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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I. A. 276

157 (3 pieces)

Salut à la France

THE MUSEUM OF MODERN ART

cc: Mr. Burden
Mr. McCray (2) \$1,300,000.
Mrs. Shaw
Miss Franc

Date May 5, 1955

To: René d'Harnoncourt

Re: U.S.I.S. "Salut à la France"

From: Alfred Barr

Dear René:

I'm not sure whether I should have addressed this memo to you or to Porter -- in any case it's not intended as a complaint to you but as a serious criticism of what seems to me high-handed policy on the part of the U.S.I.S., an organization which, as you know, I profoundly distrust.

I think the Museum Collections have been very seriously ignored in the U.S.I.S. bulletin Informations et Documents, No. 26 (15 Avril 1955). There are 84 pages of text and pictures. The Museum is mentioned incidentally in three places, but nowhere as being chiefly or entirely responsible for the material which fills about 1/2 of the book. We are credited on the masthead page as one of the three sources of photographs, ~~on page 15~~ on page 15 as having begun to exhibit industrial design in 1930, and on page 18 as having exhibited the work of three sculptors in Paris in April 1953. Even on the first page which serves as a preface and which mentions the Philadelphia Orchestra there is no reference to the Museum. The only indication that most of the works of art illustrated in the book are from the Museum Collections occurs in small print on the back cover, which seems to me grossly inadequate.

I understand that the posters used for the Salut à la France ignore not only the Museum Collections, but the Museum itself.*

A scenario for a film to be produced under the direction of the U.S.I.S. I think mentions the Museum only once although again the great bulk of its illustrated material seems to be drawn from the Museum's resources.

It's perfectly true that the Museum did not produce these works of art but an enormous amount of time, energy and funds has gone into forming the vast departmental collections of the Museum which have been ransacked on the spur of the moment and at considerable sacrifice on the part of our staff for the exhibition in Paris. I think we ought to protest very vigorously the lack of credit to the Museum which the U.S.I.S. has ingeniously managed.

* I understand that some of the posters were overprinted with the Museum's name in small print, but that it does not appear on most of the posters now visible in Paris.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Barr

RE: FRENCH MASTERPIECES

ESTIMATED SHIPPING & INSURANCE COSTS

THE MUSEUM OF MODERN ART

Date January 15, 1955

VALUATION: \$1,300,000.

To: Mr. D'Harbo
TRANSIT INSURANCE BY BOAT, BOTH WAYS: \$7150.

Re: French attacks on the Cranmer Exhibition

From: Alfred A. Barr, Jr.

DOMESTIC INSURANCE THREE MONTHS: 549.

Dear Reed
TRANSPORTATION: 2120.

PACKING & COLLECTION
FRANCE: 750.
RETURN: 400.

CUSTOMS CLEARANCE
NEW YORK & SHIPMENTS: 400.

All the anti-American sections in France, particularly the Communists and Gaullists, will attack the show on the grounds that through American money many great works of art have been lost to France. This loss has occurred while France was fighting three wars against our nation. \$11,369.

When I spoke of the reportedly favorable reports to the exhibition of 19th century French paintings for German museums, Frankfurter replied that the French had recognized that these paintings had been bought before 1933, which is generally true. Before I had a chance to read Oswald of the German reaction, he said that he had heard in the German show French people angrily attacking the exhibition as a demonstration of how the Germans had robbed the French of their heritage.

Exaggerating as these warnings may be I suggest we should study how these possible attacks can be anticipated. Perhaps this has already been done. In any case, it seems to me that the French should bear the chief responsibility for defeating us in view of the fact that it was on their invitation and invitation that the Americans organized the show. This should be made very clear in both catalogue and publicity. (I assume that whatever Frenchman writes the preface will acknowledge the really magnificent generosity of American lenders, but this might simply make matters worse unless it is made clear that we are not just showing off our holdings but responding to an urgent French invitation.)

Perhaps Jim Goby, who I understand is writing the American preface, could refer tactfully to the fact that the greatest early collectors of French art of the Impressionist and Post-Impressionist generations were the Russians, followed by Germans, Americans, Swiss and Scandinavians.

It may be tried in conclusion, that neither Oswald nor Frankfurter had been consulted about the exhibition.

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THE MUSEUM OF MODERN ART

Date January 19, 1955

Mr. Burden Mr. Wheeler
Mr. McCray
Mr. Soby

To: Mr. D'Harnoncourt

Re: French attacks on the Orangerie
Exhibition

From: Alfred H. Barr, Jr.

Dear René:

I have had two recent conversations, one with Alfred Frankfurter, one with John Rewald, who had not discussed this matter with each other, but who gave me extraordinarily similar warnings about what they consider probably French reactions to our show in the Orangerie. Frankfurter had previously spoken to Blanchette and Rewald to Whitney.

The burden of their misgivings is as follows:

All the anti-American factions in France, particularly the Communists and Gaullists, will attack the show on the grounds that through American money many great works of art have been lost to France and that this loss has occurred while France was fighting three wars against common enemies.

When I spoke of the reportedly favorable reports to the exhibition of 19th century French paintings for German museums, Frankfurter replied that the French had recognized that these paintings had been bought before 1914, which is generally true. Before I had a chance to remind Rewald of the German reaction, he said that he had heard in the German show French people angrily attacking the exhibition as a demonstration of how the Germans had robbed the French of their heritage.

Exasperating as these warnings may be I suppose we should study how these possible attacks can be anticipated. Perhaps this has already been done. In any case, it seems to me that the French should bear the chief responsibility for defending us in view of the fact that it was on their initiative and invitation that the Americans organized the show. This should be made very clear in both catalogue and publicity. (I assume that whatever Frenchman writes the preface will acknowledge the really magnificent generosity of American lenders, but this might simply make matters worse unless it is made clear that we are not just showing off our holdings but responding to an urgent French invitation.)

Perhaps Jim Soby, who I understand is writing the American preface, could refer tactfully to the fact that the greatest early collectors of French art of the Impressionist and Post-impressionist generations were the Russians, followed by Germans, Americans, Swiss and Scandinavians.

It may be noted in conclusion, that neither Rewald nor Frankfurter had been consulted about the exhibition.

Sincerely,

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D. Miller

Paris show

THE MUSEUM OF MODERN ART

Date April 11, 1955

To: Mrs. Harmon

Re: Catalogue Paris show

From: Alfred Barr

May 5, 1955

Dear Porter:

I suppose you have already noticed what seems to me a pretty inexcusable indifference to the Museum's contribution to the Salut à la France particularly in the bulletin referred to in the enclosed memo. Perhaps this was done for some reason that I do not understand, but on the face of it, it seems to me outrageous.

Please don't think that I am blaming you, but I'd like at least to tell you how I feel. You are perfectly welcome to pass it on to anyone. I enclose an extra copy if you want to give it to Martha Speyer.

Sincerely,

Alfred H. Barr, Jr.

Mr. Porter A. McCray
Hotel Vendôme
1 Place Vendôme
Paris 1, France

AHB:bj

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Paris Show

cc D.M.

COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE GRAND PALAIS, PARIS, SPRING 1955

THE MUSEUM OF MODERN ART

Date April 11, 1955 NEW YORK 19, N.Y.

To: Rene d'Harnoncourt

Re: Catalogues; Paris show

From: Alfred Barr

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

Dear Rene: 1 West 53rd Street
New York 19, New York

Just a note to remind you that I hope we can secure a really ample
supply of catalogues of the Paris show. I think it would be worth sending

I regret that you were unable to attend the Washington
them to each artist represented, as well as to lenders, etc. I also hope we
House on January 19, 1955. The President Smith expressed his
can send a good number to newspapers and critics in this country. The
news release that some thirty members were present.

I have just had an urgent letter from Alfred Frankenstein asking to

buy one!

Mr. William G. Constable has informed us that the ser-
vices of an expert handler, Mr. Edward Schneider of the Museum
of Fine Arts, Boston, will be available to the Orangerie exhibi-
tion for its duration, thus obviating the necessity for two
trips over and back. The Boston Museum will generously contri-
bute Mr. Schneider's salary during that time, while the Committee
will provide subsistence and transportation to and from Paris.
However, we are still seeking another highly qualified handler.
This matter is quite urgent and if you have any suggestions
which we might investigate further, they would be greatly ap-
preciated. Mr. Sheldon Sisk will act as conservator.

Catalog data sheets have been sent out and, with few
exceptions, have been returned to us. Loan agreement forms
will be in the mail shortly.

I enclose minutes of the third meeting of the Selection
Committee and a copy of our news release on the White House
meeting.

Sincerely yours,

Paula
Paula Murray
Secretary to the Committee

PAM:FOR:gd
enclosures

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

January 27, 1955

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

Dear Alfred:

I regret that you were unable to attend the Washington meeting of the Committee with President Eisenhower at the White House on January 19, 1955. The President again expressed his wholehearted support of the exhibition. You will note in the news release that some thirty members were present.

Mr. William G. Constable has informed me that the services of an expert handler, Mr. Edward Schneider of the Museum of Fine Arts, Boston, will be available to the Orangerie exhibition for its duration, thus obviating the necessity for two trips over and back. The Boston Museum will generously contribute Mr. Schneider's salary during that time, while the Committee will provide subsistence and transportation to and from Paris. However, we are still seeking another highly qualified handler. This matter is quite urgent and if you have any suggestions which we might investigate further, they would be greatly appreciated. Mr. Sheldon Keck will act as conservator.

Catalog data sheets have been sent out and, with few exceptions, have been returned to us. Loan agreement forms will be in the mail shortly.

I enclose minutes of the third meeting of the Selection Committee and a copy of our news release on the White House meeting.

Sincerely yours,

Porter
Porter McCray
Secretary to the Committee

PAM:FOH:gd
enclosures

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JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

center, Hallway
Mr. Brecher
Mr. Griffith
Miss Dorothy Miller
Miss Social
Miss Dudley
Mr. Robinson
Mr. Steichen
Miss Constantine

Date January 6, 1955

Jan. 21, 1955

To: Mr. & Mrs. Robert Woods Bliss,
1537 28th Street,
Georgetown, Washington 7, D.C.

Re: Schedule for Musée d'Art
Moderne exhibition, Paris

Dear Mr. and Mrs. Bliss: absolutely inflexible schedule for the exhibition of
American art, based upon the opening date of March 30.

First of all let me thank you for your hospitality when
my wife and myself were in Washington. We enjoyed the luncheon very much, and
you were kind to take us to see your pictures.

I wanted to write as soon as possible about the Matisse
and the Seurat which you so generously said might be available for the Orangerie
exhibition. As I explained to Mr. Bliss, the Selection Committee at its first
meeting decided that we should not include any works by painters primarily
identified with the twentieth century. At our last meeting a sub-committee, con-
sisting of Alfred Barr, Theodore Rousseau and myself, was appointed to carry out
final details as to the contents of the exhibition. Yesterday I 'phoned Mr. Barr
and Mr. Rousseau to ask whether they felt we might make an exception in the case
of the Matisse, since it was painted just before the turn of the century. They
felt, as I do, that we should not do so, particularly since we would then in all
fairness be obliged to include artists of Matisse's generation like Rouault and
others. We all feel that we must abide by the Selection Committee's original
decision, which was based in good part on the French Ministry of Foreign Affairs'
request for a show of nineteenth-century French artists. I'm sure you'll understand,
and I want you to know that we appreciate your generosity in offering to lend a
picture which occupies so important a place in your house.

The Seurat list, I find, is already complete, so that we
need not trouble you for that loan. I am still chagrined that I was not able to
say at once who had painted the fine picture. But, to tell you the truth, I am
not very familiar with the pictures Seurat painted before his neo-impressionist
career began.

My wife joins me in sending kindest regards and repeated
thanks to you both.

Sincerely,

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THE MUSEUM OF MODERN ART

cc: Mr. Barr ✓
Mr. Drexler
Mr. Griffith
Miss Dorothy Miller
Miss Daniel

cc: Mr. McIlhenny
Miss Dudley
Mr. Lieberman
Mr. Steichen
Miss Constantine

Date January 6, 1955

cc: Mr. Keppel
Miss Pearson

To: Mr. d'Harnoncourt

Re: Schedule for Musée d'Art Moderne exhibition, Paris

From: Porter McCray

~~PARIS: JANUARY 6, 1955.~~

Herewith is an absolutely inflexible schedule for the exhibition of American art, based upon the opening date of March 30.

- NEW YORK
- Jan. 6 . Replies with signed loan-agreements due back from lenders
 - Jan. 6 . Promotion of special articles
 - Jan. 10 Catalog material due for compilation
 - Feb. 7 Catalog material due in Paris (assuming translation, as well as production, will be done in France)
 - Feb. 6 - 28 . Preparation of publicity material for opening
 - Feb. 6 - 28 . Assembling and packing in New York
 - Mar. 4 - 11 Transportation, New York to Paris
 - Mar. 13- 27 Installation
 - Mar. 30 Opening date

cc: d'Harnoncourt
From ✓
McIlhenny
Miss Dudley

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COPY

VIA WUCABLE

PARIS: JANUARY 6, 1955.

PORTER MCCRAY
MUSEUM OF MODERN ART
NEW YORK

CONCUR YOUR RECOMMENDATION OPEN ORANGERIE SHOW APRIL 20
FRENCH AGREE ATTEMPTING CHANGE THEIR SCHEDULE SO EXHIBITION
CAN REMAIN UNTIL JULY 4 LETTER FOLLOWING

DARTEHA SPEYER

cc: Messrs. Burden
Seby
d'Harnoncourt

Barra ✓
McIlhenny
Miss Dudley

THE MUSEUM OF MODERN ART

cc: Alfred Barr ✓
Hastings
Porter McCray

You
DARTHEA SPEYER
FRENCH AGREE ATTEMPTING CHANGE THEIR SCHEDULE SO EXHIBITION CAN REMAIN UNTIL JULY 4 LETTER FOLLOWING

FRANCIS'S OWNERS SELECTION RETURNING TO PARIS. AS FAR AS POSSIBLE OF OTHERS FROM PARTICULAR
RECALLS. IN NEW YORK SHOW - NOTHING TO BE DONE AT THIS TIME. THE PRINCIPLE AND DESIGN OF
MUSEUMS. SENDING LIST OF PLACED IN THE MUSEUMS. SENDING LIST OF PLACED IN THE MUSEUMS.
PARIS NEW YORK AIR MAIL WEDNESDAY, JANUARY 6, 1955.

cc: 20th Century Exhibitions in Paris from the collection

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cc: Alfred Barr ✓
~~James Soby~~
Porter McCray
~~Barthley Ludley~~

THE MUSEUM OF MODERN ART

Date December 15, 1954

To: DARTHEA SPEYER
AMERICAN EMBASSY
From: AVENUE GABRIEL
PARIS

Amerembassy

Re: _____

PROGRESS ON ORANGERIE SELECTION BEYOND EXPECTATION. SO FAR NO IMPORTANT REFUSALS. RE NEW YORK SHOW - HOPING FOR RECONSIDERATION OF SOME PAINTINGS FROM OUR ORIGINAL LIST AND REPLACEMENT OF OTHERS FROM PROVINCIAL MUSEUMS. SENDING LIST OF PLEDGED PAINTINGS FOR ORANGERIE AND DESIDERATA FOR NEW YORK AIR MAIL WEDNESDAY. SALUDOS.

RENE D'HARONCOURT
MODERNART
NEW YORK

Chg: 19th Century Exhibition in Paris from American Collections

With apologies for this oversight and for bothering you at this late date with still another request, I am,

I am sure you agree with the ~~importance~~ ^{importance} that in order to fulfill the purposes of this exhibition, ~~it is~~ ^{it would} be of superlative quality. You will be glad to learn that a Selection Committee under the chairmanship of James Thrall Soby has already begun its work and has drawn up a tentative list of some sixty paintings and forty-five drawings ~~which we hope to secure in Paris.~~

Sincerely yours,

William A. M. Burden
Chairman

I know you will feel as I do that it is a privilege to serve our Government in an endeavor of such significance for our national
cc: Mr. Theodore Rousseau

Sincerely yours,

William A. M. Burden
Chairman

WAB:ab
cc:Rousseau

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cc: Messrs. Burden
Soby
d'Harnoncourt
McCray
Barr ✓
Miss Franc
December 27, 1954.

Miss Edith Folan
1 East 57th Street
New York 22, New York

Mr. Francis Henry Taylor
Director
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York.

Dear Francis:

Alfred Barr has called my attention to the fact that the charcoal drawing by BEURAT of The Artist's Mother, formerly in the Bliss Collection, which we included in our request directed to the Museum of Modern Art for loans for the Grangerie Exhibition, is among the works sold by the Museum of Modern Art to The Metropolitan Museum of Art.

I am therefore writing to ask you please to add this to the requests included in my letter to you of December 13th.

With apologies for this oversight and for bothering you at this late date with still another request, I am,

I am sure you agree with the purpose of this exhibition, selected must be of superlative quality. You will be glad to learn that a Selection Committee under the chairmanship of James Thrall Soby has already begun its work and has drawn up a tentative list of some sixty paintings and forty-five drawings which we hope to secure as loans.

Sincerely yours,

William A. M. Burden
Chairman

I know you will feel as I do that it is a privilege to serve our Government in an endeavor of such significance for our national

cc: Mr. Theodore Rousseau

Sincerely yours,

William A. M. Burden
Chairman

WAB:ms
enclosures

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THE MUSEUM OF MODERN ART

Date: December 22, 1954

December 22, 1954

To: Bill Lieberman

Re: Schedule for Musée d'Art
Moderne Exhibitions, Paris

From: Miss Edith Wetmore
5 East 57th Street
New York 22, N. Y.

Dear Miss Wetmore:

The French Government, through the Ministry of Foreign Affairs, has recently submitted to the Government of the United States a request for an exhibition of 19th Century French Paintings from American Collections, which it wishes to show at the Orangerie in Paris from April to June 1955. Premier Mendes-France himself has manifested the greatest interest in the realization of this idea. I enclose a letter from President Eisenhower, in which he makes clear the importance he attaches to this project. of our

Also enclosed is a copy of a letter from Ambassador Dillon, inviting me to head a committee which would ensure the success of this important project. I have accepted this invitation and am writing to ask if you would join me as a member of this committee. Ambassador Dillon has expressed the hope that plans for the exhibition will be sufficiently formulated to allow a meeting of the Exhibition Committee with the President and himself in the White House during January.

I am sure you agree with the Ambassador that, in order to fulfill the purposes of this exhibition, the paintings selected must be of superlative quality. You will be glad to learn that a Selection Committee under the chairmanship of James Thrall Soby has already begun its work and has drawn up a tentative list of some sixty paintings and forty-five drawings and watercolors which we hope to secure as loans.

I know you will feel as I do that it is a privilege to serve our Government in an endeavor of such significance for our national prestige.

Sincerely yours,

William A. M. Turden
Chairman

WAS:ab
enclosures

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PHILIP L. GOODWIN - ARCHITECT - 445 PARK AVENUE - NEW YORK 22 - CALIFORNIA 3 1954

THE MUSEUM OF MODERN ART

445 Park Avenue

Date December 22, 1954.

December 13, 1954

To: Bill Lieberman

Re: Schedule for Musée d'Art
Moderne Exhibition, Paris

From: Helen Franc

Thanks for your letter of December 10th and your generous acceptance of the situation with "Lower Manhattan" and Alfred Barr.

The attached copy of a Schedule for the Musée d'Art Moderne and Exhibition, Paris, dated December 3, 1954, was predicated on an opening date of March 23rd. I am sure that the latter only covers the summer

As you know, we have cabled requesting that the opening be postponed to March 30th, which will allow us a maximum of one extra week adjustment of all dates.

Of course, you have my permission to use the color plate in the catalogue.

cc: Messrs. Alfred Barr ✓

The R.d'Harnoncourt color of John Marin's "P. McCray" was "Movement No. 3." Relat Miss H. Franc, New York, Series 1926. It has a geograp hic it, as you remark.

I am sending a copy of this letter to Alfred Barr, so that his records can be kept straight with the situation.

With best regards,

Sincerely yours,

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, 24
California

Dear Alfred:

Frederick Wight was very nice about this.

I will have "Lower Manhattan" ready for you whenever you want it, the end of February or the beginning of March.

Sincerely,

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PHILIP L. GOODWIN · ARCHITECT · 445 PARK AVENUE · NEW YORK 22 · ELDORADO 5-1990

----- 445 Park Avenue

a HB

December 13, 1954

Dear Mr. Wight:

Thanks for your letter of December 10th and your generous acceptance of the situation with "Lower Manhattan" and Alfred Barr.

The exhibition in Paris opens at the end of March and the one in the Museum of Modern Art some time in June. I am sure that the latter only covers the summer season and will be over in September, so that you could have the picture in October for the rest of your tour.

Of course, you have my permission to use the color plate in the catalogue.

The third water color of John Marin's that you saw was "Movement No. 3." Related to "Downtown, New York", Series 1926. It has a red sun in it, as you remark.

I am sending a copy of this letter to Alfred Barr, so that his records can be kept straight with the situation.

With best regards,

Sincerely yours,

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles, 24
California

Dear Alfred:

Frederick Wight was very nice about this.

I will have "Lower Manhattan" ready for you whenever you want it, the end of February or the beginning of March.

Sincerely, *V.L.G.*

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cc: Porter McCray
Alfred Barr ✓
Dorothy Miller

19th C. French at Orangerie
Musee de Arte Modern

C O P Y -12/23/54-eb-MOMA

PSX582 ZP PARIS 113 1/50 22
LT MCCRAY MODERNART
11 WEST 53 STREET NYK

AMERICAN SHOW CAN OPEN MUSEUM MODERN ART MARCH THIRTIETH AND CLOSE
MAY FIFTEEN CASSOU REARRANGED SCHEDULE TO PLEASE US EMBASSY GREATLY
EMBARRASSED NO INFORMATION CONCERNING AMERICAN SHOW MUST INSIST YOU
WRITE LETTER EXPLAINING CONTENTS TO EITHER CASSOU OR US FAILURE TO
RECEIVE THIS LETTER AT ONCE WILL CREATE IMMEASURABLE DIFFICULTIES
WE CONSIDER HIGHLY IMPORTANT ORANGERIE SHOW OPENS BEFORE EASTER
FRENCH FEEL BIG MISTAKE TO OPEN LATER THAN APRIL FOURTH OR FIFTH
ORANGERIE EXHIBITION MUST CLOSE JUNE TWENTYSIXTH IF POSSIBLE WIRE
CONFIRMATION OF ALL DATES BEFORE TWENTYFIFTH WHEN I LEAVE TOWN
FOR ONE WEEK THEN FOR URGENT MATTERS CONTACT GEORGE MOODY.

DARTHEA SPEYER ASSISTANT CULTURAL OFFICER

NL 12/23/54 MODERNART

DARTHEA SPEYER
AMERICAN EMBASSY
PARIS, FRANCE

EXTREMELY GRATEFUL POSTPONEMENT AMERICAN EXHIBITION TO MARCH 30.
SENDING YOU AND CASSOU OUTLINES OF EACH SECTION EXPANDING SUGGESTIONS
MENTIONED MY LETTER TO CASSOU OCTOBER 18 ON WHICH NO ANSWER RECEIVED.
INABILITY OBTAINING CURRENT FLOOR PLANS MUSEE D'ART MODERN MADE
DETAILED INSTALLATION PLANNING SO FAR IMPOSSIBLE. LETTER RE ORANGERIE
DATES ENROUTE TO YOU EXPLAINING IN DETAIL WHY EARLY DATE NEARLY
IMPOSSIBLE. ANXIOUS YOUR REACTIONS TO LETTER.

RENE D'HARNONCOURT

Mr. Barr ✓

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HIGH LETTER

Charge: Orangerie Exhibition.

Sent to all persons invited to serve on the
General Committee of the Orangerie Exhibition⁵⁹ (60)
December 23, 1954.

WHITE HOUSE WISHES TO SCHEDULE MEETING WITH PRESIDENT EISENHOWER
FOR COMMITTEE FOR THE EXHIBITION OF NINETEENTH CENTURY FRENCH
PAINTINGS FROM AMERICAN COLLECTIONS TO BE SHOWN AT THE ORANGERIE
IN PARIS NEXT SPRING EITHER MONDAY JANUARY SEVENTEENTH TUESDAY
JANUARY EIGHTEENTH OR WEDNESDAY JANUARY NINETEENTH STOP PLEASE
WIRE ME AT 21 WEST 53RD STREET NO LATER THAN MONDAY DECEMBER
TWENTY-SEVENTH YOUR ABILITY TO ATTEND ON EACH OF THESE DATES
INDICATING ALSO YOUR ORDER OF PREFERENCE REGARDS

WILLIAM A.M. BURDEN
CHAIRMAN

cc: Messrs. Burden
Soby
d'Harnoncourt
McCray
Miss Dudley
© Pearson

Mr. Barr ✓

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cc & Harwood
Soby
McCray
Franc
A.M.

December 27, 1954

during the packing and unpacking, et cetera, with authority to act for their safety and, above all, in case of accident to control any effort on the part of French restorers to repair the pictures.

Dear Bill:

I can now send you a formal answer to your letter of December 3rd requesting the following loans to the Exhibition of Nineteenth Century French Paintings from American collections to be held in Paris at the Orangerie from the first part of April through June, 1955.

Ordinarily, as you know, the Chairman of our Committee on the Museum Collections must approve loans of this value, but as these three paintings are beyond question among the half-dozen most important works in the Collection Jim Soby and I felt that we ought to have the approval of the entire Committee.

At its meeting on December 16th the Committee approved the loan with some misgivings caused by the notorious carelessness of the French museums. Jim and I, however, assured them that every precaution would be taken so that finally the Committee approved the loan with the following conditions, some of which are already more or less met by your letter:

1. The paintings will be under the supervision of experienced American Metropolitan personnel while they are in France, including -
 - a. Movement from boat to boat train
 - b. From boat train to Museum
 - c. While they are being unpacked
 - d. While they are being moved and hung
 - e. Whenever they are moved thereafter for photography, examination or other purposes.
 - f. While they are being repacked
 - g. And transported back to the boat

2. If a United States Navy craft is not available, that the leading commercial steamship line selected be other than the French Merchant Marine which has a bad record for fires and carelessness concerning cargo.

3. That the placing of the boxes containing the pictures aboard ship both over and back shall be done with careful consideration for damages, as well as other safety factors.

4. That a commissioner will be appointed who will be available in Paris during the whole period of the exhibition as well as before and after

Alfred H. Barr, Jr.

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM ~~Mr. Burden~~ AMERICAN COLLECTIONS AT ~~2~~ ORANGERIE, PARIS, SPRING ~~December 27, 1954~~

21 WEST 53 STREET, NEW YORK 19, N. Y.

during the packing and unpacking, et cetera, with authority to act for their safety and, above all, in case of accident to control any effort on the part of French restorers to repair the pictures.

5. That an American expert in the condition of pictures and their restoration should be present in Paris when the pictures are packed and unpacked and should make a daily inspection of the condition of the pictures.

6. That the show be limited to Paris alone.

Director

I do not believe that the above conditions differ in any important way from the conditions laid down by the Committee on Selection who were also in many cases responsible professionally for the welfare of the pictures. I do not think these conditions are too elaborate or too overcautious in view of the really fantastic record of carelessness on the part of French packers, shippers and, above all, museum people generally. Dear Alfred:

I do not need the approval of our Committee on the Museum Collections to answer your letter of December 21st asking for the following loans:

I am writing to request that the Museum Collections grant the following ~~SEURAT's~~ The Artist's Mother (Bliss Collection) any French ~~Painting~~ At the "Concert Européen" (Bliss Collection) Orangerie ~~SEURAT's~~ Seated Woman (Rockefeller Request)

I must, however, point out that The Artist's Mother was one of the works sold to the Metropolitan where it is now. The other two, At the "Concert Européen" and the Seated Woman we shall be very glad to add to the loans requested in your letter of December 3rd.

Am I right in assuming that we shall receive some blank to be filled out with data including the insurance valuations?

I hope you will consent to let these three drawings

Let me say also that should the conditions which I have listed above seem unreasonable, I am quite willing to reconsider them, particularly if they are out of line in any way with the conditions stipulated by other museums.

With kindest regards,

Sincerely,

Sincerely,

Bill
Alfred H. Barr, Jr.
Chairman

Mr. William A. M. Burden, Chairman
Committee for the Exhibition of 19th Century French Paintings
from American Collections
21 West 53rd Street
New York 19, New York

AHB:ma

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

December 21, 1954

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

Dear Alfred:

In accordance with the recommendations made by the Selection Committee at its second meeting on December 10th, I am writing to request that the Museum Collections grant the following additional loans to the Exhibition of 19th Century French Paintings from American Collections, to be held at the Orangerie next April:

SEURAT: The Artist's Mother (Bliss Collection)

SEURAT: At the Concert Européen (Bliss Collection)

SEURAT: Seated Woman (Rockefeller Bequest)

I hope you will consent to let these three drawings go; the conditions will, as you know, be the same as those outlined in my letter of December 3rd, requesting the three paintings.

With kindest regards,

Sincerely,

Bill

William A. M. Burden
Chairman

WAMB/rrk

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

December 3, 1954

Dear Alfred:

According to the recommendations made by the Selection Committee at its first meeting, I am writing to request that the Museum Collections grant the following loans to the Exhibition of 19th Century French Paintings from American Collections:

CEZANNE's Still Life with Apples, 1890-1900

VAN GOGH's The Starry Night, 1889

and

ROUSSEAU's Sleeping Gypsy, 1897.

As you know, this exhibition is to be held at the Orangerie from the first part of April through the month of June 1955.

From our side of the Atlantic we shall provide adequate, trained personnel to supervise the packing and unpacking of the pictures here and in Paris, and to care for them while on display. The exact means of transportation, whether by one of the leading commercial steamship lines or by a warship of the United States Navy, will be specified within a short time. And it will be made clear from the beginning that none of the pictures will be available for loan elsewhere in Europe at the conclusion of the Orangerie exhibition. Naturally, all costs for boxing, insurance and transportation will be borne by the organizers of the Committee.

As the Committee is meeting again on December 10th, it would be of the utmost help to know that we could count upon including these indispensable loans.

With kindest regards,

Sincerely,

W. A. M. Burden

William A. M. Burden
Chairman

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

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COPY

THE PHILLIPS GALLERY
1600 Twenty-First St., N.W.
Washington 9, D.C.

December 6, 1954.

Mr. Wm. A. M. Burden,
Committee for the Exhibition at Orangerie,
21 West 53rd Street, New York 19, N.Y.

Dear Bill:

It is strange indeed that of all our masterpieces the Committee has invited two which are so unique in their importance to our own Gallery and which have been in extremely dangerous condition. Fortunately they have both been relined and are now safer than ever before. I wish I had time to consult their surgeon, Sheldon Keck, to ask his honest opinion as to whether they could stand the perils of getting on and off the ship. I note that great care will be taken and an especially trained personnel will accompany the paintings to supervise everything. Needless to say I hope there will be night and day guards. I will be glad to hear if they are to go in a warship of the U. S. Navy. From all this solicitude you have already assumed that with the utmost reluctance I do agree to lend these two pictures, nothing that all costs for insurance and transportation will be born by the organizers of the Committee. As to the question of boxing, we have young painters on our staff who through many years of experience and their great love of art can be trusted to do an expert job. We would like to feel that after they are well boxed here they will not be disturbed again until they arrive at their destination and that they can be returned to the same boxes when they come home. Perhaps you will tell me that this is contrary to the plans that have been made. I do intend to be present if I can at the meeting on December 10th and no doubt I will hear all about it then. Hoping to see you on the 10th,

Sincerely yours,

sgd. Duncan

cc: Messrs. Burden
Soby
d'Harnoncourt
Barr. ✓

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WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1201

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

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

cc: Porter McCray
Alfred Barr
Dorothy Miller

C O P Y -12/21/54-eb-MOMA

NB013 INTL PD 26 PARIS VIA WUGABLES 20 515P-
HARNOUCOURT MODERNART 11 WEST 53 ST NEW YORK 1954 DEC 20 PM 1 05

ERLANGER RECOMMENDS IMPRESSIONIST SHOW OPENS MARCH TWENTYSECOND
AND CLOSSES JUNE NINETEENTH PLEASE WIRE CONFIRMATION

DARTHEA SPEYER ASSISTANT CULTURAL OFFICER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

We have already exerted considerable pressure concerning your New York loan asking the Louvre to reconsider some of the pictures they refused to lend; also, we had requested them to suggest substitutions from the provincial museums. We are now exerting influence from another quarter which may take another week or two to reach any desirable conclusion. I shall let you know as soon as I have any news. Incidentally, the Louvre considers that they have been extremely generous with their loan!

A very merry Christmas and I hope à bientôt.

Sincerely yours,

Darthea /s/

Darthea Speyer
Assistant Cultural Officer

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A. N. WILLIAMS
PRESIDENT

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COPY -12/21/54-ob-MOMA

cc: Porter McCray
Alfred Barr
Dorothy Miller

Cable sent to Darthea Speyer, 12/20/54:

U. SORRY IMPOSSIBLE GETTING XIX CENTURY EXHIBITION READY BY MARCH 22ND
WRITING IN DETAIL

RENE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

We have already exerted considerable pressure concerning your New York loan asking the Louvre to reconsider some of the pictures they refused to lend; also, we had requested them to suggest substitutions from the provincial museums. We are now exerting influence from another quarter which may take another week or two to reach any desirable conclusion. I shall let you know as soon as I have any news. Incidentally, the Louvre considers that they have been extremely generous with their loan!

A very merry Christmas and I hope à bientôt.

Sincerely yours,

Darthea /s/

Darthea Speyer
Assistant Cultural Officer

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JAMES THRALL SOBY

Beauly Ridge Road
New Canaan, Conn.

cc: Alfred Barr ✓
James Soby
Porter McGray

file: Orangerie 19th C. French
19th C. French at MOMA

C O P Y -12/20/54-eb-MOMA

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
41 rue du Faubourg Saint-Honoré
Paris 8e

U.S. Information Service

Dear Mr. Barr:

December 15, 1954

Mr. Soby has asked me to let you have a copy
of a letter from the Barnes Foundation dated November 22nd,
of November 19th.

Sincerely yours,
Conida Lehman

Dear René:

I was absolutely delighted to have had your
telegram and to know that all is going so well
for the Orangerie show. All our congratulations.

We have already exerted considerable pressure
concerning your New York loan asking the Louvre to re-
consider some of the pictures they refused to lend;
also, we had requested them to suggest substitutions
from the provincial museums. We are now exerting
influence from another quarter which may take another
week or two to reach any desirable conclusion. I
shall let you know as soon as I have any news.
Incidentally, the Louvre considers that they have
been extremely generous with their loan!

A very merry Christmas and I hope à bientôt.

Sincerely yours,

Darthea /s/

Darthea Speyer
Assistant Cultural Officer

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JAMES THRALL SOBY
 Brushy Ridge Road
 New Canaan, Conn.

November 29, 1954.

THE BARNES FOUNDATION
 Merion
 Montgomery County
 Pennsylvania

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

November 22, 1954

Dear Mr. Barr:

Mr. James Thrall Soby
 Museum of Modern Art
 11 West 53rd Street
 New York 19, New York

Mr. Soby has asked me to let you have a copy of the letter from The Barnes Foundation dated November 22nd, sent in reply to his of November 19th.

Dear Mr. Soby:

Sincerely yours,

Frieda Liebman

I have your letter of November 19th and am glad you are interested in the work of the Barnes Foundation. The selection of important works, to be decided upon by the Committee, for an exhibition of masterpieces of art to be held in Paris next spring.

Frieda Liebman
 Special Assistant, Committee, for
 Orangerie Exhibition.

Enclosures:

1. Copy - letter from The Barnes Foundation.
 2. Two revised pages of Preliminary List.
- The Barnes Foundation is an educational institution and seriously interested with the application. For this and other reasons, which have been carefully considered, the Trustees cannot accede to the request made in your letter of November 19.

Yours truly,
THE BARNES FOUNDATION

(sgl.) Violette de Maize

Director of Education
Art Department

 Of the Messrs. V.O. Conant
 H. Kirsner
 W.H. Milliken
 P. Phillips
 D.J. Rich
 T. Rousseau
 J. Sully
 K.N. Barr

Selection
 Committee

V.O. Conant
 H. Kirsner

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
AND AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955
21 WEST 53 STREET, NEW YORK 19, N. Y.

THE BARNES FOUNDATION
Merion
Montgomery County
Pennsylvania

December 15, 1954

To : Mr. Barr

November 22, 1954

From: F. Liebman

Mr. James Thrall Soby wishes to let you know that the next meeting of the Selection Committee will be held on Wednesday, December 15, 1954, at 10:30 A.M. on "B" Floor of the Museum of Modern Art Annex.
Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Soby:

I have your letter of November 19, in which you ask whether in principle The Barnes Foundation would be willing to lend one or two important works, to be decided upon by the Selections Committee, for an exhibition of masterpieces of nineteenth-century French painting to be held in Paris next spring.

As you know, The Barnes Foundation is an educational institution, and the removal of any of the paintings would seriously interfere with the educational program carried out in our class-work, with constant use of the collection. For this and other reasons, which have been carefully considered, the Trustees cannot assent to the request made in your letter of November 19.

Yours truly,
THE BARNES FOUNDATION

(sgd.) Violette de Mazia

Director of Education
Art Department

CC to: Messrs. W.C. Constable)
H. Marceau)
W.M. Milliken) Selection
D. Phillips) Committee
D.C. Rich)
T. Rousseau)
J. Walker ✓)
A.H. Barr)

W.A.M. Burden
R.d.*Harnencourt

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

December 15, 1954

To : Mr. Barr

From: F. Liebman

Mr. Soby wishes to let you know that the next meeting
of the Selection Committee will be held on Wednesday, December
29th, at 10:30 A.M. on "S" Floor of the Museum of Modern Art Annex.

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

November 26, 1954.

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

Dear Alfred:

Enclosed please find a copy of the revised, tentative list of masterworks of nineteenth-century French painting for the Orangerie exhibition in April, all from public and private American collections, as discussed at the meeting of the Selection Committee on November 23rd.

As agreed at the meeting, I have marked with an asterisk those paintings which we seemed to agree should definitely be included. Unless I hear to the contrary within a week, as also agreed, letters requesting the loans will be sent on stationery of the Comité d'Honneur of the exhibition and will be signed by Mr. William A.M.Burden as Chairman of that Committee.

If you wish to add paintings not on the list for consideration by the Committee, please forward photographs, photostats or a reference to where the picture has been reproduced. Please send all correspondence relating to selections to me to the Museum of Modern Art, 11 West 53rd St., New York 19, c/o Mr. Porter McCray.

Mr. Burden's letter requesting loans will make clear that adequate personnel will be supplied to safeguard the packing and unpacking of the pictures here and in Paris and to protect them while on display. Mention will also be made of the fact that the paintings will not be available for loan elsewhere in Europe at the conclusion of the Paris exhibition and that the pictures will be assembled prior to their departure for France at either the Museum of Modern Art or the Metropolitan Museum, depending on space available. If possible, the exact means of transportation, whether by the French Line or by a warship of the United States Navy, will also be specified.

I am also enclosing copies of letters to Mr. Carl O. Schniewind and Mr. Henry Sayles Francis, asking them to prepare lists of outstanding nineteenth-century French watercolors and drawings from which a final choice will be made by the Selection Committee at its meeting at 11:30 A.M. on Friday, December 10th, on the "S" floor of the Museum of Modern Art in New York.

With kindest regards and thanks for your admirable help,

Sincerely,

James Thrall Soby
James Thrall Soby,
Chairman, Selection Committee.

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Copy sent to: All Members of Selection Committee
" " " Mr. W.A.M. Burden
" " " Mr. R. d. Harnencourt

Similar letter sent to:
Mr. Henry Sayles Francis November 24, 1954.
The Cleveland Museum of Art
(mentioning Mr. Milliken)

Mr. Carl O. Schniewind, Curator of Prints and Drawings,
The Art Institute of Chicago,
Michigan Avenue and East Adams Street,
Chicago, Ill.

Dear Carl:

You will probably have heard about the exhibition of master-works of nineteenth-century French painting from American collections, public and private, which is to open early in April at the Orangerie, Paris. Yesterday the Selection Committee, of which I have the honor to be chairman, voted unanimously to ask you whether you would be willing to get together for us a list with photographs or photostats of around 35 watercolors and drawings from American collections which you consider to be of outstanding quality. The Selection Committee is asking Henry Sayles Francis to do the same thing, and the Committee can then make a final choice at its next meeting, December 10th.

I realize that this does not give you much time (the opening date of the Paris exhibition was unexpectedly moved up by the French), but I very much hope you will agree to make this important selection. The show promises to be extremely fine, and both President Eisenhower and Ambassador Dillon have given it their enthusiastic support.

Dan Rich, a member of our Committee, can give you further details if you need them. And I am enclosing a tentative list of the paintings discussed yesterday; those marked with an asterisk seem to have been pretty definitely approved by the Committee. The list will give you a general idea of the character of the show. But I should add that the Committee felt we might well include works of exceptional quality - particularly drawings and watercolors - by French nineteenth-century artists less famous than those on the present painting list.

We shall be most grateful for your expert help in this vital matter, and of course all expenses for photographs and/or photostats should be charged to the exhibition and the bill sent to the Department of Circulating Exhibitions, Museum of Modern Art.

With kindest regards and the fervent hope that you will help us out,

Sincerely,

James Thrall Soby
Chairman, Selection Committee.

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November 26, 1954.

PRELIMINARY LIST OF 19TH CENTURY FRENCH PAINTINGS FOR ORANGERIE
EXHIBITION, SUGGESTED BY SELECTION COMMITTEE
AT FRS MEETING OF NOVEMBER 23, 1954

* indicates pictures on which there is general agreement;
see paragraph 2 of attached letter of above date from Mr. Soby.

? indicates recommended with reservations.

- DAVID * 1. Napoleon in his Study, 1812
Samuel H. Kress Foundation, New York
- INGRES * 2. The Comtesse de Tournon, 1812
Henry P. McIlhenny, Philadelphia
- * 3. Odalisque with Slave, 1842
Walters Art Gallery, Baltimore
- GERICAULT ? 4. Study for the Race of the Riderless Horses ("The Departure")
Walters Art Gallery, Baltimore
- ? 5. The Madman ("The Kidnapper"), 1821-24
Springfield Museum of Art, Springfield, Mass.
6. Study after Death, c. 1824
Art Institute of Chicago
- DELACROIX * 7. Combat of the Giaour and the Pasha, 1827
Art Institute of Chicago (Potter Palmer Collection)
- * 8. Portrait of Paganini, 1832
The Phillips Collection, Washington
- * 9. Death of Sardanapalus, 1844
Henry P. McIlhenny, Philadelphia, Pa.
10. Dead Christ ("Pietà"), 1848
Museum of Fine Arts, Boston
11. Turkish Women Bathing, 1854
Wadsworth Athenaeum, Hartford, Conn.
- COROT 12. View of Rome with Castel Sant' Angelo, 1826-27
California Palace of the Legion of Honor, San Francisco.
- ? 13. Girl in Flaid Dress, 1839
National Gallery of Art, Washington (Chester Dale Coll.)
14. Site in the Environs of Naples, 1841
Springfield Museum of Art, Springfield, Mass.

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- COROT
(contd.)
15. Port of La Rochelle, 1851
Stephen C. Clark, New York
16. Italian Woman, 1870
Edward G. Robinson, Beverly Hills, Calif.
- DAUMIER
- * 17. The Third-Class Carriage, c. 1840
The Metropolitan Museum of Art, New York
- * 18. Escape ("Man on the Rope")
Museum of Fine Arts, Boston
- * 19. The Print Collector (L'Amateur des Estampes)
Philadelphia Museum of Art
20. Le Malade Imaginaire
Philadelphia Museum of Art
(Recommended for inclusion among watercolors:
Acrobats Moving
Wadsworth Atheneum, Hartford, Conn.)
- WOURMET
- * 21. Les Demoiselles du Village, 1851
The Metropolitan Museum of Art, New York
22. Mere Gregoire (Mme. Andler-Keller), c. 1855
Art Institute of Chicago
23. The Polish Exile (Mme. de Brayer), 1858
Metropolitan Museum of Art, New York
- * 24. La Toilette de la Mariée, 1865-70
Smith College Museum of Art, Northampton, Mass.
25. The Greyhounds of the Comte de Choiseul, 1866
City Art Museum, St. Louis, Mo.
26. Etretat (late landscape)
David Rockefeller, New York
27. Landscape
Mrs. W. Averell Harriman, New York
- MANET
- * 28. The Boy with a Sword, 1861
The Metropolitan Museum of Art, New York
- * 29. La Chanteuse des Rues, 1862
Museum of Fine Arts, Boston
- * 30. Battle of the Kearsarge and the Alabama, 1864
John G. Johnson Collection, Philadelphia, Pa.
- * 31. Woman with Parrot ("Jeune Fille"), 1866
Metropolitan Museum of Art, New York
- * 32. St. Lazare Railroad Station, 1873
Horace Havemayer, New York
33. The Joazeiro of Bahia, 1868
Charles Langford, Hollywood, Calif.
34. Still Life, 1873
Art Institute of Chicago
35. Food de l'Herminette, 1879
Cleveland Museum of Art

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DEGAS

33. Degas' Father Listening to Pagans, 1869-72
Museum of Fine Arts, Boston (John G. Spaulding Coll.)

* 34. Portrait of Hortense Valpinçon as a Child, c. 1871
Minneapolis Institute of Arts, Minneapolis

* 35. Carriage at the Races, Provence, 1873
Museum of Fine Arts, Boston

† 36. Interior ("Le Viol"), 1875
Henry P. McIlhenny, Philadelphia, Pennsylvania

37. Café Concert: Song of the Dog, 1875-77
Art Institute of Chicago

38. Café Singer, 1878
Fogg Museum of Art, Cambridge, Mass. (Wertheim Coll.)

* 39. Frieze of Dancers, c. 1883
Cleveland Museum of Art

MONET

40. Flower Still Life, 1864
Cleveland Museum of Art

* 41. Terrace at Le Havre, 1866-67
Rev. Theodore Pitcairn, Bryn Athyn, Pa.

42. The Seine at Bougival, c. 1869
Currier Gallery of Art, Manchester, N.H.

43. Boulevard des Capucines, 1873
Marshall Field, New York

* 44. Gare St. Lazare, Paris, 1877
Mrs. Maurice Wertheim, New York (Fogg Museum of Art?)

RENOIR

45. Two Little Circus Girls, 1875-76
Art Institute of Chicago

46. Mme. Charpentier and Her Children, 1878
Metropolitan Museum of Art, New York

* 47. The Luncheon of the Boating Party, 1881
Phillips Collection, Washington, D.C.

* 48. The Bathers, 1887
Carroll S. Tyson, Philadelphia, Pennsylvania

* 49. The Judgment of Paris, 1908
Charles Laughton, Hollywood, Calif.

FANTIN-LATOURE

50. Still Life, 1873
Art Institute of Chicago

PISSARRO

* 51. Fond de l'Hermitage, 1879
Cleveland Museum of Art

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- MORISOT**
52. Paris Seen from the Trocadéro, 1866
Mrs. Hugh N. Kirkland, Palm Beach, Fla. (ex Ryerson)
53. Sur la Falaise aux Petites Dalles ("Mme. Pontillon"), 1873
Cleveland Museum of Art
- CEZANNE**
- * 54. Chocquet Seated, c. 1877-85
Columbus Gallery of Fine Arts, Columbus, Ohio
- * 55. Still Life with Apples, 1890-1900
Museum of Modern Art, New York
56. Mme. Cézanne in a Yellow Armchair, 1890-94
Art Institute of Chicago
57. The Clock Maker, 1895-1900
Solomon R. Guggenheim Museum, New York
- * 58. Mont Ste.-Victoire Seen from Bibémus, 1898-1900
Baltimore Museum of Art, Cone Collection
- * 59. The Bathers, 1898-1905
Philadelphia Museum of Art, Wiltach Collection
- GAUGUIN**
60. Still Life
The Phillips Collection, Washington
61. Flower Still Life with Head-Shaped Vase and a Japanese Woodcut, 1889
Henry Ittelson, New York (ex-Wildenstein)
62. Woman of Arles, 1888
Art Institute of Chicago
63. Seated Woman, 1891
Worcester Art Museum, Worcester, Mass.
- or
64. The Call, 1902
Cleveland Museum of Art
65. Spirit of the Dead Watching, 1892
A. Conger Goddard, New York
- VAN GOGH**
- * 66. L'Arlesienne, 1888
Metropolitan Museum of Art (Lewisohn Collection)
- * 67. The Starry Night, 1889
Museum of Modern Art, New York
- * 68. Portrait of the Artist with a Pipe (L'Homme a l'Oreille Courbe), 1889
Leigh B. Block, Chicago, Ill
- * 69. White Roses, 1890
Mrs. Albert Lasker, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COMMITTEE FOR THE EXHIBITION OF FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS

(Recommended for inclusion among drawings):

SEURAT

- * Portrait of the Painter Aman-Jean, 1882 (charcoal drawing)
Stephen C. Clark, New York
- * 70. Study for "La Grande Jatte", 1884-85
Metropolitan Museum of Art, New York (Lewisohn Coll.)
- * 71. La Parade ("Side Show"), 1889
Stephen C. Clark, New York
- * 72. Port de Gravelines (Petit Port Philippe), 1890
John Herron Art Institute, Indianapolis, Indiana

TOULOUSE-
LAUTREC

- 73. Dance at the Moulin de la Galette, 1889
Art Institute of Chicago
- 74. Lady with a Dog, 1891
Mr. and Mrs. W. Averell Harriman, New York
- 75. Jane Avril Leaving the Moulin Rouge, 1892
Wadsworth Atheneum, Hartford, Conn.
- * 76. Au Moulin Rouge, 1892
Art Institute of Chicago
- 77. Profile Portrait ("Femme de Maison"), 1894
Edwin C. Vogel, New York (ex Laroche)

ROUSSEAU

- * 78. Sleeping Gypsy, 1897
Museum of Modern Art, New York

1. Travel Expenses
2. Report on Request for Loans
3. Series of Other Holdings Under Consideration
by Committee
4. Series of Additional Acquisitions
5. Series of Loans
6. Relinquish of previously loaned works

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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

A. H. Barr

SELECTION COMMITTEE

SECOND MEETING

Friday, December 10, 1954 - 11:30 A.M.
5th Floor - Annex, Museum of Modern Art, 21 West 53rd Street

Members of Committee: Mr. James Thrall Soby - Chairman

Mr. Alfred H. Barr, Jr.
Mr. W.G. Constable
Mr. Henri Marceau
Mr. William H. Milliken
Mr. Duncan Phillips
Mr. Daniel Catton Rich
Mr. Theodore Rousseau
Mr. John Walker

AGENDA

1. Travel Expenses
2. Report on Request for Loans
3. Review of Other Paintings Under Consideration
by Committee
4. Review and additional Suggestions
5. Choice of Drawings
6. Delegation of Authority final selection

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SELECTION COMMITTEE

1954 Nov. 15 pm 5 02

PSX317-ZP PARIS 1074 1/50 15

LT PORTER MCCRAY MUSEUM OF MODERN ART NEW YORK CITY

.... ORANGERIE SHOW OPENS FIRST WEEK APRIL CLOSES END JUNE
WIRE EXACT DATES LATER STOP WALL SPACE OF SEVEN ORANGERIE
GALLERIES AS FOLLOWS FRONT VESTIBULE TWENTY (20) METERS
LARGE GALLERY HUNDRED AND FOUR (104) METERS
FOUR SMALL ROOMS EACH THIRTEEN (13) METERS
REAR VESTIBULE FIFTEEN (15) METERS
CATALOGUES AND TEXT SHOULD ARRIVE PARIS LATEST 15 FEBRUARY
CONTENTS CATALOGUE SIMILAR GERMAN IMPRESSIONISTS SHOW.....

DARTHEA SPEYER ASSISTANT CULTURAL OFFICER

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Nov. 23, 1954

19TH CENTURY FRENCH MASTERPIECES FROM AMERICAN COLLECTIONS; ORANGERIE, PARIS.

19TH CENTURY FRENCH MASTERPIECES FROM AMERICAN COLLECTIONS; ORANGERIE, PARIS

PRELIMINARY LIST OF PAINTINGS

SELECTION COMMITTEE

DAVID (1)

1. Exhibition
National FIRST MEETING, Washington, D.C. (Green Hall.)

DEBARR (2)

Tuesday, November 23, 1954 - 10:30 A.M.
"S" Floor - Museum Annex, 21 West 53rd St., New York.

2. Portrait of a Woman - Portrait
3. The Entrance to Ferrara, 1510
Henry P. McIlhenny, Philadelphia

Members of Committee: Mr. James Thrall Soby - Chairman

CHURCH (2)

4. Study of a
Study of a Mr. W. G. Constable
Mr. Henri Marceau
Mr. William M. Milliken
5. The Modern
Springfield Mr. Duncan Phillips
Mr. Daniel Catton Rich

DELANOE (4)

6. Portrait of
The Art Institute of Chicago Mr. Theodore Rousseau
Mr. John Walker

7. Portrait of
The Phillips Collection

AGENDA

1. Remarkk by Ambassador Dillon
2. Proposed list of selections
3. Letter to Barnes Foundation
4. Inclusion of drawings and watercolors
5. Space and Schedule - cable from Paris
6. Letter to M. Salles forwarding list

DEBARR (3)

--000--

15. Portrait of a Woman
Portrait of a Woman

Portrait of a Woman
Portrait of a Woman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.276

Nov. 23, 1954

19TH CENTURY FRENCH MASTERPIECES FROM AMERICAN COLLECTIONS; ORANGERIE, PARIS

TENTATIVE LIST OF PAINTINGS

- DAVID (1) 1. Napoleon,
National Gallery of Art, Washington, D.C. (Kress Coll.)
- INGRES (2) 2. Reclining Odalisque (grisaille), c. 1817
The Metropolitan Museum of Art, New York
Odalisque & L'esclavage - Baltimore
3. The Comtesse de Tournon, 1812
Henry P. McIlhenny, Philadelphia
- GERICAULT (2) 4. Study for the Race of the Riderless Horses ("The Departure"),
Walters Art Gallery, Baltimore 1817
Study after Death
5. The Madman ("The Kidnapper"), 1821-24
Springfield Museum of Art, Springfield, Mass.
- DELACROIX (4) 6. Combat of the Giaour and the Pasha, 1827
The Art Institute of Chicago (Potter Palmer Coll.)
7. Portrait of Paganini, 1832
The Phillips Collection, Washington
Portrait of the Dead Christ
8. Christ on the Cross, 1846
Walters Art Gallery, Baltimore
Sardonia apollina
9. Turkish Women Bathing, 1854
Wadsworth Atheneum, Hartford, Conn.
- COROT (3) 10. Site in the Environs of Naples, 1841
Springfield Museum of Art, Springfield, Mass.
Castel S. Angelo - Regimen Honor
11. Girl in Plaid Dress, 1859
National Gallery of Art, Washington (Chester Dale Coll.)
12. Italian Woman, 1870
Edward G. Robinson, Beverly Hills, Calif.
La Rochelle
- DAUMIER (3) 13. The Third-Class Carriage,
The Metropolitan Museum of Art, New York
14. Escape ("Man on the Rope"),
Museum of Fine Arts, Boston
15. Acrobats Moving (watercolor)
Wadsworth Atheneum, Hartford, Conn. *To watercolor*
Dalade Imaginaire - Phil
Print ?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nov. 23, 1954

Tentative List - 2.

- COURBET (3) ✓ 16. Les Demoiselles du Village, 1851
The Metropolitan Museum of Art, New York
- ✓ 17. La Toilette de la Mariée, 1865-70
Smith College Museum of Art, Northampton, Mass.
- ✓ 18. Stratton (late)
David Rockefeller, New York
- Dogs - St Louis
- MANET (4) ✓ 19. The Boy with a Sword, 1861
The Metropolitan Museum of Art, New York
- Women with a Parrot, '11 - 11 *How. Stars*
- ✓ 20. The Old Musician, 1862
National Gallery of Art, Washington (Chester Dale Coll.)
- Chanson de Rue
- ✓ 21. Battle of the Kearsarge and the Alabama, 1864
John G. Johnson Collection, Philadelphia
- The Rape - Henry Mc
- ~~22. Portrait of Antonin Proust, 1868
Toledo Museum of Art, Toledo, Ohio
- Sarah S. Dargatzis~~
- DEGAS (3) ✓ 23. Portrait of Hortense Valpinçon as a Child, c. 1871
Minneapolis Institute of Arts, Minneapolis
- Paganini
- ✓ 24. Carriage at the Races, 1873
Museum of Fine Arts, Boston, Mass.
- ✓ 25. Frieze of Dancers, c. 1883
Cleveland Museum of Art
- MONET (2) 26. Terrace at Le Havre, 1866
Rev. Theodore Pitcairn, Bryn Athyn, Pa. (?)
- Add on - Boul St des Capucines
27. Care St. Lazare, Paris, 1877
Mrs. Maurice Wertheim (?Fogg Museum of Art?)
- RENOIR (3) 28. Luncheon of the Boating Party, 1881
Phillips Collection, Washington, D.C.
- ✓ 29. The Bathers, 1887
Carroll S. Tyson, Philadelphia
- ✓ 30. The Judgment of Paris, c. 1908
Charles Laughton, Hollywood, Calif.
Mme. Charpentier
- PISSARRO *Le pont de l'herminette - Cleveland*

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Nov. 23, 1954

Tentative List - 3.

- Portrait* - *Trocadero - Mrs. Kilpatrick (de Hanks)*
- *Sea in Solain - Cleveland*
- CEZANNE (5) 31. Choquet Seated, c.1877-1885
Columbus Gallery of Fine Arts, Ohio
32. Still Life with Apples, 1890-1900
Museum of Modern Art, New York
33. Still Life with Basket of Apples, 1890-94
The Art Institute of Chicago
34. Mont Ste.-Victoire, seen from Bibémus (1898-1900)
Baltimore Museum of Art (Cone Collection)
35. The Bathers, 1898-1905
Philadelphia Museum of Art (Wilstach Collection)
- GAUGUIN (5) 36. Still Life with Puppies, 1888
Museum of Modern Art, New York
Spit - Goussier
- ? 37. Seated Woman, 1891
Worcester Art Museum, Worcester, Mass.
- 2 38. Still Life,
The Phillips Collection, Washington
39. Women of Arles,
Art Institute of Chicago
40. The Call, 1902
Cleveland Museum of Art
- VAN GOGH (5) 41. *Arlésienne, 1888
The Metropolitan Museum of Art (Levisohn Collection)
42. The Starry Night, 1889
Museum of Modern Art, New York
43. White Roses, 1890
Mrs. Albert Lasker, New York
Salt - Block
- SEURAT (4) 44. Portrait of the Painter Aman-Jean, 1882 (charcoal drawing)
Stephen C. Clark, New York
45. Study for "La Grande Jette", 1884-85
The Metropolitan Museum of Art (Levisohn Collection)
46. Study for "Le Châlet", 1889
Albright Art Gallery, Buffalo, N.Y.
- ? 47. The Lighthouse at Honfleur, 1886
Gravelines Indianapolis
- LAUREC (2) 48. A La Mer, 1891
Museum of Fine Arts, Boston
49. Au Moulin Rouge, 1890
Art Institute of Chicago
Moulin de la Galitère
- Roussan - *gipsy*

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THE

Art Bar

ART

54

To: Mr. R

From: Po

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important special projects relating to international exhibitions in which this Department is directly or indirectly involved, all falling within the first six months of 1955. This period, as you know, coincides with the drawing up of our annual budget for domestic and international circulating exhibitions, the preparation of our catalog for 1955-56, and the advance planning of that season's program and subsequent international activity. May I review our accepted commitments in regard to such special projects, as I see them?

(1) SAO PAULO BIENAL: Although we have not confirmed our participation, Mr. Matarazzo assumes our acceptance of this obligation. The Biennial is now awaiting two things from us: First, our formal confirmation that we will undertake responsibility for the U.S. representation; second, our suggestion as to the nature of the exhibition we would propose to send. Inasmuch as we have on hand no major architectural exhibition corresponding to BUILT IN U.S.A., it is possible one would have to be assembled specifically for the occasion. The Biennial is scheduled to open in July; based on last year's experience, that means we must ship on or about the end of March. If this activity is our responsibility, we should prepare, edit and produce an accompanying catalog.

(2) PARIS SHOWS: The exhibition of 20th-century American painting and sculpture from the Museum's and related collections is planned to fill a portion of the street and basement floors of the Musée de l'Art Moderne. The present schedule calls for delivery in time for a March 23rd opening. Simultaneously, the Museum would be preparing for the opening at the Orangerie in April of the exhibition of 19th-century French painting lent from American collections. Although major responsibility for selection of these two exhibitions will of course be that of the curatorial departments, this Department will be involved in many ways.

(3) BUILT IN LATIN AMERICA: This Department has already been deeply involved in the preliminary arrangements for this exhibition. Especially in view of the fact that a special director and photographer have been commissioned from outside the Museum, we would wish, for sanity's sake alone, to retain certain responsibilities in connection with this show. Recalling the enormous expenses entailed in completely redesigning BUILT IN U.S.A. in order to adapt the Museum's installation for circulation, it is essential that we be associated to some extent with the designing of this exhibition from the beginning, so that some at least of the difficulties may be obviated.

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

Date October 27, 1954

To: Mr. R. d'Harnoncourt

Re: Special International

From: Porter A. McCray

Exhibition Projects.

I am becoming increasingly alarmed as I contemplate the number of important special projects relating to international exhibitions in which this Department is directly or indirectly involved, all falling within the first six months of 1955. This period, as you know, coincides with the drawing up of our annual budget for domestic and international circulating exhibitions, the preparation of our catalog for 1955-56, and the advance planning of that season's program and subsequent international activity. May I review our accepted commitments in regard to such special projects, as I see them?

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Mr. R. d'Harnoncourt

-2-

October 27, 1954

cc: Mr. d'Harnoncourt
Mr. Seligson

Date December 1, 1954

(4) TEXTILES AND JEWELRY FROM INDIA: Here again we have undertaken much of the responsibility for the preliminary arrangements and would expect to retain some control of the exhibition, in cooperation with its special directors, Edgar Kaufmann and Alexander Girard, and the consultant Mr. John Irwin. In this case, I am sure we will be expected to assume some obligation to assist in the preparation of the catalog.

(5) FAMILY OF MAN: At the very least we must prepare a version of this major exhibition for domestic circulation, which will undoubtedly require considerable adaptation and redesigning of the New York show. Assuming that financing will be found for other versions for international circulation, we will simultaneously be involved in preparing duplicate copies in several languages for abroad. I can hardly overemphasize the amount of painstaking, detailed work that this process requires even if the circumstances are near ideal.

All of these projects are in addition to the normal requirements of our domestic program, and to the anticipated circulation of the numerous exhibitions which we have already prepared under the international program.

Experience has shown that beyond any doubt the effectiveness of our International Exhibitions has been in direct proportion to the amount of time and thought devoted to various sorts of subsidiary activities relating to the shows: Preparation of publicity (releases, photographs, material for special articles); maintenance of close contact with our professional colleagues in the countries receiving the exhibitions; social functions; etc. The success of the various projects to which we are committed for Spring 1955 will involve major contributions by a number of the Museum's Departments, let alone the work that must be scheduled for the shops. I believe that we cannot begin too soon a carefully thought-out allocation of responsibilities, outlining of procedures, and the detailed planning which alone can assure the success of the highly ambitious program that the Museum has undertaken.

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
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SHIP RADIOGRAM	

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

COPY TO: ALFRED BARR 12/2/54
 (original handed to Rene d'Harmoncourt who has spoken on the phone to Porter McCray about it)

WUU 096 54 PD INTL FR PD-ZP PARIS AMEMBASSY VIA WU CABLES

DEC L 6 PM MCCRAY MUSEUM OF MODERN ART - 11 WEST 53RD STREET NYC

ERLANGER STATES IMPRESSIONIST SHOW MAY OPEN MARCH TWENTIETH AT ORANPERIE OR ANY DAY THEREAFTER CONVENIENT TO YOU NEGOTIATIONS CONTINUING CONCERNING LOAN TO YOU OF FRENCH MASTERPIECES ENCOUNTERING GREAT DIFFICULTIES BUT CONVERSATION WITH JAUJARD TODAY MAKES ME CONFIDENT OF SUCCESS**

DARTHEA SPEYER ASSISTANT CULTURAL OFFICER

Charpantier? This is quite a fascinating picture and I would guess it has not been shown in Paris, recently.

Sincerely,

Blanchette
 Mrs. Susan Cutting, New York

Harold
 Mrs. David Levy, New York

White
 Mrs. David Harolstein, New York

Joseph
 Joseph Goldmann, New York

Blanchette

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CONFIDENTIAL

THE MUSEUM OF MODERN ART

cc: Mr. d'Harmoncourt
Mr. McCray

Date December 1, 1954

To: James T. Soby

Re: Orangerie

From: Alfred Barr

Dear Jim:

I have read over your list for Paris and have only two notes:

I am quite certain that there was general approval of number 34,

the Degas Portrait

The van Gogh White Roses, number 69, was unfortunately hung conspicuously in the Still Life show at the Orangerie in 1952. What about The Irises belonging to Mrs. Levy if we need a rousing flower piece?

Marga suggests that since we are so weak in David that we might well consider that portrait of a girl in a directoire gown in the Metropolitan, recently shifted from David to a girl pupil - was she called Mlle. Charpantier? This is quite a fascinating picture and I would guess it has not been shown in Paris, recently.

Sincerely,

Alfred Barr, 1954
Mrs. Alfred Barr, New York

Mrs. Maud Levy, 1954
Mrs. Maud Levy, New York

Mlle. Charpantier, 1954
Mrs. Maud Harlowe, New York

Alfred Barr, 1954
Alfred Barr, New York

Alfred Barr

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PAINTINGS

CHARPENTIER
VAN GOGH

I. Agreed upon and requested:

I. Agreed upon and requested:

- ✓ a. L'Arlésienne, 1888
Metropolitan Museum of Art (Lewisohn Col.)

II. Under Consideration:

Status: no reply

- ✓ b. The Starry Night, 1889
Museum of Modern Art, New York

III. Additional suggestions:

Status: granted

- X c. Portrait of the Artist with a Pipe (L'Homme a L'Oreille Coupée),
Leigh B. Block, Chicago 1889

Status: refused

II. Under Consideration by Committee:

- d. White Roses, 1890
Mrs. Albert Lasker, New York

III. Additional suggestions for consideration:

Oleanders, 1888
Mrs. Suydam Cutting, New York

Purple Iris, 1890
Mrs. David Levy, New York

White Roses, 1890
Mrs. David Harriman, New York

Sunflowers
Jakob Goldschmidt, New York

Witcham

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PAINTINGS

CECILLE
CHARPENTIER

^e
I: Agreed upon and requested:

a. Unsettled Seated, c. 1877-85
None
Columbus College of Fine Arts, Columbus, Ohio

Status: Granted

II. Under Consideration by Committee: Les, 1890-1900

None
Museum of Modern Art, New York
The Metropolitan Museum of Art, New York

Status: Granted

III. Additional suggestions for consideration: Coll.

c. Portrait of St. Victoire Seen from Behind, 1898-1900
Metropolitan Museum of Art, New York

d. The Seated, 1895-1900
Philadelphia Museum of Art, Wilstach Coll.

Status: Granted in principle, awaiting Board action

II. Under Consideration by Committee:

e. Portrait of Suzanne in a Yellow Armchair, 1890-94
Art Institute of Chicago

f. The Clock Maker, 1895-1900
Museum of Modern Art, New York

III. Additional suggestions by Committee for consideration:

g. The Glass Clock, 1895-97
Museum of Modern Art, New York

h. The Clock Maker (Study), 1895-1900
Museum of Modern Art, New York

✓ Philadelphia Portrait St. Victoire
A. Goldschmidt
B. Goussier

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

CEZANNE

I. Agreed upon and requested:

- ✓ a. Chocquet Seated, c. 1877-85
Columbus Gallery of Fine Arts, Columbus, Ohio

Status: Granted

II. Under consideration by Committee:

- ✓ b. Still Life with Apples, 1890-1900
Museum of Modern Art, New York
California Palace of the Legion of Honor, San Francisco

Status: Granted

- ? ✓ c. Mont Ste.-Victoire Seen from Bibemus, 1898-1900
Baltimore Museum of Art, Cone Coll.

Also in the Legion of Honor, 1891
Springfield, Mass.
Status: No reply

- ✓ d. The Bathers, 1898-1905
Philadelphia Museum of Art, Wilstach Coll.

e. Italia Status: Granted in principle, awaiting Board action
Edward G. Robinson, Beverly Hills, Calif.

II. Under Consideration by Committee:

III. Additional suggestions for consideration:

- e. Mme. Cezanne in a Yellow Armchair, 1890-94
Art Institute of Chicago
Smith College Museum of Art, Northampton, Mass.

- f. The Clock Maker, 1895-1900
Solomon R. Guggenheim Museum, New York
The Phillips Collection, Washington, D. C.

Isle of San Bartolomeo, Mass, 1896-98

III. Additional suggestions by Committee for consideration:

Peasants and Panther, 1895-98
The Black Clock, 1869-71
Edward G. Robinson, Beverly Hills, Calif.

House and Factory of M. Sorey
Mont St. Victoire (late)
Carroll S. Tyson, Philadelphia

✓ Philadelphia Mont St. Victoire
A. Goldschmidt
B. Guggenheim

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

COROT

DAVID

I. Agreed upon and requested:

I. Agreed upon and requested: None

a. Enigma in His Study, 1812
Samuel H. Cross Foundation, New York

II. Under consideration by Committee:

a. View of Rome with Castel Sant' Angelo, 1826-27
California Palace of the Legion of Honor, San Francisco

b. Girl in Plaid Dress, 1839
Chester Dale Collection, New York

c. Site in the Environs of Naples, 1841
Springfield Museum of Art, Springfield, Mass.

d. Port of La Rochelle, 1851
Stephen C. Clark, New York

e. Italian Women, 1870
Edward G. Robinson, Beverly Hills, Calif.
(included because shown in David exhibition at the
Museum of Art, and
Institute,
Chicago in 1948.)

III. Additional suggestions for consideration:

Juniper, 1826
Smith College Museum of Art, Northampton, Mass.

View from the Farnese Gardens, Rome, 1826
The Phillips Collection, Washington, D. C.

Isle of San Bartolomeo, Rome, 1826-28
Boston

Bacchante and Panther, 1855-60
Harry Payne Bingham, New York

House and Factory of M. Henry
Philadelphia Museum of Art

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

DAVID
COURT

I. Agreed upon and requested:

✓

- a. Napoleon in His Study, 1812
Samuel H. Kress Foundation, New York

Status: Granted.

II. Under consideration by Committee:

None.

III. Additional suggestions for consideration:

None.

(Note: Death of Socrates, Metropolitan Museum of Art, and Lavoisier and His Wife, Rockefeller Institute, excluded because shown in David exhibition at the Grangerie in 1948.)

- ✓ a. The Grangerie of the Duke de Choiseul, 1800
City Art Museum, St. Louis

- b. Forest (late landscape)
David Rockefeller, New York

- c. Interior
Mrs. W. P. Adams, New York

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

C O U R B E T

I. Agreed upon and requested:

- ✓ a. Les Demoiselles du Village, 1851
Metropolitan Museum of Art, New York

Status: No reply

- ✓ b. La Toilette de la Mariée, 1865-70
Smith College Museum of Art, Northampton, Mass.

Status: Granted

II. Under consideration by Committee:

- c. Mère Gregoire (Mme. Andler-Keller), c. 1855
Art Institute of Chicago

- d. The Polish Exile (Mme. de Brayer), 1858
Metropolitan Museum of Art, New York

- ✓ e. The Greyhounds of the Comte de Choiseul, 1866
City Art Museum, St. Louis

- f. Etretat (late landscape)
David Rockefeller, New York

- g. Landscape
Mrs. W. Averell Harriman, New York

III. Additional suggestions for consideration:

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

DAUMIER

I. Agreed upon and requested:

- ✓ a. The Third-Class Carriage, c. 1840
The Metropolitan Museum of Art, New York

Status: No reply.

- ✓ b. Escape (Man on the Rope)
Museum of Fine Arts, Boston

Status: Abeyance: to be reported, Dec. 10

- ✓ c. The Print Collector (L'Amateur des Estampes)
Philadelphia Museum of Art

Status: Granted in principle: awaiting Board action.

II. Under consideration by Committee:

- d. Le Malade Imaginaire
Philadelphia Museum of Art

III. Additional suggestions for consideration:

- e. Self-Portrait, 1845
Fogg Museum of Art, Cambridge, Mass. (Vertais Collection)

IV. Additional suggestions for consideration:

The Art Institute of Chicago

The National Academy of Design, Washington, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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PAINTINGS

PAINTINGS
JAN DEGA
DÉGAS

I. Agreed upon and requested:

- ✓ a. Portrait of Hortense Valpinçon as a Child, c. 1871
Minneapolis Institute of Arts, Minneapolis
Status: granted
- ✓ b. Carriage at the Races, Provence, 1875
Museum of Fine Arts, Boston

II. Under consideration by Committee:

- Status: abeyance-to be reported Dec. 10
- ✓ c. Frieze of Dancers, c. 1885 (other painter collection)
Cleveland Museum of Art
- ✓ d. Head of Christ (Picot), 1848
Museum of Fine Arts, Boston

III. Under consideration by Committee:

- d. Degas' Father Listening to Pagans, 1869-72
Museum of Fine Arts, Boston (John G. Spaulding Collection)
- e. Interior (Le Viol), 1875
Henry F. Meibenny, Philadelphia, Pa.
- f. Café Concert: Song of the Dog, 1875-77
Horace Havensmyer, New York
- g. Café Singer, 1878
Fogg Museum of Art, Cambridge, Mass. (Wertheim Collection)

III. Additional suggestions for consideration:

- The Millinery Shop, 1888
Art Institute of Chicago
- The Rehearsal
Dumbarton Oaks, Washington, D.C.

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

PART I DELACROIX

I. Agreed upon and requested:

- ✓ a. Portrait of Paganini, 1832
The Phillips Collection, Washington, D.C.

Status: Granted.

II. Under consideration by Committee:

II. Under consideration by Committee:

- ✓ b. Combat of the Giaour and the Pasha, 1827
Art Institute of Chicago (Potter Palmer Collection)

III. Additional suggestions for consideration:

- c. Death of Sardanapalus, 1844
The Phillips Collection, Washington, D.C.

- ✓ d. Dead Christ (Pietà), 1848
Museum of Fine Art, Boston

- e. Turkish Women Bathing, 1824
Wadsworth Atheneum, Hartford, Conn.

III: Additional suggestions for consideration:

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PAINTINGS

FANTIN-LATOURE

I. Agreed upon and requested:

None

II. Under consideration by Committee:

a. Still Life, 1873
Art Institute of Chicago

III. Additional suggestions for consideration:

b. Flowers and Fruit
Museum of Fine Arts, Boston

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

FANTIN-LATOURE

I. Agreed upon and requested:

None

II. Under consideration by Committee:

a. Still Life, 1873
Art Institute of Chicago

III. Additional suggestions for consideration:

b. Flowers and Fruit
Museum of Fine Arts, Boston

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

GAUGUIN

I. Agreed upon and requested:

None.

II. Under consideration by Committee:

- ✓ a. Still Life
The Phillips Collection, Washington, D.C.
- ✓ b. Women of Arles, 1888
Art Institute of Chicago
- c. Flower Still Life with Head-Shaped Vase and a Japanese Woodcut, 1889
Henry Ittelson, New York (ex-Wildenstein)
- d. Seated Woman, 1891
Worcester Art Museum, Worcester, Massachusetts
- ✓ { 1. e. Spirit of the Dead Watching, 1892
A. Conger Goodyear, New York
- 2. f. The Call, 1902
Cleveland Museum of Art

III. Additional suggestions for consideration:

None.

(Note: Yellow Christ, Albright Art Gallery, excluded because included in Gauguin exhibition at Orangerie, 1949.)

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

INGRES
GERICAULT

I. Agreed upon and requested:

I. Agreed upon and requested

- ✓ a. The Contesse de Tournon, 1812
None P. Mallintry, Philadelphia

Status: Pending

II. Under consideration by Committee:

Walters Art Gallery, Baltimore

- X a. Study for the Race of the Riderless Horses (The Departure), 1817
Walters Art Gallery, Baltimore

- ✓ b. The Madman (The Kidnapper), 1821-24
Springfield Museum of Art, Springfield, Mass.

II. Under consideration by Committee:

- c. Study after Death, c. 1824
Art Institute of Chicago

III. Additional suggestions for consideration:

H. Kartsis
National Gallery, Washington (Yves Collection)

✓

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

INGRES

NAVEY

I. Agreed upon and requested:

- ✓ a. The Comtesse de Tournon, 1812
Henry P. McIlhenny, Philadelphia
Status: Pending
- ✓ b. Odalisque with Slave, 1842 to be reported, Dec. 10
Walters Art Gallery, Baltimore
Status: Granted
- ✗ Status: refused

II. Under consideration by Committee:

II. Under consideration by Committee: None

III. Additional suggestions for consideration:

- M. Marcotte
National Gallery, Washington (Kress Collection)
- Woman with Lizard (Jeune Fille), 1866
Metropolitan Museum of Art, New York

III. Additional suggestions for consideration:

- Josephine Stoddard, 1860
William Church Cabers, New York
- The Old Mission, 1862
National Gallery of Art (Charles Dale Collection)
- Carl Gustav, 1878
Walters Art Gallery, Baltimore
- Portrait of Antonia Brown, 1888
Yale Museum of Art

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

M A N E T

I. Agreed upon and requested:

- a. La Chanteuse des Ruees, 1862
Museum of Fine Arts, Boston

II. ~~Under consideration~~ Status: abeyance: to be reported, Dec. 10

- b. St. Lazare Railroad Station, 1873
Horace Havemeyer, New York

X Status: refused

III. ~~Additional suggestions for consideration~~

II. Under consideration by Committee:

- c. The Boy with a Sword, 1861
The Metropolitan Museum of Art, New York
- d. Battle of the Kearsarge and the Alabama, 1864
John G. Johnson Collection, Philadelphia, Pa.
- e. Woman with Parrot (Jeune Fille), 1866
Metropolitan Museum of Art, New York

III. Additional suggestions for consideration:

- Spanish Singer, 1860
William Church Osborn, New York
- The Old Musician, 1862
National Gallery of Art (Chester Dale Collection)
- Café Concert, 1878
Walters Art Gallery, Baltimore
- Portrait of Antonin Froust, 1880
Toledo Museum of Art

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PAINTINGS

MILLET

I. Agreed upon and requested:

- a. None
*None at Le Havre, 1855-57
Mrs. Victorine Fiquelin, Noye Athys, Pa.*

Status: granted

II. Under consideration by Committee:

None

III. Under consideration by Committee:

- b. *None still left, 1864*

III. Additional suggestions for consideration:

- a. Farm at Greville, 1871 *c. 1869*
Museum of Fine Arts, Boston *Boston, N.H.*
- b. Harvesters Resting *1853, 1873*
Museum of Fine Arts, Boston
- c. Boys on a Terrace, Paris, 1877
Mrs. Maurice Wertheim, New York (Fogg Museum)

III. Additional suggestions for consideration:

*Hay Field near Giverny
Museum of Fine Arts, Boston*

*The Heron near Boston
Museum of Fine Arts, Boston*

*The Garden of the Infants, 1866
Harvard College Museum*

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PAINTINGS

MONET

I. Agreed upon and requested:

- a. Terrace at Le Havre, 1866-67
Rev. Theodore Pitcairn, Bryn Athyn, Pa.

Status: granted

II. Under consideration by Committee:

- b. Flower Still Life, 1864
Cleveland Museum of Art
- c. The Seine at Bougival, c. 1869
Currier Gallery of Art, Manchester, N.H.

- d. Boulevard des Capucines, 1873
Marshall Field, New York

- e. Gare St. Lazare, Paris, 1877
Mrs. Maurice Wertheim, New York (Fogg Museum?)

III. Additional suggestions for consideration:

Poppy Field near Giverny
Museum of Fine Arts, Boston

Cap Marin near Menton
Museum of Fine Arts, Boston

The Garden of the Infanta, 1866
Oberlin College Museum

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PAINTINGS

MONTICELLI

I. Agreed upon and requested:

None

II. Under consideration by Committee:

a. Paris None from the Invaders, 1866
Mrs. Hugh W. Kirkland, Palm Beach (ex. Ryerson)

b. Sur la Terrasse aux Petites Dalles ("Mme. Pontillon"), 1873

III. Additional suggestions for consideration:

a. Fruit and Wine, 1874-75
Mr. and Mrs. Leigh B. Block, Chicago

III. Additional suggestions for consideration:

b. Reunion in a Park, 1876
None Mihail Marinescu

c. Portrait of the Artist's Mother, 1880-82
Art Institute of Chicago

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PAINTINGS

MORISOT

I. Agreed upon and requested:

None None

II. Under consideration by Committee:

a. Paris Seen from the Trocadéro, 1866
Mrs. Hugh N. Kirkland, Palm Beach (ex. Ryerson)

b. Sur la Falaise aux Petites Dalles ("Mme. Pontillon"), 1873
Cleveland Museum of Art

a. La Route de Rouen, 1871
Private Collection, New York

III. Additional suggestions for consideration:

None

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PAINTINGS

P I S S A R R O

I. Agreed upon and requested:

None

II. Under consideration by Committee:

- a. Fond de l'Hermitage, 1879
Cleveland Museum of Art

III. Additional suggestions for consideration:

- a. La Route de Roquencourt, 1871
Private Collection, New York
(Sam Salz?)

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PAINTINGS

JEAN-PAUL
ROUSSEAU

II. Agreed upon and requested:

I. Agreed upon and requested:

a. Sleeping Gypsy, 1897 (Acquisition Collection)
Museum of Modern Art, New York

Status: granted

II. Under consideration by Committee:

None

III. Additional suggestions for consideration:

II. Under consideration by Committee:

None

III. Additional suggestions for consideration:

Le Chapeau de Sorcellerie, 1882-90
Mr. and Mrs. William H. H. H. H., New York

Study for "Le Chapeau", 1889
Albright Art Gallery, Buffalo

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PAINTINGS

COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE GRANVILLE PLACE, PARIS, 1890

SEURAT
TOULOUSE-LAUTREC

I. Agreed upon and requested:

I. Agreed upon and requested:

a. Study for "La Grande Jatte", 1884-5
Metropolitan Museum of Art, (Lewisohn Collection)

b. La Femme Status: no reply
Status: *granted*

b. La Parade ("Side Show"), 1889
Stephen C. Clark, New York

II. Under consideration by Committee:
Status: *abeyance*

c. Port de Gravelines (Petit Fort Philippe), 1890
John Herron Art Institute, Indianapolis

c. Le Salon de la Femme, 1891
Status: *abeyance*
Mr. and Mrs. Correll Harriman, New York

d. Jane Avril Leaving the Moulin Rouge, 1892
Hartford

II. Under consideration by Committee:

None Profile Portrait ("Femme de Maison"), 1894
Edwin C. Vogel, New York (ex Laroche)

III. Additional suggestions for consideration:

Le Canal de Gravelines, 1888-90
Mr. and Mrs. William Burden, New York

Study for "Le Chahut", 1889
Albright Art Gallery, Buffalo

Secretary
Arthur L. ...
Secretary

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PAINTINGS

COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE GRANDSÈRE, PARIS, SPRING 1922

21 WEST 53 STREET NEW YORK 19, N. Y.

TOULOUSE - LAUTREC

I. Agreed upon and requested:

- a. Au Moulin Rouge, 1892
Art Institute of Chicago

Status: ~~refused~~ *granted*

II. Under consideration by Committee:

- b. Dance at the Moulin de la Galette, 1889
Art Institute of Chicago
- c. Lady with a Dog, 1891
Mr. and Mrs. W. Averell Harriman, New York
- d. Jane Avril Leaving the Moulin Rouge, 1892
Wadsworth Atheneum, Hartford
- e. Profile Portrait ("Femme de Maison"), 1894
Edwin C. Vogel, New York (ex Laroche)

III. Additional suggestions for consideration:

None

Sincerely,
Arthur
Arthur A. McCray
Secretary

APM/rvk
enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COMMITTEE FOR THE EXHIBITION OF 19TH CENTURY FRENCH PAINTINGS
FROM AMERICAN COLLECTIONS AT THE ORANGERIE, PARIS, SPRING 1955

21 WEST 53 STREET, NEW YORK 19, N. Y.

December 7, 1954

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

Dear Alfred:

Enclosed herewith are the minutes of the first meeting of the Selection Committee for the Orangerie Exhibition, held at The Museum of Modern Art on Tuesday, November 23.

You will note your second meeting is scheduled at 11.30 a.m. December 10, on the "S" Floor of the Annex of The Museum of Modern Art, 21 West 53rd Street.

Sincerely,



Porter A. McCray
Secretary

PAM/rrk
enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt
Mr. Soby

DM.

Orangerie

CONFIDENTIAL

December 1, 1954

Dear Bill:

We have also to consider the wishes of the artist. It appears that Mr. Clark is now deeply involved in the Paris exhibition. He might well want to stay in Paris for the whole show and perhaps also conflict between the exhibition of French painting to be held this spring in the Orangerie in Paris and the exhibition of privately owned works which we hope may eventually come to the Museum to open here late in the spring and to run through the summer.

This latter show was planned many months before the Orangerie exhibition as the direct result of Stephen Clark's suggestion following his disapproval of our original plan to have the show follow in February the closing of the present big show of the Museum's own pictures.

For this reason I importuned you just before the meeting of the committee on the Orangerie selection to point out this conflict since I, of course, have to consider the interests of the Collection. You reassured me immediately that any picture badly needed for our own show could be withdrawn from the Orangerie show. We both had in mind, of course, Mr. Clark's Parade which would be, I believe, the most important picture in either exhibition.

I now feel that your reassurances may not solve our problem. The Orangerie show is scheduled to open early in April and run through June, our "collectors' show" to open May 24. This would mean that a painting in the Orangerie show would have to be withdrawn at the latest on May 12 in order to be packed and returned even by air, rather than by battleship, so as to reach our show by the opening. If this were done a picture lent to the Orangerie would have been on view for only one half the duration of the show.

It would be bad enough from the French point of view to withdraw the Parade alone, but if we withdraw other pictures there would be, I'm afraid, a real outcry.

I think that we all agreed informally that the Parade should be the only concession to the Orangerie but other pictures have already been proposed by the selections committee, in particular the Gauguin Spirit of the Dead which is possibly the finest Gauguin in America and which belongs to Conger Goodyear. When this was proposed both Jim and I laid our cards on the table explaining our situation. Nevertheless, Dan Rich, subsequent to the meeting, has insisted on considering Mr. Goodyear's Gauguin as one of the most desirable pictures for Paris, though I think it was the sense of the meeting following our appeal not to include pictures that our Museum wanted to reserve.

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THE MUSEUM OF MODERN ART

CONFIDENTIAL 1

Date September 7, 1954

Mr. William A. M. Burden / December 1, 1954 / Page 2

To: Mr. Barr

Re:

From: ~~For~~ We have also to consider the wishes of the owners. It appears that Mr. Clark is now deeply involved in the Paris exhibition. He might well prefer to have the Parade in Paris for the whole show and perhaps also the van Gogh Night Café and one or more of his Célestins as well as the Corot La Rochelle. Mr. Goodyear, too, is very proud of his Gauguin and may wish to have it in Paris, in which case he would not like the Museum's reserving it without his knowledge.

To help crystallize our last discussions in René's office and the Orangerie show is of course an important undertaking, but in the long run the "collectors' show" may be of far greater importance to the Museum since it will probably be our most persuasive effort to date to induce essential gifts or bequests to the Collection. While the absence of the Parade and possibly other pictures can be explained, its presence is certainly highly desirable. So, of course, is Mr. Goodyear's Gauguin.

Jim suggests that I write Mr. Goodyear immediately to ask him to reserve the Gauguin for our New York show. I hesitate because I do not want to work against the Orangerie show or indeed what may turn out to be Conger Goodyear's wishes, even though letting the Gauguin go might be against the interests of the Collection.

I'm sorry to bother you and Jim and René with this problem but I think it is a very real one. It troubles me very much.

Sincerely,

Alfred H. Barr, Jr.

Mr. William A. M. Burden
630 Fifth Avenue
New York 20, New York

AHB:bj

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THE MUSEUM OF MODERN ART

CONFIDENTIAL !

Date September 7, 1954

To: Mr. Barr

Re: _____

From: Porter McCray

To help crystallize our last discussions in Rene's office and to give us a little better idea of the financial obligations involved in the Orangerie show I enclose the 4 variations explored. The nature of these is outlined briefly in the attached letter to Jim Soby. Also attached are most preliminary suggestions for the Committees discussed. All of these are offered simply as a point of departure for future discussions.

Porter

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page 2.

Additional alternatives such as the granting of free transportation either by the United States or French Lines, or by American or French warships as was done in the case of the French **September 7, 1954** to the United States, would reduce the costs ~~of such transportation~~.

There are many other concrete details in these estimates on which the Embassy may be in a position to lend assistance. These estimates are quite preliminary and are based upon comparative rates which the insurance companies have been most hesitant to confirm.

Bill Burton and René previously will discuss these variations and the **Dear Jim:** their being financed with Ambassador Dillon in Paris this week.

Following the last meeting in René's office regarding the proposed exhibition in the Orangerie of 19th Century French Paintings, I have drawn up and enclose the most preliminary suggestions of the membership of the several committees discussed. These are based to some extent upon the discussion at this meeting though I have given their makeup further consideration in terms of the comparable committees in recent catalogues of official exhibitions in Paris.

Obviously these lists are offered simply as a point of departure for future discussion. They have been furnished you, Alred and René only.

For your interest I also enclose the estimated costs of this undertaking based upon an evaluation of 2-1/2 million dollars. The four variations identified as schedules A, B, C and D, can be generally described as follows:

Schedule A - Total costs in the United States and France with shipments by sea. This estimate is exclusive of catalog printing, handling, and other minor costs in Paris which the French have already indicated their willingness to underwrite.

Schedule B - Same as above except shipment is indicated by air.

Schedule C - The transportation and insurance costs by sea from New York to Paris and on location in France which we propose the French Government assume in addition to those for which they have already accepted responsibility.

Schedule D - The transportation and insurance costs by air from New York to Paris and on location for which we propose the French Government assume responsibility in addition to those they have already specified.

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September 1, 1954

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Preliminary Proposal for

NEW SMITHSONIAN MUSEUM

Additional alternatives such as the granting of free transportation either by the United States or French Lines, or by American or French warships as was done in the case of the French Tapestries loaned to the United States, would reduce the costs ~~as much as \$30,000.00 each way.~~ *Considerable*

There are many other separate details in these estimates on which the embassy may be in a position to lend assistance. These estimates are quite preliminary and are based upon comparative rates which the insurance companies have been most hesitant to confirm.

Bill Burden and René presumably will discuss these variations and the chance of their being financed with Ambassador Dillon in Paris this week.

With best wishes.

Sincerely,

PAM:eh
enc:

Porter A. McCray

Mr. James Thrall Soby
Brushy Ridge Road
NEW CANAAN, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 2, 1954

September 2, 1954

Preliminary Proposal for
HAUT COMITE DU PATRONAGE
19-th-Century French Painting Exhibition

The President of the United States of America
The President of the Republic of France
M. le Ministre de l'Education Nationale et des Beaux-Arts, Paris
The Secretary of State, U.S.A.
M. l'Ambassadeur de France aux Etats-Unis d'Amerique
The Ambassador of the United States of America to the Republic of France

Mr. William M. Dawson, President, Museum of Modern Art, Chairman
Mr. Rene d'Harnoncourt, Director, Museum of Modern Art
Mr. David Finley, Director, National Gallery of Art
Mr. Leonard C. Hanna, Jr., President, Cleveland Museum of Art
Mr. E. Sturgis Ingersoll, President, Philadelphia Museum of Art
Mr. Flaks Kinball, Director, Philadelphia Museum of Art
Mr. Samuel H. Kress, President, National Gallery of Art, Washington
Mr. Ralph Lowell, President, Museum of Fine Arts, Boston
Mr. Chassey McCormick, President, Art Institute of Chicago
Mr. William M. Hillman, Director, Cleveland Museum of Art
Mr. Duncan Phillips, President and Director, The Phillips Collection, Washington
Mr. Perry T. Rathbone, Director, Museum of Fine Arts, Boston
Mr. Roland Redmond, President, Metropolitan Museum of Art
Mr. Dan Cotton Rich, Director, Art Institute of Chicago
Mr. Francis Henry Taylor, Director, Metropolitan Museum of Art

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September 2, 1954

September 2, 1954

Possible 1954 Preliminary Proposal for

COMITE D'HONNEUR

19th-Century French Painting Exhibition

- M. Jacques Jaujard, Directeur Général des Arts et Lettres
- M. le Directeur des Relations Culturelles au Ministère des Affaires
Etrangères (M. Jacques de Bourbon-Busset?)
- M. le Ministre plénipotentiaire, Chef du Service des Echanges Culturels
au Ministère des Affaires Etrangères (M. Charles Lucet?)
- M. Georges Salles, Directeur des Musées de France
- M. Philippe Erlanger, Directeur de l'Association Française d'Action Artistique
- Mr. Henry P. Milliken, President, Museum of Modern Art, Chairman
- Mr. William M. Burden, President, Museum of Modern Art
- Mr. Rene d'Harnoncourt, Director, Museum of Modern Art
- Mr. David Finley, Director, National Gallery of Art
- Mr. Leonard C. Hanna, Jr., President, Cleveland Museum of Art
- Mr. R. Sturgis Ingersoll, President, Philadelphia Museum of Art
- Mr. Fiske Kimball, Director, Philadelphia Museum of Art
- Mr. Samuel H. Kress, President, National Gallery of Art, Washington
- Mr. Ralph Lowell, President, Museum of Fine Arts, Boston
- Mr. Chauncey McCormick, President, Art Institute of Chicago
- Mr. William M. Milliken, Director, Cleveland Museum of Art
- Mr. Duncan Phillips, President and Director, The Phillips Collection, Washington
- Mr. Perry T. Rathbone, Director, Museum of Fine Arts, Boston
- Mr. Roland Redmond, President, Metropolitan Museum of Art
- Mr. Dan Catton Rich, Director, Art Institute of Chicago
- Mr. Francis Henry Taylor, Director, Metropolitan Museum of Art

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September 2, 1954

Possible Additional Members To Be Considered for

COMITE D'HONNEUR

19th-Century French Painting Exhibition

Mr. Leigh Block, Chicago, Ill.

Mrs. Adelyn Breeskin, Director, Baltimore Museum of Art

Mr. Stephen C. Clark, New York

Mr. John Coolidge, Director, Fogg Museum of Art, Cambridge, Mass.

Mr. Charles C. Cunningham, Director, Wadsworth Atheneum, Hartford, Conn.

Mr. Chester Dale, New York, N.Y.

Mr. Henry P. McIlhenny, Philadelphia, Pa.

Dr. Grace L. McCann Morley, Director, San Francisco Museum of Art

Mr. Edward G. Robinson, Beverly Hills, Calif.

Mr. Nelson Rockefeller, Washington, D.C.

Mrs. Henry Potter Russell, Burlingame, Calif.

Mr. Edgar C. Schenck, Director, Albright Art Gallery, Buffalo

Possibly the head of the French Line (C.G.T.), United States Line,

Air France, Pan American Airlines, TWA or T.W.A.

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August 31, 1954

PROPOSED EXHIBITION OF 50 19TH CENTURY PAINTINGS - ORANGERIE - APRIL, MAY, JUNE 1955

(Evaluation for this estimate - \$2,500,000)

25 cases: Est. Cubage: 825 cu ft.

		<u>SCHEDULE A</u>		
		Total estimated costs in the United States and France - <u>shipment</u>		
		by sea (Exclusive of printing of catalog and handling etc. in France)		
1. PHOTOGRAPHY:				
Selection (MOMA)	75 prints @ \$0.75	\$	53.55	
Publicity	20 copy negatives @ \$2.00		40.00	
Catalog	50 prints @ \$0.75		37.50	
Publicity	200 prints @ \$0.75		150.00	
Installation	8 @ \$5.00		40.00	
				\$ 321.05
2. SPECIAL ASSISTANCE: (1 meeting in New York)				
Catalog - research & editorial		500.00		
Secretary		500.00		
Translator		200.00		
				\$ 1200.00
3. TRANSPORTATION:				
Assembling (U.S.)	@ \$25.00	1250.00		
Dispersing (U.S.)	@ \$25.00	1250.00		
Trans-Atlantic (surface)				
New York to Le Havre				
ad valorem 1%	@ \$2.65 cu. ft.	2186.00		
10% on 2-1/2 million		2714.00		
Trans-Atlantic (surface)				
Le Havre to New York				
ad valorem 1%	@ \$2.65 cu. ft.	2186.00		
10% on 2-1/2 million		2714.00		
Express Le Havre to Paris and return		800.00		
				\$61,960.00
				7,677.00
4. BOXING	25 boxes @ \$80.00	2000.00		2000.00

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SCHEDULE August 31, 1954 2

5. FRAMING & GLAZING adjustments		\$1,000.00
6. OFFICE, CABLES, TELEPHONE & RECEPTION		300.00
PROPOSED EXHIBITION OF 50 19TH CENTURY PAINTINGS - ORANGERIE - APRIL, MAY, JUNE 1955		
7. INSURANCE:	(Evaluation for this estimate - \$2,500,000)	
Domestic (U.S.) @ <i>Est. wt. 5,550 lbs</i> per month		\$1,000.00
Transit (air) New York to Paris		
@ \$0.17-1/2 per \$100		4,375.00
plus \$0.02-1/2 strike, <u>SCHEDULE B</u>		525.00
Transit (air) Paris to New York		
<u>Total estimated costs in the United States and France - shipment by air (Exclusive of printing of catalog and handling etc. in France)</u>		
Location (Paris) 3 months		
@ \$0.05 per \$100 per month		3,750.00
1. PHOTOGRAPHY:		\$11,750.00
Selection (MOMA) 75 prints @ \$0.75	\$ 53.55	
8. Publicity 20 copy negatives @ \$2.00	40.00	700.00
Catalog 50 prints @ \$0.75	37.50	
9. Publicity FRANCE 200 prints @ \$0.75	150.00	250.00
Installation @ \$5.00	40.00	
10. TRAVEL:		\$ 321.05
Selection Committee (1 meeting in N.Y.)	300.00	
2 persons N.Y. to Paris & return (1st class-air France)	1500.00	
24 SPECIAL ASSISTANCE:	500.00	
Catalog - research & editorial	500.00	\$ 2,300.00
Secretary	500.00	
Translator	200.00	
11. ENTERTAINMENT		100.00
12. CONTINGENCY		\$ 1200.00
13. TRANSPORTATION:		1,000.00
Assembling (U.S.) @ \$25.00	1250.00	
Dispersing (U.S.) @ \$25.00	1250.00	TOTAL 60,001.00
Trans-Atlantic (air)		
New York to Paris @ \$1.17 per lb.	7020.00	
plus \$0.50 per \$100 valuation	12500.00	
Trans-Atlantic (air)		
Paris to New York @ \$1.17 per lb.	7020.00	
plus \$0.50 per \$100 valuation	12500.00	
		\$4150.00
h. BOXING 25 boxes @ \$80.00		\$ 2000.00

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5. FRAMING & GLAZING adjustments		\$1,000.00
6. POSTAGE, CABLES, TELEPHONE & TELEGRAMS		300.00
7. INSURANCE:		
Domestic (U.S.) @ \$0.02 per \$100 per month	\$1,000.00	
Transit (air) New York to Paris		
@ \$0.17-1/2 per \$100	4,375.00	
plus \$0.02-1/2 strike, riot, etc.	625.00	
Transit (air) Paris to New York		
@ \$0.17-1/2 per \$100	4,375.00	
plus \$0.02-1/2 strike, riot, etc.	625.00	
Location (Paris) 3 months		
@ \$0.05 per \$100 per month	3,750.00	
Facility	100 prints @ \$0.75	\$ 150.00
Installation	@ \$5.00	50.00
		<u>\$14,750.00</u>
8. STORAGE & HANDLING (U.S.)	700.00	700.00
9. CUSTOMS BROKERAGE FEES		250.00
10. TRAVEL:		
Selection Committee (1 meeting in N.Y.)	300.00	
2 persons N.Y. to Paris & return (1st class-Air France)	1500.00	
per diem - per person for 10 days	500.00	
		<u>\$ 2,300.00</u>
11. ENTERTAINMENT		700.00
12. CONTINGENCY		4,000.00
3. INSURANCE:		
Transit (maritime) New York to Paris		
@ \$4.85 plus \$8.025 per \$100	\$187.50	
Transit (maritime) Paris to New York		
@ \$4.85 plus \$8.025 per \$100	\$187.50	
Location (Paris)		
3 months @ \$0.05 per \$100 per month	3750.00	
		<u>\$12,750.00</u>
4. CONTINGENCY		\$ 2,000.00
		<u>\$14,750.00</u>
	TOTAL	<u>\$71,775.00</u>

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August 31, 1954

PROPOSED EXHIBITION OF 50 19TH CENTURY PAINTINGS - ORANGERIE - APRIL, MAY, JUNE 1955

(Evaluation for this estimate @ \$2,500,000)

SCHEDULE C

Estimate of costs for which the French Government may assume responsibility (shipment by sea) Exclusive of all costs incurred in the United States and printing of catalog and handling in France

1. PHOTOGRAPHY:

Publicity	200 prints	@ \$0.75	\$ 150.00
Installation	8	@ \$5.00	40.00
			<u>190.00</u>

2. TRANSPORTATION:

Trans-Atlantic (surface)			12500.00
New York to Le Havre			7000.00
ad valorem 1%			2186.00
10% on 2-1/2 million			27144.00
Le Havre to New York			377,000.00
ad valorem 1%			2186.00
10% on 2-1/2 million			27144.00
Express Le Havre to Paris and return			800.00
			<u>\$59460.00</u>

3. INSURANCE:

Transit (maritime) New York to Paris			625.00
@ \$0.25 plus \$0.025 per \$100			6187.50
Transit (maritime) Paris to New York			6187.50
@ \$0.25 plus \$0.025 per \$100			6187.50
Location (Paris)			3750.00
3 months @ \$0.05 per \$100 per month			3750.00
			<u>\$16125.00</u>

4. CONTINGENCY

\$ 2000.00

TOTAL

~~\$77,775.00~~
23,487.00

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August 31, 1954

PROPOSED EXHIBITION OF 50 19TH CENTURY PAINTINGS - ORANGERIE - APRIL, MAY, JUNE 1955

(Evaluation for this estimate - \$2,500,000)

Est. wt. 5,550 lbs.

SCHEDULE D

Estimate of costs for which the French Government may assume responsibility (shipment by air) Exclusive of all costs incurred in the United States and printing of catalog and handling in France.

1. PHOTOGRAPHY:

Publicity	200 prints	@ \$0.75	\$ 150.00
Installation	8	@ \$5.00	40.00
			<u>\$ 190.00</u>

2. TRANSPORTATION:

Trans-Atlantic (air)			
New York to Paris		@ \$1.17 per lb.	7020.00
plus \$0.50 per \$100 valuation			12500.00
Paris to New York		@ \$1.17 per lb.	7020.00
plus \$0.50 per \$100 valuation			12500.00
			<u>***</u>

\$39,040.00

3. INSURANCE:

Transit (air) New York to Paris			
@ \$0.175 per \$100			4375.00
plus \$0.025 strike, riot, etc.			625.00
Transit (air) Paris to New York			
@ \$0.175 per \$100			4375.00
plus \$0.025 strike, riot, etc.			625.00
Location (Paris)			
3 months @ \$0.05 per \$100 per month			3750.00

\$13,750.00

4. CONTINGENCY

2,000.00

TOTAL

\$54,980.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Handwritten:
A4Psh
L. Stry - Paris

CONFIDENTIAL

Mr. d'Harnoncourt

- 2 -

August 16, 1954

Seurat: Boy Blowing a Conch Shell, study for the Tate Bathers. ex-Wildenstein, now, I think, Edith Wetmore. Conté Crayon.

Seurat: Seated Woman. Conté Crayon study for La Grande Jatte (Rockefeller).

The above four Seurat drawings are all of the most exceptional quality.

Seurat: Le phare à Honfleurs. One of Seurat's largest and perhaps his best landscape, formerly in de Hauke's now, I think, in an American museum. Reproduced in MOMA's first catalog, plate 60.

Manet: Old Musician. 1862. National Gallery (Chester Dale). Abrams p.b., plate 4.

" Battle of the Kearsarge and the Alabama. 1864. Philadelphia (Johnson). Abrams p.b., plate 5.

" The Railway. 1873. Horace O. Havemeyer (on loan at the Metropolitan?). Abrams p.b., plate 17.

" At the Café. 1878. Baltimore, Walters. Abrams p.b., plate 30.

Of the two Manets given to the Metropolitan in 1889 by Erwin Davis, The Woman with a Parrot and The Boy with a Sword, I prefer the Boy.

Renoir: Judgment of Paris. c. 1914. Henry McIlhenny. (If we can not get Charles Laughton's picture). Abrams p.b., plate 27.

Gauguin: The Call. 1902. Cleveland Museum. Abrams p.b., plate 25. Bad reproduction, but a brilliant picture.

" Seated Woman. 1891. Worcester Art Museum. MOMA's first catalog, plate 43.

" Women of Arles. Chicago Art Institute.

Corot: Isle of San Bartolomeo, Rome. 26 x 28". Boston. MOMA's Corot-Daumier, plate 4.

" Jumieges. c. 1830. Smith College. Corot-Daumier, plate 11.

" Portrait of a Child. Pencil drawing. Fogg (Sachs). Corot-Daumier, plate 38.

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

CONFIDENTIAL

NEW YORK Mr. d'Harnoncourt

- 3 -

August 16, 1954

RENE D'HARNONCOURT
DIRECTOR

Daumier: Acrobats Moving. Drawing. Wadsworth Athenaeum.
Corot-Daumier, plate 95.

Twelve Lawyers, Watercolor. John Nicholas Brown.
Corot-Daumier, plate 103.

July 9, 1954

Notes on previous lists:

Delacroix: Pieta. Boston. I am not sure this has been cleaned, so
that it may be dull.

Corot: Girl in Plaid Dress I find called Portrait of a Girl.
1849, plate 24 in Corot-Daumier -- a superb small picture.

van Gogh: Flowerpiece. I should like to reserve the Irises belonging
to Mrs. Payson and rather hesitate to let go the White Roses
belonging to Mrs. Leaker, but there are at least two other
famous and decorative flowerpieces in New York:
Mrs. Roland (?) Harriman's and Mrs. Spydham Cutting's,
Abrams, page 67.

I'm also giving your office two photos **Sincerely,**
pregnant woman in bronze, which is now at Kahnweiler's. I was deeply
impressed by it. The profile photo is quite good; the front view
very misleading. Unfortunately, the front view was taken slightly
from above, when the sculpture obviously ought to be seen from below.
Because of this, the legs seem to be short and stocky, when they are
actually long and rather thin, and the bulging body of the lady does
not seem to be Picasso himself seems to think that it is a
very good piece and he was amused by the fact that because of
the latter nobody seems to want it. I know one thing from
experience that the sculpture has a terrific effect on
people. In fact, two of them told me that it almost makes them
sick. Nevertheless, if you have not seen it yet you
will want to see the photos. As I remember it, the sculpture is
about three feet high.

The Colmar affair is, unfortunately, in a pretty bad way.
There is still a faint hope that we might get the altar but I'm frankly
not very optimistic. My second visit to Colmar revealed such a complex
mess of nationalistic, political, and just small town intrigue that I
had to decide to leave and to take the chance of a formal, written
request. I had a feeling that I might possibly have some success if
I could spend a month or more in Colmar carefully dealing individually
with each of the dozen people involved, but since that was impossible,
the calculated risk of making from New York a carefully prepared request
was the only way left to me.

Confidential

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THE MUSEUM OF MODERN ART
CONFIDENTIAL

NEW YORK Mr. d'Harnoncourt

- 3 -

August 16, 1954

RENE D'HARNONCOURT
DIRECTOR

Daubier: Acrobats Moving. Drawing. Wadsworth Athenaeum.
Corot-Daubier, plate 95.

Twelve Lawyers, Watercolor. John Nicholas Brown.
Corot-Daubier, plate 103.

Completed

July 9, 1954

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van Gogh: Flowerpiece. I should like to reserve the Irises belonging to Mrs. Payson and rather hesitate to let go the White Roses belonging to Mrs. Leaker, but there are at least two other famous and decorative flowerpieces in New York: Mrs. Roland (?) Harriman's and Mrs. Spydham Cutting's, Abrams, page 67.

I'm also giving your office two photos of a present woman in bronze, which is now at Kahnweiler's. I was deeply impressed by it. The profile photo is quite good; the front view very misleading. Unfortunately, the front view was taken slightly from above, when the sculpture obviously ought to be seen from below. Because of this, the legs seem to be short and stocky, when they are actually long and rather thin, and the bulging body of the lady does not seem to be so heavy. Picasso himself seems to think that it is a very good work and he was amused by the fact that because of the sculpture nobody seems to want it. I know one thing from experience: that the sculpture has a terrific effect on people. In fact, two of them told me that it almost makes them sick. Nevertheless, if you have not seen it yet you will want to see the photos. As I remember it, the sculpture is about three feet high.

Mr. René d'Harnoncourt
Girardin House
Sag Harbor,
Long Island, New York

AHB:ma

The Colmar affair is, unfortunately, in a pretty bad way. There is still a faint hope that we might get the altar but I'm frankly not very optimistic. My second visit to Colmar revealed such a complex mass of nationalistic, political, and just small town intrigue that I had to decide to leave and to take the chance of a formal, written request. I had a feeling that I might possibly have some success if I could spend a month or more in Colmar carefully dealing individually with each of the dozen people involved, but since that was impossible, the calculated risk of sending from here a carefully prepared request was the only way left to me.

Copy to...

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

NEW YORK 19

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

RENE D'HARNONCOURT
DIRECTOR

Confidential

July 9, 1954

Dear Alfred,

Here I am back at my desk confronted with mountains of paper, and before I forget some of the major points of my trip, I am getting this note off to you.

I trust you have received my letter from Nice. I have turned over to your office the series of six kodachromes given to us by Madame Lydia showing the successive stages of the LIFE window. She told me that she is now taking up colour photography, and I am under the impression that they were made by her rather than by her sister.

I'm also giving your office two photos of Picasso's pregnant woman in bronze, which is now at Kahnweilers. I was deeply impressed by it. The profile photo is quite good; the front view very misleading. Unfortunately, the front view was taken slightly from above, when the sculpture obviously ought to be seen from below. Because of this, the legs seem to be short and stocky, when they are actually long and rather thin, and the bulging body of the lady does not show in the photo. Picasso himself seems to think that it is a very important piece and he was amused by the fact that because of the subject matter nobody seems to want it. I know one thing from firsthand experience, that the sculpture has a terrific effect on ladies. In fact, two of them told me that it almost makes them physically sick. Nevertheless, if you have not seen it yet you will want to see the photos. As I remember it, the sculpture is about three feet high.

Confidential!

The Colmar affair is, unfortunately, in a pretty bad way. There is still a faint hope that we might get the altar but I'm frankly not very optimistic. My second visit to Colmar revealed such a complex mess of nationalistic, political, and just small town intrigue that I had to decide to leave and to take the chance of a formal, written request. I had a feeling that I might possibly have some success if I could spend a month or more in Colmar carefully dealing individually with each of the dozen people involved, but since that was impossible, the calculated risk of sending from here a carefully prepared request was the only way left to me.

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Aside from the political problems, there are still questions about the condition of the wood of the altar, which I was unable to find out on the spot but about which I hope to get some information from people not connected with the Musée d'Unterlinden. If, as some people say, a crystallization has set in which would make the wood brittle so that any damage would actually result in the shattering of the panels, we would, of course, have to give up the plan on that basis alone.

The last, and in a sense most exciting item in my report, is a request from the French government for a very important exhibition of contemporary American art, including all art forms, to be shown late next spring at the Musée d'Art Moderne. I believe that the French government feels their attempts for an important exhibition with Russia, which were not successful on the whole, call for a similar gesture to the United States. They are interested in extending this gesture to all the arts and have asked Bill if he would try to chair the whole thing. He declined this offer as being much too vast. Efforts will be made to find committees to do something about the other arts, such as music, literature, etc., but it was agreed that our end of it would not be dependent on the success of arranging for events in the other fields.

The most serious problem for us, as I see it, is their request for a small, but very important show of 19th Century French paintings in American possession, from both museums and private collections, to be held at the Orangerie at the time of the big American show. This exhibition would overlap with our proposed exhibition of masterworks not in the Museum's collection and I'm sure serious problems would arise in some cases. In spite of this, I think it can be done because the request is for an exhibition very high in quality but not too large - the number of pictures mentioned was from forty to forty-five. The period to be covered by this exhibition would start with Daumier and Delacroix and end with the masters of the fin de siècle. Since for this exhibition works of art from Museums' possession would constitute the main body, and since the scope would be so much greater than ours, I hope that problems would arise only in one or two cases, - one of them obviously being La Parade. My opinion is that our needs naturally take priority in this case and that the exhibition at the Orangerie would be impressive enough that the lack of two or three important paintings would not be fatal. If we go in for this, we of course would have to lend some works of art from the collection, but that I imagine would not be too difficult since they would not be eligible for our own exhibition.

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3

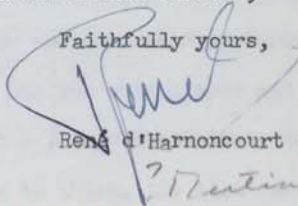
The initiative on this whole project comes right from the top of the Ministry of Education, and Jaujard, the Sub Minister of Beaux-Arts, is the one who has been pushing the hardest. The French government and the embassy are both unanimous in their desire to have the Museum take the whole thing over. It is my suggestion that while we should completely take over the contemporary American end, our part in the French 19th Century exhibition should be much less obvious. In order to get the important things from other museums, I am sure it will be necessary to form a committee in which powers of the other museums will be seated. In fact, I believe that a gesture from the White House may be necessary to get those people together and in the mood to lend. Bill's chairmanship of the committee and our being in on the ground floor would make sure that we would get the credit we deserve. Bill had one more conversation with Jaujard before he left on which I have no report, but I expect to see him within the next few days and will let you know if anything has been added to the general proposals that are outlined here.

Please let me know 1) how you are, and 2) what your summer plans are. Mine are still a little vague. I know that I want a vacation pretty soon because the trip was most exciting but not exactly a rest cure and if we could get together in the not too distant future it would help to settle things a lot. If you think that we could meet somewhere near Greensboro, I could easily slip out from here and do that.

Yesterday evening Marga had supper with us and I had a fine time giving her all the low-down on the various European adventures. She seemed to be in very fine spirits.

With warmest regards and muchos saludos,

Faithfully yours,



René d'Harnoncourt

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

1. Brug. ♀
2. Contemp. Am. Art.
D. M.
W.S. L.
3. Legion d'Honneur
4. Ideas on initial.

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

July 23, 1954

Dear Rene and Robert:

Herewith a very rough list of the pictures we discussed at luncheon yesterday. Have been jammed for time and wanted to get it off today, as promised.

The selection of pictures needs a lot more work, of course. But as I understand it, what you (Rene) need most at this point is a rough count of the number of pictures by each artist and a rough total and some indication of the institutions from which we might want to borrow. It's obvious that we'll have to draw heavily on the Met and the Chicago Art Institute, so probably you'll want those museums represented on your committee.

Anyway, it's a start and we can rework the list thoroughly during the summer. The proportional representation seems fairly good, but I think we can greatly improve the choices in some cases, preferably with stacks of books and catalogues from the Museum library. Unfortunately I need this two weeks' breathing space, before another Saturday Review piece is due, to finish up the everlasting de Chirico captions, notes, etc. But after that I'd be glad to help as much as I can.

Best,

Alfred: Here's the preliminary list Robert Goldwater, Rene and I made up from hasty notes we'd done over the weekend and discussed yesterday. It's a fierce problem trying not to interfere with our own Museum show and this is only a tentative beginning. I've really got a lot of last-minute work to do on the Chirico and feel sure that, with time to think, the list can be greatly improved. Maybe after you get back in August we can have a long go at it. Hope so; it's terribly important, of course.

g

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- DAVID (2) Lavoisier and His Wife
Rockefeller Institute or Metropolitan Museum
- Death of Socrates (The Louvre has so many of these big
Metropolitan Museum machines, something else much better?)
- GERICAULT (2) Le feu (or possibly the Fogg Museum's The Cattle
Springfield Museum Market, with its superb landscape)
- Study for the Corso
die Barberi
The Walters Art Gallery, Baltimore
- INGRES (2) Grisaille
Metropolitan Museum
- The Comtesse de Tournon, 1812
Henry P. McIlhenny
- DELACROIX (3) Crucifixion
Walters Art Gallery, Baltimore
- Turkish Women Bathing
The Wadsworth Atheneum, Hartford
- Combat between the Giaour and the Pasha
Art Institute of Chicago (Potter Palmer coll.)
- DAUMIER (2) The Uprising
Philipps Gallery, Washington (add several drawings and/or
watercolors?)
- Third Class Carriage
Metropolitan Museum
- COROT (3) L'Italienne (or Stephen Clark's figure piece, if R.
Edward G. Robinson won't lend)
- The Studio
National Gallery, Washington
- Alston* Landscape (?) *Springfield* *Big figure, N.Y.*
~~Worcester Museum~~ *fit in David Drans, N.Y.*
- COURBET (3) Les demoiselles du village
Metropolitan Museum
- Toilette de la mariee
Smith College Museum
- a late landscape (Rosenberg or Wildenstein, if sold)
Edna Roth *David Rockefeller.*

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FULL RATE	
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SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

IT cc: *Mr. Barr.*
 OCTOBER 7, 1954

LAWRENCE MORRIS
 AMERICAN EMBASSY
 PARIS, FRANCE

ACCEPT MARCH 23rd DATE., LETTER DETAILS FOLLOWS.

Rene d'Harmoncourt

Chg. INTERNATIONAL PROGRAM

William M. Milliken, Director
 Ralph M. Coe, Trustee Collector

Philadelphia Museum of Art:
 R. Sturgis Ingersoll, President
 Fiske Ingersoll, Director
 Henry McIlhenny, Trustee collector ?

Springfield Museum of Fine Arts:
 Frederick B. Robinson, Director

Walters Gallery, Baltimore:
 Robert Garrett, Pres. Bd. of Trustees
 Edward S. King, Director *title*
 Trustee ?

Wadsworth Atheneum: *? resigned!*
 Charles A. Goodwin, President
 Charles C. Cunningham, Director

National Gallery:
 David E. Finley, Director
 Chester Dale, Trustee collector *? Add John Walker, III, Curator*

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Orange show

CONFIDENTIAL

THE MUSEUM OF MODERN ART

cc: William A. M. Burden

Date August 5, 1954

Alfred Barr ✓
Robert Goldwater
James Soby

To:

Re: French 19th Century Exhibition

From: René d'Harnoncourt

Here is the first tentative list of people connected with institutions and private collectors who might be considered as members for the committee for the French 19th Century Exhibition.

Art Institute of Chicago:
Chauncey McCormick, President
Daniel Catton Rich, Director

Metropolitan Museum:
Roland L. Redmond, President
Francis Henry Taylor, Director
Theodore Rousseau, Curator, Dept. Painting
Robert Lehman, Trustee collector

Cleveland Museum of Art:
Harold T. Clark, President
Leonard C. Hannah, Jr., Vice Pres.
William M. Milliken, Director
Ralph M. Coe, Trustee Collector

Philadelphia Museum of Art:
R. Sturgis Ingersoll, President
Fiske Ingersoll, Director
Henry McIlhenny, Trustee collector ?

Springfield Museum of Fine Arts:
Frederick B. Robinson, Director

Walters Gallery, Baltimore:
Robert Garrett, Pres. Bd. of Trustees
Edward S. King, Director *title*
Trustee ?

Wadsworth Atheneum:
? resigned!
Charles A. Goodwin, President
Charles C. Cunningham, Director

National Gallery:
David E. Finley, Director
Chester Dale, Trustee collector

*? Add John Walker, III,
Curator*

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THE MUSEUM OF MODERN ART

cc: William A. M. Burden

Date August 5, 1954

Alfred Barr
Robert Goldwater
James Soby

To:

Re: French 19th Century Exhibition

From: René d'Harnoncourt

Smith College Museum:
Benjamin Wright, Pres. of the College
Henry-Russell Hitchcock, Director

Albright Gallery, Buffalo:
Seymour H. Knox, President
Edgar C. Schenck, Director

Phillips Collection:
Duncan Phillips, President and Director

Other private collectors: David Rockefeller, Charles Loughton,
Edward G. Robinson, Stephen C. Clark, Mrs. Maurice Wertheimer,
Carroll S. Tyson.

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THE MUSEUM OF MODERN ART

Date August 16, 1954

To: René d'Harnoncourt

Re: Attached

From: Alfred Barr

Dear René:

I am returning some copies of the Paris list which I seem to have picked up by error.

Now as to a substitute for the Bretonian altar. I gathered from you that there was still a chance we might get it. Have you been definitely turned down? In any case, I too have wracked my brains for something that would make a similar impact and can only come up with a list of pictures that might be equally difficult to get. Here is a list of things that occur to me:

Our very best to you all,
The Virgin in the Breda, Milan. (Perhaps Jim Soby with his official Italian connections could get somewhere with this.) It is on panel and the Breda might be very reluctant to move it but even so it is to my mind the best transportable Piero anywhere.

Goya: a selection of one or more from the Prado

Rubens: the famous battle on the bridge picture in Munich. (It's actual title escapes me at the moment.)

Breughel: one of the Vienna panels. Perhaps René with his Austrian and German contacts could pull off a coup there.

When I saw René he spoke about a selection of pictures from the Louvre in return for a selection of French pictures in American collections. Has this idea been given up? Aside from such an exchange, perhaps Salles could be persuaded to lend Courbet's Burial at Ornans, if it is not too high for our ceilings. Or what about Gericault's Wreck of the Medusa or a large Delacroix. All of these would have some point as progenitors of the modern movement and would make a dramatic splash to boot.

The Biennale is pretty dull as a whole. Our pavilion is I think unquestionably the star of the show, thanks to the concentrated impact of the two one-man shows and Porter and René's excellent handling of the refurbishing of the building and the installation. However, I was able to make some valuable

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COPY: Mr. d'Harnoncourt
Mr. Barr
Miss M. Miller

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July 19, 1954

orange

Hotel Eliseo
Porta Pinciana 30
Rome
July 19/54

Dear Monroe,

Your letter of July 7 was forwarded to me here by mistake, instead of to Venice - hence the long delay in answering it.

I would suggest for Sam Marx, if he hasn't already chosen a Lipchitz, that he buy one of the unique transparencies - Pierrot with Clarinet is a particularly good one. If he wants something more impressive in size I would suggest either the fine cubist stone relief, Musical Instruments, or the late bronze Song of Songs.

Now as to a substitute for the Isenheimer Altar. I gathered from René that there was still a chance we might get it. Have you been definitely turned down? In any case, I too have wracked my brains for something that would make a similar impact and can only come up with a list of pictures that might be equally difficult to get. Here is a list of things that occur to me:

Piero della Francesca: The Virgin in the Breda, Milan. (Perhaps Jim Soby with his official Italian connections could get somewhere with this.) It is on panel and the Breda might be very reluctant to move it but even so it is to my mind the best transportable Piero anywhere.

Goya: a selection of one or more from the Prado

Rubens: the famous battle on the bridge picture in Munich. (It's actual title escapes me at the moment.)

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Mr. Monroe Wheeler

page 2

July 19, 1954

comparisons in the various pavilions and earmarked a number of things for my own show.

I did my stint with Nabokov in Paris. After going through all the photographs of younger painters selected by the other representatives I feel sure ours will stand out. As you know, I brought over photos of three artists' work. The others have chosen an average of six; so Nabokov has asked me to get photos of three more Americans, which I am doing. (They paid up the \$300 expenses without question, by the way.)

I am here for a few days to visit galleries and artists. Next Sunday I expect to leave for London, staying until July 30 at the Victoria Hotel, Victoria Road, South Kensington. On July 30 Jane and I leave for Norway for a month's rest and relaxation. Sept. 1 I return to London to finish up my British selections and discuss the 1956 show with Hendy and the British Council. Later in September I go to Paris for the major selection of French paintings and sculpture and thereafter to Germany, where I hope to finish up. I'll keep my office posted as best I can on my exact schedule of addresses, should you need to write me.

Please show this letter if you will, to René and Alfred and I will be saved from repeating myself all round.

Our very best to you all,

signed/ Andrew