set of Der Sturm and only a few museums had sets ranging at most to the 11th or 12th volume. The museum (director: Dr. Parsarge) in Mannheim owns 11 volumes and since that was only 15 miles from here I frequently worked there. Most of the sets in private possession were seized and burned by the Nazis as "entartete Kunst" (degenerate art). My determination was all the more set, the more I found out, that among the Germans -laymen as well as scholars- no trace of memory remained of this interesting time, and that it was high time that someone would work on this period. Whereever I contacted people in the know, they were more than helpful, with dates addresses and information. At the moment I am corresponding to more than two dozen different writers and others who were somehow connected with "der Sturm".

The above is only to tell you, how and what I am doing. Three weeks ago I found in an auction in Stuttgart a nearly complete set of the magazine. In an auction, where the interest in this item was very large I finally managed to buy all these volumes bidding against a couple of libraries and other larger organizations. I am convinced that I did not pay too much for this work since the many woodblock prints alone (printed of the original block) are very valuable. But in buying the magazine, I chewed off more than I can swallow. I have only two alternatives. Either I continue study, and then I can do so only if I sell the paper, or I sell the paper and then I do not have the material for further study and to write my thesis.

My hope would be, that I could sell this magazine to some interested library or museum that would be willing to pay me for it, and allow me to keep it in my possession for twelwe months after the sale has been completed.

© So far as a "scholarship-exchange" is concerned an inquiry to the Carl Schurz Foundation, N.Y., or the Germanic Museum is the best I can suggest offhand.

Bernard

to contact the surviving members of the circle surrounding this magazine, and in the course of the past year got more and more enmeshed with a group of people who were truly artistic revolutionaries in the second decade of the century. But I also found out, that no West-German university owned a set of Der Sturm and only a few museums had sets ranging at most to the 11th or 12th volume. The museum (director: Dr. Parsarge) in Mannheim owns 11 volumes and since that was only 15 miles from here I frequently worked there. Most of the sets in private possession were seized and burned by the Nazis as "entartete Kunst" (degenerate art). My determination was all the more set, the more I found out, that among the Germans -laymen as well as scholars- no trace of memory remained of this interesting time, and that it was high time that someone would work on this period. Whereever I contacted people in the know, they were more than helpful, with dates addresses and information. At the moment I am corresponding to more than two dozen different writers and others who were somehow connected with "der Sturm".

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FOR MR. A. BARR.

ter F. Godshaw
llegium Academicum
Heidelberg - Germany

14th Dec. 1952

To the
Director of the Museum of Modern Art
New York City
N.Y.

Dear Sir,

I write to you believing that you may be interested in the following suggestion. I am an American student here at the university of Heidelberg. I received my B.A. in German literature from the University of Buffalo, N.Y., magna cum laude, and became member of Phi Beta Kappa. Since the fall semester of last year I am studying in Heidelberg.

Late last year I started to become interested in a former German art and literary magazine, which was published from 1910 until 1932. With the rise of Naziism the publisher and editor Herwarth Walden fled to Russia, where he was later arrested and has since dissapeared in the jungle of some Siberian concentration camp.

I first read about "Der Sturm" in an auction catalogue of the well-known Berlin auction-hause Gerd Rosen, and immediately became interested, since it mentioned some of the more important figures in expressionism both literary and artistic. I then tried to obtain it, but found that the interest of museums and libraries was more than my purse could be responsible for. I then started to contact the surviving members of the circle surrounding this magazine, and in the course of the last year got more and more enmeshed with a group of people who were truly artistic revolutionaries in the second decade of the century. But I also found out, that no West-German university owned a set of Der Sturm and only a few museums had sets ranging at most to the 11th or 12th volume. The museum (director: Dr. Parsarge) in Mannheim owns 11 volumes and since that was only 15 miles from here I frequently worked there. Most of the sets in private possession were seized and burned by the Nazis as "entartete Kunst" (degenerate art). My determination was all the more set, the more I found out, that among the Germans -laymen as well as scholars- no trace of memory remained of this interesting time, and that it was high time that someone would work on this period. Whereever I contacted people in the know, they were more than helpful, with dates addresses and information. At the moment I am corresponding to more than two dozen different writers and others who were somehow connected with "der Sturm".

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My hope would be, that I could sell this magazine to some interested library or museum that would be willing to pay me for it, and allow me to keep it in my possession for twelwe months after the sale has been completed.

I fully realize that this is rather unusual, but I do not see any way to continue a rather interesting work. Up till last semester I studied under the G.I. bill, but since then I am on my own. Having studied here for over a year already, I am not eligible for a Fullbright scholarship otherwise I would apply for one.

The way I obviously would prefer this matter to be handled, would be, if I could find a museum, library or university that would grant me a scholarship for a year, and in exchange I would give them the 16 years of "der Sturm." The value of those 16 year is about $ 500.- and for a year's study in Germany I can manage on $ 1000.-.

I do not know whether your organization, would be either interested in this magazine or whether you could advise me as to whom or what organization I could approach.

The following names are of the artists who have pictures reproduced in these volumes or who have written essays, novels, poems or literary or art criticism.

Painter and Sculptors:

Franz Marc	Georg Muche	Heckel	Picasso
Kandinski	Leger	Kokoschka	Klee
Bloch	Munch	Chagall	Schripmpf
Boccioni	Arp	Severini	Schmitt-Rotluff
Kirchner	R. Bauer	Baumeister	Schwitters
Molzahn	Feininger	Kubicki	Heemskerk

Writers, Poets etc:

Lasker Schüler	Mombert	Heynicke	Zech
Herwarth Walden	Döblin	A. Behne	Baum
Kokoschka	Essig	Behrens	A. Stramm
G. Benn	Blümner	Max Ernst	G. Mürr
Schwitters	Franz Marc	Dauthendey	Schreyer

This list is by no means complete. As I stied above "der Sturm" was founded by Herwarth Walden in 1910. The first 12 years may be termed the most important especially for the expressionistic movement. The few years that are not in my posession are not anymore very important, since the paper turned away from the arts and became somewhat political. It got smaller in size and had no more original reproductions.

In the hope that you could perhaps show me a way to continue my studies, I wish to close this letter. If you should desire references, I am sure that the German Department of the University of Buffalo would be willing to give you all information neccessary. Prof. Victor Lange, Head of the German Department of Cornell, and presently visiting-professor to Heidelberg would also be willing to furnish you with any information you may desire. He has seen the volumes of "der Sturm" which are in my posession.

Very sincerely yours,

Walter F. Gochtar

Gold

Alfred Gold

316 West 84th St.
New York 24

November 23,54

December 2, 1954

Dear Mr. Barr:

After my correspondence some years ago, regarding my MATISSE recollections which proved to be much poorer than you may have expected, I had not more the pleasure to hear from you and to have the opportunity of giving information, or in any case to try it.

I just come back from Europe where I have spent 8 years, interesting in [illegible] and I have taken a permanent domicile in New York, as indicated above.

I don't know if I can be of any use to you with some of my new observations and experiences. If you will consider it convenient to meet me [illegible] more than willing. I should be glad to answer to any questions on which I may be particularly posted.

Believe me, Dear Mr. [illegible]
Yours faithfully,

Alf Gold

Dear Dr. Gold:

Thank you for your letter. I am glad to know that you are back from Europe. Believe me, should I have further questions about Matisse or other artists I impose on you as I did in the past.

With kind regards, I am

Sincerely yours,

Alfred H. Barr, Jr.

Dr. Alfred Gold
316 West 84th Street
New York 24, New York

AHB:ma

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

Alfred Gold

316 West 84th St.
New York 24

November 23,54

Dear Mr. Barr:

After our correspondence some years ago, regarding my MATISSE recollections which proved to be much poorer than you may have expected, I had not more the pleasure to hear from you and to have an opportunity to give you information - or in any case to try it.

I just came back from Europe where I have spent 5 years, interesting in different but above all in artistic respects, and again I have taken a permanent domicile in New York, as indicated above.

I don't know if I can be of any use to you with some of my new observations and experiences. If you will consider it convenient to meet me once I shall be more than willing, I should be glad to answer to any questions on which I may be particularly posted.

Believe me, Dear Mr. Barr,
Yours fathfully,

Alf. Gold

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

fold

PEMBURY,
BURWOOD PARK,
WALTON-ON-THAMES,
SURREY.
TELEPHONE 1467.

Decem 6. 14. 57

Dear Dr. Barr:

Please accept my very best wishes for the holidays and the new year.

I think I must not come back to the matter of the Mary Cassatt picture with which I had to disappoint you – I told you why. It was very regrettable.

Would you be so kind as to let me know whether your Matisse-book has appeared or when it will appear.

Sincerely yours

Alf. Gold

Alfred H. Barr, Jr.

Dr. Alfred Gold
Pembury
Burwood Park
Walton-on-Thames, Surrey
England

AHB:mhq

December 27, 1951

Dear Dr. Gold:

Thank you for your letter of December 6.

I, too, regret nothing came of the Mary Cassatt matter not so much because of the Museum's interest in the picture but because it seemed a very charming example of the artist's work.

The Matisse book has now been out a month and seems to have met with some approval. I appreciate your inquiry and send you my best wishes for the New Year.

Sincerely,

Alfred H. Barr, Jr.

Dr. Alfred Gold
Pembury
Burwood Park
Walton-on-Thames, Surrey
England

AHB:mhq

cc: D Miller
M Hartog

Gold

June 6, 1951

Dear Dr. Gold:

Many thanks for your letter about Tetzen Lund. I hadn't realized that Dr. Swane would have known Tetzen Lund so long ago. I shall write him immediately. Your suggestion is excellent.

Since your letter, I have made some inquiries about the prices of Mary Cassatts and find that there is not a great deal of interest in this country in her work except when it is of remarkable quality or distinction. I do not believe that the little head which you have written me about would sell for over $2,000. It is very small, after all, and the artist's work is not in great demand here.

I would therefore advise you or the owner to sell it in Paris if he can get anything like $5,000. However, I am going to show the photograph to a collector anyway. Perhaps he would care to make an offer.

Sincerely,

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

Dr. Alfred Gold
Victoria Palace Hotel
Rue Blaise Desgoffe
Paris VIe, France

AHB:lh

D.M. called Griffith

THE MUSEUM OF MODERN ART

Date March 24, 1954 Goldwyn

To: Alfred

From: Marie

Re: Sam Goldwyn portrait commission

Dorothy talked to Helen Appleton Read about portrait painters. Among those suggested, all were dodoish or impossible except for Gardiner Cox. This was the strongest recommendation on Dorothy's part.

The commission would have to go through Portraits Inc. of course. That is the only approach.

Mr. Cox is to do a portrait of Jock Whitney.

Marie

is to concern painters, sculptors and architects
that you mention only architedts as members of the
Committee. Will this not help to feed the already
injured feelings of the painters and sculptors?
Maybe not.

Sincerely,

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

Mr. Percival Goodman
19 East 48th Street
New York 19, New York

AHB:mh

PERCIVAL GOODMAN, ARCHITECT, 19 EAST 48 STREET, NEW YORK CITY 17 PLAZA 9-6014

September 24, 1952

September 29, 1952

Mr. Alfred Barr,
49 East 96th Street,
New York, N.Y.

Dear Mr. Barr:

The Director of the Commission on Synagogue Activities of the Union of American Hebrew Congregations wants to set up a panel of painters, sculptors and architects who can be recommended by the Union for synagogue work. They are making an effort to improve the art product in t[illegible] which I think a worth while project.

In setting up thi[illegible] an Accr[illegible] Art. Memb[illegible] very litt[illegible] consist of each member accepting or rejecting the name of the artist after reviewing (if unk[illegible] his work [illegible] for meet[illegible]

My i[illegible] Meyer Sch[illegible] newspaper critic (Aline Loucheim or Emily Genauer), and a few architects, myself included. Will you serve?

I look forward to hearing from you, and trust you will find it possible to be on this committee.

Sincerely,

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

Mr. Percival Goodman
19 East 48th Street
New York 17, New York

AHB:mh

Dear Mr. Goodman:

I would be glad to serve on the Committee on Architecture and Art described in your letter of September 24 providing Meyer Schapiro is also willing.

I not that although the Committee is to concern painters, sculptors and architects that you mention only architedts as members of the Committee. Will this not help to feed the already injured feelings of the painters and sculptors? Maybe not.

Sincerely,

Percival Goodman

Percival Goodman

PERCIVAL GOODMAN, ARCHITECT, 19 EAST 48 STREET, NEW YORK CITY (17) PLAZA 3-6314

September 24, 1952

Mr. Alfred Barr,
49 East 96th Street,
New York, N.Y.

Dear Mr. Barr:

The Director of the Commission on Synagogue Activities of the Union of American Hebrew Congregations wants to set up a panel of painters, sculptors and architects who can be recommended by the Union for synagogue work. They are making an effort to improve the art product in the synagogue, which I think a worth while project.

In setting up this panel, the idea is to form an Accreditation Committee on Architecture and Art. Membership on such a committee would entail very little work, for it would consist of each member accepting or rejecting the name of the artist after reviewing (if unknown) photos or originals of his work. I imagine there would be no need at all for meetings.

My idea is to have, in addition to yourself, Meyer Schapiro, a newspaper critic (Aline Loucheim or Emily Genauer), and a few architects, myself included. Will you serve?

I look forward to hearing from you, and trust you will find it possible to be on this committee.

Sincerely,

Percival Goodman

Percival Goodman

pg/sd

Goodnough

April 2, 1953

Dear Mr. Goodnough:

I am returning the photos and the article in the Magazine of Art which you brought over for Mr. Barr to see. He has written to the Tiffany Foundation in time to make the April 1 deadline.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. Robert Goodnough
40 Jane Street
New York 14, N. Y.

encl.

Goodnough

639½ Hudson St.

New York City

Mr. Alfred H. Barr, Jr.

Museum of Modern Art

11 W. 53rd. St., N.Y.C.

Dear Mr. Barr,

Enclosed is a list giving information about my background in art and education, in case the Doctoral Committee at New York University (School of Education) should write you for reference material in relation to my preliminary examinations for the Ph. D. degree. I assume they will want to know something about my ability to do significant work in the art field and in education.

I wish to thank you for allowing me to use your name as reference.

Sincerely yours,

Robert Goodnough

Background

Robert A. Goodnough 639½ Hudson St., N.Y.C.

Four year tuition scholarship (competition) Syracuse University.
Graduated 1940 B.F.A. degree--art major (painting)
Nottingham Prize--highest average, freshman class S.U.
Junior Prize--S.U.
Hiram Gee Fellowship at graduation S.U. for further art study--used at Wayman Adams School of Portrait Painting.

Tiffany Award (competition) 1941. Thirty artists selected from U.S.
Directed by Mr. Hobart Nichols, Pres. National Academy, N.Y.C.

At present:
Editorial Associate, Art News Magazine--critic and reviewer for exhibitions in N.Y.C.
Assistant instructor in painting, School of Education, New York Univ., under Prof. Woodruff.

Army Experience--four years: Field Artillery, murals for service clubs at Fort Bragg. Sergeant--highest rank. Assigned to Information and Education Section in New Guinea. Taught classes in art as part of army educational program, worked on publications and illustrated manuals and news sheets. Worked as draughtsman for Field Artillery experimental station at Fort Bragg.
Combat--Luzon invasion, Philippines.

Studied art at:
Hofmann School of Art, N.Y.C.
Ozenfant School of Fine Art, N.Y.C.
New York University

M.A. degree in art education, New York University 1950.

Exhibitions:
Paintings and ceramics at Seligmann Gallery, N.Y.C.
Group show selected by Shapiro and Greenburg--Kootz Gallery, N.Y.C.
American Abstract Society group show--sponsored by Mr. A.E. Gallatin.
One-man show watercolors--Wittenborn publications, N.Y.C.
Paintings at Tibor de Nagy Gallery, N.Y.C.
One-man shows in Rochester, Auburn, Concord, Schenectady, Raleigh, Greensborough, etc.
Group show at Chicago Art Institute.

Arranged for speakers for forums on art at Studio 35, 35 E. 8th. St. which made it possible for the public to hear well known artists to speak about their work. These were made possible through Mr. Smith, Mr. Iglehart and Mr. Woodruff.

One-man show to be held January 1952 at Tibor de Nagy gallery, N.Y.C.

Goodwin

cc: D. Miller
D. Dudley

September 27, 1954

Dear Phil:

Here are two photographs of what might well be called THE PHILIP L. GOODWIN PICTURE STORAGE ROOM. This is just to thank you again for helping us complete the desperately needed equipment.

How are you? I hope you have had a good summer. I look forward to seeing you again at the meeting of the Collections Committee this week.

Sincerely,

Mr. Philip L. Goodwin
445 Park Avenue
New York, New York

AHB:ma

May 5th 1953.

875 FIFTH AVENUE

Dear Alfred.

I was very pleased to get your letter of April 30th. But I must reassure you on the score of my feeling any neglect about the Wall. Nelson had spoken of it most handsomely at a Trustees meeting some time ago and I much preferred to have Mrs. Rockefeller the only star of the day. She was a real star.

The garden is extremely handsome but I think it must be humanized by

Mr. Philip Goodwin
32 East 57 Street
New York 22, N. Y.

AHB:et

April 30, 1953

a few benches (with backs).
The flower pots should have had bigger and better flowers and of a lasting kind; and the ground covers are a little thin. These comments may help but are probably already known.

I went over the Japanese house plans with D.P. Jr. yesterday. This will be severe and beautiful too. He has worked hard.

The restaurant-terrace will help to bring back the people to the garden when it is ready next spring.

My sentiments too are always sincerely and affectionately yours — Phil G.

AHB:et

Copy to Mr. Monroe Wheeler
Mr. Alfred H. Barr, Jr.

April 30, 1953

Dear Philip,

It seemed to me that in all the celebration about the opening of the garden, one name was omitted - surely through an oversight but yet unfortunately. I mean your own, for I think it was your spontaneous generosity which made the completion of the garden wall possible. I had expected that you would receive some public thanks.

However, personally of course, I was touched and amazed by your reference to my beer garden speech. I make no apologies for my oratory since you know that I have always been more interested in sculpture than in cafés. (During August I am sure that there will be many who will regret your plane trees and my parasols.)

Anyway, the garden is magnificent and we can all take pleasure in it.

Sincerely,

Alfred H. Barr, Jr.

Mr. Philip Goodwin
32 East 57 Street
New York 22, N. Y.

AHB:et

Copy to Mr. Monroe Wheeler
Mr. Alfred H. Barr, Jr.✓

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • ELDORADO 5-190
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

Feb. ? Goodwin

December 4, 1952

Memorandum for Mr. Andrew Ritchie

A friendly member ofaand visitor to the Museum of Modern Art has pointed out the following situation at the present time in regard to the emphasis on the work of Picasso:

1. The new arrangement of the Members' Room and Restaurant is almost exclusively made up of paintings by Picasso.

2. About 20% of the wall space of the part of the Permanent Collection now on exhibition consists of the works of Picasso.

3. On the ground floor Picasso takes 50% of the combined exhibition with Redon of prints and drawings.

There is little doubt that Picasso is the most brilliant artist of the present time. On the other hand, it would seem that due to a combination of circumstances he has received a rather exaggerated share of attention at this time. This may have been done partly on account of the drawing attraction of his name, but I suppose that it is partly by accident.

P.L.G.

PHILIP L. GOODWIN

PLG.SB

Copy to Mr. Monroe Wheeler
Mr. Alfred H. Barr, Jr.✓

HILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • ELDORADO 5-1990
OUIS C. JAEGER • ARCHITECT • ASSOCIATED

Goodwin

February 18, 1952

Mr. Philip C. Johnson
The Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Philip:

The fine model you showed us Thursday at the Trustees' meeting has brought up certain questions in my mind, which I think might be interesting to consider, if, perhaps, they have not been considered already.

The points that occurred to me are:

1. The enormous amount of stone paving, which will produce great heat. It is true that if the Whitney Museum is built the western end and the southern part of the garden will not receive the severe western sun. However, all during the day the overhead sun will beat down on it and produce excessive heat in summer. I know what I am talking about, because I have put down stone courtyards and paving in gardens on a smaller scale than this, where we have had to remove part of them on account of the uncomfortable condition.

2. The division of the garden into about two-thirds sculpture exhibits and one-third for occasional extraordinary exhibits has its advantages. However, on account of the enormous and increasing cost of such temporary exhibitions, there may not be many. The two houses in the garden, though beautifully carried out, were extremely expensive for the benefits received. The probability is that this easterly third will remain vacant most of the time.

3. In making it a fine layout and a good background for sculpture, the garden has lost any possibility of an outdoor "sitting room". That is what it was used for a good deal in the past under the shade of the little trees. Barring a few spots of shade by the two or three clumps of trees proposed, there will be no chance to have this, and, if you do have benches, a sufficient number will not look particularly well in this garden.

I remember that Alfred at an earlier stage bitterly called my quincunx tree-planting a "beer garden". Maybe it was too much of a beer garden, and certainly it was not a perfect background for sculpture. Now I feel that it is a good background for sculpture but not very good relaxation for the Museum visitors. They will complain about this. I would not say that it mattered

if it is the determined policy of the Museum to have an outdoor sculpture gallery only, but the adjoining restaurant users will get more high-minded exercise in the new garden than comfortable relaxation.

Considering the great cost of the proposed garden, I hate to see a temporary wall along the northern side. This is a major element in the composition on account of its length and considerable height. I hope that when the time comes to do the work in the garden an effort will be made to get funds to carry out this part.

Sincerely yours,

RGH

PLG.SB

c.c. to Mr. Nelson A. Rockefeller
Mr. Alfred H. Barr, Jr.

PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • ELDORADO 5-1990
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

Goodwin

January 10, 1952

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

Dear Alfred:

I am looking forward to enjoying the Vuillard, which has been sent down to the country.

I would have enjoyed a Vuillard show at the Museum, too, but we have been spoiled by the Matisse attendance, and, on account of his age and the fact that he is better known, I should think that Rouault will be more of a draw, probably, than Vuillard. He will come later on.

I was interested to hear what you said about Gottlieb, and especially that Phillips had bought one after studying it for some time.

I feel that some of these painters' emotions are not worth being counted so much. They seem to me to be rather indifferent personalities and rather unskilful craftsmen. Their emotions do not appeal to me, and their system of hieroglyphic references, such as "lost childhood, claustrophobia and sex", would be trivial if they were not so large and blatant. I will not go on any longer. Probably, I am wrong, but a certain amount of buying of these men, beyond the urge of publicity and mild popularity, is intended as a hedge against their output being considered important later on in a new generation.

At any rate, one thing is established, and that is the magnificent study of Matisse which you have made and which I have read in part. About that there is no question.

Sincerely,

Phil

PLG.SB

cc: Miss Dorothy Miller

Goodwin

654 MADISON AVENUE
SUITE 203
NEW YORK 21, N. Y.

January 9, 1952

November 11, 1954

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

Dear Philip:

Your call this afternoon to announce your purchase of the Vuillard made me very happy indeed. I love this little picture and was seriously considering it for the Museum if I could not find one of our friends to buy it. I think it is a great beauty and hope very much that it may some time enter the Museum Collection. (You have always encouraged my frankness in this respect so that I hope what I say will not seem importunate.)

Just after you left the room Sam Kootz phoned to tell me that Nelson had bought a couple American paintings from his gallery and that Duncan Phillips had bought a large Gottlieb after having studied it in Washington over a period of ten days. The coincidence was amusing so I thought I would let you know.

Both Marga and I greatly enjoyed dining with you. I wish the rest of the evening had been as pleasant. I entirely agree with you that Gottlieb is not a talented speaker and that the evening tended to be tedious, at least until the question and answer period. I do think he paints better than he thinks, but I cannot go along with those who think he is at the top of the school. However I like quite well the painting we bought in 1946 with Roy Neuberger's fund; it is reproduced on page 226 in "Painting and Sculpture in the Museum of Modern Art."

Sincerely -- and again congratulations on the Vuillard,

Alfred H. Barr, Jr.

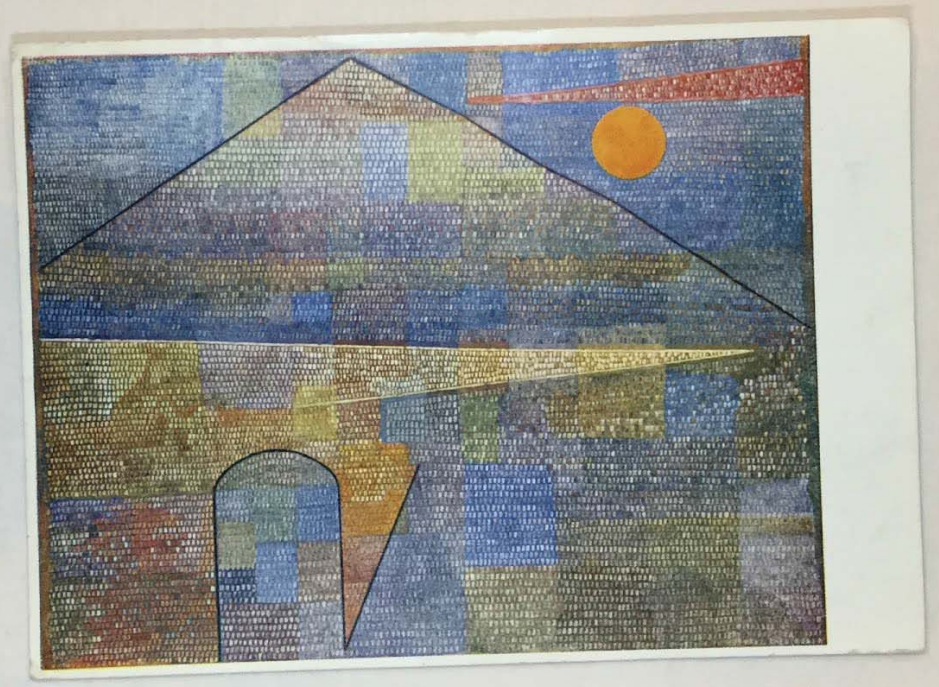
Mr. Philip L. Goodwin
32 East 57th Street
New York 22, N. Y.

P. S. I do wish we were having a Vuillard show instead of Rouault.

AHB:mh

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 11, 1954



654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 11, 1954

Berne. July, 29 –

BERNER KUNSTMUSEUM

Paul Klee (1879–1940): Ad Parnassum. 1932.

(Verein der Freunde des Berner Kunstmuseums)

Dear Alfred
Back to Bürgi-
land. The Klees
in the Museum
are A.1. There is
also a 20th Century
German show in
Lucerne (Lowenland)
large and quite com-
plete except for post-
war. Weather lovely.
Best to you Marga
Phil Goodwin

Mr. Alfred H. Barr Jr.
Museum of Modern Art
21, West 53rd St.
New York.
N.Y.
U.S.A.

Good Hey

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 11, 1954

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

Dear Alfred:

Yours is shorter, just as sweet and fully as witty.

Sincerely,

Gregor

cc: D. Miller

November 5, 1954

Dear Conger:

Of all the letters which I've had, yours said was not only the sweetest, but the shortest and wittiest.

Thank you!

Mr. A. Conger Goodyear
654 Madison Avenue
New York 21, New York

AHB:ma

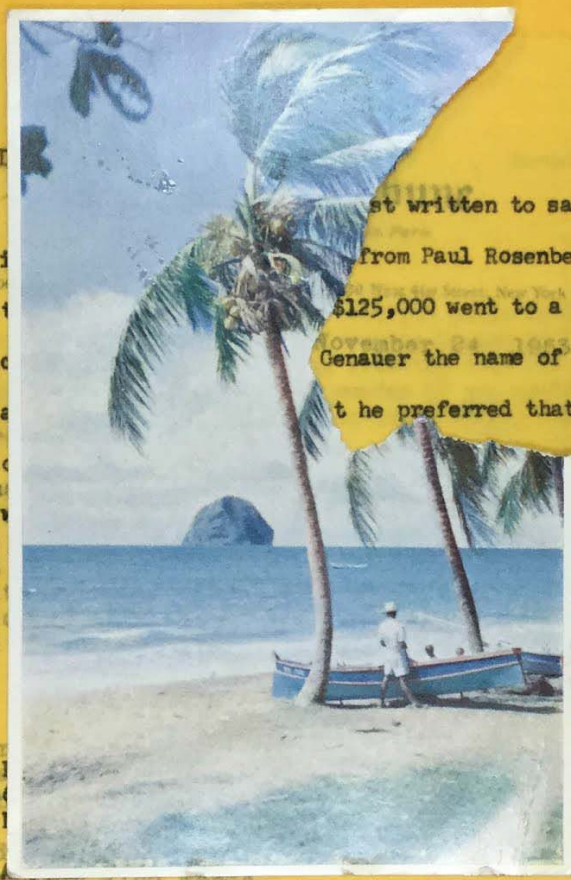
Alfred H. Barr, Jr.

Goodyear

cc: Lis Boldt
Dorothy Miller

cc: D Miller

November 27, 1953



st written to say that the

from Paul Rosenberg who said

$125,000 went to a Scottish

Genauer the name of both picture

t he preferred that she not pass

tial in any

rs,

r, Jr.

Dear Alfr

My inform
$125,000 w
went to a
the names
asked tha
morning t
formation
I didn't.
telephone

Thanks for
Tribune ma
sort of th
teresting
reader and
appreciate your kind words.

Very sincerely,

Emily Genauer

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

EG:mm

Goodyear

cc: Lis Boldt
Dorothy Miller

cc: D Miller

November 27, 1953

LA MARTINIQUE.
Le Rocher du Diamant.
The Diamond Rock.

3/29/55

Our chauffeur on an island tour was quite well informed about the MMA - The one thing in the world he wants most to see is the Guernica - If PP knew he might give it to me - Regards ACG-

PHOTO FÉLIX ROSÉ ROSETTE

s just written to say that the
from Paul Rosenberg who
$125,000 went to a S
nauer the

MARTINIQUE

Alfred H Barr Jr Esq
Museum of Modern Art
11 East 53rd St
New York
USA

11W53

Burke

telephone him, he'll tell you.

Alfred H. Barr, Jr.

Thanks for your comment on my pieces in the Tribune [illegible] easy to keep this sort of th[illegible] where it will be interesting [illegible] to the general reader and inoffensive to the art scholar. I appreciate your kind words.

Very sincerely,

Emily Genauer

Mr. A. Conger Goodyear
654 Madison Avenue
New York 21, New York

AHB:ma

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

EG:mh

Goodyear

cc: D Miller

November 27, 1953

Dear Conger:

Emily Genauer has just written to say that the information on Gauguin came from Paul Rosenberg who said that the picture sold for $125,000 went to a Scottish collector. He told Miss Genauer the name of both picture and collector but said that he preferred that she not pass on these details which I assume are not essential in any way.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. A. Conger Goodyear
654 Madison Avenue
New York 21, New York

AHB:ma

NEW YORK
Herald Tribune
A European Edition is Published Daily in Paris

PEnnsylvania 6-4000

230 West 41st Street, New York 36

November 24, 1953

Dear Alfred:

My information on the sale of a Gauguin for $125,000 came from Paul Rosenberg. The picture went to a collector in Scotland. He told me the names of both picture and collector, but asked that I reveal neither. I called him this morning to ask whether I might not give the information to you, and he said he would rather I didn't. I'm quite sure, however, that if you telephone him yourself, he'll tell you.

Thanks for your comment on my pieces in the Tribune magazine. It's not easy to keep this sort of thing on a level where it will be interesting (and even helpful) to the general reader and inoffensive to the art scholar. I appreciate your kind words.

Very sincerely,

Emily Genauer

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

EG:mh

Goodyear
Conover

cc: Liz Boldt
Dorothy Miller

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 17, 1953

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

November 19, 1953

Dear Emily:

One of our Trustees read you piece on Gauguin recently in the Tribune magazine and has written me to ask if I know anything about the Gauguin which you say was recently sold for $125,000. I don't myself know about this but wonder if you could give me any information which I might pass on privately to our friend.

May I take this chance to tell you how valuable and interesting I think you pieces in the Tribune magazine are. Sometimes the color is bad; sometimes the plate, through no fault of yours, is reversed, but your lucid and intelligent comment more than makes up for these deficiencies.

Sincerely,

Alfred H. Barr, Jr.

I would like to get some qualified and generous person to appraise my paintings and drawings. I suppose it would be very difficult to get anyone who knows the entire field, but if you have any suggestions, I'd be glad to get them.

Sincerely,

Miss Emily Genauer
1 West 85 Street
Apt. 6 A
New York, New York

AHB:bj

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 17, 1953

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

Dear Alfred:

Glad to know you are well again and thanks for the information about Uncle Dominic.

In a piece by Emily Genauer in Sunday's HERALD TRIBUNE, it was stated that a Gauguin had recently sold for $125,000. Do you know anything about this?

I would like to get some qualified and generous person to appraise my paintings and drawings. I suppose it would be very difficult to get anyone who could cover the entire field, but if you have any suggestions, I'd be glad to get them.

Sincerely,

Angna

GOODYEAR

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

August 18, 1953

Dear Alfred:

We had a very delightful two hours with Marino Marini and his wife in Milan - thanks to your letter. We spent some time in Marino's studio first and then went up to their charming apartment to see some more of his things. I was very much impressed with his work.

He is arranging an exhibition at Curt Valentin's some time this fall or winter, as you probably know and the two Marinis may come over at that time although they seemed rather uncertain. He pulled out quite a lot of drawings and lithographs. I bought two of the drawings which are to be delivered to me by Valentin when the other things being shipped are received. I am also writing to a firm in Berne to get some of his lithographs.

I do hope the Marinis will be coming over for I would greatly enjoy seeing them again.

I did not get in touch with Peggy Guggenheim in Venice for two reasons - one was my carelessness in leaving your letter locked in the car at the Venice garage. I telephoned her house but she was out and I rather think she was not only out but out of town. Anyway, our most pleasant occasions where the two meetings we had first with B.B. and second with the Marinis.

I had a drive-myself Fiatt with which we toured 2000 miles of northern Italy covering some twenty seven cities, beginning with Florence and ending with Turin. There are probably a few churches and pictures that we didn't see but I earnestly hope that I will not be reading a guide book for a good while and outside of a few words in Italian the language as yet, escapes me.

Best wishes to you and family. We hope to see you soon.

Sincerely,

Conger

Goodyear

August 17, 1953

Dear Conger,

I was delighted to read of your interesting luncheon at Berenson's. It really made me very happy to think of you two talking together. It was really an historic encounter. I wish I could have been present.

I hope the balance of the trip was a happy one. I gather you did not call on Peggy Guggenheim - perhaps just as well, though I think she would have been flattered.

I hope to hear more of the trip when you get back.

Meanwhile, my very best to you both.

Goodyear

We had a perfect lunch at BB's - what a man - he is 89 not 85 as you said which makes it all the more so - I had expected a large pontifical person but it turned - he delighted me - When I asked him when he was last in America he answered - "Before you were born" - later he mentioned he had been there in 1931 - so I said he had paid me the best and most incredible compliment I had ever received - Betty and her daughter Isabel were with us and BB said the party was just as though we had always belonged together - Speaking of you he said

Good-bye

MIRAMONTI MAJESTIC HOTEL
CORTINA D'AMPEZZO
DOLOMITI - ITALIA
715 (5 Linee) Miramonti-Cortinampezzo

OLYMPIA 1956

Aug 1 - 1953

Dear Alfred -

We had a perfect lunch at BB's - what a man - He is 88 not 85 as you wrote which makes it all the more so - I had expected a large pontifical person hard to unbend - He delighted me - When I asked him when he was last in America he answered - "Before you were born" - later he announced he had been there in 1931 - So I said he had paid me the best and most sincere compliment I had ever received - Betty and her daughter Zaidee were with us and BB said the party was just as though we had always belonged together - Speaking of you he said

I do hope you will have a wonderful trip and that you will reward me for these letters by writing me some account of

you were living in the wrong paradise - Mme Marianne showed us through the house and garden - Altogether we had a perfect time - with no rift in the lute - BB only said he was against "anti-art" - and we agreed about the late Picasso - The Berenson villa that Betty had is charming - and of course we did the town as well as Pisa - Lucca - San Gimignano - Siena - Arezzo & Bologna therefore - I'm driving a 1400 Fiat which does admirably - San Marino - Rimini - Ferrara - Padua - Venice for five days - I was last there fifty years ago so the glory of San Marco was very fresh - It was hot & humid but we persisted - This place is very wonderful - and such drives - Next come Verona & the lakes - Milan - North Cape - Will be home Aug 18 -

Affectionately
Carlton -

I do hope you will have a wonderful trip and that you will reward me for these letters by writing me some account of

Goodyear

your adventures with these three extraordinarily different and interesting people. Bon voyage to you both.

Affectionately,

June 30, 1953

Alfred H. Barr, Jr.

Dear Conger:

Here are three letters which I think may add to the interest and enjoyment of your Italian journey. And here are a few notes about the recipients.

Berenson of course you know of. He is now 85 but extremely alert and amusing; probably you will have many friends and acquaintances in common. He knows a fantastic number of people. His secretary - guardian - hostess is a distinguished Russian lady, Madame Nicky Mariano. B.B. is much more a friend of Marga's than of mine but inspite of his really irresponsible hostility toward 20th century art we have always been able to get along. Actually his hostility is much more formidable in his writing than in his conversation where his charm neutralizes the venom.

Peggy Guggenheim has a very good collection of avant garde painting and sculpture in a truncated palace on the Grand Canal. She is still rather Bohemian with 5 (or maybe 10 by now) Lhasa terries, but I find her very entertaining and fundamentally most kind and serious, at least so far as art is concerned. Incidently--and this is extremely confidential--she has indicated that she might leave us many of the best things she owns, Brancusis, Légers, Picassos, etc. We have had some correspondence on this and I have submitted lists to her although we have no written committment. Please make no reference to this because she has asked that it be kept secret. If she speaks of it please be enthusiastic.

Marino Marini is now by far the most famous sculptor in Italy. You remember his room in our Italian show and his big horse in our garden and the superb horse and rider at Blanchette Rockefeller's. Both he and his wife are very charming people. Besides Jesi, he may suggest one or two other collectors in Milan.

I do hope you will have a wonderful trip and that you will reward me for these letters by writing me some account of

your adventures with these three extraordinarily different and interesting people. Bon voyage to you both.

Affectionately,

Alfred H. Barr, Jr.

Gen. A. Conger Goodyear
654 Madison Avenue
New York 21, N.Y.

AHB:ar

Filed DM Goodyear

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

cc: D Miller

December 1, 1953

November 30, 1953

Dear Conger:

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

Thanks for your documents on the Grosz. I am very glad to have them - especially as I have been writing a note about it recently.

How are your appraisers working out?

I enclose for your files two papers relating to the picture of the Dearborn Heartfield, which I gave to the Museum a short time ago.

Sincerely,

Alfred H. Barr, Jr.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. Conger Goodyear
654 Madison Avenue
New York 21, New York

AHB:ma

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

November 30, 1953

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

Dear Alfred:

I enclose for your files two papers relating to the picture of the Engineer Heartfield, which I gave to the Museum a short time ago.

Sincerely,

Enc.

cc: Tish Howe

cc Miss Marie Alexander

Goodyear

THE MUSEUM OF MODERN ART

Date September 1, 1953

To: Pearl Moeller

Re: Photographs for Gen. Goodyear

From: Marie Alexander

September 28, 1953

Dear Pearl:

I have just had a telephone call from Miss Manthey, Secretary to Mr. Goodyear. She would like to have the photographs listed on the enclosed [illegible] ear's office, 654 Madison Avenue, New York [illegible] hey may be had.

Miss Mary Manthey
Secretary to General Goodyear
654 Madison Avenue
New York 21, New York

Dear Miss Manthey:

[illegible] also to have the color print of the Matisse Music, attached, [illegible]

In accordance with your recent request to Miss Marie Alexander, in Mr. Barr's office, we are enclosing herewith seven glossy black and white photographs of works of art in General Goodyear's Collection, and two color prints of Matisse: Music, also belonging to him.

We are sorry to say that we cannot supply photos of the Gromaire: The Pilot, as the photographer, Percy Rainford, has been unable to locate the negative for this.

We shall be glad to order any additional prints you may need, or assist you further in any way.

Very sincerely yours,

(PLMe)

Pearl L. Moeller
Assistant in Charge of Photographs

Enclosures (9)

cc: Tish Howe

THE MUSEUM OF MODERN ART

Date September 1, 1953

To: Pearl Moeller

Re: Photographs for Gen. Goodyear

From: Marie Alexander

Dear Pearl:

I have just had a telephone call from Miss Manthey, Secretary to Mr. Goodyear. She would like to have the photographs listed on the enclosed order sent to her at Mr. Goodyear's office, 654 Madison Avenue, New York City 21, as soon as they may be had.

She would like also to have the color print of the Matisse Music, attached, mailed to her with the photographs.

cc: P Moeller
Mr Barr
D Miller

August 28, 1953

My dear General Goodyear:

I am forwarding your letter of August 20 about photographs of paintings in your collection to Mr. Barr in Vermont, together with a copy of this letter. Since Mr. Barr is isolated at the moment, I have taken the liberty of checking within the Museum to find out what photographs are available. I believe that your "in color" was in reference only to the Matisse Music; should you wish all the photographs in color, the are not available within the Museum. The works which you list may be had trough Miss Pearl Moeller of the photographic library by the numbers listed:

Gauguin	Landscape Tahiti	Sunami 803
Van Gogh	Popies:	Sunami 1143
Gromaire	The Pilot	Rainford Photograph
Balla	Dog on Leash	Sunami 838
Picasso	Guitar	Sunami 2309
Burchfield	Promenade	Juley 35
"	Night Wind	July 168
Leger	Village in the Forest	Sunami 1336
Matisse	"Music"	Sunami 829

In addition to these photographs in black and white (which I shall be glad to order and have mailed to Mr. Berenson if you wish), the Museum has two in color reproductions: The Burchfield Night Wind (only 1 copy exists) and the Matisse Music. I am holding these plates in my office. Should you wish, I will have them sent to Mr. Berenson along with the black and white photographs.

For your future information, the Museum photographer for black and white is Soichi Sunami, 27 West 15th Street; for color, we use Frank Lerner, 417 East 54th Street. Mr. Sunami will take black and white photographs of paintings under glass, but some shadowing occurs, and he does not like to do it. Mr. Lerner will take no color under glass because the polaroid filters necessary to cut down reflection distort color values too much.

Mr. Barr may have other information which he wishes to add. However, if these details answer your problem, your secretary can call the Museum and tell me whether you wish me to order the black and white photographs and send them to you or to Mr. Berenson, and further, whether you wish me to enclose with them the two color plates of the Matisse and Burchfield.

Very sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Goodyear

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

October 1, 1953

Dear Conger,

Thanks for yours of the 25th. Of course I would be very glad to help Miss Rumsey after having a chat with her to see just what kind of painting teacher she wants.

Perhaps you will phone me when she comes to town.

Sincerely yours,

Alfred H. Barr, Jr.

Mr. A. Conger Goodyer
654 Madison Avenue
New York 21, New York

AHB:ma

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

September 25, 1953

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

Dear Alfred:

Mary Rumsey, a daughter of Mary Harriman Rumsey would like to see you to get some advice about a painting teacher. Young Mary has been a painter for many years and she worked with Walt Kuhn at one time and has during the past summer worked with other artists. She asked me if I could recommend a teacher and I told her that you could probably give her good advice, whereas I did not know anything about the matter.

Mary will be in New York some time in about three weeks and will get in touch with you then. I would appreciate it if you would see her.

Sincerely,

Conger

Goodyear

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

July 7, 1953

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

Dear Alfred:

Many thanks for your letter of June 30, with enclosures. I am sure we will enjoy meeting the three people to whom you gave me letters.

Sincerely,

Conger

cc/ Miss Miller

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

Goodyear

April 30, 1953

Dear Conger:

I have made inquiries and can assure you that Field Enterprises is a highly reputable organisation with high standards, both pedagogical and artistic. I would recommend that you consent to having The Night Wind reproduced for the CHILDCRAFT publication.

It was good to see you at the opening of the garden. I thought you spoke exceedingly well.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. Conger Goodyear
Suite 907
654 Madison Avenue
New York 21, N. Y.

AHB:et

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

April 29, 1953

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

Dear Alfred:

This is the letter from Field Enterprises, Inc., that I showed you yesterday. You will note that they say they are receiving cooperation from the Museum of Modern Art.

I am quite willing to have them reproduce THE NIGHT WIND if Field Enterprises, Inc., is a worth while organization. Will you please investigate and on return of the letter let me have your opinion.

Sincerely,

Enc.

Baalbek 3/11/53

CARTE P

Dear Alfred – We arrived in Beirut yesterday & fortunately found that M. Seyrig could come with us here today – which added perhaps 100% to the charming interest of this great ruin – Thank you for putting us in touch with him – Tomorrow Damascus – then Tehran – Athens – Rome – Regensburg

A.C.
Goodyear

Mr Alfred H Barr
Museum of Modern Art
11 ~~East~~ West 53rd St
New York
USA

Goodyear

654 MADISON AVENUE
SUITE 907
NEW YORK 21, N. Y.

February 17, 1953

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

Dear Alfred:

Many thanks for your letter and the letter of introduction to Dr. Seyrig. I am forwarding it to him today.

Sincerely,

George

Goodyear

February 13, 1953

Dear Conger:

I enclose a letter of introduction for you and Mrs. Goodyear to Henri Seyrig who is the head of the Institut Français d'Archéologie in Beirut. I have known him a good many years here in New York, where during the war he was the Cultural Attaché to General de Gaulle and the Free French movement. I found him a man of exceptional charm and intellégence and remarkably unprovincial for a Frenchman. His special field, I believe, are late Roman and early Byzantine coins of the Near East, but he has a general and very genuine taste in art including the 20th century. He is particularly enthusiastic about Sandy Calder whom he knows well. I think he has a couple of Calders himself which, I am sure, must astonish the natives and the diplomatic colony in Beirut, not to mention his own colleagues.

In my letter of introduction I refer to his request concerning Calder. A couple of years ago Seyrig was in New York and said that he wanted very much to rent or, better still, to buy the excellent film on Calder and his work, but when he heard how much a print would cost he felt that he could not afford it and the rental for the long trip to Lebanon and back seemed too high. I said that I would try to find some funds to help to solve the problem. These we now have but I have not got around to letting him know. I will do this before you see him.

I have asked Wittenborn to send you a copy of the best available book on Baalbek. I have not read Robinson's text, but the photographs are by the wonderful German photographer who has done the Parthenon and other great architectural monuments. Baalbek has always been a romantic dream to me, partly because of its size, partly because of the enormous scale and imaginative design of the great temple -- the larger one I think is easily the biggest temple of antiquity. Incidentally, some of the stones used in the stylobate are larger even than those mentioned by René in his discussion of Peru and the masonry is almost as marvellous.

I hope that Henri Seyrig can send you to Baalbek in the Institute's car, but I understand that his budget is now so cut down that he may not be able to do this, but I am sure that he can arrange to help you.

I am sending you an extra copy of my letter of introduction for you to keep and would suggest that you send the original on to him letting him know when you expect to arrive in Beirut.

I am sorry that I know of no one in Cairo or Istambul to whom I can introduce you.

I am sure you are going to have a wonderful time on this expedition. Send me a postcard from Baalbek and if you can get to it of Palmyra too.

Sincerely,

General A. Conger Goodyear
226 East 62nd Street
New York 21, New York

AHB:mh
encl.

CC: General Goodyear

February 13, 1953

Dear Henri:

It is a great pleasure to introduce to you General and Mrs. A. Conger Goodyear of New York. Both have long been interested in the arts and in our Museum. Indeed, General Goodyear was the Museum's first President, having held that office during the Museum's foundation and first ten years. Before that he was President of the excellent Museum in Buffalo. Mrs. Goodyear, as it happens, was a sister-in-law of the late Miss Lillie P. Bliss, the Museum's first Vice-President. I remember that you greatly admired the Cézannes in the Museum's Collection, all of which were bequeathed by Miss Bliss.

General and Mrs. Goodyear are making a tour of the eastern Mediterranean and I told them about you and have urged them not to miss seeing the great spectacle of Baalbek, though I am sure there are other things in Beirut itself which would also interest them.

I know that they will greatly appreciate any advice or help that you can give them -- and so would our Museum.

It is long since I have heard from you. Although you may not believe this, I now think that we can do something about your request concerning Calder. You will hear from me shortly about this. May I add that General Goodyear is himself an admirer of Calder's work.

With very kind regards from my wife and myself, I am

Sincerely yours,

Mr. Henri Seyrig, Director
Institut Français d'Archéologie
Beirut, Lebanon

AHB:mh

Gore

'JOE MUST GO CLUB' WINS

Appeals Court Rules Group Did Not Violate Law

MADISON, Wis., June 1 (AP)—The Wisconsin Supreme Court ruled today that the "Joe Must Go Club" did not violate the state Corrupt Practices Act when it sought unsuccessfully last year to obtain the recall of Senator Joseph R. McCarthy, Republican.

The court reversed the decision of Circuit Judge Bruce Beilfuss of Neillsville who had fined the club $200 on each of twenty-one counts of violating state election laws.

The club, started by Leroy Gore, former Sauk City weekly newspaper editor, was charged with organizing as a corporation and spending money for political causes, parties or candidates, in violation of the state law that prohibits such action by a corporation.

NY Times
June 2 '55

Gore

NEW YORK POST, WEDNESDAY, SEPTEMBER 14, 1955 62

Joe-Must-Go Editor Finds Passport Snag In Bid to Visit Russia

The doors of the Soviet Union have been swinging wide for many travelers recently under the new "Spirit of Geneva."

But not for Leroy Gore, the country editor who challenged a certain Senator with his Joe-Must-Go Clubs in Wisconsin.

Not that the Russians have any objections to his proposed visit. It just seems that the Passport Office of the State Dept. can't get around to issuing Gore a passport.

That office is now headed by Miss Frances Knight, an admirer of Sen. McCarthy and a reported member of his "loyal American

LEROY GORE

underground, during McCarthy's investigation of the Voice of America.

Gore started trying to visit Russia over six weeks ago, and he's almost as far away from his objective as he was in the beginning.

First he wrote the Russian Embassy in Washington and told them he'd like to tour the Soviet Union for a few country editor pieces on dairy farming and the little people of Russia.

He received a prompt and cordial reply and then formally applied for an American passport in Madison, Wis.

He was assured that there would be "no undue delay at this time of the year," and was told to wait word from the State Dept. in Washington.

While waiting, Gore took up the study of Russian so that he could converse with the Red dairy farmers. He even packed up his American Dairy Assn. award which he had won two consecutive years as the "Wisconsin editor who has contributed most to the dairy industry."

He was still proud of the awards although his unsuccessful fight to recall Joe McCarthy had caused him to lose the Sauk-Prairie Star weekly through which he won the awards.

Newspapermen, American farmers, and Congressmen were leaving for Russia daily. But Gore still waited word from the State Dept.

The word came yesterday—and from Miss Knight herself. She wrote Gore in Wisconsin where he is editing the Mauston Star:

"You should communicate with the Soviet Embassy in Washington, D. C. setting forth in detail the purpose of your travel and inquiring whether a visa will be granted to you.

"When you receive firm assurance that a visa will be issued, you should advise the Passport Office and state the names of the cities in the Soviet Union that you plan to visit. Consideration will then be given to the issuance of a passport for your proposed trip."

Gore commented:

"I don't know if I'm being given the runaround or whether they think a country editor is too naive to be running around Russia. The Russians never asked me for a list of cities I wanted to visit. I couldn't have given them one if they had. I don't know enough about the country.

"But if the Russians had taken the same attitude that our Passport Office appears to be taking, then it would be impossible for any American ever to visit Russia."

In his original application for a passport, Gore also asked permission to visit Denmark, the Netherlands, England and France.

No list of cities or "firm assurance" was asked by Miss Knight for any of these countries. In fact she didn't mention them.

Gore still hopes he may get to Russia. When is anybody's—or Miss Knight's—guess.

THE NEW YORK TIMES, SATURDAY, APRIL 10, 1954.

M'CARTHY CRITIC SUPPORTED HERE

Editor Gets 'Amazing' Total of Backing for Recall Drive, Plus Cash Contributions

Leroy Gore, the Wisconsin country editor who started the petition drive to recall Senator Joseph R. McCarthy, is now receiving what he terms an "amazing" amount of support from New Yorkers.

Having discovered from his radio and television appearances that Mr. Gore has been in their midst since Wednesday night, city residents have been besieging his door at the Biltmore Hotel. They arrive with contributions, usually $5 bills, or a few singles, and a lot of praise.

At his hotel room yesterday, the editor of the weekly Sauk-Prairie Star was amazed and gratified.

The money, Mr. Gore said, will go toward financing the printing of the recall petitions in Wisconsin's 350 small newspapers. The petitions are to be confined principally to the agricultural areas in the western part of the state, he added, because "we want to maintain some kind of balance; we don't want people to say that this is a Democratic or labor movement."

The editor is going to Washington on Sunday and will fly home Tuesday. He is then to stump the state as a charter member of the "Joe Must Go" club. In his absence, Ed Sachs, a former Milwaukee Sentinel reporter, will get out the paper.

An erstwhile supporter of the Wisconsin Senator, Mr. Gore said he was confident that the required 403,000-plus signatures would be obtained for the recall petition. He conceded, however, the probability of a Federal constitutional bar to unseating the Senator, who was elected for a full term of six years in 1952.

The probable bar is contained in Paragraph 2, Section 5, Article 1, of the Constitution, which makes the following provision for expulsion: "Each house may determine the rules of its proceedings, punish its members for disorderly behavior, and with the concurrence of two-thirds, expel a member."

If an election should be held under Wisconsin's recall law and a "successor" named, Mr. Gore said, he would like Mr. Carthy to "have to take refuge in the Constitution."

McCarthy Gets Backing

MILWAUKEE, Wis., April 9 (UP)—The founder of a "Wisconsin Poles for McCarthy Club" said today the response had been "overwhelming."

Anthony Gruszka, who announced the club's formation Thursday, said a number of persons had called to see if the club would be limited to persons of Polish descent. He added that it would not.

Gore

Brownell Faces Snub on Wiretap Bill

Special to the New York Post

Washington, April 8 — A bipartisan coalition in the House appeared likely today to amend the administration's bill to legalize wiretapping, thereby dealing a sharp rebuke to Attorney General Brownell.

There s strong support to write into the bill a provision requiring the Justice Dept. and other government agencies to obtain the approval of a Federal judge before they could tap any one's phone. This amendment is offered by Rep. Willis (D. La.).

Brownell has asked that the Attorney General have the right to okay wiretaps without court supervision.

The present bill, sponsored by Rep. Keating (R-N.Y.), originally provided for court approval. Under heavy administration pressure, Keating and his GOP colleagues knocked out the provision in the House Judiciary Committee.

If the Willis amendment wins today, the bill itself seems certain to pass by a comfortable margin.

Under the leadership of Reps. Fine (D-N.Y.) and Yates (D-Ill.), the Democrats put up an almost unanimous show of support for the amendment in yesterday's debate. The Democrats were joined by several Republicans, including Reps. Coudert (N.Y.), Jonas (Ill.), and Meader (Mich.).

Speaker Martin (R-Mass.) and majority leader Malleck (R-Ind.), have been pushing the measure under the label "the anti-traitor bill." Keating, however, disavowed the implications of this phrase in presenting the bill.

Halleck described the bill as "the strongest blow yet struck by the Republican administration against those who plot daily to destroy us."

"It is high time to cease being silly about invasions of privacy and civil rights in regards to evidence, when treason is involved," he said.

Halleck added that we could not "afford to be sidetracked by expressions of grief that the anti-traitor bill will invade our privacy or violate our constitutional privileges. There never should be anything private about treason. It must be exposed and punished if the nation is to survive."

The Supreme Court in the Olmstead case in 1928 ruled that wiretapping was not an unconstitutional "search and seizure" under the Fourth Amendment. Subsequently, however, the court ruled that the FCC Act of 1934 made such evidence inadmissable in federal courts. In 1941, President Roosevelt asked for wartime power to permit wiretapping in espionage and sabotage cases.

The Roosevelt request was beaten in the House by a combileck and civil libertarian Democrats. Yates pointed out the inconsistency between Halleck's position in 1941 and his stand now. Halleck did not reply.

Rep. Klein (D-N. Y.) and Rep. Thomas (D-Texas) spoke for those who oppose the bill even if the Willis amendment is adopted. Klein quoted Justice Holmes, who in his dissent in the Olmstead case called wiretapping "dirty business." He termed the court review amendment "sugar coating."

Thomas, a former prosecutor, said he saw no need for the measure and denounced it as an invasion of the Bill of Rights.

M'Carthy Recall Sponsor Predicts Victory in Drive

By TED POSTON

Leroy Gore, the hardbitten little country editor who started a recall movement against Sen. McCarthy in Wisconsin three weeks ago, predicted today that the drive might remove the controversial legislator from the U. S. Senate.

"There is no question that we can get the 404,000 signatures required for a recall election," he said today at the Hotel Biltmore "And we have been assured that our procedure is constitutional.

"Fred R. Zimmerman, Wisconsin's Secretary of State, has been advised by several of our best lawyers that the action is constitutional, and we are making a serious effort to carry it through. This is not a stunt. We mean business."

Gore, editor of the Sauk-Prairie Star (circulation 3,400), admitted that he had expected to get only about 125,000 signatures "to put a little starch in the backbones in Washington" when he proposed editorially three weeks ago that McCarthy be recalled.

But the response was so overwhelming, he said, that he has almost had to give up his editorial duties for the duration of the campaign.

He is now executive secretary of the "Joe Must Go Club of Wisconsin," a statewide organization formed as a result of his editorial, and has been speaking all over the state in behalf of the movement.

Gore, a Republican for all his adult life and a supporter of McCarthy in the 1952 election, estimated that more than 175,000 persons already have signed the petitions printed by the club.

"We could easily obtain the 404,000 necessary signatures in the industrial eastern section of the state," he said, "but we want to make our petitions really representative. We want to get the farmers, the dairy workers, the little people in the sparsely populated areas.

A wiry, graying little man of about 145 pounds, Gore explained how he happened to support McCarthy in 1952.

"I'd always been a Republican," he said. "I'd known Joe when he was a struggling young lawyer in Clintonville when I was running the paper there. So Republicanism — and it happens to Democrats, too — gets to be a habit. He was the party's candidate, and I voted for him."

Although he subsequently criticized McCarthy mildly on his lack of attention to Wisconsin's dairy crisis and other matters, he said, he did not really become alarmed about his activities until "a lot of mothers started writing me."

"They said that they tried to teach their children to be decent, not to lie," he recalled, "and then they turned their television sets on and there was this man making a virtue of lying."

U. S.-Canadian Radar Net 'Well Advanced'

Continued from Page 2

Bomb. Laborites jeered and hooted.

The statement started the second round of the bitter dispute which he began Monday by accusing the post-war Labor government of permitting the wartime agreement to lapse.

"The Quebec agreement was drawn up before the U. S. took the decision to proceed with the H-Bomb in 1950," Churchill said, "when the agreement was made we did not know if it were possible to make the (hydrogen) bomb.

"Had the agreement remained in force until the first explosion of the H-Bomb in November, 1952, I should have regarded that it applied to the H-Bomb also," he said.

A Socialist questioner demanded to know how Churchill reconciled his statement with "statements issued by the White House and by Mr. (former President) Truman to the effect that the agreement did not cover the hydrogen bomb."

The prime minister side-steppel that by suggesting it be asked formally in writings as required by parliamentary rules.

Former Labor Foreign Secretary Herbert Morrison charged Churchill had signed the 1943 agreement without informing or seeking the authority of the wartime coalition British cabinet which included him.

A group of Laborite Members of Parliament, clergymen, trade unionists and representatives of peace and humanitarian societies today launched a "Ban-the-Bomb" campaign demanding a top-level Big Three conference on the H-Bomb. The sponsors hoped to obtain millions of signatures.

In Washington, where the Atomic Energy Commission announced yesterday the third of the current H-Bomb tests had been made "successfully" Tuesday, it was reported the biggest blast of all—2,000 times the original A-Bomb—would be set off later this month.

AEC Commissioner Strauss disclosed to a Senate appropriations subcommittee that the U. S. was starting assembly-line production of H-Bombs. He said the Joint Chiefs of Staff were counting on the super-weapon "to insure that the U. S. maintains its superiority over potential aggressors."

Strauss also indicated H-Bombs of different design and power were in the works.

Korea Court Frees American Tried for Evading Customs

Seoul, April 8 (UP)—American businessman Fred Higgins, first U. S. citizen to be tried in a Korean criminal court since start of the Korean war, was found innocent today on charges he evaded customs duties of $60,000 worth of luxury goods.

The Seoul district court decided the 25-year-old Vinita, Okla., trader had "no criminal intent" and "no knowledge" that the merchandise had been imported illegally from Japan.

New Counsel to Help Fix McCarthy's Role

Continued From Page 5

publicly expressed his views on the part McCarthy is to play.

McCarthy's charge by implication that subversives had delayed the U. S. H-Bomb development for 18 months continued today to draw fire from all sides.

Rep. Cole (R-N.Y.), chairman of the Senate-House Atomic Energy Committee, issued a formal statement saying that President Truman's decision to proceed with hydrogen bomb development was taken against the advice of a majority of the Atomic Energy Commission and other high officials.

The obvious implication of the statement was that it was not Communists, but highest officials, who opposed H-Bomb development for various scientific and strategic reasons.

Cole said the delay in developing the H-Bomb actually was only four months—the time between Russia' first A-Bomb explosion and the day Truman ordered full scale work on thermonuclear weapons.

"This fact is not of itself sinister," Cole said, "nor does it imply that those who opposed the President's final decision were motivated by a desire to lessen our military strength."

Cole conceded that no security system could guarantee 100 per cent effectiveness and that he therefore could not deny categorically that someone opposing the H-Bomb might have been motivated by interests other than those of the U. S.

Cole Fought Truman

It was recalled that Cole was one of those who opposed the development, and had attacked Truman's order as "a usurpation of Congressional authority" and one contrary to advice of authorities.

Cole said yesterday that events have since proved his earlier stand wrong.

Asks Allies Aid in Asia

Continued From Page 3

tion has felt that the Allied negotiating position at Geneva would be strengthened if Allied powers issued a joint warning against further intervention in Indochina.

Such a declaartion, however, would set the stage for a regional alliance in the area to take counter-action if the Reds did not heed the warning. And U. S. officials have been disturbed that their Allies do not seem inclined to move swiftly in forming such a coalition.

May Expect Aid

President Esenhower's comment yestehrday that Indochina must not be allowed to fall to the Communists increased the discussions in Congress on the possibility that the U. S. might expand its aid to the French forces beyond furnishing supplies and equipment.

Sen. Smith (R-N. J.) saw no need for the use of U. S. ground troops in Indochina, but said "quite conceivably it could call for air and naval power."

Sen. Mansfield (D-Mont.) while discussing the administration's program of possible limited action there said: "In my opinion, there is no such thing as limited action."

Sen. Dirksen (R-Ill.) who may fly with Sen. Magnusson (D-Wash.) to Indochina for a spot check said that he agreed with the President that no outside country can come in and help unless it is doing something the local people want done.

You Can't Tell Policemen, Firemen Without a Scorecard

Fitchburg, Mass., April 8 (UP) —Mayor Levanti announced a "straight player trade" yesterday.

Patrolman Tom Dateo, 29, became a fireman and fireman William Caulmare, 31, became a patrolman.

Meet Mr. Jenkins, Who'll Direct M'Carthy-Army Probe

Continued From Page 5

worked and the boy hid until the old man left.

He worked his way through Maryville College prep school and went on to the University of Tennessee where he was graduated with honors from the law school in 1919.

For at least two decades, Jenkins has practiced law and played politics here with Ervie Jenkins (no relation), executive committee chairman of the Knox County Republican organization.

He is close, too, with State GOP Chairman Guy L. Smith, a Knoxville publisher who is categorized as a "Taft Republican."

Except for a fruitless bid for a Congressional nomination in 1939, however, he never has sought public office on his own.

In 1950, campaigning for incumbent Rep. Baker, Jenkins spoke out strongly for "rugged individualism" and a sparser national economy. Equating "Trumanism" with "socialism and communism," he assured prospective voters that Baker was a man of the "strongest convictions against . . . new fangled ideas."

Some political foes insist Jenkins is a Republican "as a matter of expediency," however, Knox County is solidly GOP, although the city of Knoxville is politically divided.

"They're mostly agin' down here," said one old political hand who asked to be anonymous. "When the Confederate Army was here, everybody rushed up to Kentucky to enlist with the Union. When the Union forces moved in, they rushed down to Georgia to join up with the Confederates."

Nobody reached by The Post ever recalled having heard Jenkins say anything about Sen. McCarthy—pro or con. One politico, after receiving a phone inquiry from Washington on this point promptly phoned Jenkins in the Capital and put the question to him straight.

He said Jenkins denied having said anything in private about McCarthyism, much less in public.

On his own part, Jenkins told Washington reporters yesterday he was "quite positive I'm not prejudiced" about the case.

"My opinion of Sen. McCarthy would not constitute any news," he said. "It would be inappropriate for me to express it."

L. T. Shoemaker, chairman of the Knoxville Chapter of Americans for Democratic Action, called Jenkins "one of the finest men in this section of the country."

Jenkins was the court-appointed attorney who was named to defend Alfred Dean Slack, convicted espionage agent who gave Russian spy Harry Gold the secret formula for the explosive RDX during World War II.

Slack, a chemist in the Holston Ordnance Works at Kingsport, Tenn., pleaded guilty at his Knoxville trial but later appealed. In the appeal, he attacked Jenkins on the ground that the lawyer made little effort to defend him and entered guilty pleas without his knowledge.

The U. S. Court of Appeals in Cincinnati, however, found no basis for Slack's charges and said Jenkins' integrity was beyond question.

Gore

THE MUSEUM OF MODERN ART

49 East 96th Street
New York 28, New York

April 8, 1954

Dear Mr. Gore:

I phoned you this morning after I had discovered that the Herald Tribune and the New York Times city desks apparently did not know that you were in town. I felt that before taking any further action I should consult you as to whether you wished newspaper publicity. When you assured me that you did, I then made the following telephone calls:

1. Managing Editor of the Times (his office did not know you were in town and said that the telegram from Milwaukee had not been received.
2. World Telegram City Desk - did not know about your visit.
3. Post City Desk - did know you were here and were running a story.
4. Journal American (Hearst) - didknow you were in town and staying at the Biltmore.
5. American Broadcasting Company - President's office referred me to
6. Radio News Service Chief, who did not know you were in town but said he could not make a report unless it had com in on a news service and
7. Chief of A.B.C. Television newscasting - also uninformed.
8. Telephoned United Press - uninformed, but interested
9. Telephoned Associated Press - uninformed, asked why you had not notified them. Much interested.
10. Columbia Broadcasting Company, Chairman of the Board. Office said would report and take action if possible.
11. National Broadcasting Company - Executive who promised to notify Television and Radio departments.

I am afraid there will be little action in some of these directions, but hope that there will be some. I wish you had prepared the publicity somewhat more carefully since there is immense good will and enthusiasm in New York for your undertaking. Many of my friends and I are sending contributions to Sauk City.

Strength to you!

Sincerely,

Alfred H. Barr, Jr.

Mr. Leroy Gore, Editor
The Sauk City Star
Hotel Biltmore
Madison at 43rd Street
New York, New York

THE MUSEUM OF MODERN ART

Date April 9, 1954

To: Files

From: Alfred Barr

Re:

Learning that nothing had appeared in the TIMES this morning, I telephoned Caroline Burke to ask if she had been able to reach Turner Catledge. She said yes and that he had said that they knew all about Gore and that he was a pathetic case who has been in New York for at least ten days floundering about and that, unfortunately, his project was obviously doomed to failure, so that the TIMES had done nothing more about him.

I then phoned Mr. Gore at the Biltmore and found him in a sanguine mood. He had just had a good interview with Tex and Jinx on NBC and has been swamped with phone calls and assurances of money and enthusiastic interest. He said that the AP had just phoned to say that there was a very good article in the WORLD TELEGRAM on him which he hadn't yet seen. The AP man had said that, contrary to what AP had told me yesterday, a telegram had arrived but had been discarded by the secretary who had opened it since it said simply that Leroy Gore had arrived in New York and was staying at the Biltmore. Since she didn't know Gore's name she had not passed on the wire, so that their News Desk was not informed.

Gore assumed that the same kind of wire had been sent to the TIMES. He said that he had entrusted this wire to Miles MacMillan of the Milwaukee Capitol Times, but that MacMillan, though a personal friend, thought that his campaign would fail and, furthermore, was a Democrat. He thought that McCarthy was an important asset to the Democratic Party and did not want the campaign to be successful. (Gore himself is a Republican.)

It turns out that MacMillan is a TIMES correspondent and Gore felt that he may have passed on him sentiments to the TIMES.

Gore again stated that he had arrived late Wednesday afternoon and had never been in New York before in his life (contrary to Catledge's statement about his being here ten days).

I then phoned the TIMES since Catledge was out of town and talked to the Assistant Managing Editor, a Mr. Garce (?). Garce seemed to be very much interested and was impressed particularly when I said that the TIMES had been scooped by both the POST and the WORLD TELEGRAM as well as three radio stations. He said that he would investigate.

I also called HARPERS magazine and talked to Larrabee. He seemed interested.

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

WESTERN UNION

FX-1201

W. P. MARSHALL, PRESIDENT

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

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

CITY DESK
NEW YORK HERALD TRIBUNE
230 WEST 41 STREET
NEW YORK, NEW YORK

Straight wire APRIL 9, 1954

WHY HAS TRIBUNE BEEN SCOOPED BY WORLD TELEGRAM, POST AND THREE RADIO STATIONS ON LEROY GORE'S ARRIVAL WEDNESDAY HOTEL BILTMORE TO RAISE FUNDS FOR WISCONSIN VOTERS' PETITION RECALLING MCCARTHY ? HE HAS 180,000 GRASS ROOTS NAMES.

ALFRED BARR

Charges: Alfred Barr (personal)

bition are: Museum of Modern Art, New York: May 18 - August 20, 1954; Minneapolis: October 1 - December 15; Cleveland: January 25 - March 13, 1955.

Very sincerely yours,

Andrew C. Ritchie, Director
Department of Painting and Sculpture

Baroness Gourgaud
La Grange
Yerres, Seine-et-Oise
France

ACR:al

P.S. Before receiving your letter to Mr. Barr, I wrote you asking for the sculpture, but the letter was wrongly addressed.

Gourgaud

cc: Miss Dudley
Mr. Valentin
Mr. Barr

January 20, 1954

Dear Baroness Gourgaud:

Mr. Alfred Barr has asked me to answer your letter of January 16.

I wish to confirm the information you have received from Mr. Curt Valentin, Jacques Lipchitz' dealer in New York. The Museum of Modern Art, in collaboration with the Walker Art Center, Minneapolis, and the Cleveland Museum of Art, is organizing a retrospective exhibition of the work of Lipchitz and we would very much like to borrow your sculpture:

Acrobat Dancing on a Ball

I am pleased to note that you are willing to lend this fine piece. I am informing our Paris agents, Lefèbvre-Foinet, 19 rue Vavin, Paris VIe, and they will get in touch with you. Enclosed is a lender's form which I should appreciate your signing and returning to me.

The collaborating museums will, of course, be responsible for all costs of packing, transportation and insurance. The dates of the exhibition are: Museum of Modern Art, New York: May 18 - August 20, 1954; Minneapolis: October 1 - December 15; Cleveland: January 25 - March 13, 1955.

Very sincerely yours,

Andrew C. Ritchie, Director
Department of Painting and Sculpture

Baroness Gourgaud
La Grange
Yerres, Seine-et-Oise
France

ACR:al

P.S. Before receiving your letter to Mr. Barr, I wrote you asking for the sculpture, but the letter was wrongly addressed.

cc: D Miller

Gourgaud.

LA GRANGE
par YERRES
(Seine-et-Oise)
Téléphone YERRES 02R

~~25th of October 1953~~

November 3, 1953

Dear Baroness Gourgaud:

~~Dear Mr~~ How nice to hear from you!

Sent sans date

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And affectionate greetings to the chatelaine!

Sincerely,

Alfred H. Barr, Jr.

Baroness Napoléon Gourgaud
Chateau de la Grange
Par Yerres
(Seine-et-oise)
France

AHB:ma

cc: D Miller

Gourgaud.

LA GRANGE
par YERRES
Seine-et-Oise
TELEPH. YERRES 828

25th of October 1953

November 3, 1953

gourgaud

Images de France
YERRES (S.-et-O.)
Le Château de La Grange

Merry Christmas
and
Happy New Year
I am staying
here this winter
Best souvenirs
Baronne Gourgaud

« La Photomécanique » — Editions d'Art RAYMON
17, avenue des Marronniers, à Brunoy (S.-et-O.)
Reproduction interdite — Fabrication française

(1953)
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Gourgaud

Delaine!

Sent
Same date

Alfred H. Barr, Jr.

Baroness Napoléon Gourgaud
Chateau de la Grange
Par Yerres
(Seine-et-oise)
France

AHB:ma

cc: D Miller

Gourgaud.

25th of October 1953

November 3, 1953

Dear Baroness Gourgaud:

How nice to hear from you!

Answering your question about John Cunningham - I knew him first while he was at Knoedler's, a position which he resigned to become president of the Society of Sculptors, a conservative artists' organization. I have not seen him in the past two years.

I never knew him well, but I believe him to be a gentleman with a fairly wide knowledge of art but no particular interest in recent painting. I think you will find him very agreeable.

I was also just about to write you to tell you how happy we are to have the things you lent us, especially the two magnificent Braques which are hanging along with our collection in the second floor galleries. I am having a photograph taken of the wall to send to you.

Sent Same date

I so much regret that you are not coming to New York this winter. I remember with such pleasure our talks together. Please give my love to La Grange - that wonderful place.

And affectionate greetings to the chatelaine!

Sincerely,

Alfred H. Barr, Jr.

Baroness Napoléon Gourgaud
Chateau de la Grange
Par Yerres
(Seine-et-oise)
France

AHB:ma

LA GRANGE
par YERRES
Seine-et-Oise
TÉLÉPH. YERRES 228

25th of October 1953

Dear Mr Barr,

The other day I got a telephon from an américan man in Paris , saying he wanted to visit the Château . But I refused . I must know who people are before letting them visit the Château . Will you find out who he is and if he is all right as he says he coming back in January to Paris .

His name is John Cuningham, ex President of the Society of sculptors of America, II2 East 54th street, New York City (in art business) . He goes to the Hotel Lotti in Paris and say he was well known in America . I think strange he telephons instead of writing .

I hope this letter finds you and your family well enjoying the lovely autumn weather at New York

With my bestsouvenir

Baronne Gourgaud

May 1, 1953

Dear Baronness Gourgaud,

The chairs which you saw and liked in our Members' Room are designed by Eames, manufactured by the Herman Miller Furniture Company, 1 Park Avenue, and may be seen for retail purchase at the Furniture Department of Bloomingdale's, 59th and Lexington, or at New Design, 33 East 75 Street.

The chairs cost $38.40 retail, but I suppose for hotel use you could get them more cheaply. If you know a professional interior decorator, the wholesale price would be 1/3 less than retail. Be sure to specify the white seats since those are the ones you liked best.

Let me know if we can help you further.

It was a great pleasure to always to see you. My wife and I greatly enjoyed chatting with you and we hope to entertain you again before you leave.

Cordially,

Baronne Napoléon Gourgaud
14 Fifth Avenue
New York 11, N. Y.

AHB:et

Gourgaud

THE MUSEUM OF MODERN ART

Date May 1, 1953

To: Mr. Barr

Re: Eames Chairs

From: Betty

The Eames chairs for Mme. Gourgaud can be seen (by invitation only) at the Herman Miller Furniture Company. They can be bought there, too, if introduction is made by a professional interior decorator.

Otherwise, they are on sale at New Design, 33 East 75 Street, and Bloomingdale's Furniture Department. Prices range from $36 to $46 depending on the type of base. The ones in the penthouse cost $38.40 retail. Wholesale, they would be about 1/3 less.

B.

It is necessary to phone Miss Boney before seeing her since she is not always in.

Mathias Komor
38 East 51st Street
PLaza 3-2360

Mr. Komor is more "important" than Miss Boney and is apparently inclined to be somewhat supercilious about material that is not very valuable. However I am sure he would be glad to give you some opinion. (Some of the things may turn out to be reproductions of brush drawings rather than originals. The Japanese make wonderful reproductions.)

I am glad Mr. Valentin was interested in some of the Picasso prints, though any price I may have mentioned to you was highly tentative, since I am not entirely familiar with current market prices for prints.

As to the Léger Liseuse I suspect that Paris prices may be higher than here since they are likely to reflect the big exhibition in this country more quickly even than American prices. When I was in Paris last summer I saw a very good, big Léger of about

Gourgaud

CC: Miss D. Miller

April 15, 1953

Dear Baroness Gourgaud:

I can't apologize enough for having neglected to let you know about dealers who might be interested in buying, or at least in giving you information about the Far-Eastern prints or drawings which you wish to dispose of.

I have consulted with Miss Simmons at the Metropolitan Museum and she proposes two dealers:

Alice Boney (pronounced Bonny)
65 East 93rd Street
LEhigh 4-8503

It is necessary to phone Miss Boney before seeing her since she is not always in.

Mathias Komor
38 East 51st Street
PLaza 3-2360

Mr. Komor is more "important" than Miss Boney and is apparently inclined to be somewhat supercilious about material that is not very valuable. However I am sure he would be glad to give you some opinion. (Some of the things may turn out to be reproductions of brush drawings rather than originals. The Japanese make wonderful reproductions.)

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ORCHARD 4-7354
14 FIFTH AVENUE
NEW YORK 11, N. Y.
U. S. A.

1928, somewhat larger than the Liseuse, at Frs. 1,800,000. However, paintings of the same size were held at higher prices by Léger himself.

My wife and I expect to see you before you sail. Meanwhile, good luck to you!

Sincerely,

Alfred H. Barr, Jr.

Baroness Napoléon Gourgaud
14 Fifth Avenue
New York 11, New York

AHB:mh

Dear Mr. Barr:

I saw Mr. Curt Valentin and I sold him my Picasso at the price you said. Could you let me know by return mail whether you want Japanese or Chinese drawings as I would like them and also my Marie Laurencin.

Mr. Valentin made me an offer for "The Liseuse" but it was so little I could not think of it; as it is not at The Louvre but at my house if I can find a good price for it in France I will sell it.

I hope I will see you soon, before I sail.

With my best souvenirs,

Baronne Gourgaud

ORCHARD 4-7354

14 FIFTH AVENUE
NEW YORK 11, N. Y.
U. S. A.

April 13, 1953.

Dear Mr. Barr:

I saw Mr. Curt Valentin and I sold him my Picasso et the price you said. Could you let me know by return mail where I could show my Japanese or Chinese drawings as I would like to sell them and also my Marie Laurencin. Mr. Valentin made me an offer for "The Liseuse" but it was so little I could not think of it; as it is not at The Louvre but at my house if I can find a good price ~~a~~ for it in France I will sell it.

I hope I will see you soon, before I sail.

With my best souvenirs,

Baronne Gourgaud

ORchard 4-7354

14 FIFTH AVENUE
NEW YORK 11, N. Y.
U. S. A.

November 10, 1952.

Dear Mr. Barr:

I have just come back from France and would be very happy to see you and Mrs. Barr. Perhaps you could come down to have lunch with me one day. Please telephone me some morning and we could arrange some date convenient.

With my best souvenirs to you both,

Baronne Gourgaud

from Blatt

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

April 8 1953

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

Dear Miss Hartog:

Thank you very much for the copy of the letter to Mr. Grossblatt, which we shall place in the file.

Sincerely,

Robert A. Sincerbeaux

RAS:GG

CC: Miss Dudley
Mr. Sincerbeaux

March 31, 1953

Dear Mr. Grossblatt:

Mr. Barr has seen the paintings and slides you sent to the Museum and has sent a recommendation to the Guggenheim Foundation.

Any time you can pick up your paintings and slides they will be ready for you on the Mezzanine floor, but we would appreciate it if you would phone Miss Dorothy Dudley, the Museum's Registrar, beforehand to let her know when to expect you.

I am enclosing the receipt which your friend, who brought the paintings to the Museum, did not want to take with him.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. David Grossblatt
50 Grand Street
New York 13, New York

encl.

THE MUSEUM OF MODERN ART

Date March 31, 1953

To: Miss Dorothy Dudley

Re: David Grossblatt paintings

From: Marianne Hartog

Dear Miss Dudley:

I attach our receipt for 3 paintings and a box with color slides belonging to David Grossblatt and a copy of my letter to him asking him to pick them up in the mezzanine and phoning you first.

D. Grossblatt

Dear Miss M. Hartog,

First let me thank you for your prompt attention directed in my behalf.

In reference to Mr. Barr's recomendation to the Guggenheim Foundation all that is necessary is for him to send a letter to the foundation expressing his opinion of my work.

Sincerely yours,

David Grossblatt

Gourgaud

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, Secretary
63 WALL STREET
NEW YORK 5, N. Y.

March 25, 1953
April 1, 1953

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

Dear Mr. Barr:

I have heard from Miss Hartog that you had an opportunity to see Mr. Grossblatt's paintings and that you will [illegible] the Guggenheim grant.

I have just spoken to Baroness Gourgaud on the telephone and she was very much touched by your kindness and asked me to express her deep appreciation of your kindness.

Marianne Hartog
Secretary to Mr. Barr

Dear Mr. Sincerbeaux:

I just wanted to let you know that Mr. Barr has sent a recommendation for Mr. David Grossblatt to the Guggenheim Foundation.

I am enclosing a copy of my letter to Mr. Grossblatt as I thought you may want to have it for your files.

Sincerely,

Robert A. Sincerbeaux

Mr. Robert A. Sincerbeaux
63 Wall Street
New York 5, New York

encl. RAS:GG

B09-4660

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

March 25, 1953

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

Dear Mr. Barr:

I have heard from Miss Hartog that you had an opportunity to see Mr. Grossblatt's paintings and that you will support his application for a Guggenheim grant.

I have just spoken to Baroness Gourgaud on the telephone and she was very much touched by your kindness and asked me to express her deep appreciation of your kindness.

Yours sincerely,

Robert A. Sincerbeaux

RAS:GG

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

March 25 1953

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

Dear Miss Hartog:

I wish to thank you for your kind letter of March 24 and needless to say both Baroness Gourgaud and I are very pleased that Mr. Barr is willing to support Mr. Grossblatt's application for a Guggenheim grant. I have written Mr. Grossblatt of your letter and told him to advise you to whom a letter of recommendation should be addressed, and other particulars. He should be in touch with you in a day or so.

Again with many thanks for your kindness,

Yours very sincerely,

Robert A. Sincerbeaux

RAS:GG

CC: Miss D. Miller

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

ROBERT A. SINCERBEAUX, SECRETARY
63 WALL STREET
NEW YORK 5, N. Y.

March 12 1953

March 24, 1953

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

Dear Mr. Sincerbeaux:

It was very kind of you and most helpful that you arranged with Mr. Grossblatt to send some of his paintings up to the Museum. As it happened Mr. Barr saw them the day of his return from Europe, and before he had a chance to write to you he fell ill. He has therefore asked me to write you to reassure you that he would be delighted to support Mr. Grossblatt's application for a Guggenheim grant.

Sincerely,

Secretary to Mr. Barr

Mr. Robert A. Sincerbeaux
Eva Gebhard-Gourgaud Foundation
63 Wall Street
New York 5, New York

mh

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

March 12 1953

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

Dear Miss Hartog:

In accordance with the suggestion contained in your letter of March 11th, I have gotten in touch with Mr. Grossblatt and he will assemble a number of his paintings and bring them to the Museum within the next day or so. I suggested to him that he telephone you when he was ready to come so that you could expect him.

On behalf of Baroness Gourgaud and also myself, I wish to express our appreciation of your kindness in making this viewing possible for Mr. Grossblatt.

Sincerely yours,

Robert A. Sincerbeaux

RAS:GG

March 11, 1953

Dear Mr. Sincerbeaux:

Thank you for your letter of March 10 giving us the name and address of David Grossblatt. It would be very helpful if you could arrange with Mr. Grossblatt to bring a few of his paintings to the Museum if they are not too large to handle. Photographs of paintings would be useful too. This way several staff members could see Mr. Grossblatt's work at the same time.

Mr. Barr will be in the office for 3 or 4 days next week before going to Canada for about a week and I thought he might be able to see the paintings or photographs then, because I believe that all applications for this year's Guggenheim Fellowships have to be received by the Foundation at the end of March.

Sincerely,

Secretary to Mr. Barr

Mr. Robert A. Sincerbeaux
63 Wall Street
New York 5, New York

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

March 10 1953

Miss Marianne Hartog
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Miss Hartog:

In reply to your kind letter of March 6, the name of the artist is David Grossblatt, and he has presently a studio at 50 Grand Street. He does not have any telephone, but I can get in touch with him quite readily if someone would like to see his work.

Yours very sincerely,

Robert A. Sincerbeaux

RAS:GG

EVA GEBHARD-GOURGAUD FOUNDATION
NEW YORK

CC: Miss D. Miller

March 5 1953

March 6, 1953

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

Dear Mr. Sincerbeaux:

Thank you for your letter of March 5. Mr. Barr is at present in England and will not be back in New York until the end of this month. We will bring your letter to his attention as soon as he returns and he will then decide whether he wishes to see the artist's work himself or ask a member of the staff to go and see it.

In the meantime it would be very helpful if you would be good enought to let us know the name of the artist and where his work can be seen.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Mr. Robert A. Sincerbeaux
Secretary
Eva Gebhard-Gourgaud Foundation
63 Wall Street
New York 5, New York

mh

EVA GEBHARD-GOURGAUD FOUNDATION

NEW YORK

ROBERT A. SINCERBEAUX, *Secretary*
63 WALL STREET
NEW YORK 5, N. Y.

March 5 1953

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

Dear Mr. Barr:

Baroness Gourgaud, who is now traveling, has asked me to write you concerning a young painter that our Foundation has assisted in the past and who is now seeking a Guggenheim Fellowship.

When his work was first brought to Baroness Gourgaud's attention she requested two prominent art dealers to visit his studio and advise her respecting his work and promise. On the basis of their favorable recommendation, the Foundation financed a year's study in Paris which he completed in 1950.

Baroness Gourgaud is hopeful that if you consider his work promising you might be willing to recommend him to the Guggenheim Foundation. As your time is undoubtedly very limited perhaps someone from your staff could view his work and give you a report on whether you should take the time to see his pictures.

I should appreciate your letting me know if you would be willing to do this kindness for Baroness Gourgaud, and if so, I will see that the necessary appointment is made with the artist so that the time of your representative may not be wasted.

Yours very sincerely,

Robert A. Sincerbeaux

RAS:GG

Gourgaud

LA GRANG
par YERRES
Seine-et-Oise
TÉLÉPH. YERRES 22

BARONNE GOURGAUD

write don't phone

BARONNE GOURGAUD
14 FIFTH AVENUE
NEW YORK 11, N. Y.
ORCHARD 4-7354

Tel. 228 Yerres

Château de la Grange
Yerres (Seine-et-Oise)

Dear Mr Barr,

Please telephon to me or write me your address in Paris so I can send my motor to get you all for lunch here .

Hoping to see you soon

Sincerely

Baronne Gourgaud

Gourgaud

LA GRANGE
par YERRES
Seine-et-Oise
TÉLÉPH. YERRES 228

Le 26 juin 1952

Dear Mr Barr,

Please telephon to me or write me your address in Paris so I can send my motor to get you all for lunch here .

Hoping to see you soon

Sincerely

Baronne Gourgaud

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

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LT ALFRED BARR MODERNART NYK=

'MODERNART' ALFRED BARR C/O
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

LEAVING FOR TEN DAYS ILE DAIX HOPE TO SEE YOU HERE
CHATEAU LAGRANGE YERRES SEINE T OISE=

BARONNE GOURGAUD=..

Brand Hunter
Gourgaud

Chateau de
LA GRANGE
par YERRES
Seine-et-Oise
TELEPH. YERRES 228

Le 15 mai 1952

Dear Mr Barr,

Here I am at the Chateau de La Grange . I am leaving to morrow for ten days at the Island of Aix to look after my two Museums .

On my return I hope to see you aud your family . Please let me know at what hotel you are .

With my best souvenirs

Sincerely

Baronne Gourgaud

Grand Union

THE MUSEUM OF MODERN ART

NEW YORK 19

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

September 29, 1952

Mr. Lansing P. Shields
President
The Grand Union Company
100 Broadway
East Paterson, N. J.

Dear Mr. Shields:

We have seen in the public press, with some alarm, that your company intends to raze the famous Grand Union Hotel in Saratoga. We would like to make a counter-suggestion, in the hopes of mutually benefiting both yourself in a commercial way and ourselves as representing an American group interested in our culture.

Would it not be possible (architecturally it certainly would be), to create a modern shopping center within the shell of this famous building, preserving the aspect from the street and its tower? We are very strongly of the opinion here at the Museum that modern architecture combines beautifully with great periods of other times.

In much the same way, for example, the "colleges" of Oxford were built. When the Renaissance period arrived in England they did not destroy the Gothic and build "modern", but rather they created the "modern" Renaissance forms immediately juxtaposed with the old. The resultant harmony is one of a happy marriage of styles rather than ruthless unity.

Thus would be preserved what we believe to be the finest example of American architecture of that period. A lesson in scale to younger architects, a lesson in monumentality to younger city planners; lessons that have not been equalled since.

On the obverse side of the coin is the commercial advantage to the Grand Union Company. We believe that the resultant publicity, in

THE MUSEUM OF MODERN ART

NEW YORK 19

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

To: Mr. L. P. Shields
September 29, 1952
Page two -

which we would be glad to participate with an exhibition or whatever seems most appropriate, would more than make up for the slight extra cost which might be caused by such a remodeling.

It strikes us, for instance, that the mere juxtaposition of the two names Grand Union and Grand Union is felicitous. A good job of preserving a great American building would give you, in addition, broad institutional advantages which would be comparable in benefit to, let us say, Lever Brothers' astounding building in New York or the Johnson Wax Company's extraordinary tower in Racine.

All of us here at the Museum join in asking you to at least consider this course of action.

Sincerely,

Philip C. Johnson
Director

PCJ:gm

cc: Mr. Barr
Mr. d'Harnoncourt
Miss Chamberlain
Mr. Calkins

cc: Miss D. Miller
Miss D. Dudley

November 19, 1954

Dear Mrs. Griffin:

Last spring when you were considering giving the Museum one of the chasubles designed by Matisse for the Chapel at Vence Miss Dorothy Miller of our staff brought you a set of color postcards of the designs. I believe that she left them with you so that you might study them.

Now we have had a request from the St. Botolph Society, a group in Boston interested in questions of liturgy and vestments, asking to borrow our white chasuble and the postcards for an exhibition. We have agreed to lend our chasuble and I said that I would write you to ask you if you could not send the postcards directly, since time is short, to Miss Agnes Mongan, the Fogg Art Museum, Cambridge, Massachusetts.

I am sure that the St. Botolph group would much appreciate this courtesy.

The nuns have not yet completed our set of the chasubles, but as soon as they arrive I shall of course be in touch with you so that we may show them to you, either here in the Museum or at your residence. May I take this opportunity to thank you again for your generosity.

My kindest regards to you and Mr. Griffin.

Sincerely,

Alfred H. Barr, Jr.

Mrs. William V. Griffin
79 East 79th Street
New York, New York

AHB:ma

Griffith

THE MUSEUM OF MODERN ART

Date February 23, 1953

To: Mr. d'Harnoncourt

Re:

From: Mr. Griffith

Dear Rene:

The attached piece will appear in an early issue of Harper's Magazine.

It came about oddly. Mr. Fred Larrabee of Harper's attended a film showing here and read what I wrote in the auditorium schedule about film deterioration. He called me up to ask further questions about it and the next thing I knew the manuscript of the article was on my desk.

The beauty of this is that it was spontaneous, but Alfred sounds the timely warning that the impression may prevail that we inspired it, and we must not seem to be agents provacateurs. I agree, especially in view of the fact that we may soon submit our request for duplicating funds to one or more foundations. He thinks that we should tell at least Marshall what has happened, and show him the piece in advance of publication.

cc: Mr. Barr

Grohmann

June 16, 1955

Dear Dr. Grohmann:

Andrew Ritchie has shown me your letter of May 9th. We have heretofore owned no oils by Schmidt-Rottluff, though we have a watercolor and many prints. However, we have just now acquired what I feel to be an extremely fine oil called Pharisäer, signed lower right S. Rottluff, 1912, size 29 3/4 x 40 1/2". We have purchased it from the Curt Valentin Gallery.

My kindest personal regards to you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:ma

Dr. Will Grohmann
Berlin - Lankwitz
Beethovenstr. 39

May 9, 1955

Dear Mr. Ritchie;

I am publishing a biography of Schmidt-Rottluff and my publisher, the same who made my Klee-book, would like to have with the biography a catalog of Schmidt-Rottluff's paintings.

Schmidt-Rottluff has lost by war nearly everything, 2000 drawings, a lot of watercolors and about 200 oil paintings, also his notes, his letters, all his documents etc.

Therefore I am looking for informations from everywhere. The catalog refers only to the oil paintings and I should be very thankful, if you would be so nice to help me and write what you have of paintings in your collection, with titles, measures, technique and, if it is possible, a photo.

I should be also very glad, if you could give me some informations about paintings of Schmidt-Rottluff you know in other collections, firstly private collections.

With many thanks and my kindest regards,

Sincerely yours,

Will Grohmann

When do you come to Berlin? I should be very happy

Mr. Andrew C. Ritchie
Director
Deaprtment of Painting and Sculpture
Museum of Modern Art
New York 19, N.Y.

cc: Mr Barr

June 8, 1955

Dear Dr. Grohmann:

Your letter of May 9 has been received in Mr. Ritchie's absence. He has gone to England to work on a forthcoming exhibition of British painting from 1800 to 1950. However, I am able to tell you that unfortunately he will not be able to go to Germany this year, but he expects to be in Germany during the month of June, 1956 to work on the selection of the 20th-century German art exhibition.

With reference to your inquiry about Schmidt-Rottluff, the Museum does not, at the present time, own any of his oil paintings; we have one water color and several woodcuts and prints.

I have consulted our records on Schmidt-Rottluffs in private collections and I will summarize here what information I have found. In some cases I can only give you the owner's name and address.

Undoubtedly you know that Dr. William R. Valentiner owns several oils. The Museum has shown two paintings belonging to him:

Head of a Woman. 1919. Oil on canvas, 34¼ x 31¼" (framed size)

Evening on the Sea. 1920. Oil on canvas, 34 x 40"
Photo: Detroit Institute of Arts

Dr. Valentiner's address is 10340 Wilshire Blvd., Los Angeles 24, Calif.

Mr. Morton D. May, President, Famous-Barr Co. St. Louis 1, Mo., purchased the following pictures from the Curt Valentin Gallery. Photographs can be ordered through the gallery.

Amaryllis. 1912.	Oil, 33 x 30".	Photo negative:		AS-96
Landscape. 1913.	Oil, 30 x 35¼"	"	"	C-99
Rising Moon.	Oil, 34½ x 37½"	"	"	AL-50

I believe there are several collectors in Detroit who might have Schmidt-Rottluff paintings. I suggest that you write Mr. Edgar P. Richardson, Director of the Detroit Institute of Arts.

Miscellaneous Information

Autumn Landscape. 1913. Oil on canvas, 36 x 41¼" (framed size)
Weyhe Gallery, 794 Lexington Avenue, New York, N.Y.

Landscape
Karl Lilienfeld, 227 East 57th Street, New York, N.Y.

Tropical Landscape. Oil
Dr. William Landman, Toronto, Canada

John Oldenburg, 25 East 38th Street, New York 16, N.Y.

The entries above are from a very old file of private collectors, which has not been kept up to date.

Mr. Alfred Barr has been very involved with the installation of an exhibition but I will now show him your letter in case he has any further suggestions, which we can send on to you later.

Very sincerely yours,

Alicia B. Legg
Department of Painting and Sculpture

Dr. Will Grohmann
Berlin - Lankwitz
Beethovenstr. 39
Germany

cc: D. Miller

August 17, 1954

Dear Will Grohmann:

Margaret Miller tells me that in 1951 Clifford Odets owned a small watercolor by Paul Klee Fata Morgana Over the Sea, 5 1/8 x 6 inches. She was not, however, able to give the owner of the other works listed by you.

I understand that a group of Klees were sold in California at auction. Half a dozen of the best went to Curt's friend, David Thompson.

I had a most interesting talk with Mr. Stephen Munsing. I hope that he will be able to follow up the English trail.

Sincerely,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:ma

M. Miller

Margaret Miller
you nothing
any

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

Dear Alfred:

Sorry I can't be of much help with Grohmann's letter. Of the titles which I could read there was only one which seemed familiar: Fata Morgana. 1918. Clifford Odets in 1951 owned a small watercolor, 5 1/8 x 6" titled Fata Morgana Over the Sea. He may have sold it since then. I do not know of the three collectors mentionned.

By the way H. Pearlman came to the museum a few days before the alien property sale of the G.S.Klees seeking help with his bid. Had photographs of everything. I tried, of course, to get them away from him. But failed because I was seated in the middle, that is, between Pearlmann and the old man in a complete white linen suit, something of a colonel but acting as p's lawyer, and presumably brought to advise on the advice P.hoped to get from the Museum. Glider seemed to me the best of the lot.

Lot

M.

Glure of's letter to Betty Sachs
in idea about one of the collectors.

Tee

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Happy

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and hospital!

To day I saw Falesin West near Phoenix but it is more the idea of a poet than an architecture. Wright is a genius but not always an architecte. Most beautiful the life in the desert. (112°!)

Now I have to think on my return to Paris, Sante Fe is my last step. But before I leave I would like to appeal once more on your kindness and ask you if you know one or some owners of the following drawings and paintings of Klee. I would be very delighted if you could help me in one or the other cases and if you could give me some information, as soon as possible. I leave

M. Mellon

Margaret Mellon
you anything
and

NEW YORK 1, N.Y.
JUL 26
8 30PM
1954

BUILD YOUR FUTURE
WISELY SAFELY
U.S. SAVINGS BONDS

UNITED STATES
POSTAL CARD

THIS SIDE OF CARD IS FOR ADDRESS

Mr. Alfred Barr Jr
Greenstow
Vermont

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To day I saw Falesin West near Phoenix, but it is more the idea of a poet than an architecture. Wright is a genius but not always an architecte. Most beautiful the site in the desert. (112°!)

Now I have to think on my return to Spain, Sante Fee is my last step. But before I leave I would like to appeal once more on your kindness and ask you if you know one or some owners of the following drawings and paintings of Klee. I would be very delighted if you could help me in one or the other cases and if you could give me some information, as soon as possible. I leave

M. Miller

Margaret – you answered Alfred's question? Do you know anyone else?

Wm Grohmann

Dear

last days in ... Santa Fe

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Now I have to think on my return to Santa Fe is my last step. But before I leave I would like to appeal once more on your kindness and ask you if you know one or some owners of the following drawings and paintings of Klee. I would be very delighted if you could help me in one or the other cases and if you could give me some information, as soon as possible. I leave

Betsy –

I answered Alfred by postcard Friday (7/12)

Use your judgement about holding or returning the letter to him. I'll answer it if Alfred wishes me to.

Margaret M.

I leave for vacation either next week or the week following.

M. Mellers

Wm Grohmann

Phoenix – Santa Fee

San Francisco

July 4

Dear Mr Alfred Barr, I enjoy my last days in the US and I am very happy to have seen so many collections and so nice people. All of them were helpful and hospital!

To day I saw Falesin West near Phoenix but it is more the idea of a poet than an architecture. Wright is a genius but not always an architecte. Most beautiful the life in the desert. (112°!)

Now I have to think on my return to Spain, Santa Fee is my last step. But before I leave I would like to appeal once more on your kindness and ask you if you know one or some owners of the following drawings and paintings of Klee. I would be very delighted if you could help me in one or the other cases and if you could give me some information as soon as possible. I leave

here & out ~~the~~ July 16 at noon (Woodstock: Rome 427 West 43 Street) and I arrive Berlin July 17.
Berlin – Lankwitz, Beethoven 39.

This is the list:

Weibliche figur mit verschränkten Armen 1908
Die Gefangenen 1917 drawing
Fata Morgana 1918
Legende vom Tod im Garten 1919
Göckel und Schwein 1920
Schicksalsstunde 3/4/2 1922
Fantige Freigleitung 1923
Landschaft mit Abenteuern 1924
Reisevogel 1925
Mechanik eines Stadtteils 1928
Freude Seele 1929
Tanz meiner 1930 drawing
Tempelfest 1937
Regie bei Sturm 1938

I would be very delighted if you could help me in one or the other case.

I am sending you my best regards, and I hope to see you, you and your wife, one time – in Europe or in the US.

Sincerely yours Wm Grohmann

PS. Do you know if there is a collector Philip Rest? and where?
Are there two collectors Friedman, Roy F. in Chicago and Bernard H. Friedman in New York?

cc ~~MHS. Vermont~~

orig to MM.

Greensboro, Vermont
July 17, 1954

Dear Will Grohmann:

I'm so sorry to have missed your return visit to New York.

Alas I do not know the whereabouts of any of the Klees you list, nor do I know the collectors either. I shall ask Miss Margaret Miller.

Have you any further news on the missing Kandinskys? We have not heard from your friend in Detroit.

I hope your journey to the U.S. was satisfactory. Certainly it was a pleasure to your friends to have you here.

Cordially,

Alfred H. Barr, Jr.

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin
Germany

AHB:bj

July 14, 1954

Dear Dr. Grohmann:

Your letter of July 9 to Mr. Barr arrived today and I am forwarding it to him in Vermont where he is working at present. I am afraid, however, that he will not receive it until after you have left for Berlin.

Sincerely,

Betsy Jones, Secretary
The Museum Collections

Dr. Will Grohmann
Woodstock Hotel
127 West 43 Street
New York, New York

BJ:b

Orig to AHB Vermont

C
O
P
Y

Will Grohmann
Phoenix -- Santa Fe

MANX HOTEL
at Union Square San Francisco

July X 9

Dear Mr. Alfred Barr,

I enjoy my last days in the U.S. and I am very happy to have seen so many collections and so nice people. All of them were helpful and hospital! (?)

Today I saw Taliesin West near Phoenix, but it is more the idea of a (rock?) than an architecture. Wright is a genius but not always an architect. Most beautiful the site in the desert (112 degrees!)

Now I have to think on my return to Berlin. Santa Fe is my last step. But before I leave I would like to appeal once more on your kindness and ask you if you know one or some owners of the following drawings and paintings of Klee. I would be very delighted if you could help me on one or the other cases and if you could give me some information as soon as possible. I leave New York July 16 at noon (Woodstock Hotel 127 West 43 Street) and I arrive Berlin July 17. Berlin - Lankwitz, Beethovenstr. 39.

This is the list:

Weibische figur mit verschränken Armen 1908
Die Gedanken 1917 drawing
Fata Morgana 1918
Legende vom Tod im Garten 1919
Gockel ~~xxxxx~~ ünd (?) Schwein 1920
Schicksal(schünde?) 3/4/2 1927
Fertisge Dreigliederüng (?) 1923
Landschaft und Abenteüern 1924
Reisevogel 1925
Mechanik eines (Städtliches?) 1928
Freunde Seele 1929
Tanz ~~xxxxxx~~ meister 1930 draw ng
Tempelfest 1937
Regie bei Stürm 1938

I would be very delighted if you could help me in one or the other case.

I am sending you my best regards, you and your wife, and I hope to see you one t me -- in Europe or the U.S.

Sincerely yours,

Will Grohmann

P.S. Do you know if there is a collector Philip (West? Hart? Hert?) and where?

Are there two collectors Friedmann, Roy F. in Chicago and Bernard H. Friedmann in New York ?

GRohmann

July 13, 1953

Dear Dr. Grohmann:

I am deeply apologetic for not having answered your letter concerning your Klee book. I haven't forgotten it, but I heard some time ago that the American edition was now going to be published by Abrams here in New York. Before that I had already sounded out several people who I thought might contribute to the subsidy, but that, I think, is no longer necessary. I am very happy to know that the book we all want so much is now going to be published.

It may interest you to know that Butler's second model made to replace the damaged one has now been bought by our Museum and is now on exhibition here in New York. I find it a very interesting work in itself.

With all kindest regards to you, I am,

Cordially,

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

Dr. Will Grohmann
Beethovenstrasse 39
Lankwitz
Berlin, Germany

AHB:bj

Will Grohmann
Berlin - Lankwitz
Beethovenstr. 39

- 10th April 1953 -

Dear Mr. Alfred Barr:

Some days ago, Mr. Kloman sent me a bundle of letter copies on the issue of our competition. It really seems that behind the scenes of that unanimous refusal there is a kind of "spiritus rector", for it is astonishing that all the newspapers without exception and pratially even with the same words have suddenly expressed the sam opinion. The effect is naturally most detestable because nearly all the foreign newspapers have joined in with the voice of the British press - some times with quite the same words. This has produced something like a hostile atmosphere towards the prize-winners and especially towards Butler himself. I am most sorry for Butler and also for Mr. Kloman who has met with such an ingratitude for all his work. Mr. Kloman sent me also your excellent letter to the "Times" as well as the article of Herbert Read in "The New Statesman".

I have written to Butler that the effect of shock caused to the public opion is perhaps not so regrettable as it seems because such shocks usually turn into the contrary after some time. I am convinced that many newspapers and reviews will be ashamed in two months time of having written such a nonsense.

The Berlin Government has provided already for a site of the monument and I shall see the further development of the matter after having spoken in one of the next days with our Lord Mayor Reuter. His wife has already put my name down for a conference with him on the weekend. Or is my desire that the monument comes to Berlin although the newspaprers here have made their own the opinion expressed by the London press. In the columns of "Die Neue Zeitung" I have published already a long article and in near future I shall give a lecture in the "Amerikahaus" on Butler's model.

Have you had the opportunity of speaking with Mr. Schang? The question of the French and the German edition is settled and I should be glad to have the consentment for a English edition because on it depends the printing of the book. It is rather voluminous so that the publishers unfortunately are needing three editions. I should like naturally to do more myself but I don't know how this could be done.

In any case I thank you most heartily for all the efforts and troubles. I was very glad indeed to see you in London and I can assure you that from the first day my feelings towards yourself were those of sympathy, esteem und respect. Hoping to see you again as soon as possible,

I am, dear Mr. Barr, with kindest regards

very truly

Yours

W Grohmann

Grohmann

Administrateur :

François Lachenal

Editions des trois collines SA

15 Zürcherstrasse
Téléphone 3.67.80

Chèques postaux I 9130

Alfred H.Barr,Jr. Esq.
c/o Will Grohmann
Berkeley Hotel
Picadilly
London

Basle,March 7,1953

Dear Mr Barr,

I am asking Will Grohmann to forward this letter to you and my thanks for your kind offer to help me in finding a distributor for the American edition of his book on Klee.

In the meanwhile I have been in touch mostly with Wittenborn and Curt Valentin,who both have shown interest but,the first,asks for too big a financial sacrifice on my part,the second,is afraid not to have the means adequate of distribution. For England,fortunately,discussions are well ahead with Peter Gregory.

Will Grohmann will certainly be able to give you a better idea of the proposed book and may be it will be possible for you to give us further advice. Retail cost of the book would be between 14 and 15 $; the American distributor could buy the book around S.fr. 21.-,f.o.b. European port. Minimum amount of copies bought for sale in the american market: 3000.

Thanking you again for the kind interest you take in this matter, I am,

Yours very sincerely

François Lachenal

Gropius

WALTER GROPIUS
ARCHITECT A.I.A. A.S.P.A.
96 MOUNT AUBURN STREET
CAMBRIDGE MASSACHUSETTS
TELEPHONE UNIVERSITY 4-8080

March 18, 1953

March 17, 1953

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

Dear Alfred Barr:

Twice we have asked you for the catalog of the Stijl exhibition, the last time on February twenty-sixth, but there has been no answer. I hope you would be good enough to send us the catalog. I have [illegible] would [illegible]

With best regards,

Sincerely yours,

Walter Gropius

WG:sw

Dear Professor Gropius:

As Mr. Barr is out of the office today I want to thank you for your letter of March 17 and tell you that we are sending you today under separate cover a copy of the Stijl exhibition catalog.

Our Publication Sales Department has had a rather hard time in recent weeks on account of illness and change in personnel so that they have not been able to catch up with all requests. I hope you will excuse the delay.

Sincerely,

Marianne Hartog
Secretary to Mr. Barr

Walter Gropius

Professor Walter Gropius
96 Mount Auburn Street
Cambridge 38, Mass.

WALTER GROPIUS
ARCHITECT A.I.A., A.S.P.A.
96 MOUNT AUBURN STREET
CAMBRIDGE 38, MASSACHUSETTS
TELEPHONE UNIVERSITY 4-9491

March 17, 1953

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

Dear Alfred Barr:

Twice we have written to the Museum to get the catalog of the Stijl exhibition, the last time on February twenty-sixth, but there has been no answer. I wonder whether you would be good enough to let me have that catalog. I have forwarded my copy to Dr. Giedion in Zürich and would like to have it replaced.

With best regards,

Sincerely yours,

Walter Gropius

WG:sw

Walter Gropius

THE MUSEUM OF MODERN ART

DATE March 18, 1953

REQUEST FOR PUBLICATIONS

Kindly send one copies of the following publications:

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Museum Bulletin: Vol. XX, No. 2, Winter, 1952-53

To: Professor Walter Gropius
96 Mount Auburn Street
Cambridge 38, Mass.

For: Department of Architecture

Requested by P C Johnson

NO. DELIVERED

show was a joy. Congratulations!

James Johnson Sweeney

Sincerely,

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

Mr. James Johnson Sweeney, Director
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

AHB:mh

Guggenheim Mus.

February 25, 1953

Dear Jim:

After ten days of the flu I finally got in to see your transformation of the Guggenheim Museum. I thought the galleries were extremely handsome, the lack of frames and the white walls becoming to most of the pictures. I was especially impressed with the Delaunays, particularly with the quality of his pointillist canvases. Altogether the show was a joy. Congratulations!

Sincerely,

Mr. James Johnson Sweeney, Director
Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

AHB:mh

Guggenheim ain Mus. Mus.

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

February 26, 1953

Dear Alfred:

Many thanks for your letter. I, too, found the Delaunays extremely interesting.

I am grateful to you for sending the copy of Dale Nichols booklet. I will get it back to you promptly.

Sorry to hear that you have been victimized by the flu. Ten days is a long siege.

All kind regards,

Sincerely,

James Johnson Sweeney

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

JJS/w

AHB:mh
encl.

Guggenheim Mus.

December 30, 1952

Dear Carl:

Forgive my not answering your letter of November 19 to René d'Harnoncourt asking about our acquisitions procedure. I hope tha answers to your questionnaire are satisfactory.

Our routine is rather special because I, as Director of the Museum Collections, am in general charge rather than the Director of the Museum and actually because of my special interest in painting and sculpture I take direct professional charge of that though usually in consultation with Andrew Ritchie who is in charge of the Museum's loan exhibitions of painting and sculpture.

Let me know if I can clarify any other points.

Sincerely,

Alfred H. Barr, Jr.

Mr. Carl Zigrosser
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

AHB:mh
encl.

ANSWERS TO GUGGENHEIM MUSEUM QUESTIONNAIRE

A. The Board of Trustees gives final official approval to all acquisitions and eliminations, upon recommendation of the Committee on the Museum Collections (see C). The Board has the right not to accept the Committee's recommendations but almost never does.

B.

C. The Committee on the Museum Collections, composed of Trustees and friends of the Museum, decides on all new acquisitions and eliminations, subject to approval of the Board of Trustees (cf. A).

D. The Committee does not consult with outside experts before rendering a decision nor does a panel of professional authorities exist.

The Director of the Museum Collections is chiefly responsible for recommending purchases, although in principle anyone inside or outside the Museum is at liberty to do so. In practice besides the Director of the Museum Collections, the Director of the Museum, the Director of the Department of Painting and Sculpture and the Curator of the Museum Collections meet with the Committee and are invited to give their opinions which at times differ with those of the Director of the Museum Collections.

In the Museum of Modern Art the Director of the Museum Collections takes special responsibility for painting, sculpture and drawings but always consults with departmental experts when the acquisition of prints, photographs, decorative and industrial art, graphic art, films and so forth is in question. These experts are invited to meet with the Committee whenever objects in their departments are under consideration.

No staff member has a vote, but in the history of the Museum the Committee has almost never acquired an object against the advice of the responsible staff member. The Committee, however, does occasionally refuse to approve a recommended acquisition.

E. The burden of authentication rests with the Director of the Museum Collections in consultation with the appropriate staff experts.

F. There is only one Committee on acquisitions but it receives diversified advice from various staff members through the Director of the Museum Collections.

G. The Committee averages about seven members, including the Chairman.

H. Meetings are not regularly scheduled but generally take place about every six weeks or two months.

THE MUSEUM OF MODERN ART

Date 26 November 1952

To: Alfred Barr

Re: Questionnaire - Guggenheim

From: Rene d'Harnoncourt

Dear Alfred:

I just received the enclosed letter and questionnaire from Carl and wrote him that I have turned it over to you as Director of the Museum's collections.

Rene

your contribution as painless as possible, I have enumerated a few points in the form of a questionnaire. Would you mind answering it at your convenience?

With all good wishes and many thanks.

Sincerely,

Carl

Carl Zigrosser
Trustee

THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue — New York 28, N. Y. — ENright 9-1515

November 19, 1952

Mr. René d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear ~~Mr. d'Harnonc~~René court:

I have been asked by Mr. Harry F. Guggenheim, chairman of the Board of Trustees of the S. R. Guggenheim Museum, to gather some information regarding the way acquisitions are handled in various museums, with a view to setting up a workable procedure here. In the hope of making your contribution as painless as possible, I have enumerated a few points in the form of a questionnaire. Would you mind answering it at your convenience?

With all good wishes and many thanks.

Sincerely,

Carl

Carl Zigrosser
Trustee

MUSEUM OF MODERN ART

Questionnaire

A. Are all requests for the purchase of works of art passed upon by the trustees or governors as a whole?

B. Or by a subcommittee of trustees exclusively?

C. Or by a special committee consisting of trustees and others, competent in the field but not of official governing status?

D. Does the committee as a fixed policy consult with outside experts before rendering a decision; in other words, does a panel of professional authorities have any official or semi-official status?

E. Or does the burden of authentication or substantiation rest with the director or curator recommending purchase?

F. When acquisitions are sufficiently diversified, have committees covering different classifications been set up?

G. What is the average size of a committee?

H. When and how often do committees meet?

GRUNEWALD

Hannah Muller called to say that the Grunewald altar, Colmar, measures 8' 9 1/2" in its largest area. She has other sizes, but did not know how much information was wanted this afternoon.

marie

h w-
8' 9½" x 10'

PC to Mr Sobey — phone Joyce

Guillemin

April 5, 1954

Dear Mr. Guillemin:

Mr. Barr has asked me to reply to your letter of March 30 and to tell you that he last corresponded with Dr. Hans Purrmann before the publication of the Matisse book. That was February, 1952. His address at that time was Montagnola di Lugano - Tessin, Schweiz. Dr. Purrmann ended his letter with the "best regards from his whole family", so that they would seem to be with him.

Montagnola Tessin, Schweiz

1952

Sincerely yours,

Hans

Marie Alexander
Secretary to Mr. Barr

Mr. Bernard Guillemin
20 Remsen Street
Brooklyn 1, New York

Bernard Guillemin

20 Remsen Street
Brooklyn 1, N.Y.

March 30, 1954

Dear Mr. Barr:

Reading, rather belatedly, your excellent Matisse book, I feel reminded of Mr. and Mrs.Purrmann, whom I have known in Berlin in pre-Hitler years. Unfortunately, I lost sight of them when I left Berlin in 1934. Are they still alive? Would you be so kind as to let me know their address?

Thank you ever so much.

Yours sincerely,

Bernard Guillemin

Bernard Guillemin

Montagnola di Lugano
Tessin, Schweiz

1952

Hans

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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17.12.57. Carte Postale

LE PAYS
100.000 SECOURS
100.000 DON
HET LAND
100.000 HEL
100.000 GOD

Chère Madame

Je vous accuse réception des excellentes photos que vous avez bien voulu me confier pour être reproduites dans mon petit livre (à paraître en mars) et en vous remerciant de votre obligeance je vous prie d'agréer mes sincères sentiments.

Rene Saffé

Veuillez aussi remercier Mr Barr et me rappeler à son bon souvenir. Merci.

Madame Marianne Sewrègve
Secrétaire
Museum of Modern Art
11 West 53rd street
New. York

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