

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

cc: D. Miller

Kantor

THE MUSEUM OF MODERN ART

Date: APR 21 1954

November 18, 1953

No. 10000000000

Ex. 10000000000

Nov. 19 53

Dear Mr. Kantor:

Dear Mr. Barr

How very nice of you to write me! Dorothy Miller

and I did recognize you, but we didn't think you had even seen us as you were rushing for the elevator.

The Manager of the Kohn Gallery

tells me that I am glad you wrote, since it gives me a chance to tell you that I liked your show very much and hope to see it again.

afternoon before it opened. I was stepping into the elevator - I am very upset about it as I have

Alfred H. Barr, Jr.

Mr. Morris Kantor
142 Union Square
New York 3, New York

Such a bad fault of not remembering people only see from time to time. Please forgive my rudeness for not saying Hello.

AHB:ma

I am very glad you & Miss Miller came to see and liked the show

Sincerely yours.

Morris Kantor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Nov. 14 53

Dear Mr. Ban

Mr. Clancey of the Rehn Gallery tells me that you & Miss Miller came in to see the show the Saturday afternoon before it opened as I was stepping into the elevator - I am very upset about it as I have such a bad fault of not remembering people whom I only see from time to time, so please forgive my rudeness for not saying "Hello".

I am very glad you & Miss Miller came to see and liked the show.

Sincerely yours.

Momi Kantor

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

*Karpel
Soviet*

THE MUSEUM OF MODERN ART

Date April 14, 1954

To: Bernard Karpel

From: Alfred Barr

Re: Kemenov's Statement at
the I.C.A.

Mr. Barr has asked me to point out for the Book Bibliography in Horizon, Volume 19, page 193: Constantin Brancusi by

Dear Bernard:

Here is a quite important typescript for our reserve shelf: The Soviet Attitude to Art by J. P. Hodin, but its principal text is a transcript of the famous speech of Vladimir Kemenov given at the I.C.A. several years ago. (Hodin does not give the exact date about which I have now written him.) There is a preface and some footnotes, et cetera by Hodin himself.

I do not know if Kemenov's speech has been published elsewhere. If you know of another publication, let me know.

Sincerely,

Dear Miss Alexander:

We always like to know in case we miss out, but the item is in the catalog and the Mitchie book.

Would you please let Mr. Barr know that all art material in Horizon has been indexed in the library catalog.

Also that the new Giedion-Welcker edition of Modern Plastic Art (Hatje, Stuttgart and Wittenberg, N.Y.) will include a fair amount of Brancusi references.

BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

*Brancusi
Karpel*

THE MUSEUM OF MODERN ART

Date October 14, 1953

To: ~~Mr. Karpel~~

Brancusi

Re: ~~Star~~ Bibliography

From: M. Alexander

Mr. Barr has asked me to point out for the ~~Star~~ Bibliography an Article in Horizon, Volume 19, page 193: Constantin Brancusi by C. Giedion-Welcker. He thought it was not included at present. I have not checked to make certain.

Maria Alexander

Dear Miss Alexander:

We always like to know in case we miss out, but the item is in the catalog and the Ritchie book.

Would you please let Mr. Barr know that all art material in Horizon has been indexed in the library catalog.

Also that the new Giedion-Welcker edition of Modern Plastic Art (Hatje, Stuttgart and Wittenborg, N.Y.) will include a fair amount of Brancusi references.

BK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART

NEW YORK 19

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

BERNARD KARPEL, LIBRARIAN

Karpel

Feb. 18, 1952

Dear Alfred:

I have just received a copy of the special edition of the Matisse, autographed by you. I appreciate having this record of the finest publication the museum has issued, due so largely to your efforts.

In the event you can bring the subject of "Bibliographies for art books" into the trustee meeting for March, I have attached a resumé of an article. This will appear as a prefatory essay to the list of 1949-1950 publications noted in the forthcoming MODERN ARTISTS IN AMERICA: FIRST SERIES. Published by Wittenborn this spring, it is an annual in which Robert Motherwell, Ad Reinhardt and I are pooling ideas.

Sincerely,
Bernard

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

March 17

Bernard Karpel

Amer. Phil. Society

Karpel
March 1952

THE MUSEUM OF MODERN ART

NEW YORK

TELEPHONE 2 46 2 000
CAREY, MODERNIST, 1952

BERNARD KARPEN, DIRECTOR

February 18, 1952

Dear Alfred:

As you know, I have been contemplating a bibliography on modern art for some time, to be called THE MODERN ARTS IN REVIEW. My experience with the Museum of Modern Art bibliographies, which are intensive views of portions of the total canvas, and even longer experience in art libraries had convinced me of a genuine need for a broad and integrated presentation of the significant documents. Such a basic guide would stress the first

I believe that Bernard Karpel is the foremost living bibliographer in the complex international field of the modern visual arts. Recognition of his position has come from Western Europe as well as from this country. Even Swiss and German scholars and publishers, perhaps the most bibliographically systematic, have commissioned him to do bibliographies for their publications. The seventeen bibliographies which he has done for the publications of the Museum of Modern Art, the seven done for the Documents of Modern Art series, and a half dozen others for European publishers are further evidence of his capacities.

The value of a thoroughly studied critical bibliography -- as opposed to merely quantitative -- is obvious in a field in which such a vast amount has been written, much of it ephemeral or journalistic. I think that Mr. Karpel has the capacity to weed out as well as to accumulate. The great bibliography which he proposes would be of the greatest value to the increasing number of scholars now entering the field of 20th century art -- these in addition to the large number of writers of somewhat less scholarly standing in the academic sense, whose work nevertheless adds greatly to our understanding and knowledge.

A great bibliography such as this might be wasted labor if no publisher were at hand to undertake the costly job of printing and distribution. Fortunately Wittenborn, Schultz, Inc. are ready to go ahead.

I do most strongly recommend Bernard Karpel for a grant from the American Philosophical Society.

Covering contemporary graphic arts, photography and the motion picture, theatre and the dance, the bibliography must range over thousands of references, and be suitably illustrated. With the help of the grant, I believe twelve months of intensive work would see it through. Wittenborn has already agreed to publish the bibliographic directory if a satisfactory typescript is delivered.

Inclosed is a form from the A.P.S., which, in the light of common enthusiasm for the cause of modern art, I trust you will comment on. The Society informs us that in order to be considered at the next meeting, applications should be at their office on or before March 1.

Sincerely yours,

Bernard Karpel

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

Director of the Museum Collections
Museum of Modern Art, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART

NEW YORK 19

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

BERNARD KARPEL, LIBRARIAN

February 18, 1952

Dear Alfred:

As you know, I have been contemplating a bibliography on modern art for some time, to be called THE MODERN ARTS IN REVIEW. My experience with the Museum of Modern Art bibliographies, which are intensive views of portions of the total canvas, and even longer experience in art libraries had convinced me of a genuine need for a broad and integrated presentation of the significant documents. Such a basic guide would stress the first fifty years of this century, although in certain instances, e.g. photography, it would also be necessary to record references out of the 19th century. Since no such bibliographic handbook exists - in any language - this conviction was shared by persons whose judgment I valued. Properly done, it should significantly assist study and research on many levels of interest, providing a new and useful tool for purposes of information, purchase and research. Moreover, since an exact understanding of the available resources is not widespread, perhaps to an undesirable extent in the very circles where there should be mastery of the printed and pictorial materials of modern art, the bibliographic effort would constitute a fresh contribution to scholarship. I was even tempted to believe, if this record of the 20th century did its job well, that one could foresee, on another occasion, a similar work on the previous centuries which would take up where the magnificent labors of Julius Schlosser's Die Kunstliteratur had ceased.

However, at this point my preliminary investigations, general outline of the modern bibliography, and initial compilations have been carried as far as my present situation permits. In order to execute the work according to the most logical and efficient plan, practical assistance is required. Accordingly, I have made application to the American Philosophical Society of Philadelphia for a grant of \$2500. to cover costs of reference works and publications, photo-documentation, expenses for research, secretarial assistance, supplies and materials. This does not seem an excessive requirement in view of the dimensions of the task. Covering contemporary manifestations in all the visual arts: painting, sculpture, architecture, industrial and graphic arts, photography and the motion picture, theatre and the dance, the bibliography must range over thousands of references, and be suitably illustrated. With the help of the grant, I believe twelve months of intensive work would see it through. Wittenborn has already agreed to publish the bibliographic directory if a satisfactory typescript is delivered.

Inclosed is a form from the A.P.S., which, in the light of common enthusiasm for the cause of modern art, I trust you will comment on. The Society informs me that in order to be considered at the next meeting, applications should be at their office on or before March 1.

Sincerely yours,

Bernard Karpel

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kaufmann

March 30, 1955

Dear Edgar:

Dear Edgar:

I have written Madame Lydia about the textile for
her's efficient and I hope well inclined, but I
am not too sure how quickly that photograph will reach the
Victoria and
Irwin doesn't

This poor dogeared envelop arrived this morning.
I have not heard from Irwin or from Madame Lydia,
who I gather has left Nice and the Matisse Household perma-
nently. I suppose Matisse's death a few days later dis-
tracted all attention.

In any case, I wanted you to know that I have most
done what I could.

Sincerely, realizing that the
show is probably to be confined to textiles and perhaps
jewelry. In any case, I would appreciate your opinion if you
get back to New Delhi and have a chance to look at them.

Sincerely,

Mr. Edgar Kaufmann, Jr.
450 East 52nd Street
New York, New York

AHB:ma

Mr. Edgar Kaufmann, Jr.
Ambassador Hotel
Bombay, India

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

cc D M

Kaufmann

THE MUSEUM OF MODERN ART

August 25, 1954

Date
October 22, 1954

To: Edgar
From: Alfred Barr

Dear Edgar:

I have written Madame Lydia about the textile for John Irwin. She's efficient and I hope well inclined, but I am not too sure how quickly that photograph will reach the Victoria and Albert. In any case, I'll follow it up if Irwin doesn't receive one.

The glimpses of Indian newspapers I found very interesting. I was really very glad to read them.

I wonder if you have seen the work of an Indian painter, Amrita Sher Gil? Her work is reproduced in handsome color plates in a monograph by Karl Khandalavala. Ann Resor says that her paintings are to be seen at Jaipur House in New Delhi. I must say, the reproductions suggest perhaps the most interesting painting I have seen by an Indian, but doubtless you will find others as good or better. Ann suggests that we might want to include some of them in the show that you are working on. I pass this information along, realizing that the show is probably to be confined to textiles and perhaps jewelry. In any case, I would appreciate your opinion if you get back to New Delhi and have a chance to look at them.

Sincerely,

Mr. Edgar Kaufmann, Jr.
Ambassador Hotel
Bombay, India

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

cc: Mrs. Shaw
D. Miller

Kaufman

THE MUSEUM OF MODERN ART

Copies to: Mrs. Shaw
Mr. Rene d'Harnoncourt
Mr. Porter McCray
Mr. Philip G. Johnson

August 25, 1954

Date

To: Mr. Kaufmann H. Barr, Jr.
Director of Museum Collections
From: Alfred Barr
Edgar Kaufmann, Jr.

Re: "Interiors"
Good Design objects now
in Museum possession.

Thanks to your prompt attention to a recent memo, we have received a full list of objects shown in Good Design now in the Museum. Dear Edgar: These are the Study Collection or pending acquisition.

The Thanks for letting me see the really excellent and generous piece on good design in Interiors. Of course, I agree that this should be on the bulletin board. When I asked Elizabeth about it she said that you have kindly consented to serve, say I ask that the objects from pending acquisition be at the Manhattan Storage Warehouse no later than her copy had been mailed on Friday and might not arrive until the middle of this week or later. Actually, it arrived that afternoon and was put up on the board immediately.

I also agree that criticism such as that Crockery and Glass Journal should be on the board. It's a wonderfully revealing piece of commercial candor such as Elizabeth Gordon, I guess, hadn't quite the nerve to make explicit.

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kaufmann

THE MUSEUM OF MODERN ART

Copies to: Mrs. Shaw
Mr. Rene d'Harmoncourt
Mr. Porter McGray
Mr. Philip C. Johnson

Date 25 February 1954

To: Mr. Alfred H. Barr, Jr.
Director of Museum Collections

From: Edgar Kaufmann, jr.

Re: Good Design objects now
in Museum possession.

Thanks to your prompt attention to a recent memo, we have received a full list of objects shown in Good Design now in the Museum Collection, the Study Collection or pending acquisition.

The selection of 100 objects for the Good Design Anniversary Exhibition will take place on April 1 and 2 at the Manhattan Storage Warehouse on Seventh Avenue. Material will be collected there beginning March 22.

In order to facilitate the work of the selection committee on which you have kindly consented to serve, may I ask that the objects from Good Design listed as in the Museum Collection, Study Collection or pending acquisition be at the Manhattan Storage Warehouse no later than March 24.

Many thanks for your help.

E/G

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

E. Kaufmann

cc: D Miller

THE MUSEUM OF MODERN ART

January 29, 1954

Date

To: Edgar Kaufmann, Jr.

Re:

From: Alfred Barr, Jr.

Director of the Museum Collection
Museum of Modern Art

Dear Edgar:

I would be honored to serve on the committee to select one-hundred objects from Good Design shows. I'll save April 1 and 2.

Sincerely,

The one requested to serve on this committee, and I am sure you will realize that your guidance is needed in this particular venture. The total committee will consist of Messrs. d'Harnoncourt, Barr, McCray, Johnson and Kaufmann. We would like to meet on April 1 and 2, Thursday and Friday, here in the Museum.

Unless I hear otherwise from you, I shall take it upon myself to winnow our exhibition items until you will have to choose from some three hundred in order to find the final one hundred. I am, moreover, allotting arbitrary quotas to different kinds of products, without any feeling that the committee should be bound by these quotas. They will serve merely to insure your seeing the best of each kind of design which we have exhibited.

I would appreciate your phoning my office to inform me of your reactions to the ideas outlined here. If you have special comments to make, of course I would be very happy to sit down with you and hear them.

I know that this request will prove to be only one more duty in an already crowded season, and I will do my best to keep the procedure running smoothly so that your part of the work can be accomplished promptly.

Yours gratefully,

Edgar
Edgar Kaufmann, Jr.
Director, Good Design

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART

NEW YORK 19

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

19 January 1954

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

Dear Alfred:

As part of the Museum's twenty-fifth anniversary, Good Design is planning a special exhibition, unlike any we have done before. This show, also marking the tenth season of Good Design in Chicago, will be composed of a retrospect and forecast. The forecast will consist of ten independent statements, special displays made for us by ten leading design schools throughout the country. The retrospect will be based on the selection of one-hundred objects from the two thousand or more that have already been exhibited in Good Design. These one hundred are to be picked for their esthetic excellence by a Museum staff committee.

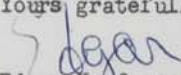
You are requested to serve on this committee, and I am sure you will realize how much your guidance is needed in this particular venture. The total committee will consist of Messrs. d'Harnoncourt, Barr, McCray, Johnson and Kaufmann. We would like to meet on April 1 and 2, Thursday and Friday, here in the Museum.

Unless I hear otherwise from you, I shall take it upon myself to winnow our exhibition items until you will have to choose from some three hundred in order to find the final one hundred. I am, moreover, allotting arbitrary quotas to different kinds of products, without any feeling that the committee should be bound by these quotas. They will serve merely to insure your seeing the best of each kind of design which we have exhibited.

I would appreciate your phoning my office to inform me of your reactions to the ideas outlined here. If you have special comments to make, of course I would be very happy to sit down with you and hear them.

I know that this request will prove to be only one more duty in an already crowded season, and I will do my best to keep the procedure running smoothly so that your part of the work can be accomplished promptly.

Yours gratefully,


Edgar Kaufmann, jr.
Director, Good Design

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kaufmann

THE MUSEUM OF MODERN ART

Date: November 6, 1953

To: Edgar Kaufmann

Re: Symposium

From: Alfred Barr

Dear Edgar:

That was a most interesting symposium. I thought you handled a difficult subject extremely well. I was grateful too for a chance to hear two such very distinguished women as Mrs. Zeisel and Suzanne Langer.

The one point I though overlooked in debate was that most of the architects who contributed to the elimination of ornament offered compensation not only in the color of their interiors (Le Corbusier, De Stijl and later, Mies), but also were genuine amateurs of both painting and sculpture which in another sense of the word they assumed and hoped would ornament their otherwise unornamented buildings.

I think this year's Good Design show was the best yet. Only the pieces with applied ornament seemed to me unsuccessful but no renaissance is successful in the beginning.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Dear Alfred - news from the seething cauldron - everybody speaks well of everyone else as usual. There are three or four excellent exhibitions on, all at Bellas Artes, all put on by Gamboa. The big one is 45 self portraits of Mex artists, from Colonial times. The portraits are hung on decent cream walls, and beside each, on an easel, is a typical work of the same artist. Portraits are spot-lit. Minimum labels. Some little known people, quite good. General level, wonderfully high. Effective spacing. Catalog will come home with me, but does not show anything of the "typical works" which are often fine. Will try to get the important photos from Gamboa, as the catalog is poorly printed. The top jobs are Tresguerras, d. 1833, Bustos, a provincial primitive of great power, born 1832 and Castellanos. Both of his paintings are magnificent. There are two drawings for the portrait, equally fine. The new Mont. Orendain gallery is thinking of showing the drawings owned by his widow, but, it is said by their competitor's lies that nothing will be for sale - all will go to the govt. However that may be, everyone is feeling wolfish about the remains, C. is a great Mexican master, as indeed he is, & he certainly died on the ascent of his talent. I will find out more here, but meanwhile urge you to acquire St. John's day from Hewitt, if Lincoln will help abate his greed. I think nothing will leave the country. Especially so long as Chavez remains in power and so anti-foreign. Other exhibits at B. Artes. - 3 fine Velascos, as master works of Mex art. Colonial religious paintings (such as we had) from the Academy - in half-rebuilt galleries with some good lighting effects. And precolonial pieces from the Anthropological, well selected, well lit, well spaced but installed on and against time

leg, run in colors.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

2: cubist-expressionist bases. The early Mexicans win the match. Ruiz - lately divorced with pain - still teaches at the school where we saw sculpture, as do ~~do~~ Frida & many others. Frida has a patron - Gelman - who buys her ~~her~~ entire output. Her portrait in the show was first-class and not repetitive. Diego has finished his new murals for the Hotel del Prado - Covarrubias not yet. D.S. subject picture at B. Artes was really beautifully painted (1947) but the subject! - radishes cut to look like alligators, manmuscins etc. A little sex in the front, so much more debile than the potent plants at Chapingo. The Paalens are divorced & both remarried. Eva Sulzer stayed with Wolfgang etc. John M.A. has a better Alice than any for sale - it is coming north. Guerrero Galvan and Zalce are the two boys who are trying hard, not without some success. The rest leave me flat, of the younger ones. I bought gouaches by Merida & Soriano (1940). Tamayos look well in this atmosphere, very expensive. Prices are down. his laments the lack of American shows here but expects Americans to pay a part them on. ! Cody - the cultural attaché - remains aloof (though nice to visitors like me). The Washingtons - commerce - seem to cut more ice on Lake Texcoco even among the artists. Gamboa will take his Guggenheim next summer, & Chavez has asked Tamayo to substitute. T. is thot too undiplomatic for the post (Artes Plasticas). But T. is bent on murals & Mexicanism. He sells very well here to the locals. (his says 40% of her sales are local). There will be more if you can stand it. I'm resting marvellously. The best

INES AMOR Lady dealer in Mexico City

Σ

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

HOTEL DE CORTES

AV. HIDALGO NUMERO 85

MEXICO, D. F.

The lighting all over the 3rd floor is
 Dear Alfred - to continue -
 the 3rd floor of Bellas Artes is pretty
 good too. Facing the entrance door (as thus
 between the ineluctable Orozco whores and
 Rivera's neo-Radio City) is an actual mural
 in Duco by Siqueiros, which you know from
 photos - the Nation futuristically shaking
 loose her shackles. It's damned effective, but
 not without a hint of calendar art. The great
 3 all use the vulgate thus, with a certain
 condescension (spelling?). Yet even Orozco recently
 pronounced murals the real art. Well,
 these 3 huge compositions are now engrossed
 with 6-10 easel paintings by the same
 masters; in each case examples of diverse
 periods are shown. A nutshell introduction
 to R. O. & S., pretty well chosen I'd say.
 Rivera's Spanish academism & French cubism
 are well shown, e.g., and Orozco has a N.Y.
 bridge as well as one of the most Picassoid
 of his new "joints of man" works. (Like the Bloom
 leg, but on a black ground in poster
 colors).



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

HOTEL DE CORTES

AV. HIDALGO NUMERO 85

MEXICO, D. F.

2.



The lighting all over the 3rd. floor is deplorable, & those sombre, murky Siqueiros canvases are all but invisible. Perhaps you recall that besides the great stairwell gallery in which all described just now takes place, there are two pleasing salotinos, ^{one} at ~~either~~ ^{each} end. These are devoted to Posada & Velasco. The Posada room naturally suffers from the tiny scale of his work, & the few photo enlargements are poorly used. It is dispiriting. Velasco comes off better, with some two dozen of those small studies that once the maiden daughters guarded so occultly. The worst lighting of all tho'. And not as selective as might be. The best are still magnificent. I left a long ultra-polite letter for Gamboa when I failed to find him in, asking for the photos of the 45 Self Portraits show. On my return - today - he was said to be sick. I think it was a phony, & that he is mad because I patronized the Castellanos show & even inquired for prices. He is exerting himself (stupidly of course) to boycott the show, & wants nothing Mexican to leave the country.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

HOTEL DE CORTES 3.

AV. HIDALGO NUMERO 85

MEXICO, D. F.

At any rate he has persuaded the widow C. not to sell anything from the current show. He is, for all his virtues, certainly petty & has made so many enemies that it is uncertain what he will do after the Guggenheim. Tamayo, who is expected by everyone to accept Gamba's position, already has so many enemies, some recently evoked, that he is not expected to last long. And so it goes. The new gallery (Mont. Orendain) is fun, but not serious. Inés has handled this (as what not, by & large) beautifully, that is she is friendly as a business well established can afford to be. Her artists (& others) show there as they wish. But she keeps a firm grip on the big deals, the good work, and the real news of who is what to whom. What a gal! Inés last friendly gesture will be to take me to see the new Signeivos. By the way, Ruiz was as elegant, comical, and courteous as ever at the school. They have a number of 9.1's on the bill of rights (the deal was



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

HOTEL DE CORTES

AV. HIDALGO NUMERO 85

MEXICO, D. F.

arranged without the slightest encouragement from the Embassy), and since the school is free to all, the G.I. tuition money is spent on Spanish lessons & special tours for the *chingos*. Quite a gesture. Next to the school (where the work seemed just fair; I have photos of a *Zuniga* monument; Frida teaches no more, a case of alcoholism I think) is the Cervantes Library, where I saw one of *Gambroa's* circulating shows. Mexican landscapes of all periods, really quite good. There was a new, fascinating Goitia landscape of conical feed storage structures on the flat planes of Zacatecas. A most masterful many-tinted blue sky, nearly unbroken, & big. He is painting again, & Luis is his one link with the world. I think his work & the 2 Castellanos' at Bellas Artes are surely the best things I've seen here. Somehow you must charm a Goitia out of Luis. I've just returned from seeing the new Orozco show - 66 drawings, gouaches, oils & ducos illustrating Bernal de Diaz in every imaginable scale. Considerable color, earthy. An overwhelming, intensely detailed



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

5

HOTEL DE CORTES *Keyser*

AV. HIDALGO NUMERO 85

MEXICO, D. F.



sadism, far more personal than narrative, but often as pitifully empty as Diego's sexualities. At worst, trivial; at best not the best Orozcos. The dislocations of the rope, the rack and the hatchet do on occasion recall the other dislocations of Picasso, & the rare bright color does too. Whoredom during the conquest (a subject explored, ~~not~~ regardless of history, by the master before and to some effect) seems to boil down to a few polylobular ladies, not very eager looking despite some considerable and businesslike erectile tissue shown in firm profile. Perhaps these are the less convincing since they are seen in a near, downward perspective quickly associated with the balcony of a typical artists studio?

Long live Castellanos and Goitia!

yours

E

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART
NEW YORK 19

THE MUSEUM COLLECTIONS

Kayser

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

October 8, 1953


*suggested call
Mr. Allister Boyer
of Colonial Williamsburg, Inc.*

Dear Blanchette:

Here is Dr. Kayser's letter about his difficulty in borrowing Old Testament subjects from the American Folk art collection at Williamsburg. Frankly I don't like to suggest that anyone should go over Mr. Graham's head, yet I did promise Dr. Kayser on the phone to see whether I could help him.

I have answered him in a very noncommittal way and I enclose a copy. Please don't go to any trouble about this though it would be nice to help them if you can.

Sincerely,



Alfred H. Barr, Jr.

Mrs. John D. Rockefeller, 3rd
1 Beekman Place
New York 22, New York

AHB:ma
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE JEWISH MUSEUM
UNDER THE AUSPICES OF
THE JEWISH THEOLOGICAL SEMINARY OF AMERICA

FIFTH AVENUE AT 92ND STREET
NEW YORK 28, N. Y.

SACRAMENTO 2-2482

October 7, 1953

Dear Dr. Barr:

This museum has been planning for quite some time to arrange an exhibit showing the influence of the Old Testament on American folk art. We have received consent from several museums and private collectors to loan us paintings and related material for the exhibit which we have scheduled for January of next year.

We feel, however, that we still need a number of items such as are in the possession of Colonial Williamsburg: The numbers 98; 99; 103; 104; 105; 106 and 151 of the 1947 Williamsburg Catalogue "American Folk Art Collection", particularly, would be highly desirable for inclusion in our exhibition, which should last for about three months. In 1951 I contacted Mr. John M. Graham, Curator of the Williamsburg collections, and received a letter from him stating that his trustees had ruled that no loans could be made of material on exhibition. Mr. Graham expressed the opinion that it should be possible to obtain duplicates of all the subjects of those paintings through other institutions. I am sorry to state that my attempts in this direction have been rather unsuccessful.

I am therefore taking the liberty of asking for your kind advice or help in this matter, as I am very much in need of the paintings listed above. If this museum could have them as a loan, the exhibit would really have the necessary highlights. Anything you could possibly do in this matter would be greatly appreciated.

Yours very sincerely,

Stephen S. Kayser

Stephen S. Kayser
Curator

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

SSK/eh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART

NEW YORK 19

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

October 8, 1953

Dear Dr. Kayser:

Thank you for your very prompt letter of October 7. I shall see whether anything can be done about the items you want from Williamsburg, but since Mr. Graham, the Curator, says that they have very definitely ruled not to lend material for outside exhibitions, I am not very sanguine that it will be successful. I am sure that this is no lack of good will on Williamsburg's part, but is caused by the fact that the folk paintings, et cetera are actually part of the decoration of the houses which are continuously on public view.

If I have any encouraging news, believe me I shall let you know immediately.

Sincerely,

Alfred H. Barr, Jr.

*Dear Alfred. This is
that publication
is "WHAT'S NEW"*

*Jan 1951, published
by Dr. Abbott
North Chicago,*

Dr. Stephen S. Kayser, Curator
The Jewish Museum
Fifth Avenue at 92nd Street
New York 28, New York

AHB:ma

*It has pretty in
color in its cover.*

C.V. Katz

March 26, 1951.

|||||

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

DM

Keck

Dear Alfred - *Keck*
 That publication
 is "WHAT'S NEW"
 Jan. 1951, published
 by The Abbott Laboratories
 North Chicago, Illinois.
 It has *Deoxy* in
 color on its cover.

C. V. Kade

|||||||

March 26, 1951.

|||||||

Mr. Sheldon Keck
 87 State Street
 Brooklyn 1, New York

John Walker

December 14, 1951

Yeller's new picture
 one of our paintings.
 ially stored by vary-
 rol the amount of
 ividual painting requires.

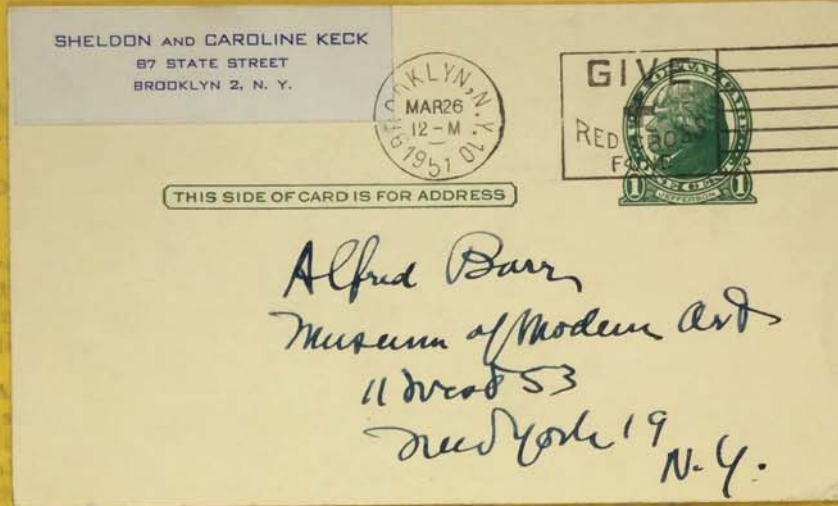
as that this varnish
 does not discolor,
 occasion for its reme-
 cal characteristics,
 ily available.

synthesis of 27H
 congratulations on
 to John valuable sur-
 vival in general.

to continue his researches
 techniques in the treat-
 understand he is the only
 research of this nature.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263



Keck

4, 1954

picture
intings.
y vary-
nt of
ng require.
varish
scolar.
its remem-
ristics.

I understand Dear Sheldon: ... to Dr. Feller's research and synthesis of 27H.
no varnish containing all its qualities was available. Congratulations on
the notable accomplish. I am delighted to write a letter to John
face coating for our museum paintings and for the art world in general.
Walker and enclose a copy.
I sincerely hope that it will be possible for Dr. Feller to continue his researches
for the general improvement of other techniques in the treat-
ment and preservation of our art treasures. Sincerely,
person in this country at present whose sole function is research of this nature.

Mr. Sheldon Keck
87 State Street
Brooklyn 1, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

DM

Keck

Suggested draft of a letter from Mr. Alfred Barr to Mr. John Walker

Dear Mr. Walker:

December 14, 1954

I want to thank you for the gift of several pints of Dr. Feller's new picture varnish, ZFH, which were made available for use on some of our paintings. Its appearance on paintings is most satisfactory, especially since by varying the method of application we have been able to control the amount of gloss, and achieve exactly the kind of surface each individual painting requires.

Although I am not a chemist, our conservators assure us that this varnish is superior to those made with natural resins, in that it does not discolor, is less brittle and can be more easily removed should occasion for its removal ever arise. I hope, in view of its aesthetic and physical characteristics, that in the near future this varnish will be made generally available.

Dear Sheldon: I am delighted to write a letter to John Walker and enclose a copy. I am delighted to write a letter to John Walker and enclose a copy. I am delighted to write a letter to John Walker and enclose a copy.

I sincerely hope that it will be possible for Dr. Feller to continue his researches for the general improvement of other techniques in the treatment and preservation of our art treasures, since I understand he is the only person in this country at present whose sole function is research of this nature.

Very truly yours,
Alfred H. Barr, Jr.

Mr. Sheldon Keck
87 State Street
Brooklyn 1, New York

Sheldon Keck

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Suggested draft of a letter from Mr. Alfred Barr to Mr. John Walker

Dear Mr. Walker:

I want to thank you for the gift of several pints of Dr. Feller's new picture varnish, 27H, which were made available for use on some of our paintings. Its appearance on paintings is most satisfactory, especially since by varying the method of application we have been able to control the amount of gloss, and achieve exactly the kind of surface each individual painting requires.

Although I am not a chemist, our conservators assure us that this varnish is superior to those made with natural resins, in that it does not discolor, is less brittle and can be more easily removed should occasion for its removal ever arise. I hope, in view of its aesthetic and physical characteristics, that in the near future this varnish will be made generally available.

I understand that previous to Dr. Feller's research and synthesis of 27H, no varnish combining all its qualities was available. Congratulations on the notable accomplishment of Dr. Feller in producing such a valuable surface coating for our museum paintings and for the art world in general.

I sincerely hope that it will be possible for Dr. Feller to continue his researches for the general improvement of other materials and techniques in the treatment and preservation of our art treasures, since I understand he is the only person in this country at present whose sole function is research of this nature.

Mr. Walker
to all those responsible

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

December 11th, 1954

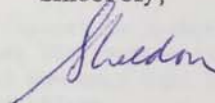
Dear Alfred:

Enclosed is a letter on the GYPSY for your committee as Dorothy requested. Also a favor for you to do for us, please. A draft of a letter from you to John Walker regarding the new varnish, 27H, which we were able to use on your paintings due to Bob Feller's generosity. Dr. Feller's fellowship with the Kress Foundation and the Mellon Institute is up for renewal this year and a letter from you to Walker would be most helpful. As he is the only chemist we have to help us in the countless problems of research our profession has - in fact his is the only research project in our field in the entire USA - we are desperately anxious to have him continue.

I hope you will feel free to do this for us. We believe implicitly in the greater safety of the use of 27H as well as in the greater protection it will give. It is similar enough to other synthetics we have been using for about 20 years to confirm our belief - but it also shows improved characteristics both in solubility and flexibility. While closely similar to the other synthetics it is definitely superior to any other yet produced. This varnish is the result of almost five years of careful research undertaken by Dr. Feller to synthesize a varnish to meet the requirements of art conservators.

Sorry to ask your help again with a second letter but we feel the matter is of such vital importance that every step must be taken to promote its development.

Sincerely,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kende
cc: Mr. R. F. Colin

March 21, 1952

Personal and confidential

Dear Mr. Kende:

In examining the catalog of your public auction sale Saturday, March 22, 1952, I noticed two errors which I am sure you would like to correct.

Items 124A and 124B are listed as if they were original lithographs by Toulouse-Lautrec. After giving the Delteil numbers and stating that the prints are "From the Elles series" and that there is a "Monogram signature in the stone" the catalog entry adds that they are the "Piper edition." Actually the Delteil numbers do not refer to the two items in the auction. They are reproductions, smaller than the originals and are not listed by Delteil.

At a Kende auction about a month ago three from the same series of reproductions were sold as originals. Before the auction I had pointed out to the young woman attendant that these were reproductions. I assumed that you would be informed. However, when the items were placed on sale, you described, if I remember correctly, the reproduction of La Clownesse assise as Lautrec's most famous lithograph. I protested from the floor with an introductory bid of \$2, but the reproduction, sold as an original, brought \$120.

Assuming your interest in protecting the public I felt sure that you would want the present error brought to your attention. Perhaps you could announce that the "Piper edition" is merely a series of reproductions.

Very truly yours,

William S. Lieberman

Mr. Herbert A. Kende
119 West 57th Street
New York 19, N. Y.

WSL:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kende

Dear Alfred:

Kende made a very elaborate clarification,
grouped the two items together as one
lot.

Purchased for \$15.

Some difference.

Bill

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

ROCKWELL KENT

Kent, Rockwell

Seventieth Birthday Testimonial Committee

80 EAST 11th STREET, NEW YORK 3, N. Y. ROOM 336
September 5, 1952

Co-Chairman
LEONIE T. HUTTENBACH
KIMMY SALTZMAN

DAVE GREENE, Secretary
HUGO GELLERT, Treasurer

September 4, 1952

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

Dear Mr. Gellert:

We received your letter of September 4 asking Mr. Alfred H. Barr, Jr. to send a message to Rockwell Kent on the occasion of his 70th birthday on September 14.

Unfortunately Mr. Barr is sailing from Europe on September 7 and will not arrive in New York until September 15 so that I cannot get in touch with him before the dinner to be held on September 14.

With all best wishes for the success of the banquet,

We feel that a message of greetings from you to this outstanding artist would be very much in place, and receiving it well in advance would be much appreciated.

Sincerely,

With sincere good wishes,

Secretary to Mr. Barr

Mr. Hugo Gellert
Room 336
80 East 11th Street
New York 3, N. Y.

Sincerely yours,

Hugo Gellert
Hugo Gellert
Treasurer

mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

ROCKWELL KENT

Seventieth Birthday Testimonial Committee

80 EAST 11th STREET, NEW YORK 3, N. Y. ROOM 336

Co-Chairmen

LOUISE T. PATTERSON
RUBIN SALTZMAN

DAVE GREENE, *Secretary*
HUGO GELLERT, *Treasurer*

September 4, 1952

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

Dear Mr. Barr:

We are holding a banquet in honor of Rockwell Kent on the occasion of his 70th birthday. It will be held on Sunday, September 14, 6 p.m., at the Riverside Plaza Hotel, 253 West 73rd Street, Manhattan.

Rockwell Kent has a long and proud record in the labor and progressive movement. A founder and former president of the Artists Union, he has always associated himself with the struggles of labor and the people.

We feel that a message of greetings from you to this outstanding artist would be very much in place, and receiving it well in advance would be much appreciated.

With sincere good wishes,

Cordially yours,

Hugo Gellert

Hugo Gellert
Treasurer

dpowa

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

Keppel

STANDARD
MAIL PERMIT
NO. 10
NEW YORK
POST OFFICE
GENERAL DELIVERY
SECTION

CHARLES ASHMUN, INC.

THE MUSEUM OF MODERN ART

655 FIFTH AVENUE
NEW YORK 22, N. Y.

January 21, 1954

Date

PERSONAL SERVICE
IN REPLY REFER TO

To: Charles Keppel
From: Alfred Barr

Re: Plane reservation:
New York to Milan
January 21, 1954

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

Dear Charlie:

Dear Mr. Barr:

I think that the Museum ought to get back a considerable sum of money in view of the fact that the plane from New York to Rome was Second Class, Tourist. The accommodations were the usual Tourist five seats to a row. Since the reservation was made and billed as First Class, some return should be made by the airline. I am enclosing my ticket and the correspondence with Charles Ashmun, Inc. to that effect. I should have told us or you so that you would have had to wait over for a First Class flight if in your case they gave you no choice. I submit my resignation that as they are not opposing the refund.

Sincerely,

I hope you were comfortable enough on the Tourist plane but am sorry this happened.

With kind regards,

Sincerely yours,

Robert R. Heppel

RF/ah

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

STEAMSHIP
RAIL AND AIR
HOTEL AND RANCH
RESERVATIONS
BAGGAGE INSURANCE



CHARLES ASHMUN, INC.

OFFICIAL AGENT FOR
ALL STEAMSHIP AND AIR LINES, TOURS AND CRUISES

665 FIFTH AVENUE
NEW YORK 22, N. Y.

TELEPHONE:
MURRAY HILL 8-1544

CABLE:
"ASHMUN," NEW YORK
PERSONAL SERVICE

IN REPLY REFER TO

Ashmun

January 27, 1954

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

Dear Mr. Barr:

I forwarded your ticket at once to the accounting department of TWA with an explanation of their substitution of Tourist equipment for the First Class flight for which you had booked and paid. I have an acknowledgement from them this morning saying they have sent this on to their Kansas City office, from which a refund will be made.

Occasionally the Airlines substitute one plane for another, due to equipment trouble or some failure of the plane assigned to that particular flight. As I told them in my letter, however, they should have told us or you so that you would have had an opportunity to wait over for a First Class flight if you had wanted to do this. In your case they gave you no choice. I gather they recognize this as they are not opposing the refund.

I hope you were comfortable enough on the Tourist plane but am sorry this happened.

With kind regards,

Sincerely yours,

BF/mh

Barbara Fiske -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

cc:

Kiesler

cc: D. Miller

June 29, 1954

Dear Frederick:

Thank you very much for your letter. I should indeed like to see your paintings, but I am leaving the city tomorrow for Vermont for a rest. Perhaps in the Fall I can see them.

Thank you anyway for asking me.

My best to

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Frédéric j kiesler. ~~address~~

June 23, 54.

Dear Alfred:

By now I am so far in my paintings that I can think of inviting you to come and see them. You had two years ago so deeply understood my sculptures that I know of no one whom I would like more to see and criticize my paintings -- a new experience to me altogether.

Sidney Janis will exhibit part of them in October. Tom Hess, who surprised me the other day at the studio, wanted me not to hesitate any longer with my invitation to you. Here it is, and most cordially. It would be a great pleasure to me if Dorothy Miller could join you - when you decide to come. The address is 59 East 9th Street.

Let me phone, and see what time would be most convenient to you and Dorothy.

Most sincerely,

Frederic Kiesler

Mrs. Frederic Kiesler
56 Seventh Avenue
New York 11, N. Y.

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Mrs. Steffi Kiesler

Barr Pers. Kiesler

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

January 24, 1951

Dear Mr. Barr:

Thank you so much for your kind letter and the "Miracle"-information. I wrote immediately a strong letter and urged some of my friends to do the same.

It was a sincere pleasure to really "meet" you for the first time after knowing you for so many years.

I will dare to send you a copy of the newly edited "L'Autre Monde" by Cyrano de Bergerac with my préface, which, published for a general public, will match your high school essay. My pleasure to meet someone finalement who knows that Cyrano is not the invented long-nosed hero of Rostand-vintage, is truly genuine.

Many thanks again, and cordially,

Steffi Kiesler

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

*Barr Barr,
Kiesler*

January 22, 1951

Dear Mrs. Kiesler:

Here is the name of the present Chancellor of the Board of Regents which is going to meet on the 30th of this month to hold hearings on the Miracle. It looks as if the Miracle might well be banned under Catholic pressure.

I think a letter or telegram addressed to

Chancellor William J. Wallin
30 South Broadway
Yonkers, New York

would be effective. Any other people you can get to write would be useful too.

I greatly enjoyed our evening together seeing Frederic's new sculpture and going to that wonderful restaurant and the dance recital afterwards. Many, many thanks.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Frederic Kiesler
56 Seventh Avenue
New York 11, N. Y.

AHB:mh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

KIRSTEIN

LINCOLN KIRSTEIN
128 EAST 19TH STREET
NEW YORK CITY 3

August 3 1953

Dear Alfred :

I did not want you to miss this far too kind notice of Dr. Ritchie's egregious sketch. In the old (good ?,- well, better) days, you would have fine-toothed every word of every galley.

Faithfully,

Lincoln

Alfred H. Barr, jr.
11 West 53rd Street
New York City

Art

An Anthology of Modern Sculpture

By DAVID SYLVESTER

WHILE the literature of twentieth-century painting is immense, that of the sculpture of the period is negligible. No worth-while monograph exists on sculptors so internationally famous as Brancusi, Giacometti, Laurens, Lipchitz, Zadkine or Gonzalez; Rodin himself has yet to be celebrated in a comprehensive catalogue. And until the publication of Mr. Ritchie's survey* the only decent general work to have appeared in English has been Mme. Giedion-Welcker's, and this is but an annotated picture-book. Actually, Mr. Ritchie's contribution also is primarily an anthology of reproductions, though his text has more body to it. It contains 176 pages of (mostly full-page) photogravure illustrations, fifty-two of text and notes. Sixty-five sculptors are represented in the plates, more than half of them by just a single work. The artists most generously treated are Picasso, with thirteen examples, Maillol, with eleven, Brancusi and Moore, with ten, Lipchitz and Lehmbruck, with nine. Inevitably, every reader will find omissions to regret, but there is no doubt that the choice of actual examples has been very carefully considered. The photographs are rather unequal in quality, but include some real beauties, notably Mr. Elisofon's detail of the head of Maillol's 'The River'.

The textual matter consists of passages from the writings of about a dozen modern sculptors, a brief biographical note on each of the sculptors represented, a select bibliography which is open to criticism on quite a few points and an introductory essay of something less than 20,000 words. This, while always balanced and lucid, is not altogether reliable. It is by no means certain that 'most of Degas' sculpture was executed before the turn of the century (page 12). The assertion that Despiau 'is at first glance a dim reflection of his master'—Rodin—is most curious (page 17). Certainly the first of the three versions of Matisse's 'Back' is 'in the Rodinesque tradition', but surely not the second? (page 24). Laurens' 'Luna' has been executed in bronze as well as in marble (page 32). Turnbull stopped 'experimenting with cacti or thorn-like forms in space' about three years ago (page 36).

More important than such errors of detail are certain questionable over-simplifications. To take only one: it is all very well to say that Rodin's 'greatest debt is to the impressionist painters and their preoccupation with objects under the transitory impact of light', but some reference should surely have been made to the hardly less important influence of Carrière upon his treatment of surface in relation to light. Rodin is, after all, far closer in spirit to Symbolism than to Impressionism.

Part of the blame for such over-simplifications can be laid on the excessive brevity of Mr. Ritchie's essay: certainly, one is constantly aware of the effort he has had to make to condense his material. But it must also be said that a certain passion for simplification has vitiated the very conception and method of his book. The text and illustrations are divided up into a number of sections—cutting across the development of individual artists—each purporting to represent a particular

way of 'treating the object'. These are: 'The object in relation to light: Rodin and his influence'; 'The object idealised: Maillol and related sculptors'; 'The object purified: Brancusi and organic abstraction'; 'The object dissected: the cubists and futurists'; 'The object constructed on geometric principles'; 'The object and the subconscious: the surrealists'. To which is added a concluding section: 'The last decade: old and new tendencies'. The second and fifth

divisions work well enough; the first must surely be a little superficial in conception, for it manages to bracket together Rosso with Despiau, Degas with Martini, Epstein with Renoir; the fourth does not cover enough ground, since it ought to include a number of things that have got into the third and sixth sections, and these last two are thoroughly confused. The source of the trouble is the overlapping that has gone on between cubism, surrealism and so-called organic abstraction.

Moore and Arp, for example, have been placed among the organic abstractionists, though not without reservations: 'While Arp was one of the founders of the dada movement and was closely associated with the surrealists, and Moore likewise was influenced early in his career by similar tendencies, both have their formal origins in Brancusi'. This last statement is certainly true of Arp, and the arguments which Mr. Ritchie goes on to adduce for linking him with Brancusi rather than with the surrealists are convincing. Moore, however, is in quite another case. He may have acquired his manner of treating the surface from Brancusi, but the 'formal origins' of most of his abstract work lie in cubism: his true antecedents are Picasso, Lipchitz and Archipenko. But then Mr. Ritchie trips up badly over Picasso himself by classifying his various sculptural essays of 1928-32 as surrealist, when their proper place is in the cubist canon, if they can be 'placed' at all. He makes the same mistake with Gonzalez, whose formal inventions were by no means intended to imply those ambiguities, those associations or identifications of the disparate, which characterise surrealism, but were simply architectonic rearrangements and reductions of forms in the tradition of cubism. (I have been assured of this with no little vehemence by the very person whom Mr. Ritchie cites as a source of information concerning Gonzalez.) The muddle Mr. Ritchie gets into on sensing some intimation of the subconscious is fully revealed when he remarks 'a residue of surrealist hypnosis' in Picasso's 'Shepherd holding a Lamb'.

If faults of this kind were due to a lack of scholarship or care, it could be said that Mr. Ritchie had handled his system badly. But none of his assertions or classifications is baseless, only highly questionable. The fault lies with the method itself, and Mr. Ritchie hints at its limitations when he abstains from classifying his examples of the last decade, except rather tentatively in the text. Yet it is not only the last decade that is too close to us to allow of accurate classification, but the entire period covered by this book dealing with artists most of whom are still alive. Any attempt to put things so near us in a rigid perspective is bound to produce more distortion than clarification.



'Boy' (1907) in bronze, a Rodinesque early work by Brancusi
From 'Sculpture of the Twentieth Century'

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

JULY 9 1953

THE LISTENER

63

it. Had any of her plots succeeded, or indeed had she lived long enough to survive Elizabeth, then the unrelieved darkness of the Counter-Reformation would have descended upon England. So he pursues his quarry as relentlessly as the spies of Walsingham had done three centuries earlier; and Froude stands beside her near the executioner's block lest for a moment we falter in our detestation of her crimes. When she finally prepares to meet a martyr's death, Froude hastily points out that 'it would be affectation to credit her with a genuine feeling for religion'. Even as she prays on the scaffold, Froude writes a commentary on the prayer as follows:

She prayed for the church which she had been ready to betray, for her son, whom she had disinherited, for the queen whom she had endeavoured to murder. She prayed God to avert his wrath from England, that England which she had sent a last message to Philip to beseech him to invade. She forgave her enemies whom she had invited Philip not to forget.

Even of her beauty Froude must at the last moment divest her and he shows us 'the withered features of a grizzled, wrinkled, old woman'. And when it is all over and a word of pity has momentarily escaped his lips, Froude tells us that 'She was leaving the world with a lie upon her lips'. 'She was a bad woman, disguised in the livery of a martyr'.

'Weakness' of Elizabeth I

Finally we come to Elizabeth I herself. Her father was Henry VIII, but her mother was Anne Boleyn; and in Froude's view, though Elizabeth had virtues, she was guilty of an unforgivable vice in a monarch: weakness. To him it was weakness, not policy, which made her seek for that uneasy balance between Catholics and Protestants; weakness which caused her to hesitate so long about executing Mary, Queen of Scots; weakness which provided her with a pusillanimous foreign policy. There are no heroines in Froude's book but, as a good disciple of Carlyle, he knew how to hero-worship. So as Elizabeth is moved from the centre of the stage, Froude summons her minister, Lord Burghley, to fill the vacant role of hero—no easy task:

Vain as she was of her own sagacity she never modified a course recommended to her by Burghley without injury both to the realm and to herself. She never chose an opposite course without plunging into embarrassments from which his skill and Walsingham's were barely able to extricate her. The great results of her reign were the fruits of a policy which was not her own, and which she starved and mutilated when energy and completeness were most needed.

With the appearance of the first two volumes of his history in 1856 it became clear that a major contribution to English history and literature was in prospect. The reception both by critics and by the general reader was extremely favourable and Froude could press on with his researches, confident that there was an appreciative and growing public awaiting his results. Then, in 1858, with the issue of his third and fourth volumes, there appeared in the *Edinburgh Review* an unsigned criticism which challenged the whole basis, as well as the conclusions, of Froude's work. From now onwards there was to be a growing volume of criticism, though it did not seem in any way to limit the growing volume of his readers. Very little that he wrote escaped the attention of his enemies and the literature about Froude is as extensive as the literature by Froude.

What were the main charges against him? There was, first, his inaccuracy. Anyone, however sympathetic to him, finds if he checks his sources that Froude has been guilty of misquoting them. To what extent he did this is a matter of dispute, although it is true that some of his critics, like Freeman, in pointing out what they thought were errors, displayed to the world the yawning gaps in their own knowledge. But Froude seems often to have been incapable of making an exact transcript of his documents or of detecting in the printer's proofs some of the grossest misprints. In part this must have been due to the immense speed at which he worked. Froude read more documents than his contemporaries but he also misread more.

But were Froude's inaccuracies deliberate, which is the second main charge against him? Did he tamper with his sources in order to prove his case, did he deliberately misrepresent the past? To do so would be an unpardonable crime in an historian and some of his critics allege that he was guilty of it. I am inclined to doubt that judgment. It is true that quotations are cut and pieced together without the reader being warned by the various devices of the printer that that has been done. But I think that his excisions and omissions derived from the literary purposes of Froude and not from his purposes as an historian. He was writing history as drama, and he must hold the attention of his audience, if need be by excision, omission, or in any other way. If he had by

nature been inclined deliberately to distort or suppress the facts, then I think his treatment of Carlyle more than anything else would have confirmed it. Froude loved and admired Carlyle more than any man. He happened also to know certain facts about Carlyle's domestic life which can have been known to few others. Had he suppressed these facts only a handful of people would have known what he was doing and none could have criticised him for it. Instead, he chose to print them and was at once faced with a flood of vituperation, denouncing him for base ingratitude to the man to whom he owed most. Yet when Froude came to ask himself later on whether he had done right in publishing these intimate facts of Carlyle's life he had no regrets and held that it was his duty to history and to Carlyle to state the facts as he knew them. From what we know of Froude's mind, his work, and his correspondence, I think that he can be acquitted of the charge of deliberately falsifying the facts.

Yet it remains none the less clear that some of Froude's history is distorted history though the explanation is, I think, not that advanced by his critics. It lies rather in Froude's philosophy of history and, indeed, in his whole philosophy of life. For Froude history had one dominating function, namely, to help solve the problems of his own day; and I think that it is this doctrine, widely held as it is, which has done more harm to the study of history than the activities of any number of deliberate falsifiers. If a man starts off, as Froude did, with the belief that history has a solution to offer to contemporary problems, than he tends also to believe that history confirms the political creed which he happens to have embraced. There is always plenty of evidence to support him. The distortion of history starts with the initial assumption that the past speaks with an unequivocal voice. History is neither a supporter of autocracy, as Froude thought, nor of democracy; it is neither pro-protestant nor pro-Catholic. *Clio* is a neutral. She will, if we use her well, tell us our past but she will remain silent about our future.

Froude believed (wrongly, as it turned out) that nineteenth-century England was facing a new counter-reformation which would rob her of her liberty and set the clock back to the middle ages. 'I am not sure', he once wrote, 'even that . . . our grandchildren may not have to fight the old battle over again with the old weapons'. He believed that the answer to this danger lay in the history of the Tudor age which showed 'the Reformation as the greatest liberating force in our history, the force which made England into an independent nation. All else was subordinate to this. To Froude history was not the study of the political, constitutional, religious, economic, and social forces which have moulded our past, but rather the history of our great men; and part of this lack of balance in his work we must attribute to the baleful influence of Thomas Carlyle.

England 'Saved by Her Great Men'

So England, according to Froude, was in fact saved by her great men, of whom the greatest was Henry VIII. Anyone who opposed the march of the Reformation, or indeed slowed it down as Elizabeth did, opposed also the march of progress and history, and is so depicted. The tragedy of Froude lies not in his misquotations and omissions, but in the fact that his brilliant and creative mind was chained from the start to a pre-ordained interpretation of the Tudor past.

Yet, when all is said, Froude is entitled to his place in Parnassus. Even though he stumbled under a load of preconceived notions his wide reading of sources and his fine intellect gave him an understanding of the Tudor age which has been shared by few historians before or since his time. If we approach Froude with the knowledge that he erred, as indeed we all err, and if we test his conclusions where we can, accepting some, rejecting others, then I think that he will reward us with a rare insight into the Tudor mind and policy.

He will reward us also in another way. 'There was once an historian', the late Eileen Power observed, 'who was so dull that even the other historians began to notice it'. That charge at least can never be made against Froude. Wherever else he failed, in this he succeeded, in the marriage between history and literature; and out of his re-creation of our Tudor past he made something to hold children from their play and old men from the chimney corner.—*Third Programme*

The Central Bureau for Educational Visits and Exchanges, an organisation established by the United Kingdom Unesco National Co-operating Body for Education, has published a booklet entitled *Survey of Educational Travel*, which gives details about vacation courses, work camps, and so on. It can be obtained from the Central Bureau at Hamilton House, Bidborough Street, London, W.C.1, for 2s. plus 5d. postage.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

cc: D. Miller

*October 20 1954
448 C.P.W.
New York, N.Y.*

Kopman

Dear Mr. Barr:

October 26, 1954

*A sort of town collector who
owns some of my work heard that
I am represented in the current show
at the*

Dear Mr. Kopman:

modern art.

I think there must be some misunderstanding about the catalogue of our present exhibition of Paintings from the Museum Collection. It is issued as a mimeographed checklist in three sections - one for each floor. The section for Floor II lists your name and exhibit. I am enclosing a copy.

He
catalogue
the index of art
Magin
among
On the 20th of November we are publishing a general work on the Museum Collection in all its divisions -- sculpture, prints, posters, films, photography, furniture, et cetera, as well as paintings. Some advance copies of this book were available at the counter. Possibly it was this that you saw and supposed to be a catalogue of the painting show.

This opinion
Dear
May I say how much I liked seeing your Head. I now like it better than the landscape which I previously preferred.

Sincerely,

Alfred H. Barr, Jr.

Mr. Benjamin Kopman
448 Central Park West
New York, New York

AHB:ma

*Sincerely yours
Benjamin Kopman*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

October 20-1954
448 E. P. W.
New York, N.Y. blith

Dear Mr. Barr:

A out of town collector who owns some of my work heard that I am represented in the current show at the Museum of Modern Art.

He asked me that I buy a catalogue for him. I looked through the index of artists and, imagine my chagrin at not finding my name among them. Whatever the reason for this omission, I think an injustice has been done to me. I think that an appendix containing my name - and very likely a few others - could be posted in each book at no great expense.

Sincerely yours
Benjamin Kopman

1656 East 56th Street
Chicago 37, Illinois

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kornblith

5-24-54

June 2, 1954

Secretary to
Alfred H. Barr, Jr.
Museum of Modern Art.

Dear Babette:

You are generously discreet to have written my secretary, but I take pleasure in answering your letter myself.

You may see the Matisse Chapel in Vence on Tuesday or Thursday, when it is opened to the public. I understand that the hours are 10 to 11 a.m. and 2 to 4 in the afternoon, but you can confirm this by asking at your hotel, or among the townspeople. It is very hard to see it except at these hours, since it is a nunnery.

I am sorry that I don't know Segonzac's address. I have never gone to see him. Nor do I know any other artists in the South of France except Masson and Picasso - neither of whom is accessible, since they do not ordinarily see visitors. Otherwise they would never get any work done.

However, I think you will greatly enjoy the Matisse Chapel and be sure to see the Picasso Museum in Antibes.

Won't you give my very best to Howard? I hope you have a wonderful trip!

Sincerely,

Alfred H. Barr, Jr.

Mrs. Howard G. Kornblith
1656 East 56th Street
Chicago 37, Illinois

AHB:ma

Thanking you exceedingly,
Sincerely, Babette Kornblith

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

MRS. HOWARD G. KORNBLITH
1656 EAST 56TH STREET
CHICAGO 37, ILLINOIS

To:—

5-24-'54

Secretary to
Mr. Alfred A. Barr, Jr.,
Museum of Modern Art.

As we are leaving for
Southern France in the
days and I am unable
to obtain this information
in Chicago, will you
please forward same to
me at once, if possible.

Address and method of
obtaining permission to see
Matisse stained glass windows.

Address of P. Gonzac
Addresses of accessible
famous artists in vicinity.

Also please remember me
to Mr. Barr. You exceedingly,
Thanking—
Sincerely, Babette Kornblith.

18, 1953

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

THE MUSEUM OF MODERN ART

MAURICE GEO. KLYNE, A. S. I. C. A.

Scholar and Expert in Criticism
Lecturer, Painter, Artist
872 SARATOGA AVENUE
BROOKLYN 12, N. Y.

Date: February 17, 1953

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

Re: Maurice Geo. Klyne

Klyne
KLYNE

THE MUSEUM OF MODERN ART

Date: February 11, 1953

Re: Maurice Geo. Klyne

Deare René:

While I was sick this correspondence between Mr. Klyne and Betty Chamberlain took place. Obviously the letter should have been passed over to you since Mr. Klyne is writing to the Director of the Museum rather than to me personally. However, I think that Betty has answered his letter rather well. His last letter of February 16 remains unanswered.

To: Miss Betty Chamberlain

From: Marijane Bartog

Dear Miss Chamberlain

Attached are two letters from Mr. Klyne. It seems to me that we received copies of his bulletins but unfortunately I can't find it now. However, could you advise his secretary, please?

another letter to Mr d'Harnoncourt March 18, 1953

ters to organizations such
ever, in its seemingly whole
ration that perhaps the
lay are beyond their re-

secure what can be
in the Museum, and
to interrogation.

the mentioned...
the perpetuated
ignored...

have a public...
mentioned... Miss B
mentioned and I do
though it will state
an Artists.

international conference, you

Klyne

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Klyne

THE MUSEUM OF MODERN ART

Date February 11, 1953

To: Miss Betty Chamberlain

Re: Maurice Geo. Klyne

From: Marianne Hartog

Dear Miss Chamberlain:

Attached are two letters from Mr. Klyne. It seems to me that we received once one of his bulletins but unfortunately I can't find it now. However, could you answer his letters, please?

More old correspondence.
This last letter was never acknowledged & I think it is now a dead issue
Joyce

and frankly do not like being ignored...
 working...It is because I have a public who
 ly your face will be flushed...Since in
 "ES IT" you will be mentioned and I do
 be complimentary.Though it will state
 ial to European Artists.
 operate on a international conference,you
 efforts are worthy of action..By you,I
 at the Modern Museum.

Sincerely
Maurice Geo. Klyne
 Maurice Geo. Klyne A.S.L.C.A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

HYACINTH 6-9258

Maurice -
More old correspondence.
This last letter was never
acknowledged & I think
it is now a dead issue
J.Klyne

(Kyle) ?
KLYNE

Mr. Alfred
 Director
 Modern Museum
 15 West 53rd
 New York City

Dear Mr. B...

I am beginning to feel that the organizations such as yours is ~~seemingly~~ its seemingly waste of effort, I must ofcourse take the consideration that perhaps the Modern Museum has ~~risen~~ risen to a point where they are beyond their responsibility to the public..

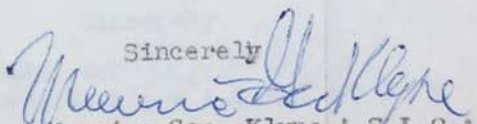
Asking questions is a matter of form in order to secure what can be called the truth...My readers are quite interested in the Museum, and like to know why it is so reluctant, when it comes to interrogation.

Now I seem to have the problem, that would make any one nervous..And that is the necessity to print the truth, inspite of the porportionate size of the organization...And frankly do not like being ignored...

If I sound like a wee dog barking...It is because I have a public who bites..and in that biting only your face will be flushed...Since in the May issue of "AS KLYNE SEES IT" you will be mentioned and I do not think I can say it will be complimentary. Though it will state that you say, you are not partial to European Artists.

As for your willingness to cooperate on a international conference, you appear to feel that only your efforts are worthy of action..By you, I do not mean You personally..But the Modern Museum.

I thank you for your interest...

Sincerely

 Maurice Geo. Klyne A.S.L C.A

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

HYA9INTH 6-9258

(Kyle) ?
KLYNE

MAURICE GEO. KLYNE, A. S. L. C. A.
Instructor and Expert on Contemporary Art
Lecturer, Painter, Artist
573 SARATOGA AVENUE
BROOKLYN 12, N. Y.

March 17, 1953

Mr. Alfred Barr Jr.
Director
Modern Museum
15 West 53rd Street
New York City

Dear Mr. Barr:

I am beginning to realize that writing letters to organizations such as yours is actually a waste of time...However, in its seemingly waste of effort, I must ofcourse take the consideration that perhaps the Modern Museum, has ~~risen~~ risen to a point where they are beyond their responsibility ~~to~~ the public..

Asking questions is a matter of form in order to secure what can be called the truth...My readers are quite interested in the Museum, and like to know why it is so reluctant, when it comes to interrogation.

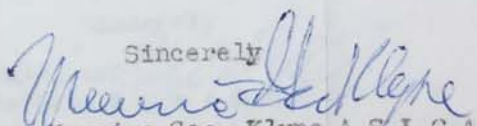
Now I seem to have the problem, that would make any one nervous..And that is the necessity to print the truth, inspite of the porportionate size of the organization...And frankly do not like being ignored...

If I sound like a wee dog barking...It is because I have a public who bites..and in that biting only your face will be flushed...Since in the May issue of "AS KLYNE SEES IT" you will be mentioned and I do not think I can say it will be complimentary. Though it will state that you say, you are not partial to European Artists.

A, for your willingness to cooperate on a international conference, you appear to feel that only your efforts are worthy of action..By you, I do not mean You personally..But the Modern Museum.

I thank you for your interest...

Sincerely


Maurice Geo. Klyne A.S.L.C.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

HYACINTH 6-9258

MAURICE GEO. KLYNE, A. S. I C. A.

*Instructor and Expert on Contemporary Art
Lecturer, Painter, Artist*

573 SARATOGA AVENUE
BROOKLYN 12, N. Y.

February 16, 1953

Mr. Alfred Barr Jr.
Executive Director
Modern Museum
11 West 53rd Street
New York City

Dear Mr. Barr :

Your publicity department impressed me with the fact that your organization is not interested in participating in any conference, concerning the marketing of Fine Art .

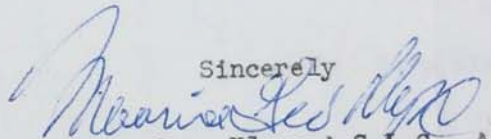
Miss Chamberlain states that such a conference would be rehashing its activities and it would be therefore more logical to continue as you are doing...This seems interesting ~~to~~ ^{to} as this places your organization record as not wanting to cooperate in any effort to clarify the marketing of Fine Art.

As an individual who has understood that the policy of the Modern was to encourage any progress in the field of Art. And so I regret having to feel, that the Museum has in effect taken on the attitude, which created the movement, that created the Modern Museum in the first place.

I regret having to place ^{you} on the list of uncooperatives...In any anticipated movement in this direction

I thank you for your attention.

Sincerely


Maurice Geo. Klyne A.S.I C. A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Klyne

February 13, 1953

Mr. Maurice Geo. Klyne, A.S.L.C.A.
573 Saratoga Avenue
Brooklyn 12, New York

Dear Mr. Klyne,

Your letters to Mr. Barr have been referred to this office.

In reply to your letter of Feb. 8, we of course have no agreement of the nature you indicate with any government. It has always been true throughout our 24-year history that we have acquired and exhibited and circulated more American works of art than of all other countries put together.

In regard to your interest in promoting more collectors of art, as expressed in your letter of Feb. 10, you probably realize that this is our major objective in the Art Lending Service. Through this program we rent original works of art for 2-month periods with the aim of encouraging people then to buy the works. We also try to encourage our Members to purchase works of art by newcomers to New York through our periodic New Talent exhibitions. We believe that these and other procedures which we follow are helpful in stimulating the purchase of modern art. It would therefore seem more logical for us to put our efforts into these specific activities rather than into a conference where we could only contribute an account of these activities, which are already quite well known to all those interested.

Very sincerely,

Betty Chamberlain
Publicity Director

BC:mb
cc: Alfred Barr, Jr. ✓

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

THE MUSEUM OF MODERN ART

Date February 11, 1953

To: Miss Betty Chamberlain

Re: Marucie Geo. Klyne

From: Marianne Hartog

Dear Miss Chamberlain:

Attached are two letters from Mr. Klyne. It seems to me that we received once one of his bulletins but unfortunately I can't find it now. However, could you answer his letters, please?

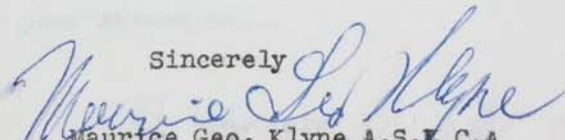
please to hang on your walls..

The story goes furthur and states that you push local art into your cellar collection with rarely comes out...it is amusing..And I wonder if you have anything to say about this ...Ofcourse I will look further into the matter..But,I really do not expect to find any less usual than your patronage system,which you are noted for.

I trust you can clear up the matter...So I can tell a national audiance it ain't so..

Thank you for your attention ...

Sincerely


Maurice Geo. Klyne A.S.E C.A

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

Maurice Geo. Klyne A.S.L C.A
Instructor of Fine Art
Expert on Contemporary Art
573 Saratoga Avenue
Brooklyn 12, New York
Hyacinth 6 9 2 58
February 8, 1953

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

In collecting news items for the bulletin "As Klyne See it" I have come across a very interesting item about your museum..It is not too odd, but it has its interesting points...

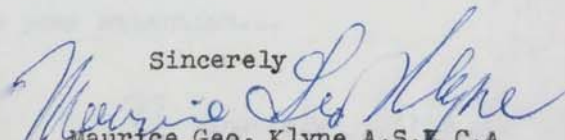
It has been suggested that your organization has some sort of a deal with the French government to push their artists in preference to American moderns...This really sounds like intrigue, but it can't be overlooked if it is true..I am sure our state department would not allow such an agreement and beside you have the right to choose who ever you please to hang on your walls..

The story goes further and states that you push local art into your cellar collection with rarely comes out...it is amusing..And I wonder if you have anything to say about this ...Ofcourse I will look further into the matter..But, I really do not expect to find any less usual than your patronage system, which you are noted for.

I trust you can clear up the matter...So I can tell a national audience it ain't so..

Thank you for your attention ...

Sincerely


Maurice Geo. Klyne A.S.L C.A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

HYACINTH 6-9258

MAURICE GEO. KLYNE, A. S. I. C. A.

*Instructor and Expert on Contemporary Art
Lecturer, Painter, Artist*

573 SARATOGA AVENUE
BROOKLYN 12, N. Y.

February 10, 1953

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

Dear Mr. Barr :

As your Organization is more familiar with the potential market of buyer of your specific type of Art, and as my effort is for all Artists and I estimate the potential buyer of Fine Art around 20 million in the United States... Potential I said.. Our problem of course is how to reach this lucrative market and up to this time, the various groups have not individually been able to even scratch the surface of this expansive audience.

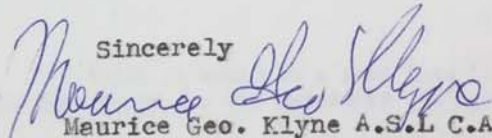
I was wondering if this is a good time to call a conference of all the leaders in the field of Fine Artist and through cooperative effort make a close examination of the virgin fields, as tastes vary well enough to include all of the schools of approach.

I realize of course, that The Artists Equity and UNESCO are working on this problem as well as your own efforts... Since we are concerned with the financial problems, I seriously believe a fusion of ideas will help us present a future market that will make the fine art profession negotiable and lucrative...

I would like to hear your ideas on the subject of such a conference and hope we can get together and discuss it.

Thank you for your Attention...

Sincerely


Maurice Geo. Klyne A.S.I.C.A

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

Knopf

THE MUSEUM OF MODERN ART

Date January 13, 1953

To: Mr. W. S. Lieberman

Re: Manessier Lithograph

From: Alfred H. Barr, Jr.

Dear Bill:

I think it would be a good idea to write a note of thanks to Mrs. Knopf for the Manessier lithograph which I attach.

Manessier lithograph which I am passing on to you

I am sending you a catalogue that Manessier sent me that I thought you might like to see. It seems our Print Room as your gift.

Many thanks both for the print and to be his latest work.

the party!

All my good wishes to you both and again my apologies.

Sincerely,

Very sincerely yours,

Alfred H. Barr, Jr.

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

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

ENC/uc
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

CC: Mr. Lieberman



ALFRED A. KNOPF INCORPORATED
501 MADISON AVENUE NEW YORK 17

January 13, 1953

OFFICE OF THE VICE-PRESIDENT

January 9, 1953

Dear Mrs. Knopf:

Dear Mr. Barr,

Many thanks for your note. We did

not feel neglected at all at your party. We found

to apologize to you and Mrs. Barr for not seeing more of you on the afternoon of January 1st, even though we regretted not having had a chance to chat with you. Curiously enough, as I explained, when you came in the door my finger was burning, so this needed first-aid.

We are delighted to have the

Manessier lithograph which I am passing on to

I am sending you a catalogue that our Print Room as your gift.

Many thanks both for the print and

to be his latest work.

the party!

All my good wishes to you both and again

Sincerely,

gies.

Very sincerely yours,

Alfred H. Barr, Jr.

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

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

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263



ALFRED · A · KNOPF · INCORPORATED
501 MADISON AVENUE · NEW YORK (22)

OFFICE OF THE VICE-PRESIDENT

January 5, 1953

Dear Mr. Barr,

To apologize to you and Mrs. Barr for not seeing more of you on the afternoon of January 1st. Curiously enough, as I explained, when you came in the door my finger was burning, so this needed first-aid.

I am sending you a catalogue that Manessier sent me that I thought you might like to see. It seems to be his latest work.

All my good wishes to you both and again my apologies.

Very sincerely yours,

Mrs. Alfred A. Knopf

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

BWK/sc
Enclosure

zurücksenden werden so wie wir es ersuchen.

Hochachtungsvoll,

Sekräterin von Herrn Barr

mh

BLANC
THE
Mr. a
COMP
AT 24
ON Jan
R. S. V. P.

Mrs

en
r

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

BLANCHE KNOPF REQUESTS
THE PLEASURE OF
Mr. and Mrs. Barr's
COMPANY FOR ^{egg} ^{veg}
AT 24 West 55th Street
ON Jan. 1, 1953 AT five o'clock
R. S. V. P. 501 MADISON AVENUE

Wir erhielten Ihre Rechnung datiert vom 3. Januar für ein Buch von Grohmann, das Sie uns im Auftrage von Prof. Baumeister schicken. Wir schreiben Ihnen heute, da uns nicht klar ist warum Sie uns eine Rechnung senden. Vor mehreren Monaten erhielt unsere Bibliothek ein Exemplar dieses Buches von Prof. Baumeister persönlich, und wir haben Ihn im Austausch eine Reihe unserer Bücher gesandt, die einen viel grösseren Geldwert hatten als Prof. Grohmanns Buch. Sollte sich diese Rechnung auf ein weiteres Buch beziehen, welches wir bis jetzt jedoch noch nicht erhalten haben, so müssen wir Ihnen mitteilen, dass Herr Barr und unsere Bibliothek nicht mehr als ein Exemplar benötigen, und wir Ihnen das zweite Buch zurücksenden werden so wie wir es erhalten.

Hochachtungsvoll,

Sekräterin von Herrn Barr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

Kohlhammer
CC: Mr. Karpel

January 22, 1953

W. Kohlhammer Verlag
Urbanstrasse 12-14
Stuttgart O, Deutschland

Sehr geehrte Herren!

Wir erhielten Ihre Rechnung datiert vom 3. Januar für ein Buch von Grohmann, das Sie uns im Auftrage von Prof. Baumeister schicken. Wir schreiben Ihnen heute, da uns nicht klar ist warum Sie uns eine Rechnung senden. Vor mehreren Monaten erhielt unsere Bibliothek ein Exemplar dieses Buches von Prof. Baumeister persönlich, und wir haben Ihm im Austausch eine Reihe unserer Bücher gesandt, die einen viel grösseren Geldwert hatten als Prof. Grohmanns Buch. Sollte sich diese Rechnung auf ein weiteres Buch beziehen, welches wir bis jetzt jedoch noch nicht erhalten haben, so müssen wir Ihnen mitteilen, dass Herr Barr und unsere Bibliothek nicht mehr als ein Exemplar benötigen, und wir Ihnen das zweite Buch zurücksenden werden so wie wir es erhalten.

Hochachtungsvoll,

Sekräterin von Herrn Barr

mh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263



W. KOHLHAMMER VERLAG
Stuttgart O, Urbanstraße 12-14
Telefon 900 30, 900 39

Rechnungs-Datum 3. Jan. 1953.
Rechnungs-Nr. 66/
A.E. Nr. 73400/ 64161 1546
Bei Bezahlung bitte sämtliche Nummern angeben
At payment please state all numbers
Payment can only be accepted
when effected in

RECHNUNG für Firma **Museum of Modern Art**
z.H.v. Herrn Dr. Barr
11 West 53 Street
in **New York / N.Y.**

Südwestbank Stuttgart Konto 278 72
Postcheck Stuttgart 11806
Land **USA**

Versandangaben: Drucksache — Päckchen — Postpaket — Frachtgut x-Band Eilgut — Luftpost — Bahnexpress — Bücherwagen		Im Auftr. v. Herrn Prof. Baumeister Ihre Bestellung v. Nr.			
Anzahl	Titel	Ord. Preis	Netto-Preis	Währung	DM
					1.--
	Porto				28.--
1	Grohmann, Baumeister mit Rücksendungsrecht bis 15.2.1953	28.--			29.--
				\$6.93	29.--

Zahlungsbedingungen: Zahlbar innerhalb 30 Tagen rein netto / Beanstandungen: Lieferung erfolgt auf Grund der Buchhändlerischen Verkehrsord.
Eigentumsvorbehalt: Gemäß § 455 BGB / Erfüllungsort und Gerichtsstand für Lieferung und Zahlung: Stuttgart

Soulagés!

Cordially,

Sincerely,

Samuel M. Kootz

Alfred H. Barr, Jr.

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

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263



W. KOHLHAMMER VERLAG
Stuttgart O, Urbanstraße 12-14
Telefon 900 30, 900 39

Rechnungs-Datum 3. Jan. 1953.
Rechnungs-Nr. 66/
A.E. Nr. 73400/ 64161 1546
Bei Bezahlung bitte sämtliche Nummern angeben
At payment please state all numbers
Payment can only be accepted
when effected in

RECHNUNG für Firma **Museum of Modern Art**
z.H.v. Herrn Dr. Barr

11 West 53 Street
in **New York / N.Y.** Land **USA**

Südwestbank Stuttgart Konto 27872
Postscheck Stuttgart 11806

Versandangaben: Drucksache — Päckchen — Postpaket — Frachtgut X-Band Eilgut — Luftpost — Bahnexpress — Bücherwagen		Im Auftr. v. Herrn Prof. Baumeister Ihre Bestellung v. Nr.			
Anzahl	Titel	Ord. Preis	Netto-Preis	Währung	DM
					1.--
	Porto				28.--
1	Grohmann, Baumeister	28.--			29.--
	mit Rücksendungsrecht bis 15.2.1953				
				\$6.93	29.--

Zahlungsbedingungen: Zahlbar innerhalb 30 Tagen rein netto / Beanstandungen: Lieferung erfolgt auf Grund der Buchhändlerischen Verkehrsordnung
Eigentumsvorbehalt: Gemäß § 455 BGB / Erfüllungsort und Gerichtsstand für Lieferung und Zahlung: Stuttgart

you to share my liking for them.
So, congratulations -- but even more for

Soulagés!
Cordially,

Sincerely,

Sam Kootz

Alfred H. Barr, Jr.

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

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263



W. KOHLHAMMER VERLAG
 Stuttgart O, Urbanstraße 12-14
 Telefon 900 30, 900 39

Rechnungs-Datum **3. Jan. 1953.**
 Rechnungs-Nr. **66/** N. 1546
 A.E. Nr. **73400/ 64161**
 Bei Bezahlung bitte sämtliche Nummern angeben
 At payment please state all numbers
 Payment can only be accepted
 when effected in

RECHNUNG für Firma **Museum of Modern Art**
z.H.v. Herrn Dr. Barr

11 West 53 Street
 in **New York / N.Y.**

Südwestbank Stuttgart Postscheck Stuttgart
 Konto 278 72 11806
 Land **USA**

Versandangaben: Drucksache — Päckchen — Postpaket — Frachtgut x-Band Eilgut — Luftpost — Bahnexpress — Bücherwagen		Im Auftr. v. Herrn Prof. Baumeister Ihre Bestellung v. Nr.			
Anzahl	Titel	Ord. Preis	Netto-Preis	Währung	DM
	Porto				1.--
1	Grohmann, Baumeister	28.--			28.--
	mit Rücksendungsrecht bis 15.2.1953				29.--
				\$6.93	29.--

Zahlungsbedingungen: Zahlbar innerhalb 30 Tagen rein netto / Beanstandungen: Lieferung erfolgt auf Grund der Buchhändlerischen Verkehrsordnung
 Eigentumsvorbehalt: Gemäß § 455 BGB / Erfüllungsort und Gerichtsstand für Lieferung und Zahlung: Stuttgart

You to please my liking for him.
 So, congratulations -- but even more for

Soulagés!
 Cordially,

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kootz

cc: D. Miller

SAMUEL M. KOOTZ GALLERY
600 MADISON AVENUE - NEW YORK 22 - PL. 5-8834
MODERN PAINTINGS

March 22, 1954

16 Mar. 54

Dear Alfred,

Dear Sam:

I was delighted you were
Thanks for your note. Sweeney's big Mathieu
persuaded me that I had been much too hasty in refusing
Nothing is as pleasant as more than
the small one you offered to give us a couple of years
ago. Your show now confirms my uncertain judgment. I
to find that this is a masterpiece
find the big picture pretentious and unconvincing, but
showing that the small picture is
I like very much the two smaller pictures on either side
of the door.

you to show my liking for him.
So, congratulations -- but even more for

Soulages!

Cordially,

Sincerely,

Sam Kootz

Alfred H. Barr, Jr.

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

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

SAMUEL M. KOOTZ GALLERY
600 MADISON AVENUE · NEW YORK 22 · PL. 5-9884
MODERN PAINTINGS

16 Mar. 54

Dear Alfred,

I was delighted you came in today.
Nothing would please me more than
to find that this more complete
showing of Mathieu would persuade
you to share my liking for him.

Cordially,

Sam. Kootz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

cc: D. Miller

Krasne

January 29, 1954

January 19, 1954

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

Museum Dear Miss Krasne:

11 West 53rd Street

New York, N. Y.

I am greatly distressed that you and Art Digest

have parted company. It seemed to me that you were doing such

an excellent job there -- perhaps too good in view of rumored

Head d'Ammoncourt, explaining, for the record, what my policy with

regard policies of the new owner. say "has been" because, as I pre-

sume you already know, I was dismissed from the magazine on January

4, with instructions. Should I hear of anything that might interest you

appear under my editorship. Hence, as a result of what I do read

are "I shall let you know immediately.

and myself", I am no longer associated with ART DIGEST.

Sincerely yours,

All of this may come as a surprise to you. Indeed it has come as

a surprise to what I now discover are many people and believe, as

I do, that the magazine has shown steady improvement. There is

little that I can offer in the way of an explanation, other than

what I mentioned in my letter to René d'Ammoncourt. I trust he

will share the contents of his letter with Alfred H. Barr, Jr.

both to elaborate further here.

Miss Belle Krasne

I do, by this opportunity to extend my thanks to

you director 50 East 78th Street on extremely helpful, and I appreciate

all that you have done to make my heavy job a gratifying one.

AHB:ma

Should you wish to get in touch with me, you may reach me at my home

address: 50 East 78th Street, New York 21, N. Y., or by telephone at

Trafalgar 9-5112. Meanwhile, again my warmest thanks.

Since dictating this I've made
a recommendation which may bring
results soon - a radio proposal - but
still highly tentative and confidential

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

January 19, 1954

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

Dear Alfred Barr:

Bad news travels quickly. I have just finished writing a letter to René d'Harnoncourt, explaining, for the record, what my policy with regard to ART DIGEST has been. I say "has been" because, as I presume you already know, I was dismissed from the magazine on January 4, with instructions that the January 15 issue was to be the last to appear under my editorship. Hence, as a result of what I am told are "differences in policy" between the magazine's new publisher and myself, I am no longer associated with ART DIGEST.

All of this may come as a surprise to you. Indeed it has come as a surprise to what I now discover are many people who believe, as I do, that the magazine has shown steady improvement. There is little that I can offer in the way of an explanation, other than what I mentioned in my letter to René d'Harnoncourt. I trust he will share the contents of his letter with you, and so I shall not bother to elaborate further here.

I do, however, want to take this opportunity to extend my thanks to you directly, for you have been extremely helpful, and I appreciate all that you have done to make my heavy job a gratifying one.

Should you wish to get in touch with me, you may reach me at my home address: 50 East 78th Street, New York 21, N. Y., or by telephone at Trafalgar 9-6112. Meanwhile, again my warmest thanks.

Sincerely yours,



Belle Krasne

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

Kuhn

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

February 14, 1956

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

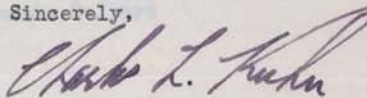
Dear Alfred:

Thank you so much for your kind letter of
February 9th and the name and address of Colonel
Berger.

It was kind of you to send me this infor-
mation, and also very generous of you to think of
us in connection with some of Colonel Berger's German
pictures.

With all good wishes,

Sincerely,



Charles L. Kuhn

CLK:FNP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

February 9, 1956

January 31, 1956

Perhaps Samuel Berger?
name

(yes) left answer
AB

cc: D. Miller

Kuhn

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

Dear Charles:

Dear Alfred:

In answer to your letter of January 31st, I believe the New York collector of modern German art whose name was given you by a former student would be Mr. Samuel A. Berger, 90 John Street, New York. His home address is 1095 Park Avenue.

for reply.

Mr. Berger is a donor to our collection and we are including several of his gifts in the New Acquisitions Bulletin which is just now going to press.

one of my former students told me of a Mr. Samuel Berg of New York, who has a collection of modern German art. I am

Sincerely,
very anxious to acquaint myself with his collection, and I

wonder if you know his address. There are two Samuel Berg's

in the Manhattan telephone directory, both of whom seem to be highly respectable parts of town.
Mr. Charles L. Kuhn
Curator
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

P. S. There were several works by German artists that we did not accept so I suggested that Colonel Berger might offer them to the Busch-Reisinger Museum. That was about a year ago.

Charles
Charles L. Kuhn
Curator

CLK:RSP

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

M.A.

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

MUSEUM OF MODERN ART
HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

Perhaps
Samuel Berges?
name

(yes)

draft answer
AB

January 31, 1956

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

Dear Alfred:

Please forgive me for bothering you with a foolish question, which perhaps you can turn over to your secretary for reply.

At the College Art Association Meeting in Pittsburgh one of my former students told me of a Mr. Samuel Berg of New York, who has a collection of modern German art. I am very anxious to acquaint myself with his collection, and I wonder if you know his address. There are two Samuel Berg's in the Manhattan telephone directory, both of whom seem to live in highly respectable parts of town.

With all good wishes,

Sincerely,

Charles L. Kuhn
Curator

CLK:FNP

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 263

Kuhn

THE MUSEUM OF MODERN ART

HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS

Date November 3, 1954

To: René d'Harnoncourt

Re: Visiting students

From: Alfred Barr

November 1, 1954

Dear René:

Charles Kuhn and Jacob Rosenberg of the Harvard Fine Arts Department want to bring a dozen students to the Museum on Friday morning, November 12 at 10:00 a.m. They are, I believe, graduate students with a special interest in Museum work. October 27th reached me just a few minutes after I spoke with you on the telephone last Friday. Charles has asked me to speak with them, but I hope very much to be out of town that week on a short vacation. I told Kuhn that I would try to get you to speak to them - the subject is extremely vague. - If you couldn't whom would you suggest? at 10:00 A.M. There will be thirteen students in the group and Jacob Rosenberg and I will be the

I gather that what he wants is someone to greet them and perhaps to talk with them briefly around a table, answering questions and then to show them behind the scenes. Perhaps Allen Porter could take on the tour, but I know that both the professors and students would prefer to make your acquaintance if you could give some time.

Won't you let me know whether you can do this as soon as possible so that I can let Kuhn know.

Charles L. Kuhn
Director

CBK/s

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

November 1, 1954

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

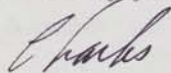
Dear Alfred:

Your kind letter of October 27th reached me just a few minutes after I spoke with you on the telephone last Friday.

I am writing these lines to confirm our conversation and to express my gratitude to you for making the necessary arrangements. I understand that you will speak to Mr. d'Harnoncourt concerning meeting with our group on Friday morning, November 12th at 10:00 A.M. There will be thirteen students in the groups and Jacob Rosenberg and I will be the shepherds. I hope for your sake that you can get away for a "well deserved rest", but for our sake that you can be with us. You are extremely kind to handle this for me and Jacob and I do appreciate your efforts on our behalf.

With all good wishes,

Sincerely yours,



Charles L. Kuhn
Curator

CLK/m

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

Kuhn

cc: D. Miller

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

October 27, 1954

October 13, 1954

Dear Charles:

Mr. Alfred Barr I have delayed answering your letter until
 Museum I could be a little more certain of my plans. As you can
 11 East guess, we have had quite a siege here preparing for our
 New York 25th anniversary. Consequently, my doctor has told me
 that I should go away for some rest. Unfortunately, the
 only time I can escape for a week or ten days would include
 Dear Al November 12th and 13th. Otherwise I should be very happy
 to meet - as I have occasionally in the past - with your
 students.
 of our course on a trip to New York on the weekend of
 November 12th and 13th. We plan very definitely to visit the
 Museum of Modern Art. However, if my plans change, I am going to
 let you know and make myself available, if it should not
 be too late.
 the picture gallery is something that the students can do on
 their own, but becoming acquainted with you and seeing something
 of the "behind the scenes" of the museum
 would be a wonderful opportunity for them. Would you be able to
 do this either Friday, November 12th or Saturday, November 13th?

My very best to you and Jacob Rosenberg.

Sincerely,

This is, of course, a tremendous imposition and I realize how busy you are, but I do hope that your answer will be in the affirmative. If you find it impossible perhaps you could suggest some other member of the staff who would be willing to talk to the students.

Mr. Charles L. Kuhn
 Curator
 Busch-Reisinger Museum
 Harvard University
 Cambridge 38, Massachusetts

Sincerely yours,

Charles L. Kuhn

Charles L. Kuhn
Curator

AHB:ma

GLE/m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I . A . 263

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

October 13, 1954

Mr. Alfred Barr
Museum of Modern Art
11 East 53rd Street
New York, New York

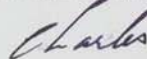
Dear Alfred:

Jacob Rosenberg and I are taking the present members of our museum course on a trip to New York on the weekend of November 12th and 13th. We plan very definitely to visit the Museum of Modern Art and we felt that such a visit would be greatly enriched by having our students meet you. A visit to the public galleries is something that the students can do on their own, but becoming acquainted with you and seeing something of the "behind the scenes" picture of the workings of the museum would be a wonderful opportunity for them. Would you be able to do this either Friday, November 12th or Saturday, November 13th?

This is, of course, a tremendous imposition and I realize how busy you are, but I do hope that your answer will be in the affirmative. If you find it impossible perhaps you could suggest some other member of the staff who would be willing to talk to the students.

With all good wishes,

Sincerely yours,



Charles L. Kuhn
Curator

CLK/m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 263

BUSCH-REISINGER MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

Kuhn

April 29, 1963

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

Dear Alfred:

I am indeed grateful to you for thinking of us in connection with the early work by Corinth belonging to Mr. Hans H. A. Meyn. We have a few Corinth drawings but no painting. Consequently a work of this type would fit in admirably to our collection.

I am deeply indebted to you for this suggestion and also for the suggestion that you made to Mr. Duchamp. I have not as yet heard from him so perhaps he has made other plans.

With thanks and all good wishes,

Sincerely yours,

Charles

Charles L. Kuhn
Curator