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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Süddeutsche Zeitung Nr. 204

Samstag/Sonntag, 4./5. September 1954

der Fabrikant; mit seinem Tod, den das Publikum betrauert, weicht die Wärme erdnaher Menschenhaftigkeit aus dem Stück. Schon in der Gerichtsszene, später in der Zeitadelle, wirt, zwischen und unter dem getrennten Paar, eine Welt von schattenhaften Richtern, Zeugen, die auf Minuten Blut aus Kaisers unerschöpflichen dramatischen Impulsen trinken, virtuos über die Bühne flackern, und versinken. (Bemerkenswert unter ihnen, ob seiner sicheren Mäßigung, Siegfried Nürnberger als Präsident.) Einen Augenblick fürchtet man, amüsiert und fasziniert, dennoch für die Geradlinigkeit des Stückes.

Walter Maria Guggenheimer

malen Gleichnissen der Landschaft. In anderen Bildern (Horizont) sind Luft und Räumlichkeit des Südens in die Geometrie klarer Farbflächen eingespannt. Neben diesen streng gebauten Bildern gibt es einige rein abstrakte Formzeichen, in denen das Unmittelbare und Eruptive vorherrscht. In ihnen werden Einflüsse Kampinskis, dessen Schüler Bayer war, in eigener Weise abgewandelt. Bayer ist ein moderner unsentimentaler Geist, von kühler Logik und untrüglichen Geschmack. (Kunstkabinett Klihm, Franz-Joseph-Straße 9.)

Gustaf Gründgens hat seine Pläne für die neue Spielzeit in Düsseldorf und in dem neuen Duisburger Theater bekanntgegeben. Düsseldorf beginnt mit Hauptmanns „Florian Geyer“ (Regie Hans Schalla), Duisburg mit „Wallensteins Tod“. Vorgesehen sind u. a. „Marschall“, ein Stück des jungen Engländers John Whiting (Regie Gründgens); Christopher Fry's „Das Dunkel ist Licht genug“ (Regie Oskar Wälterlin); Giraudoux' nachgelassenes Werk „Lucretia“ (mit Marianne Hoppe in Gründgens' eigener Regie); „Picnic“, ein Schauspiel von William Inge; Hasenclevers „Ein besserer Herr“ und Wedekinds „Marquis von Keith“.

Curt Valentin zum Gedächtnis

Curt Valentin ist tot. In einem Spital in Mailand schloß ihm Marino Marini die Augen. Nur ein kleiner, an moderner Kunst interessierter Kreis wußte von ihm, dessen Bedeutung jetzt schlagartig offenbar wird. Valentin war der große und erfolgreiche Maler deutschen Kunstschaffens in den Vereinigten Staaten.

Wer Berlin in den zwanziger Jahren kannte, wer später, nach 1930, nach Berlin kam, der begegnete ihm, seinem Wirken und Einfluß. In Berlin war er Assistent des Kunsthändlers Flechtheim, zuletzt Stütze der Galerie Buchholz in der Leipziger Straße. Nach 1930, in einer für die deutsche Kunst im Ausland so schwierigen Zeit, blieb er in der Emigration den gewonnenen Freunden treu und verschaffte ihren Werken und unserer Kunst im fernen Land Ansehen und Raum. Mit Takt und Klugheit, mit Zurückhaltung und Überzeugung ging er still den Weg des Pioniers.

Es war Pionierarbeit, die von Valentin und dem Direktor des Museums in Detroit, Valentiner (merkwürdige Duplizität des Namens) geleistet wurde. Es war eine mühsame Aufgabe, gegen den in den Vereinigten Staaten alles beherrschenden französischen Impressionismus aus dem Dix-neuvième und Vingtième, dort vertreten wie nirgendwo sonst in der Welt, nicht einmal im Stammland, unsere Meister der gleichen und späteren Zeit, der Brücke, des Expressionismus, unsere heutigen Abstrakten zu setzen.

Valentins Verdienste können nicht hoch genug eingeschätzt werden, denn er erreichte den Durchbruch, wenn man bereits von einem solchen sprechen will. In den letzten Jahren wuchs sein Einfluß und Ansehen so sehr, daß die Museumsdirektoren von New York Alfred Bar-

der Senior des Museums für moderne Kunst René d'Harnencourt, der organisatorische Leiter Ritschle, der die europäische Abteilung bei seinen Rat hörten und befolgten. Perry R. Born in St. Louis, Cunningham in Hart der Direktor des Museums von Minneapolis viele mehr fanden durch ihn den Zugar Kirchner, Macke, Nolde, Heckel, Barlach, Lehmbruck, ließen durch ihn die großen Trychons Max Beckmanns in die Museen einziehen.

Valentin blieb der stille, schweigsame Mann, der er immer war. Er überließ den Kunstfreunden vor den Werken seiner Galerie in der East 57th Street sich selbst. Niemand redete er zu. Selbster gab er einen eigenen Kommentar. Dabei ist seine kleine, gedrungene Figur von Bild zu Bild von Plastik zu Plastik, ordnend, prüfend mit dem kritischen Blick des zuverlässigen Experten. Es ging eine Aura außerordentlicher, sachlicher Menschlichkeit, ja Güte von ihm aus. Sein Ruf war der großer Zuverlässigkeit und Integrität, seine Aufrichtigkeit und unverrückbare Moral wurden stets betont. Viele Freunde hatte er sich in zwanzig Jahren in New York gewonnen. Er fühlte sich dort beheimatet, obwohl es ihn immer wieder nach Deutschland und Europa zog, wo er zwei bis drei Monate im Jahr zubrachte.

Eine unaussprechliche Melancholie beschattete ihn schon bei seinem letzten Besuch hier, als er vor vier Wochen in den bayerischen Bergen, am Murnauer Moos, am Ammersee Freunde besuchte. Noch einmal saß er lange vor den Werken Beckmanns, Fritz Winters, Nays, dann ellte er weiter.

L. v. S.

Zeugnis vom Licht beid. eine Werkchau zeitgenössischer Kirchenfenster und Mosaiken, die während des Fuldaer Katholikentags im Stadtschloß Fulda gezeigt wird. Die Ausstellung wird ergänzt durch Entwurfs-Werkkartons, Photos und Graphik.

criticism and even more because you wrote it.

for such a coverage. The ones we would like to see are the color photographs, for we intend to use a few pages on your Museum in our article. We believe that the best use of color would be in the reproduction of paintings from your collection.

Sincerely,

Therefore, we would be most grateful if you could send us a dozen or so photographs of the paintings you consider to be the finest and the most representative of your collection. I am sure that our reading public is very varied and represents no more than an average level of taste. We must try to show works which will lie within the range of this taste.

Alfred H. Barr, Jr.

Sir. Herbert Read
Stonegrave House
Stonegrave, York
England

AHB:mh

P. S. I liked your piece in Confluence. I think it is a good quarterly.

Yours sincerely,

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Read

Réalités

REVUE MENSUELLE

January 7, 1953

November 18th 1954

Dear Herbert:

First let me congratulate you on your knighthood. I remember our conversation about Henry Moore, but I could not entirely sympathize with his stand. That you should accept the knighthood seems to me an excellent thing all around, quite aside from the honor to you which, I am sure, you feel to be of no very great importance. I think the award does honor to the British Government -- though I wish it had come 15 years ago.

Forgive me for not having thanked you for sending me the clipping of your review of my Matisse book. I was delighted by the review, partly because of its kindness, partly because of its highly justified criticism and even more because you wrote it.

Sincerely,

Therefore, we would be most grateful if you could send us a dozen or so photographs of the paintings which you think to be the finest and the most representative of your collection. My feeling is that our reading public is very varied and represents no more than an average level of taste. That we must try to show works which will lie within

Alfred H. Barr, Jr.

Sir Herbert Read
Stonegrave House
Stonegrave, York
England

AHB:rh

P. S. I liked your piece in Confluence. I think it is a good quarterly.

Yours sincerely,

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Réalités

Réalités

REVUE MENSUELLE

13, RUE SAINT-GEORGES - PARIS-9^e

November 18th 1954

Mr. Alfred H. BARR
Curator of the
MUSEUM OF MODERN ART,
11 W 51
NEW YORK, - (U.S.A)

Dear Sir,

I wrote to Mr. William Burden about an article we intend to publish on the Museum of Modern Art.

Our reportage would include a series of photographs showing the Museum's installations, explaining its organization and shedding light on its buying policies.

We would be happy if photographic documents could be sent to us for such a coverage. The ones we need most urgently are the colour photographs, for we intend to do three colour pages on your Museum in our article. We believe that the best use of colour would be in the reproduction of paintings from your collection.

Therefore, we would be most grateful if you could send us a dozen or so photographs of the paintings which you judge to be the finest and the most representative of your Museum. May I remind you that our reading public is very varied and represents no more than an average level of aesthetic taste; and that we must try to show works which will lie within our readers' comprehension.

Among the colour reproductions we would like to have some of American artists, preferably of your representational or more or less Primitive painters.

Please let me know by cable if we can count on such material as we need the color transparencies before the 25th of this month and if it is impossible we must change our plans.

Yours Sincerely,

A. Gilou
A. GILOU
Art Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Elizabeth Shaw
D. Miller

F. Peruss

THE MUSEUM OF MODERN ART

Date November 10, 1954

To: René d'Harnoncourt

Re: Réalités article on Museum

From: Alfred Barr

Dear René:

I have read Bill Burden's letter to you and agree with you that *Réalités* is an influential publication in which an article on the Museum would be very welcome. I'd be glad to list the works from the Collection which I think could appropriately be used in such an article.

However, I gather from M. Gilou's letter that he expects us to provide color photographs at, I guess, our expense. He seems to want a dozen of them to be used on three color pages.

If we can use the color photographs from our *Masters* book, I would hope that the Art Nouveau plate and perhaps the Brancusi plate could be used, along with reproductions of paintings.

I would hope that the article would not confine itself to the Collection, but would concern also the Museum's activities in many other directions.

I am sending a copy of this memo to Elizabeth Shaw together with the letters from Burden and M. Gilou. I will do anything I can to help and shall give her my list as soon as possible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

Reis

BERNARD REIS & COMPANY

159

10 EAST 40TH STREET
April 20, 1954
April 13, 1954

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

Dear Alfred:

Dear Bernard:

Enclosed is copy of letter this day sent by me to Rene d'Harnassart.
Thanks for sending me a copy of your letter to

Kind regards,

René. Without having gone into the matter, your letter seems
salutary. I am sure René will appreciate having it.

Sincerely,

Bernard J. Reis

Alfred H. Barr, Jr.

Mr. Bernard J. Reis
10 East 40th Street
New York 16, New York

AHB:ma

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	AHB	I.A.278

Reis

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10 EAST 40TH STREET
NEW YORK 16, N. Y.
April 13, 1954

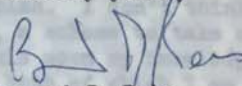
Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

In re United Productions of America
Contract submitted to Marc Chagall
by the Museum of Modern Art

Dear Alfred:

Enclosed is copy of letter this day sent by me to Rene d'Harnoncourt.
Kind regards. I thought it best to send you this letter.

Sincerely yours,



Bernard J. Reis

Mr. BJR:RBM told us, at the conference, that a ten-minute film would probably cost \$50,000.00. That would include the overhead of UPA. However, there is no limitation on costs. The UPA might present a bill of costs in the amount of \$50,000.00.

Most artists are very naive and what they would read in the contract is that would receive \$10,000.00 from a television project sponsored by the Museum. The likelihood is that they would get almost nothing. Very few television features gross \$50,000.00. Let us assume that the UPA Chagall film would gross \$50,000.00. How much would Chagall receive?

Assume the fantastic gross of	\$50,000.00
Deduct 33% to the Museum and UPA (I wonder what the division will be)	<u>17,000.00</u>
Net proceeds of film	\$33,000.00
Deduct minimum cost of film	<u>30,000.00</u>
Balance on which Chagall's compensation is to be computed	<u>\$ 3,000.00</u>
8% to Chagall	<u>\$ 240.00</u>

This compensation would only be receivable by Chagall out of the earnings of the film in the first seven years. I was connected with a geographical film project where the films were made in 1947 at a cost of \$50,000.00 per film and the cost of the film

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

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April 13, 1954

will not be recouped in the first seven years.

10 EAST 40TH STREET
NEW YORK 16, N. Y.

April 13, 1954

It is strange that all costs to UPA are first recouped and nothing is paid to the artist.

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Rene:

In re United Productions of America
Contract submitted to Marc Chagall
by the Museum of Modern Art

I have not written you earlier because I was awaiting a copy of the letter originally sent to Chagall, together with the story delivered to UPA by the Museum. Rather than continue waiting, I thought it best to send you this letter.

I don't think the Museum should become party to the UPA plan. I don't think it will further the cause of modern art but it is, in my opinion, a scheme to take advantage of the prestige of the Museum and the artists. I base this upon my knowledge of the television business and the motion picture business with both of which I am intimately connected. Let's examine the plan and see what it is.

Mr. Peterson told us, at the conference, that a ten-minute film would probably cost \$30,000.00. That would include the overhead of UPA. However, there is no limitation on cost. The UPA might present a bill of costs in the amount of \$50,000.00.

Most artists are very naive and what they would read in the contract is that would receive \$10,000.00 from a television project sponsored by the Museum. The likelihood is that they would get almost nothing. Very few television features gross \$30,000.00. Let us assume that the UPA Chagall film would gross \$50,000.00. How much would Chagall receive?

Assume the fantastic gross of	\$50,000.00
Deduct 35% to the Museum and UPA (I wonder what the division will be)	<u>17,500.00</u>
Net proceeds of film	\$32,500.00
Deduct minimum cost of film	<u>30,000.00</u>
Balance on which Chagall's compensation is to be computed	<u>\$ 2,500.00</u>
5% to Chagall	<u>\$ 125.00</u>

This compensation would only be receivable by Chagall out of the earnings of the film in the first seven years. I was connected with a geographical film project where the films were made in 1947 at a cost of \$20,000.00 per film and the cost of the film

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278

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April 13, 1954
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 NEW YORK 16, N. Y.
 April 13, 1954

will not be recouped in the first seven years.

It is strange that all costs to UPA are first recouped and only then the artist.

Mr. Rene d'Harnoncourt the contract are those which relate to the commercial use of Museum of Modern Art. What would prevent UPA, a profit making organization, 11 West 53rd Street New York, N. Y. the contract states that the picture may be shown in recouped and used for commercial purposes in any manner or for any purpose.

Dear Rene:

In re United Productions of America
 Contract submitted to Marc Chagall
 by the Museum of Modern Art

I have not written you earlier because I was awaiting a copy of the letter originally sent to Chagall, together with the story delivered to UPA by the Museum. Rather than continue waiting, I thought it best to send you this letter.

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Most artists are very naive and what they would read in the contract is that would receive \$10,000.00 from a television project sponsored by the Museum. The likelihood is that they would get almost nothing. Very few television features gross \$30,000.00. Let us assume that the UPA Chagall film would gross \$50,000.00. How much would Chagall receive?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Mr. Rene d'Harnoncourt April 13, 1954

will not be recouped in the first seven years.

It is strange that all costs to UPA are first recouped and nothing is paid to the artist.

The worst features of the contract are those which relate to the commercial exploitation of the film. What would prevent UPA, a profit making organization, from using the Chagall film to advertise chicken feed or some patent medicine? Paragraph 1 of the contract states that the picture may be turned to account and used for commercial purposes in any manner or by any means.

The contract expressly authorizes the impersonization of the artist by any animated character UPA selects and permits UPA to deviate from the story delivered by the Museum of Modern Art, making changes and additions from the actual facts of Chagall's life just as long as they do not do anything derogatory to his good name or character. That means, legally, that they could do almost anything with Chagall's life except showing him as a Communist, a rapist or a murderer. Mr. Peterson answered this charge by saying that the Museum would have some supervision. The Museum might soon find out that it wants nothing to do with this type of contract and might withdraw after seeing the film. The contract, however, entered into by the artist upon the solicitation of the Museum would still bind the artist, as the contract made by the artist is not with the Museum but UPA.

I am attaching to this letter a copy of the objectionable provisions in the proposed agreement. I don't think the Museum should be party to a contract of this type.

If I can be of any assistance to you in this matter, please call upon me.

Sincerely yours,

Bernard J. Reis

BJR:RBM
enc.

FROM PARAGRAPH 3:

3. It is understood that in the production of the Picture we shall not be restricted to the actual facts of, or incidents with, your life as long as we do not deviate substantially from the story delivered to us by the Museum of Modern Art. So long as we do not deviate substantially from the actual facts of, or incidents in connection with, your life as long as we shall not add or interpolate any scenes or incidents which could be derogatory to your good name or character.

FROM PARAGRAPH 4:

4. For and in consideration of the rights granted us by you hereto, we agree to pay you five per cent (5%) of the net profits actually realized by us from the showing of the Picture to amount in any and every instance and from the accumulation of each and all of the domestic showings, however, that we shall not be obligated to pay you any net profits received by us after the expiration of seven (7) years from the date the Picture shall have been first released for theatrical exhibition (irrespective of the amount of net profits therefor paid you); nor shall we be obligated to pay you more than an aggregate of Ten Thousand Dollars (\$10,000.00) (irrespective of the fact that the aforesaid period of seven (7) years shall not have elapsed). Concurrently herewith we have paid to you the sum of two dollars (\$2.00) as an

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

OBJECTIONABLE PROVISIONS IN PROPOSED AGREEMENT
OF FEBRUARY 12, 1954
OF UNITED PRODUCTIONS OF AMERICA WITH MARC CHAGALL.

PARAGRAPH 1.:

7. While it is agreed that the Picture shall not deviate substantially from
FROM PARAGRAPH 1.:

1. It is understood that the Picture may be turned to account and used for commercial purposes in any manner or by any means, whether such manner or means is now known or hereafter devised or developed, including, but not by way of limitation, the right with respect to all or any part of the Picture to exhibit it in theatres, to telecast it, to exhibit it non-theatrically by way of non-standard prints in schools, hospitals, libraries, museums, etc., and the right to radio broadcast the sound track therefrom....
2. We may publish for commercial purposes one or more illustrated books which do not deviate substantially.....
3. That commercial merchandising, as such expression is understood in the field of animation entertainment, may be effectuated with respect to any element in the Picture,....

FROM PARAGRAPH 2.:

4. And you expressly authorize the impersonization of yourself by any animated character we select in connection with the production of the Picture.

PARAGRAPH 3.:

5. It is understood that in the production of the Picture we shall not be restricted to the actual facts of, or incidents in connection with, your life so long as we do not deviate substantially from the story delivered to us by the Museum of Modern Art. We may, in the production of the Picture, change, add to, or take from, the actual facts of, or incidents in connection with, your life so long as we shall not add or interpolate any scene or incident which would be derogatory to your good name or character.

FROM PARAGRAPH 4.:

6. For and in consideration of the rights granted us by you hereby, we agree to pay you five per cent (5%) of the net profits actually received by us from the turning of the Picture to account in any and every medium and from the merchandising of each and all of the elements therein; provided, however, that we shall not be obligated to pay you any net profits received by us after the expiration of seven (7) years from the date the Picture shall have been first released for theatrical exhibition (irrespective of the amount of monies theretofore paid you); nor shall we be obligated to pay you more than an aggregate of Ten Thousand Dollars (\$10,000.00) (irrespective of the fact that the aforesaid period of seven (7) years shall not have expired). Concurrently herewith we have paid to you the sum of One Dollar (\$1.00) as an

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

advance against the five per cent (5%) of the net profits to which you may become entitled, such advance not to be repaid to us by you, however, in any event.

PARAGRAPH 5.:

7. While it is agreed that the Picture shall not deviate substantially from the story delivered by the Museum of Modern Art, it is understood that we in our sole discretion shall otherwise determine the content of the Picture and all matters relating to the Production of the Picture. It is further understood that we shall be under no obligation actually to produce the Picture, or, if the same shall be produced, to distribute or turn the same to account or to merchandise any element contained therein.

PARAGRAPH 6.:

8. While it is understood that only we may produce the Picture, nevertheless, we may license others to exercise any or all other rights in connection with the Picture, including the distribution, televising, broadcasting and turning of the same to account, and including the merchandising of any element contained therein.

Sincerely yours,

Bernard J. Reis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK 16, N. Y.
April 13, 1954

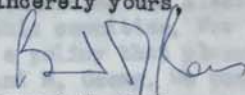
Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Rene:

Since writing my letter of even date, I have received from Mr. Peterson the letter sent by Douglas MacAgy to Chagall under date of February 19, 1954 and the letter of December 1, 1953. These letters in no wise change my criticism of the project. I do not think it was proper to indicate to Chagall that he might be suitably rewarded or that his interests would be properly protected under the UPA contract.

Kind regards.

Sincerely yours,


Bernard J. Reis

BJR:REM

I know Jacob Khatzgorian very well and certainly hope that he receives a "Winged" this year. He is one of the more talented painters I know in the city and certainly merits a grant.

Since I have been in Paris, I have contacted my associates with the Drouot Gallery which handled my work in New York. I felt they were hampering my growth as a painter and that my creative freedom would be restricted. The Drouot Gallery is probably the most active and largest gallery in the city, so this decision was a most difficult one to make. But I feel wonderful and being convinced to take my leave.

As I said before, my wife and I are very much in love with Paris and are looking forward to another year here. We have saved enough to get by here for that time.

Best wishes for the New Year.

Sincerely,
WILLIAM HENRY - A member of the Board

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

(Copy from Porter McNay's office)

C
O
PY of letter written by Wallace Reiss - to Mr. David Wodlinger,
and received by Mr. Wodlinger on February 26, 1953

Reiss

Dear Mr. Wodlinger:

It was very nice hearing from you and I was sorry that I didn't get to see you before I left. We are very happy with Paris and are planning to stay another year. I find it very conducive and refreshing for my work which is in the process of upheaval. I have managed to do quite a bit of work since the end of the orientation period and I feel I must continue without interruption. I have put in for the prize which is a renewal but am not counting on it. The Fulbright funds are not too sufficient for a married couple. The supply allotment was far too little, especially for the artists, but we have complained and action has been taken by the commission to increase the allowance for the next year students. (It is too bad the artists of last year did not complain, for we would have derived some benefit this year.)

You mentioned in your letter something about an exhibition for artists in France, run by USIS. I don't know if you have heard about it, but the whole affair blew up. There was to be an exhibition at the Beaux-Arts Gallery and a jury of M. Cassou (Musée D'Art Moderne), M. Huyge, M. Georg were to judge the works. After looking at the works, they recommended that the show be cancelled as there weren't sufficient works of merit to warrant an exhibition. This set off an explosion among the American artists in Paris. Their protests were echoed on the front page of the N.Y. Herald Tribune here in Paris. All sorts of accusations were being fired at the jury members and at the cultural attache who organized the show. The situation was very critical and delicate. At a meeting of the artists a committee was elected to study the situation. I was one of six artists elected to this committee. For the last two weeks, we have been working endlessly. We formulated a policy that pleased the artists, the cultural attache and M. Cassou, M. Huyge, and M. Georg. We proposed to accept the decision of the jury and to have them jury a new show of a more selective nature. That is, to choose the artists whose works show merit and have them submit more paintings to make up the exhibition. Last night, the committee met with M. Cassou in his office at the Musée D'Art Moderne and he accepted our policy. The cultural attache is delighted with the solution and the committee is now in the process of realizing the forthcoming exhibition. This was probably the most important work I could do towards bettering Franco-American relations as a Fulbright student. For the situation was under the lights of the press. Life photographed the whole affair, AP, Reuters, VP, Time, Paris Watch, L'Actualité Artistique, etc., all had people covering the events. The committee succeeded in ending all the ballyhoo and has now received the interest of the art publications which is what the artists want in any type of exhibition. I'll send you a brochure of the show as soon as they are available.

I know Jonah Kingstein very well and certainly hope that he receives a Fulbright this year. He is one of the more talented painters I know in the city and certainly merits a grant.

Since I have been in Paris, I have terminated my association with the Downtown Gallery which handled my work in New York. I felt they were hampering my growth as a painter and that my creative freedom would be restricted. The Downtown Gallery is probably the most active and largest gallery in the states, so this decision was a most difficult one to make. Yet I feel wonderful not being committed to them any more.

As I said before, my wife and I are very much in love with Paris and are looking forward to another year here. We have saved enough to get by here for that time.

Best wishes for the New Year.

Sincerely,
WALLACE REISS - 4 ter rue des Ecoles,
Paris V France

P.S. There is no doubt that I will need to sell some of my work and perhaps we can get together in the near future.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

Resor

October 25, 1954

November 30, 1954

Dear Mrs. Resor:

I am somewhat puzzled by your question about the Berlin Museum's Klee, but I think it might be the Vocal Texture of the Singer Rosa Silbers which I think you bought on my recommendation from Curt Valentin. In any case, I find a note in my files stating that you bought this picture in 1940 for \$600.

If you decide not to send it back to Berlin it's a picture we'd dearly like to buy back from you.

Thank you for sending me the price list of the Klees sent to you on approval from Mierendorf. I hope you are well, and please don't hesitate to "bother" me if I can ever be of any help.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Stanley Resor
66 East 79 Street
New York, New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

October 22, 1954

October 19

Dear Mr. Barr,

Dear Ann:

As I mentioned in April at Elizabeth's you expressed interest in the paintings of Sher Gil. Thank you for letting me see the book on Sher Gil's paintings. I think they are very handsome and have written Edgar suggesting that he go and see them at Jaipur House. A copy of Hari Mandalava's book on Sher Gil is in the book which has just arrived by sea mail.

You are very thoughtful to have remembered. Both Strauss tells me the book is very well written and is a loss from the collection. I am asking Miss Alexander to leave the book at the Art Lending Service office. You might want to borrow a few of Sher Gil's paintings from the collection in New Delhi or from private collections.

Thank you again.

Sincerely,

Sincerely,

Ann C. Resor

Alfred H. Barr, Jr.

Miss Ann C. Resor
66 East 79th Street
New York, New York

AHB:msa can pick the book up any time from the Art Lending Service office if your secretary will leave it there.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

October 19

Dear Mr. Barr,

At luncheon in April at Blanchette's you expressed interest in the paintings of Amrita Sher Gil -- I believe you had seen a few reproductions in Marg.

I promised to show you a copy of Karl Khandalavak's book as soon as I found one. Luckily soon after that a friend of mine in Bombay located a second-hand copy which has just arrived by sea mail.

Beth Straus tells me the Museum is scheduling an exhibition of Indian jewelry and textiles on loan from the Victoria and Albert Museum sometime this spring. Perhaps in that connection you might want to borrow a few of Sher Gil's paintings from Jaipur House in New Delhi or from private Indian Collections.

With all best wishes.

Sincerely,

Ann C. Resor

Ann C. Resor

66 East 79th Street

P.S. I can pick the book up any time from the Art Lending Service office if your secretary will leave it there.

Alfred H. Barr, Jr.

Mr. John Rewald
67 Park Avenue
New York 16, New York

AHB:lh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rewald

April 22, 1953

October 15, 1952

Dear John:

A couple of notes on your preface, written simply because you may want them for your book.

The tradition that the 1905 Salon d'Automne was the salon at which Vauxcelles made his famous remark was so strong that I followed it in several earlier books and even foolishly contradicted Georges Duthuit who placed the incident at the Salon des Indépendants of 1906. If you will read what I say on page 56 of the Matisse book, as well as the footnotes, I think you will come to the conclusion that it was indeed the Indépendants of 1906 at which this famous incident occurred and that the word "fauve" did not come into general use until the fall of 1906. Of course the Autumn Salon of 1905 remains the crucial battleground.

So far as I know you are mistaken about Derain's having been with Picasso at Avignon when the Demoiselles d'Avignon was painted. I think that Picasso and Derain may have been together in Avignon in 1911.

So far as I know the Demoiselles d'Avignon was painted in Paris during 1907. If you have any definite evidence to the contrary I would very much appreciate having it. I do not at present know where Picasso went in the summer of 1907, if indeed he left Paris.

Sincerely,

Alfred H. Barr, Jr.

Passport Division
United States Department of State
Washington, D. C.

Mr. John Rewald
67 Park Avenue
New York 16, New York

AHB:lh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Mrs. Rewald
April 22 1953

April 22, 1953

Dear Alfred Barr,

I have just learned that the State Department is giving me a red passport, but this very document is absolutely worthless since, as it is not a passport, it is not valid for travel.

Gentlemen: I am happy to state that I have known Estelle Rewald for about a dozen years here in New York, and that I believe her to be a serious and understanding student and writer in the field which interests her, namely the history and criticism of art.

I understand that she wishes to return to France for a period during which she plans to carry on her professional activities which will include articles and research of interest to me and my institution.

It is my earnest hope that she may be able to do so.

Respectfully yours,

Alfred H. Barr, Jr.

AHB:et
 Passport Division
 United States Department of State
 Washington, D. C.

with all my deep gratitude,
Yours,

Estelle Rewald

*Hotel Peter Stuyvesant
2 West 16th Street*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278

April 22nd 1953.

Hotel du Parc de Calais
59 Rue de Saint Pierre
Paris 14

Paris le 20-avril-53

Dear Alfred Barr,

I have just learned that the State Department is giving me a new passport, but this very precious document is absolutely worthless to me, as it permits me to travel all around the earth, but not to France!

You can very well understand how very disturbed I am — and therefore I shall go tomorrow morning to Washington in order to explain, at least try to, why I had to stay in France (Paul's illness etc... etc...) and especially why it is now important, more than ever before, for me to return to my native country.

My lawyer suggested that a letter, stating that I am really doing some work on art, might help — although I do not believe it too much, this is the reason for my letter — If you think it not too disturbing could you please in a few words say that you know my intentions?

Please let me know whether it is possible before tomorrow morning as I shall leave very early —

with all my deep gratitude,

Yours,

Estelle Rowland

Hotel Peter Stuyvesant
2 West 86th Street —

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278

Hotel du Pas de Calais
59 Rue des Saints Peres
Paris 7e

Paris le 30 decembre 52

Rewald

Estelle

Dear Alfred Ban,

I wish you and your family the very best for the New Year.

I am coming back to New York with Paul in a few weeks. If there is anything I could bring you please do let me know.

With best wishes and most gratefully,
Yours,
Estelle Rewald

25, rue de Grenelle
Paris 7e, France
AHB:smh
encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

25 Rue de Grenelle
Paris 7^e

Paris le 23 novembre 1951.

cher Alfred Barr,

J'espère que vous et votre famille
allez très bien. De nombreux mois ont passés
depuis que je vous ai écrit et ils n'ont pas
été perdus en vaines lamentations.

Je me suis avec calme et volonté
mise à une nouvelle de travail pour Paul
et moi-même — j'ai continué à étudier
et à travailler dans l'histoire de l'art —
De plus, j'ai peignée quotidiennement
une galerie où de nombreux artistes de
valeur viennent régulièrement.

J'ai commencé à écrire lui-même
et un de mes articles sur le sculpteur Gilti
va paraître en février ou mars (en anglais
et en français) aux Editions de Beaune, à
l'occasion de l'exposition de cet artiste.

Votre amitié m'encourage à
jouir à cette lettre trois études choisies spéci-
alement de différents genres — et je serai
heureuse si vous voulez bien me dire ce que
vous en pensez —

Je vous prie de croire cher
Alfred Barr, pour vous et les vôtres, à mes
pensées amicales et reconnaissantes,

Estelle Rewald

25, rue de Grenelle
Paris 7^e, France

AHB:smh
encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rewald
Estelle

February 29, 1952

JOHN REWARD
215 EAST 81ST STREET
NEW YORK 28, N. Y.

August 22, 1951

13. Award of Honor
Plaque to

Dear Alfred,

Dear Estelle Rewald:

continued to read your...
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I can't tell you how ashamed I am at my not having been able to write you criticisms of your articles which you sent me so many weeks ago.

To tell the truth I simply do not have the time to read them carefully and criticize them. I am so far behind in my reading and editing of Museum publications that I just cannot take on any other kinds of work, much as I should like to do so.

Glancing through them they seem to me to be very well written. I do not know the work either of Poliakov or Gilioli, but what you say makes me want to see the work itself.

Thank you for sending me the typescripts which I now return to you.

Cordially,

Alfred H. Barr, Jr.

Mrs. Estelle Rewald
25, rue de Grenelle
Paris 7e, France

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

13, rue de l'Abbaye
Paris 6e

JOHN REWALD
319 EAST 51ST STREET
NEW YORK 22, N. Y.

August 22, 1951

Dear Alfred,

Since I spoke to you this morning, I have continued to read your text, having been given a further "instalment," and I wish to tell you how deeply impressed I am with your work. I did not say anything of this over the phone and I even fear having appeared rather pallid and timid, but then I thought that what you would like me to do was to do some of the is. Yet what is more important, I feel, is that I should let you know how greatly I admire the clarity and pertinency of your text. Indeed, for my own chapter on the Fauves there is only left for me to speak with more detail about the others, while the temptation will be great to copy you wherever Matisse is concerned. This does not mean, however, that I don't find your characterization of Bernin and Vlaminck just as excellent. In a word, you make it pretty tough for me to say anything about the Fauves; not only do you take many things "out of my mouth," you also make many observations from which I have learned a great deal. I hope you won't think that I say this to flatter you for it would hurt me if you could believe that.

what a shame that you should be put to this trouble.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Rewald
319 East 51st Street
New York 22, N. Y.

AHB:mh
encl.

51
15, 1951
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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What disturbs me a little is your too great generosity in giving me credit for all kinds of things. Please do feel absolutely free to reduce these references to me. If you do want to say something, can't you put it into a short sentence in the forward (I suppose there will be one) and let it be done with? Much as I do appreciate your intentions, I almost fear that ~~my~~ your readers might think I accompanied every bit of information with the warning "Please do not omit to give proper credit." Yet I know that you know this was never my intention.

When I told you over the phone how much I wanted you to read my ~~over~~ ^{being willing to do so though this was} chapters, you said something about ~~the material~~ ^{not quite your} province. But it is not for checking facts or dates that I am anxious for you to read it, but rather to know what you think of the way in which I handled my ~~subject~~ ^{material} and of my general or specific ideas (or lack of them). I have to speak at some length of Puvis, Moreau, Rivon, Signac etc, and in a certain sense this does lead up to where you "take over" with Matisse. In any case we can talk about this when I get back in Oct.-Nov., when, I hope, you will have some more time.

If I can make any last minute inquiries in Paris for you, I shall be only too glad to do so. I am leaving a week from today.

With very best regards, also to your wife
John

Sincerely,

Alfred H. Barr, Jr.

Mr. John Rewald
319 East 51st Street
New York 22, N. Y.

AHB:mh
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Dear John
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rewald

March 27, 1951

Russia, Feb. 15, 1951

Dear John:

Thank you for letting me see the chronology of the Shchukin decorations. I am afraid we did not have time in our conversation so that you could take down all the corrections which one would have to make in Matisse's account to make it conform with other facts or probabilities.

I have therefore written out my own chronology which is as accurate as I can make it, although it does include some speculation and guess work.

Since we met I have had a long letter from Purrmann, who says that he himself helped Matisse prepare the two big canvases for shipment to Moscow. This they did on the floor of the studio at Issy. Purrmann adds that while the pictures were on the floor, Matisse was caught by surprise and "Angst", apparently by the savage power of his own handiwork and remarked to Purrmann that he could understand why they frightened people.

Purrmann cannot give further details about his previous statement that he had persuaded Shchukin to let the things be shown in Berlin. I have not put this in my chronology. I think that it might add to the confusion; however, it is clear that if the two pannels were sent in the same shipment as the two still lifes done in Spain, this would have been during or about February 1911.

I do not know that you need to trouble revising your chronology. Matisse is too inaccurate to correct it anyway, so that the most we can hope from him is some sort of explanation of that damn 1912 letter.

I am returning your outline.

What a shame that you should be put to this trouble.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Rewald
319 East 51st Street
New York 22, N. Y.

AHB:mh
encl.

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	AHB	I.A.278



Hotel de
Trinité de
Nice



HOTEL SPLENDID
NICE

TÉL. 839-66 ET SUITE
TÉLÉGR. SPLENDID NICE

Rewald

Correspondance privée de la clientèle
Visitors' private Correspondance

NICE, LE *February 26, 51*
50, BOULEVARD VICTOR-HUGO

Dear Alfred,

I just spent an hour and a half with
Maline who was in an excellent mood but
strayed frequently from the subject. But I did
get quite some answers and think that I can
clear up some of the contradictions of the
Tchoukine decorations, once my notes are
transcribed, though I cannot guarantee that
there won't be then some new ones.

Maline signed the letters for the loan re-
quests and pledged his help. The Vasice maquette
and sketches are now being shipped to Tokio
for an exhibition, but he agrees to have them
sent from there to N.Y. for the MONA show;
details could be handled by Pierre Maline.

I am leaving tonight for Paris and expect
to be back in N.Y. by March 15, after a short stay
in London. We can go over your questions there,
unless you are in such a hurry that you want
the answers right away. In that case please tell me
so - my Paris address:

13, rue de l'Abbaye, Paris 6e.

Very best regards

John

ald

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278



Hotel de la
Trinità dei SS
Roma

Very best regards

Tolens

I went to Venice yesterday to see the chapel which nears completion. I met Chafetz and Jean Cassou there.

P.S. I saw the late Renoir in Switzerland and do believe that it is a picture which took which may right like. He had it sent on approval to N.Y., where it may be already. I suggested that he consult you which I hope he will do. Of course I hope you will feel absolutely free to advise against it, should you think this warranted.

ld

(195)

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Museum
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Very best regards

Tolens

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278



Hotel de la Ville
Trinità dei Monti
Roma

Rewald

Rome, Feb. 15, 1951

Dear Alfred,

Of course, no sooner had I cabled you than your letter with the Maline material arrived (it took 6 days to get here). So, please don't worry!

I shall leave here on Sunday, 18, and go to Munich for two days at the request of some friends. From there I shall proceed to Nice via Milan. I shall write you as soon as I have seen Maline. I very much hope to get precise answers to your questions. As for the letters which Maline has to sign, I shall take them back to N.Y. for you to mail when the time comes.

Condolences for your Maline - the one you saw had, I believe, or the one I saw in Dorothy's office.

Sunshine and springlike days alternate with terrible rains here - all I could do today was to read Gide in my hotel room.

Very best regards

John

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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RCA COMMUNICATIONS, INC.
 A SERVICE OF RADIO CORPORATION OF AMERICA
 30 ROCKEFELLER PLAZA, N.Y., TEL. CI 7-5525

RCA COMMUNICATIONS, INC.
 A SERVICE OF RADIO CORPORATION OF AMERICA
 30 ROCKEFELLER PLAZA, N.Y.

Rewald

RADIOGRAM
 FEB 16 1951
 DIRECT

RX57

CT993 ROMA 20 15 1415

LT ALFRED BARR 11W 53ST NEWYORK

WITHOUT INSTRUCTIONS MATISSE PLEASE AIRMAIL SAME

IMMEDIATELY POSTE RESTANTE NICE LEAVING ROME SOON

JOHN

CT 993 LT ALFRED 11W 53ST

RADIOGRAM

*"Circular Pen" included in the
 Museum of Modern Art's brilliant
 25th Anniversary exhibition.
 I do know how vast is the collection,
 and the inclusion is all the more
 overwhelming.
 Yours Very Sincerely
 Claude Reginal
 240 West 11 Street
 New York*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

Reynal

October 31, 1954

November 10, 1954

Dear Miss Reynal:

Dear Miss Barr, Thank you for your letter of October 31st. It was very good of you to write me of your pleasure in seeing the Circular Sun included in the 25th anniversary exhibition. Let me assure you that it has also given me pleasure to see the picture on exhibition. I only regret that our limited gallery space has prevented its being shown more often.

I look forward to the pleasure of seeing you personally in December. Thanking you personally for the really great pleasure and surprises.

With all best wishes.

Sincerely,

Alfred H. Barr, Jr.

Miss Jeanne Reynal
240 West 11th Street
New York, New York

Surprise "Circular Sun" included in the Museum of Modern Art's brilliant 25th Anniversary exhibition.

I do know how vast is the collection, and the inclusion is all the more overwhelming.

Yours very sincerely
Jeanne Reynal

240 West 11th Street
New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

October 31. 1954

Dear Mr. Barr.

I look forward to the opportunity on November the ~~thirteen~~ Sixteenth of thanking you personally for the really great pleasure and enormous surprise of finding the mosaic "Circular Sun" included in the Museum of Modern Art's brilliant 25th Anniversary exhibition.

I do know how vast is the collection, and the inclusion is all the more overwhelming.

Yours Very Sincerely
Jeanne Reynal

240 West 11 Street
New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

RIJKSMUSEUM
HOOFDDIRECTIE

Telefoon 20586
Postgiro 425180

JG

AMSTERDAM, May 12th, 1953

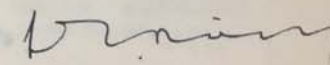
Mr. Alfred H. Barr, Jr.
Director of the Museum of Modern Art
11 West 53rd Street
New York 19.

Dear Mr. Barr,

To my great regret I have to inform you that I have been obliged to cancel the exhibition "La Femme dans L'Art Français", now shown in Brussels. In spite of the kind cooperation of many colleagues and private collectors, several of the most interesting paintings could not be lent to Amsterdam. The main reason is that other exhibitions organised in France, such as the Lenain exhibition at Reims, claim some of the most important works, without which our exhibition would lack the necessary unity and completeness.

I wish to say, however, how very grateful I feel for the favourable answer you have given to my request. I have very much appreciated your kind letter.

Yours sincerely,



Director General of
the Rijksmuseum.

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

Alfred H. Barr, Jr.

I wish I could join you at the opening of the exhibition, but unfortunately I can't since the exhibition is in Brussels.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

Richardson

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

May 19, 1954

EDGAR B. WHITCOMB, President - ROBERT B. TANNAPPEL, Vice-President - MAL EDGAR B. FORD - K. V. KELLEN

EDGAR F. RICHARDSON, Director

Dear Mr. Richardson:

May 18, 1954

You know that I am really no expert in nineteenth century American painting, though I do very much admire Thomas Cole.

I think your proposal to combine two white elephants in one gallery, thereby creating an asset, is valid and imaginative. It certainly is a room that I shall look forward to seeing, not only as you put it as a landmark in American taste, but for its artistic and poetical value as well.

However, white elephants should come cheap. I gather from Dorothy Miller that you had suggested \$20,000 for the four. This seems to me very high. Not only are these large pictures very difficult to sell, but you will have undoubtedly a heavy cleaning bill to pay as well, and perhaps restoration too, though I have not seen the pictures recently. Why don't you make these points clear to the St. Luke authorities, explaining your own difficulty in raising the money, the slow market for the pictures and the unavoidable extra costs involved, and offer them \$8,000. If they ask for more, go up to \$10,000 which I really think is a generous cash price.

Dorothy speaks of the plan to divide the pictures between two museums. Frankly, I think the impact of the four together should be far more than twice the effect of a couple of pictures.

On my next visit to Detroit, I hope to see them all together, well cleaned and in a good light. Good luck!

Sincerely,

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

Sincerely yours,

E. P. Richardson

E. P. Richardson

AHB:ma

P.S. I wish I could join you at the meeting of the consultative committee at Santa Barbara, but unfortunately I can't make the expedition.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

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

EDGAR P. RICHARDSON, *Director*

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

May 10, 1954

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

Dear Mr. Barr:

As Dorothy Miller has told you, I am very much interested to see what we can do about the Thomas Cole *Voyage of Life* series at St. Luke's Hospital. Our situation is very complicated. There is no need to go into all the obstacles we have to overcome at this end before we could purchase them. The chief one, of course, is that the pictures are dark and large and American.

They are, nonetheless, a landmark in American taste.

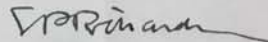
Do you feel that the series ought to be kept together? What is your feeling about the importance of them as a document for the history of American culture? And what would you consider a fair price?

I don't mean to put you on a spot. But I should very much like to have your advice.

As you know, we own here Rembrandt Peale's enormous Court of Death, which measures 11 ft. 6 in. by 23 ft. 5 in., and was the most successful of the traveling murals. It is a landmark of 1820, as the Cole's are a landmark of the next generation.

My idea was to take two white elephants and put them together to create one asset. I can imagine a gallery with the Court of Death and the four canvases of the *Voyage of Life* being something most interesting, but I don't find much support here for the idea, or money.

Sincerely yours,



E. P. Richardson,
Director

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LONDON COUNTY COUNCIL

SIR HOWARD ROBERTS, C.B.E., D.L.
Clerk of the Council



THE COUNTY HALL
WESTMINSTER BRIDGE
LONDON, S.E.1

TELEPHONE WATERLOO 5000
EXTENSION 6058.
REPLIES TO BE SENT TO THE
CLERK OF THE COUNCIL, QUOTING
CL/F4/LFL.

31st August, 1953.

Dear Sir,

Open-air Sculpture Exhibition, 1954.

Your secretary has very kindly sent me a copy of the letter you wrote to me on 13th July, but which, unfortunately, failed to arrive.

I am grateful to you for your help, and I have written to the artists themselves and to Mr. Penrose to see if they can make any suggestions.

Yours faithfully,

Howard Roberts

Clerk of the Council.



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

my

Thank you very much.

Yours truly,

R. D. Rogers, P.E.
R. D. Rogers, P. E.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Ritzmann

*Alfred
OK to send copy to him?*

March 22, 1954

1155 Sixth Street
Beaver, Pennsylvania
March 15, 1954

Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Sirs:

Dear Mr. Ritzmann:

last year I stopped at the Museum of Modern Art and had a most enjoyable visit. In addition to appreciating you paintings and sculptures, I was extremely impressed with the well worked and terse description of modern art which you have on the wall and use as an introduction to your second floor gallery. I intended to copy this description, but lingered in the museum and had to leave at closing time. I wonder if you would send me a copy of this description or tell me where I may find it.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. R. W. Ritzmann, P. E.
1155 Sixth Street
Beaver, Pennsylvania

Enclosure I believe your apt introduction to your second floor gallery will explain my prints much better than my unauthoritative opinions.

Thank you very much.

Yours truly,

R. W. Ritzmann, P. E.
R. W. Ritzmann, P. E.

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*Alfred
OK to send copy to him?*

1155 Sixth Street
Beaver, Pennsylvania
March 15, 1954

Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Sirs:

Last week I stopped at the Museum of Modern Art and had a most enjoyable visit. In addition to appreciating your paintings and sculptures, I was extremely impressed with the well worded and terse description of modern art which you have on the wall and use as an introduction to your second floor gallery. I intended to copy this description, but lingered in the museum and had to leave at closing time. I wonder if you would send me a copy of this description or tell me where I may find it.

I have a set of about 40 of your 35 cent formats which I hang on my office walls in rotation. They create much comment and argument. I believe your apt introduction to your second floor gallery will explain my prints much better than my unauthoritative opinions.

Thank you very much.

Yours truly,

R. W. Ritzmann, P. E.
R. W. Ritzmann, P. E.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	AHB	I.A.278

cc: D. Miller
Mr. Ritchie ✓

Roberts

May 7, 1954

Dear Mrs. Roberts:

Thank you for your letter dated March 3rd which has just been received. Your project does indeed seem very interesting, but unfortunately I shall have to postpone seeing the cave for another year, since I do not expect to be in London until 1955.

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Lynette Roberts
3 Kent Terrace
London, N. W. 1
England

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	AHB	I.A.278

3 Kent Terrace
London N.W.1.
March 3rd

AMB
Tel: amb 2593.

Tel: IMPerial 3264. (in Chislehurst Caves)

Confidential.

also

Dear Mr Barr,

For the first time in Great Britain I am having a cave carved. The project, still on the secret list, has just begun & a very good sculptor who has exhibited here in France elsewhere in Europe has just started. There will also be paintings as the walls have been tested & proved successful.

As I spend most of my time at the most of the cave I am giving you a second telephone number. I have a caravan here from which I spend most of my time funding the artists as they "knock off".

As I am only using recognised artists the quality should be good. The technique of stone carving (the technique used in caves in the art schools they had full sketches both of stone, nothing in the are studied but not necessarily used.

As this place is only 1/2 mile by electric train from Charing Cross London I wondered if I could have done with you or if that is impossible have a talk with you in London. The caves are only a 150 yards from the ~~at~~ Chislehurst station.

Hoping to hear from you
Yours sincerely
Lyette Roberts.

Both John Christoferson & Joseph Heenan
& Eric Richards are coming down to consider
the idea of painting in the cave.

 I enclose my book list below you I am a writer
& therefore a suitable person to handle all
what sculpture is I understand them &
there is no conflict of beds!!

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	AHB	I.A.278

LYNETTE ROBERTS.

- I). BOOKS PUBLISHED:
P O E M S. Faber and Faber, Nov: 1944. 2nd impression Jan: 1945.
VILLAGE DIALECT. The Druid Press, 1944.
GODS WITH STAINLESS EARS. Faber and Faber, 1951. (Heroic poem).
 "POEMS" was chosen as 'Ambassador' book between the United States and Gt. Britain by the "Books Across the Sea Society" & GODS WITH STAINLESS EARS exhibited by the National Book League.
- II). POETRY IN THE FOLLOWING ANTHOLOGIES:
 New Directions, Laughlin U.S.A. 1949.
 New British Poets, U.S.A. 1948-49.
 Poetry in Wartime, Faber and Faber.
 Modern Welsh Poetry, Faber and Faber 1944.
 Celtic Anthology, U.S.A., etc.
- III). ARTICLES, SHORT STORIES, CRITICISM, POETRY.
 On James Joyce, (Finnegans Wake.) La Nacion Argentine.
 On Lorenzo da Monaco, (Sienese painter) Life & Letters and La Nacion, B.A.
 Reviews on Poetry: for The Times Literary Supplement.
 On The Coracle (main article) The Field, Jan: 6th, 1945.
 On Welsh Architecture, (Main article) The Field, June 10th, 1944.
 On Painters and Art Galleries for Western Mail: South Wales Evening Post.
 On Year's Survey of Welsh Writers, 1951-52, The Times Literary Supplement.
- IV). CONTRIBUTOR TO FOLLOWING MAGAZINES: (stories, articles, poetry)
 Horizon, Life and Letters, Listener, New Statesman and Nation, The World Review, The Times Literary Supplement, The Field, Departure, Penguin New Writing, Tribune, Here and now, U.S.A. Poetry London, Now, Poetry Quarterly, Time and Tide, Poetry and Poverty, Wales, The Welsh Review, Dublin Magazine, Fantasy, U.S.A. Furioso, U.S.A. New Directions U.S.A. Poetry Chicago U.S.A. Voices U.S.A. Briarcliff Quarterly Canada, Epoch U.S.A. Quarto, Agonia, Buenos Aires, Etc:
- V). NOVEL: TITLE "THE ENDEAVOUR"
 Reconstruction of Captain James Cook's 1st Voyage, 1768 - 71.
 Publishers Peter Owen Ltd. Feb: 1954.
- VI). B. B. C. SCRIPTS AND WORK BROADCAST.
 "Tonight at Eight", Feb. 1939, Television 15 mins, Dec. 1939, (Author broke contract)
 Eight, 15 min: scripts on Modern Poets series for Overseas and Transatlantic programmes, May 1945, especially for Latin America, via British Council.
POETRY ON THIRD PROGRAMME, WELSH REGIONAL AND HOME SERVICE.
 April 6th, 1944, Home Service.
 May 1945, Welsh Regional.
 November, approx. 23rd, 1946, Welsh Regional.
 April 5th, 1949, Third Programme. (Eight poems).
 October 23rd, 1951, Welsh Regional.
 "Gods with Stainless Ears" reviewed on Welsh Regional, May 1st, 1951.
 "New Verse Series", June 1950 Welsh Home Service.
 New Soundings, Third Programme, January 9th, 1952.
 New Soundings, Third Programme, June 6th, 1952. Poems read by author.
 Ballad EL DORADO, Third Programme, Feb. 1st & 5th, 1953 and two repeats.
 O Lovers of Death, Welsh Home Service, Dec. 3rd, 1952.
 New Soundings, Third Programme Nov. 29th & Dec. 2nd, 1952, poem read by author.
- VII). POETRY READINGS.
 Oxford University: O.U.P.S. February, 1952.
 Wadham College, Oxford University, May 1952.
 Institute of Contemporary Arts, Autumn 1951.
 Institute of Contemporary Arts, Spring 1952.
 East End Music Association, 1952, Rhythm and Movement Group, November 11th 1952.
 Ethical Church, December 9th, Bayswater Music & Poetry, December 9th, 1952.
 Fortnightly in Public Houses under the "Poetry and Plays in Pubs" sponsored by a committee for verse and prose recitation" (Sponsors, John Masfield, Dame Sybil Thorndike, etc.)
- VIII). MANUSCRIPTS WAITING PUBLICATION:
 1. Transcription of Ralph Radcliffe's three remaining plays (1519-1559).
 Taken from original handwriting of Tudor Period with Lord Harlech's permission. He is the owner of this valuable manuscript. Article in "Hudson Review" and one Interlude to be printed this year in U.S.A.
 2. A historical novel on Welsh Mediaeval History.
 3. Green Roads. A collection of Rural Essays.
 4. A Carmarthenshire Village. Folklore and Customs of War years, Llanstophan S. Wales.
 5. The Fifth Pillar of Song. 82 new poems.
 6. O Lovers of Death. Verse play, broadcast on B.B.C.
 7. El Dorado. A ballad of 175 stanzas, based on a true narrative of 4 young men who went to seek gold on the Patagonian plains in 1883, B.B.C. Broadcast.
 8. Collection of Short Stories.
 9. Anthology of Hertfordshire Poets.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Robert

Mrs. Laurence P. Roberts

- 2 -

January 19, 1953

160

January 19, 1953

Isabel, I am afraid these are very busy days and may not articulate the kind of letter you will be helpful even though the objective is not immediate or precise.

When you talk about this when you are here in February, should you feel like writing before it is too good to hear from you.

Confidential

My very best to Laurence.

Dear Isabel:

Sincerely,

My apologies for not answering your letter before this. To tell the truth, I had thought perhaps some strategic moment would occur which might make your letter especially timely. I think I was mistaken -- as well as discourteous in waiting, for one can't usually anticipate such moments in time to bring up most effectively artillery.

Now, all of a sudden, there are several occasions on which I should be able to quote such a letter. The Federation, for instance, is in the throes of framing a statement on artistic freedom for its own guidance and possibly for future publication. The very problem which we discussed last summer is of course the principal subject of debate. I report this in confidence, but since you are already aware of the scandal last summer before I spoke with you I venture to give you further information since it is a good example.

This week I am going to a meeting on the Freedom of the Arts where again some report such as you would be so capable of writing would be useful for reference.

I do not think our own Museum has run into trouble but I can foresee situations in which we might. Again, some letter from you would be insurance.

The letter, I think, should not make any direct reference to the problems confronting the Federation but could instead deal with the general question of how censorship affects our culture-propaganda efforts abroad. By censorship I mean not only overt acts but also the general timidity of selection and presentation caused by the atmosphere of alarm and prejudice in this country. I think you will know perhaps better than I what might be effective, but your reference to David Finley's general attack against American participation in foreign exhibitions is so shocking that even a general answer without referring to him by name might be very useful.

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	AHB	I.A.278

VILLA AURELIA
 PORTA SAN PANCRAZIO
 ROMA

Dear Alfred-

Your letter of September 2nd to the Manchester Guardian filled us with delight and appreciation. As you so well know, we felt so strongly about the Biennale and the American part is it that to have an attack against both the British Pavilion and the British Council answered with such strength was enormously cheering.

When we were here in September David Friday, at a dinner party in Washington, launched a vicious attack against the American participation in the Biennale - or, in fact, in any foreign exposition. Since then we have heard of the arrangements for sending American exhibitions abroad and having foreign ones

COPY

Roberts

March 1933
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to mention most particularly the problem of the Biennale in Venice. We have in varying degrees, suffered through the last three international exhibitions. It has been a source of embarrassment and unhappiness to us that the American section has been neither fully representative in the choice of material nor decently received and acknowledged in Venice. We cannot tell you how strongly we feel that the hit and miss system of the past should be replaced by a constructive programme, implying as it does full responsibility to the

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	AHB	I.A.278

come to the States, arrangements to be financed by Nelson
 and others - You are asked us if I would be willing
 to write a letter about the formation of such exhibitions,
 then necessary to remove from consideration all
 political questions when judging the works of art to
 be included in such a show - If you still feel that
 such a letter would be of any help, please let us know -
 Our best to you and Margie, and we hope
 to see you both when we are home in February -
 Affectionately,
 Robert

Museum Trustees -

not
 int
 to ~~illustrate~~ particularly the problem of the Biennale in Venice.
 We have in varying degrees, suffered through the last three inter-
 national exhibitions. It has been a source of embarrassment and
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	AHB	I.A.278

COPY
Roberts

Mr. Alfred H. Barr, Jr.

Villa Aurelia
Porta San Pancrazio
Rome 28, Italy

4 March 1953

collection from its beginnings in the States...
The first step in such a program...
of the American Pavilion, now owned by the Grand Hotel Salaria,
and the establishment of a small fund out of which the expenses of
could be paid. This should then be followed by the
any individual who would act as a member of the com-

Dear Alfred:

Thank you for your letter of 19 January. It is with the greatest willingness that, at your request, I express my feelings and opinions on the subject of international cultural relations, with particular reference to the exhibiting abroad of works by American artists.

As you know, Laurance and I have now had over six years of experience in what might be called the field of "international goodwill through art," and we have come to certain conclusions which seem to us the basis for any successful venture in this field.

First of all, we feel most strongly that any endeavor on the part of the United States to distribute exhibitions, or to give performances or lectures in any part of Europe must, if it is to convince the Europeans of our belief in freedom of speech and thought, be free of any doctrinaire content; the only possible point of view of selection of the material to be sent must be one of quality. We must not exclude either artists or their works on the ground of the possibly undesirable political affiliation of the artist. Once the European audiences realize that there has been political discrimination in the choice of whatever entertainment we may be offering them, both their intellectual interest and their willingness to take the entertainment as a serious cultural expression vanish. But the greatest harm is that which can be done by the left-wing press which is only too delighted to be given the opportunity of proving conclusively that the U. S. says one thing and does another. If we do not have the courage and the wisdom to realize that political discrimination in the field of intellectual and artistic enterprise does us irreparable harm, we would do better to withdraw completely from all attempts at international cultural relations.

Secondly, we feel that any exhibition sent abroad should not be a haphazard arrangement but should be part of a long term international cultural programme. In this connection I should like to mention most particularly the problem of the Biennale in Venice. We have in varying degrees, suffered through the last three international exhibitions. It has been a source of embarrassment and unhappiness to us that the American section has been neither fully representative in the choice of material nor decently received and acknowledged in Venice. We cannot tell you how strongly we feel that the hit and miss system of the past should be replaced by a constructive programme, implying as it does full responsibility to the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Mr. Alfred H. Barr, Jr.

-2-

4 March 1953

exhibition from its beginnings in the States until its opening in Venice. (The first step in such a programme should be the purchase of the American Pavilion, now owned by the Grand Central Gallery, and the establishment of a small fund out of which the expenses of this exhibition could be part.) This should then be followed by the appointment of any individual who would act as a member of the commission at Venice, who could sit with the other members of the commission to vote on prizes and awards, who would be directly responsible for the installment and publicity of the American show in the American Pavilion (as you know) and who could, if called upon, arrange the necessary entertainments and receptions. Unless we as a country are willing to make such an effort to meet other countries at least equally we would perhaps do better to follow the example of Russia and refuse to take part.

In conclusion I should like to express my belief that our greatest contribution in any international exchange of ideas is our firm belief, firmly acted upon, that any man has the freedom to express openly his ideas, thoughts, and hopes and that there shall be no criterion other than that of his talent or ability to convey successfully his convictions in his chosen medium.

Sincerely yours,

s/ Isabel

(Mrs. Laurance F. Roberts)

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

Meanwhile, thank you again for your trouble in writing that outrageous letter. My very best to Laurance too.

Sincerely,

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

April 17, 1953

CONFIDENTIAL

Mrs. Laurance P. Roberts
 Villa Aurelia
 Porta San Pancrazio
 Rome 28, Italy

Dear Isabel:

I have been abroad twice since you sent me the revised copy of your letter. Since I got back we have been in an orgy of budgeteering. I do hope you will forgive me for not having written you before this.

Your letter is really admirable and I think will prove extremely useful, though the one crisis I spoke of has been shelved for the moment. However, it will recur in June when I hope to use your letter effectively. Meanwhile, if I may, I'd like to send copies of it to René, Porter McCray, Ritchie and Nelson. I shan't do so however before I hear from you.

I should have hastened to tell you that the day or so after you sailed there was a note in the Herald Tribune stating that a Roman illustrated paper had mistakenly reproduced a photograph of an actress, Claire Luce, in the costume of Cleopatra with the caption that the photograph represented our new ambassadress. Well, it was fun while it lasted.

I have seen Mrs. Luce a couple of times. I think she has been working extremely hard and conscientiously, and I am sure with remarkable success, in cramming - her word - for her job. As you know, I have real sympathy for her and really wish her all success. Heaven knows we - that is, the U.S.A. - need it even more than she does. She and her husband came to the Museum on Sunday, just a day or so before they sailed, to take a last look at the Italian pictures and see some of the things in our reserve. That at least is more than any other American ambassador has done, to Italy or anywhere else. So, if she lets you, I hope you will help her especially with the rather treacherous cultural politics of Rome. The Sobys and Luces sailed on the same boat so I hope for some news from Jim.

Meanwhile, thank you again for your trouble in writing that courageous letter. My very best to Laurance too.

Sincerely,

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

envelope marked "Personal"

AHB:jw

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	AHB	I.A.278

Roberts

VILLA AURELIA
PORTA SAN PANCRAZIO
ROMA

Mrs. Marga-

Lawrence and I enjoyed so much seeing
you and Alfred and were only sorry that we succeeded
to have added so much to your fairly abbreviated
schedule. It was sweet of you to have us for drinks,
and I can't thank you enough for my souvenirs of
New York. The "hits" have been the wildest success.

We couldn't have been more surprised to
discover in London that Alfred was due to arrive about
two days after we left (we hope he had better luck
getting in with the fog than we did!) and were so
sorry to miss him -

There was almost an old-fashioned work at the
opening of the Mexican show, although it was rather

Sincerely,

Mrs. LAWRENCE P. ROBERTS
810 Fifth Avenue
New York 21, New York

P. S. If it is inconvenient to type and send the letter now
I think that if it came from Rome shortly it would be
all right.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

different & make out the features of both friends and
sculpture with the fog swirling through the Tets -

Thank you again, dear Marga, and please
come and see us soon in Rome - Our very best to
you and Alfred -

Affectionately,
/sehr

March signed - (1953)

Sincerely,

Mrs. LAWRENCE P. ROBERTS
810 Fifth Avenue
New York 21, New York

P. S. If it is inconvenient to type and send the letter now
I think that if it came from Rome shortly it would be
all right.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

VILLA AURELIA
PORTA SAN PANCRAZIO
ROMA

Dear Alfred-

Thank you for your letter of April 17th.

You may indeed send copies of my letter to René, Peter McGraw, Rethelie and Nelson - I only hope that if needed it will be of some help.

Both Lawrence and I would be only too glad to help in any possible way if our new Ambassador here thinks we could be of any use. It is rather difficult to imagine such a scenario, however - If you have occasion to write you might mention that you are sure we would

Sincerely,

Mrs. LAWRENCE P. Roberts
810 Fifth Avenue
New York 21, New York

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Sincerely,

Mrs. Lawrence P. Roberts
810 Fifth Avenue
New York 21, New York

P. S. If it is inconvenient to type and send the letter now I think that if it came from Rome shortly it would be all right.

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	AHB	I.A.278

to glad to co-operate in any way -

Lawrence and I have for Grace on the
25th to be gone until May 15th - or soon.
That one of your trips abroad would bring you
to Rome - is there any chance of it later
on this summer?

Love very best to you and Marjia -

Sincerely,

John D. Brown

and as for the other part of the letter I hope to
reply to you - first - about the other part -

interest in the subject of the other part of the letter -

my time & resources are not great -

but as you are so interested in the subject -

Sincerely,

Mrs. Lawrence P. Roberts
810 Fifth Avenue
New York 21, New York

P. S. If it is inconvenient to type and send the letter now
I think that if it came from Rome shortly it would be
all right.

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DRAFT

Roberts

Dear Alfred:

Thank you for your letter of 19 January. It is with the
 greatest willingness that, at your request, I express my feelings
 and opinions on the subject of International Cultural Relations.
 I am glad to be able to go ahead of works by

February 20, 1953

Dear Isabel:

I hope I wasn't out of my office
 yesterday afternoon if you phoned. In any case,
 having read your letter now a second time care-
 fully I have almost no changes to suggest.

In paragraph I, I would take the
 caps from "international cultural relations." In
 paragraph II, I would suggest "Lawrence and I" instead
 of "we" unless there is some reason against it. On
 page 2, rather than putting the sentence about
 purchasing the American Pavilion in a note, which
 seems rather formal, I should put it in parenthesis
 following the asterisk and the word Venice.

I don't know just how we can use
 this letter, but parts of it I should like to use
 in the near future in connection with a resolution
 now being studied by an American art organization.
 I think your remarks, coming from an expert in the
 field, would carry great weight in the argument.

Let me add that we would of course
 not publish any part of your letter without asking
 your permission.

Let me thank you again for taking the
 trouble to do this. I wish we would have longer to
 talk about Rome and the extraordinary future which I
 foresee during the next year or so. My very best to
 you both and Bon Voyage!

Sincerely,

Mrs. LAWRENCE P. Roberts
 810 Fifth Avenue
 New York 21, New York

P. S. If it is inconvenient to type and send the letter now
 I think that if it came from Rome shortly it would be
 all right.

3
Dear Alfred
I am sorry that
made it necessary
to do this
as soon as this
can be done
the best
say that you will
How can you & Rose

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

The Connaught Hotel,
Carlos Place,
London, W.1.



Grosvenor 7070
Chataigne, Audley, London.

D R A F T

Dear Alf

Dear Alfred-

Thank you for your letter of February 20 -
I am sorry that the confusion of my schedule
made it necessary for you to have to write me.

The letter should be in your hands almost
as soon as this, and with, I hope, to of some
use to you.

We loved seeing you, but were so
sorry that you were ill so much of our time at home.
Please come soon to Rome -

Affectionately,

Walter

February 28th (1953)

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them, both their intellectual interest and their willingness to take
the entertainment as a serious cultural expression vanish. But the
greatest harm is that which can be done by the left-wing press which
is only too delighted to be given the opportunity of proving con-
clusively that the U.S. says one thing and does another. If we do

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

D R A F T

Dear Alfred

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Dear Alfred -

*Does this come anywhere
was covering the picture? We can
talk about it on the 15th, and then
I'll send you a proper copy, with all
further corrections and additions - and
some suggestions -*

Yours -

1/24/41

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	AHB	I.A.278

D R A F T

Dear Alfred:

Thank you for your letter of 19 January. It is with the greatest willingness that, at your request, I express my feelings and opinions on the subject of *International Cultural Relations*, with particular reference to the exhibiting abroad of works by American artists.

As you know, ^{*Lawrence and I*} we have now had over six years of experience in what might be called the field of "international goodwill through art", and we have come to certain conclusions which seem to us the basis for any successful venture in this field.

First of all, we feel most strongly that any endeavor on the part of the United States to distribute exhibitions, or to give performances or lectures in any part of Europe must, if it is to convince the Europeans of our belief in freedom of speech and thought, ^{*should*} be free of any doctrinaire content; the only possible point of view of selection of the material to be sent must be one of quality. We must not exclude either artists or their works on the ground of the possibly undesirable political affiliation of the artist. Once the European audiences realize that there has been political discrimination in the choice of whatever entertainment we may be offering them, both their intellectual interest and their willingness to take the entertainment as a serious cultural expression vanish. But the greatest harm is that which can be done by the left-wing press which is only too delighted to be given the opportunity of proving conclusively that the U.S. says one thing and does another. If we do

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

not have the courage and the wisdom to realize that political discrimination in the field of intellectual and artistic enterprise does us irreparable harm, we would do better to withdraw completely from all attempts at international cultural relations.

Secondly, we feel that any exhibition sent abroad should not be a haphazard arrangement but should be part of a long term international cultural programme. In this connection I should like to mention most particularly the problem of the Biennale in Venice. We have in varying degrees, suffered through the last three international exhibitions. It has been a source of embarrassment and unhappiness to us that the American section has been neither fully representative in the choice of material nor decently received and acknowledged in Venice. We cannot tell you how strongly we feel that the hit and miss system of the past should be replaced by a constructive program, implying as it does full responsibility to the exhibition from its beginnings in the States until its opening in Venice.* This should then be followed by the appointment of any individual who would act as a member of the commission at Venice, who could sit with the other members of the commission to vote on prizes and awards, who would be directly responsible for the installment and publicity of the American show in the American Pavilion (as you know) and who could, if called upon, arrange the necessary entertainments and receptions. Unless we as a country are willing to make such an effort to meet other countries at least equally we would perhaps do better to follow the example of Russia and refuse to take part.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

[Faint, mostly illegible typed text]

enthusiasm
with sufficient ~~prize~~, ~~prize~~
~~experience~~ and financial competence
The purchaser should be an institution
~~competent financially and without~~
to organize the exhibitions ~~with~~
the maximum ~~prize~~ in effectiveness.

[Faint, mostly illegible typed text]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

In conclusion I should like to express my belief that our greatest contribution in any international exchange of ideas is our firm belief, firmly acted upon, that any man has the freedom to express openly his ideas, thoughts, and hopes and that there shall be no criterion other than that of his talent or ability to convey successfully his convictions in his chosen medium.

* The first step in such a program should be the purchase of the American Pavilion, now owned by the Grand Central Gallery, and the establishment of a small fund out of which the expenses of this exhibition could be part.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Dear Laurance and Isabel:

Another letter of introduction, but this time for a person whom I think you may be as happy to receive as I am to send her to you.

Mrs. Simon Guggenheim is to be in Rome for the first time since the war and is eager to see what is new as well as to revisit some of the things she knew in the past.

Rather to my surprise I found that she had never visited the American Academy so that it gives me special pleasure to introduce her to you. I have made a few suggestions of things she might see, the Ardeatine, the Terme station the E. Quarantadue, as well as a few older things she might have missed in the past - Caprarola, for instance. I am also giving her a letter to Letitia Boncompagni-Ludovisi, even though her collection is mostly Quattrocento and Trecento. I think she will admire both the Aurora and my fascinating Principessa. Possibly, you could advise her about Caprarola and also -- since she is going to Venice -- about whom to see to get into Maser, etc. She is also going to Florence, but there I fear I can not help her.

Are there any Etruscan or Roman excavations that might be particularly new and interesting?

But more than in answer to these

Alfred S. Barr, Jr.
Director of the Museum Galleries

via ANGELO MASINA 5
Rome, Italy

P. S. - I have written Letizia Boncompagni a note asking whether she could let the Whitneys see the Guercino ceiling. Otherwise I think they will simply be concerned with seeing the primarily tourist sights.

Dear Laurance and Isabel:
I am glad that you will be in Rome for the first time since the war and is eager to see what is new as well as to revisit some of the things she knew in the past.

They are very busy at the moment, but I think you will find them very interested in the things you suggest.

I have enclosed to Letitia Boncompagni-Ludovisi a letter to Letitia Boncompagni-Ludovisi, even though her collection is mostly Quattrocento and Trecento. I think she will admire both the Aurora and my fascinating Principessa. Possibly, you could advise her about Caprarola and also -- since she is going to Venice -- about whom to see to get into Maser, etc. She is also going to Florence, but there I fear I can not help her.

Are there any Etruscan or Roman excavations that might be particularly new and interesting?

But more than in answer to these

Alfred S. Barr, Jr.
Director of the Museum Galleries

via ANGELO MASINA 5
Rome, Italy

P. S. - I have written Letizia Boncompagni a note asking whether she could let the Whitneys see the Guercino ceiling. Otherwise I think they will simply be concerned with seeing the primarily tourist sights.

My love to you both,
and to see the Villa Aurelia.
questions, I really want her to meet both

Mr. and Mrs. Laurance F. Roberts
Villa Aurelia
Porta San Pancrazio
Rome, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

questions, I really want her to meet both of you and to see the Villa Aurelia,

My love to you both,

June 25, 1952

Mr. and Mrs. Laurance P. Roberts
Villa Aurelia
Porta San Pancrasio
Roma, Italy

Roberts

Via Angelo Masina 5
Rome, Italy

P. S. - I have written Letizia Boncompagni a note asking whether she could let the Whitneys see the Guercino ceiling. Otherwise I think they will simply be concerned with seeing the primarily tourist sights.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

SHAW METZ & DOLIO

ARCHITECTS AND ENGINEERS

ALFRED SHAW · P.A.I.A.
CARL A. METZ · A.S.C.E.
JOHN DOLIO · A.S.P.E.

June 20, 1951

July 1, 1952

Dear Laurance and Isabel:

Much as I hesitate to announce the arrival of still more Americans in Rome, I do think that you would like to know that Mr. and Mrs. John Hay Whitney are coming for a brief visit of four days. As you know, he is the Chairman of our Board, and I think one of the most enlightened and agreeable museum trustees in the country, aside from being perhaps the most important collector of modern paintings of his age.

They are accompanied by two daughters in their late teens. The purpose of the trip is primarily sightseeing for the daughters, although they themselves have seen very little of Italy. They expect to be in Rome July 1st to 4th.

I have explained to Whitney that you may not be in Rome at all and that you will probably be very busy at the end of the school year. I know how over-run you are by visiting Americans, so please don't put yourselves out. The one thing I thought that you might be able to arrange by telephone without too much trouble would be a visit to that very wonderful double miracle, Ninfa and Sermoneta. I don't know whether the Bassianos would be in town, and whatever happens don't put yourselves or them out. The Whitneys will have their own car so that all that is desirable is to explain to them how to make the trip and ask the Bassianos' permission.

Quite aside from Jock's official position in the Museum, I do think that both of them are among the most delightful people I know. If you should have time to include them at a tea or something on the hill I know that they would appreciate it.

My very best to you both, and apologies for adding to your burdens.

Sincerely,

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

Mr. and Mrs. Laurance P. Roberts
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

P. S. - I have written Letizia Boncompagni a note asking whether she could let the Whitneys see the Guercino ceiling. Otherwise I think they will simply be concerned with seeing the primarily tourist sights.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

SHAW METZ & DOLIO

ARCHITECTS AND ENGINEERS

ALFRED SHAW · F.A.I.A.
CARL A. METZ · A.S.C.E.
JOHN DOLIO · A.S.P.E.

July 1, 1952

1/3
To Mr Barr
Robie House
see also Chicago

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

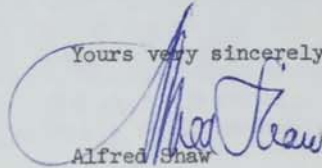
Dear Mr. Johnson:

Re: Robie House

I have discussed the matter of the Robie House here and there and finally this is the most concrete piece of writing I have been able to unearth.

There appears to be no cause for worry at the moment.

Yours very sincerely,


Alfred Shaw

AS:GR
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

February 9, 1952

C O P Y

Dear Al:
THE UNIVERSITY OF CHICAGO
Chicago 37, Illinois
The Central Administration
June 27, 1952

Dear Al:
I have made inquiry about the Robie house as mentioned in your letter from Philip C. Johnson of The Museum of Modern Art. This house is owned by the Chicago Theological Seminary and there is no thought of razing it as Mr. Johnson suggests.

Although the Chicago Theological Seminary is associated with the University of Chicago, that organization owns its own property, and I would suggest that if anyone has any further interest in this matter, they communicate directly with Dr. A. C. McGiffert, President of the Seminary. You can transmit this information to Mr. Johnson if you so desire.

With best regards,

Yours sincerely,

(Signed) J. A. Cunningham
Vice-President -- Business Affairs

Mr. Alfred Shaw
Shaw, Metz & Dolio
208 S. LaSalle St.
Chicago 4, Illinois

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

ROBIE HOUSE
see Chicago

Mr. Daniel C. Wick

- 2 -

February 9, 1951

February 9, 1951

The Chicago School is the most important movement in American architecture.

Philip Johnson is writing Mr. Shaw and Mr. Oring. Edgar Kaufmann is writing the Board.

Dear Dan: I realize this may be just one more headache, but as an architect I cannot let this pass, in any case, I am writing you about a matter which is primarily a Chicago problem, but is of such importance that it is of interest to everyone concerned with American architecture.

We have heard from what seems to be a well-informed source that Frank Lloyd Wright's Robie House is about to be pulled down by the Congregational (?) Seminary which owns it. I believe that the house was in danger several years ago when various protests saved it. Now it seems to be in danger again, this time of sudden and unpublicized destruction.

The Robie House, to my mind is an important monument in the history of world architecture. To put it in other words it is probably the most important private house in the history of American architecture. When I heard this report, I looked through the four short general histories of art which we happen to have at home. I found the Robie House reproduced in no less than three of the four.

Of course, it is not an easy problem to tackle. I gather from Edgar Kaufmann and Philip Johnson that Mies van der Rohe was active in saving the house before. I should think that now the Art Institute and its Trustees might also perhaps be concerned.

I wonder if it might be possible to move the house from its present location to some location along the lake front where it could become a small museum of the "Chicago School" under the auspices of the Art Institute. After all,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Johnson

THE MUSEUM OF MODERN ART

Mr. Daniel C. Rich - 2 - February 9, 1951

To: Mrs. Borden

Re:

From: Marie Alexander for Mr. Barr
the Chicago School is the most important movement in American architecture.

Philip Johnson is writing Mr. Shaw and Mr. Owings. Edgar Kaufmann is writing Sam Marx.

Dear Mrs. Borden:

I realize this may be just one more headache, but as an ex-Chicagoan I venture to write you and, in any case, the Art Institute may already have taken the initiative. that she is seeing you at 2:30. Since Mr. Barr will not be back from lunch in time to talk to you, he has asked me to relay the following:

Sincerely,

That Mrs. Robinson is a lady of great international experience who knows the world of art. She writes, she does fashion

Alfred H. Barr, Jr.

Mr. Daniel C. Rich she needs and wants a job and is quite Director The Art Institute of Chicago many people in the field. Chicago 3, Illinois

cc: Messrs. Edgar Kaufmann, Jr.
Philip C. Johnson
Philip L. Goodwin
Henry-Russel Hitchcock

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Robinson

THE MUSEUM OF MODERN ART

Date April 12, 1954

To: Mrs. Borden

Re: Mrs. Ione Robinson

From: Marie Alexander for Mr. Barr

Dear Mrs. Borden:

Mrs. Robinson has seen Mr. Barr this morning and told him that she is seeing you at 2:30. Since Mr. Barr will not be back from lunch in time to talk to you, he has asked me to relay the following:

That Mrs. Robinson is a lady of great international experience who knows the world of art. She writes, has done fashion draughting, etc. and that she needs and wants a job and is quite humble in seeking one. She knows many people in the field.

copy of introduction to Pierre Koffka. It contains
has not had the time to transcribe the letter
will try to do it as soon as possible and I will

Date December 15, 1952
Re: PIERRE KOFFKA

THE MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Roché

THE MUSEUM OF MODERN ART

Date October 15, 1952

To: Mr. Edgar Kaufmann

Re: Pierre Roché

From: Alfred H. Barr, Jr.

Dear Edgar:

Herewith is a note of introduction to Pierre Roché. It includes a fib: Marianne Hartog has not had the time to transcribe the letter directly to him. She will try to do it as soon as possible and I will send you a copy.

would also appreciate seeing your collection.

With very kind regards, I am

Mr. Selma Rodman
Valley Road
Oakland, New Jersey

Sincerely,

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: Mr. Richards
P. Miller

Rotman

October 14, 1952

Dear Pierre Roché:

I am sorry to have been so rushed when you were in town. I did indeed call you back twice but wasn't able to reach you as you were in the store. I was very busy with the busy situation on the phone and rushing to see Mrs. [unclear] at the [unclear].

It is a great pleasure to introduce to you Edgar Kaufmann about whom I wrote you a short time ago. I hope that he and our Museum may count on you for advice and help in the matter which interests us all so much.

Whether or not our hopes are fulfilled, I am sure that you will find Mr. Kaufmann delightful company. I believe that he would also appreciate seeing your collection.

With very kind regards, I am
Mr. Seligson Rodman
Valley Road
Oakland, New Jersey

Sincerely,

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: Mr. Ritchie
D. Miller

Rodman

November 6, 1954

Dear Seldon:

I am sorry to have been so rushed when you were in town. I did indeed call you back twice but wasn't able to reach you as you were between stops. Some days here I go crazy sitting on the phone and rushing to meetings -- an absurd life!

In any case, the person to talk to about a Haitian show here at the Museum is Andrew Ritchie. I am going to pass your letter on to him, urging him to see the show at "Gallery G". Unfortunately I shan't be able to attend the opening since I shall be out of town the fifteenth, but I wish the show all success.

Sincerely,

Mr. Seldon Rodman
Valley Road
Oakland, New Jersey

AHB:ma
Munich 8, Germany

P. S. Under another cover I am sending you a copy of a list of a small exhibition of the 19th century French Impressionist works from our collection. This was my last collection, viz, the later Gros, Manlysky, Elze, ...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller

Roh

March 17, 1953
November 24, 1953

Dear Dr. Roh:

Forgive me for not answering your postcard before this. I can't tell you how pleased I was by the remarks about my Matisse book. Your opinion, believe me, is a most valued one since I have long admired Nach-expressionismus. Indeed, we have often used your phrase, "Magic Realism". (In this connection may I ask you now whether "Magic Realism" is your invention or whether it was used in the 19th century by Böcklin or some other artists or critics?) Please note that the dates given in the book are approximate.

Thank you for your offer of help in case we should do an exhibition of contemporary German art. It is quite probable that the Museum will do one, since we have had no large show since 1931.

Sincerely yours,

Alfred H. Barr, Jr.

Dr. Franz Roh 53
Frauenchiemseestraße 31
Munich 8, Germany

AHB:ma

P. S. Under another cover I am sending you a copy of a list of a small exhibition of the principal German Expressionist works from our collection. This does not include Schlemmer, Dix, the later Gross, Kandinsky, Klee, Feininger, et cetera.

Alfred H. Barr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

München 10. Okt. 53

Sehr verehrter Herr Barr.
 Leider habe ich Ihnen noch nicht danken können für
 Ihr Buch über Matisse. Ich war sehr viel im Ausland
 und wollte es erst ganz gelesen haben.
 Nun möchte ich Ihnen sagen dürfen, wie sehr Sie mich
 mit dem Buch, das Mrs. Beekman Hoppin mir sandte, erfreut
 haben. Es ist ein Meisterwerk der Kunstgeschichte, weil
 es so genau auf die Details eingeht, zugleich aber die
 grosse Linie nie vergisst. In dieser Art sollten die
 Monographien über unsere wichtigsten Künstler heute ge-
 schrieben werden. Es ist ein Vorbild! Ich werde es sehr
 benutzen bei meinen Vorlesungen, die ich an der Univer-
 sität München über Kunst des 19. u. 20. Jahrhunderts zu
 halten habe. - Ihr dankbarer

DR. FRANZ ROH
 KUNSTHISTORIKER AN DER UNIVERSITÄT
 PRÄSIDENT DES KUNSTKRITIKERBUNDES
 REDAKTEUR DER „KUNST“

Dr. Franz Roh

my book are corrected in the corrigenda sheet. (A copy of
 the book is being sent to you by our Publicity Department.)

I am delighted to know that you are going to give some
 notice to 12 American Painters and Sculptors.

Do you receive our publications for review in Kunsten
Idag? Please let me know.

Perhaps you have heard that Reg Butler's maquette is
 to be shown at the Biennale in Venice together with preparatory
 studies. Meanwhile, one of our leading newspaper critics is about
 to apologize for her attack on Butler's piece on the grounds that
 it was an abstraction. She thought that the three figures were
 supposed to be real people "put in to give scale". She was too
 careless to read Butler's explanation.

With my best regards to you, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Per Rom
 Riksgalleriet
 Radhusgt. 19
 Oslo, Norway

AHB:ma

Per Rom

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	AHB	I.A.278



Wenn Sie mich einmal
besuchen für Darstellung
der heutigen deutschen Kunst;
die ich genau kenne, siehe ich
PH. FRAYZOR
MÜNCHEN's Telefon 4500
Freischienenstrasse
zur Verfügung.

Mrs. Alfred H. Barr, Jr
Library of The Museum of Modern Art
11 West 53 Street
New York 19, NY

... note that the dates given in
my book are corrected in the corrigenda sheet. (A copy of
the book is being sent to you by our Publicity Department.)

I am delighted to know that you are going to give some
notice to 12 American Painters and Sculptors.

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it was an abstraction. She thought that the three figures were
supposed to be real people "put in to give scale". She was too
careless to read Butler's explanation.

With my best regards to you, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Per Rom
Riksgalleriet
Radhusgt. 19
Oslo, Norway

AHB:ma

Per Rom

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	AHB	I.A.278

Rom

RIKSGALLERIET
CC: F. Pernas
E. Shaw
RADHUSGT. 19, OSLO
TEL. 411481

Oslo, March 12th 1954.

March 17, 1954

Alfred Barr, Jr., Esq.,
Dear Mr. Rom:
Museum of Modern Art,
New York

We are really most grateful to you for your corrections of the color proofs of Gorky's Agony. I am sure that they will be most helpful to our printers in Harlem.

We do not own the Matisse Venus in a Shell, but I am having a photograph sent you by the photographer, Adolph Studly, Jr. Please credit the owner, the Baltimore Museum of Art.

I am also sending you a photograph of the three Backs as installed in our garden. Please note that the dates given in my book are corrected in the corrigenda sheet. (A copy of the book is being sent to you by our Publicity Department.)

I am delighted to know that you are going to give some notice to 12 American Painters and Sculptors.

Do you receive our publications for review in Kunsten Idag? Please let me know.

Perhaps you have heard that Reg Butler's maquette is to be shown at the Biennale in Venice together with preparatory studies. Meanwhile, one of our leading newspaper critics is about to apologize for her attack on Butler's piece on the grounds that it was an abstraction. She thought that the three figures were supposed to be real people "put in to give scale". She was too careless to read Butler's explanation.

With my best regards to you, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Per Rom
Riksgalleriet
Radhusgt. 19
Oslo, Norway

AHB:ma

Per Rom

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

RIKSGALLERIET

RÅDHUSGT. 19, OSLO

TLF. 411451

Oslo, March 12th 1954.

Alfred Barr, Jr., Esq.,
Director of Collections,
Museum of Modern Art,
New York.

Dear Mr. Barr,

Many thanks for your kind letter, where you asked me to look at the proofs for reproduction of Gorkys "Agony". - I was glad to be able to do you a service and started at once. On February 12th I returned the proofs to

Mr. W. van A. de Kempenaar,
c/o Joh. Enschede & Zonen,
Haarlem, Nederland

and please find enclosed a copy of the letter I sent him.

I have received a kind letter from the firm with thanks for my assistance, and they are of the opinion that they will be able to get a good result by the help of the corrections I suggested.

I did not write you at once, as I am going to ask you to do my a favour.

I am going to publish an article upon the sculptures of Henri Matisse in my periodical "KUNSTEN IDAG". - Among the reproductions in this issue I will, with your kind permission, make use of one from your book "Matisse - his Art and the Public".

I would be very thankful if you could supply me with a photograph of "Venus in a Shell", page 461 - as it is impossible for me to reproduce from the book. - The book is available at the Library in Oslo, but as I am very interested in your brilliant book, which gives such a complete and fascinating picture of Matisse, I would be very glad if you could send me the book.

The exhibition "Twelve American painters and sculpturs" is very interesting and I am looking forward to publish it in my periodical.

Yours sincerely

Per Rom

Per Rom.

*Back Home
Come to the firm*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: F. Pernas

ROM

THE MUSEUM OF MODERN ART

February 20, 1954

March 17, 1954

Date _____

Mr. and Mrs. Alfred K. Barr
40 East 90th Street
New York, N.Y. Elizabeth Shaw

Periodical for book review

To:

Re: List _____

Dear Mr. Barr: Marie Alexander
From:

At 4:30 P.M. on Sunday, March 10, His Excellency, Dr. Alf
Bastrom, the Swedish Ambassador to the United
States, and Mrs. Bastrom, who are coming from Washington
to my home, their home.

Mr. Barr would like to be sure that Kunsten Idag is on your list of
periodicals for book reviews. He says that it is the leading scandinavian
magazine on modern art. Published in Norway, Oslo, its street address is
Kr. Augustsgt. 19, Oslo. The editor is Mr. Per Rom.

Confirming my telephone call, Mr. Barr would like him to
receive a review copy of Matisse.

Dr. Bastrom, the first Ambassador to
the United States, was the first Minister
of Education and Culture and has been an important in-
fluence in the development of modern Norwegian art. Because
art, a universal language, should help towards better under-
standing among peoples and nations, I have just filed it
possible to be with us.

Please let us know _____

Marie Alexander
Marie Alexander

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	AHB	I.A.278

JAMES N ROSENBERG
 57 WEST 67TH STREET
 NEW YORK 23 N Y

February 19, 1952

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

Dear Mr. Barr:

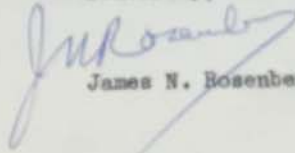
At 4:30 P.M. on Monday, March 10, his Excellency, Dr. Ali Sastroamidjojo, the Indonesian Ambassador to the United States, and Mme. Sastroamidjojo, are coming from Washington to my home at 27 West 67th Street for a small reception in their honor.

Partly because I hope you will wish to meet these distinguished representatives of the world's newest democracy, chiefly because of the Ambassador's great interest in art and in meeting leaders in the world of art of our own country, Mrs. Rosenberg and I will be delighted if Mrs. Barr and you will join us.

Dr. Sastroamidjojo is not only Indonesia's first Ambassador to the United States, but he was also his country's first Minister of Education and Culture and has been an important influence in the development of modern Indonesian art. Because art, a universal language, should help towards better understanding among peoples and nations I hope you will find it possible to be with us.

Please let me know promptly.

Sincerely,



James N. Rosenberg

Mr. James N. Rosenberg
 575 Madison Avenue
 New York 22, New York

AHB:rah

...the next morning... and am wondering whether to spare a bit of your time and look at it. I would like to show you the only painting that I kept for myself of the ones I bought in 1921 and 1922 in Paris. The one that I have kept is a Matisse. I think one of the most beautiful and important ones that he ever did. I have never exhibited it. It cost me the large sum of \$1000.00, and several collectors who have been at my home have wanted to see it for anywhere from \$5,000.00 to \$7,500.00, but the picture is not for sale. I would love to show it to you.

JNR/rf

Cordially yours,

*Rosenberg
James*

February 21, 1952

...and to tell you in the book. I have read... to meet the... Barr and I

...to assure you... at the... condition... which I established... the dealers on the... seeing you, ... years ago, I presented... do you know Mr. Geismar's...

...have this article... and it up to Fogg. He suggested... Jr. County at the home... to my home at...

...the next morning... and am wondering whether to spare a bit of your time and look at it. I would like to show you the only painting that I kept for myself of the ones I bought in 1921 and 1922 in Paris. The one that I have kept is a Matisse. I think one of the most beautiful and important ones that he ever did. I have never exhibited it. It cost me the large sum of \$1000.00, and several collectors who have been at my home have wanted to see it for anywhere from \$5,000.00 to \$7,500.00, but the picture is not for sale. I would love to show it to you.

Rosenberg

Can I help in the final battle of... and the... exhibition...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

*Rosenberg
James*

JAMES N. ROSENBERG
575 MADISON AVENUE
NEW YORK 22

February 9, 1952

February 21, 1952

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

I am glad to have your letter of February 1st, and to tell you in more detail how tremendously I admire the Matisse book. I have read a good deal of it and it is not only a magnificent piece of scholarship but has a warmth of imagination and fervor that make it much more than a mere book.

Dear Mr. Rosenberg: It is not only a magnificent piece of scholarship but has a warmth of imagination and fervor that make it much more than a mere book.

Thank you for your kind invitation to meet the

Indonesian Ambassador on March 10. Mrs. Barr and I

hope very much to come.

I am afraid that I have neglected to assure you that I would be very happy to take a look at the Modigliani though I am not an expert on condition.

Let me know as soon as you bring it to town.

Looking forward with pleasure to seeing you, I am, Mrs. Maxwell Geismar (perhaps you know Mr. Geismar's books)

Sincerely yours,

Some months ago, I decided that I would like to have this picture examined and asked Paul Sachs whether I should send it up to Fogg. He suggested I should show the picture to you. Alfred H. Barr, Jr. or County at the home of my daughter. I would be glad to bring it to town to my home at 27 West 57th Street in the next month or so, and am wondering whether you would spare a bit of your time and look at it.

Mr. James N. Rosenberg
575 Madison Avenue
New York 22, New York

AHB:tmh

I should like to show you the only painting that I kept for myself of the master I bought in 1921 and 1922 in Paris. The one that I have kept is a Modigliani. I think one of the most beautiful and important ones that he ever did. I have never exhibited it. It cost me the large sum of \$200.00, and several collectors who have been at my home have wanted to buy it for anywhere from \$5,000.00 to \$7,500.00, but the picture is not for sale. I would love to show it to you.

DNA/rf

Cordially yours,

Can I help in the present battle against the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

JAMES N. ROSENBERG
575 MADISON AVENUE
NEW YORK 22

February 9, 1952

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, New York

Dear Mr. Barr:

I am glad to have your letter of February 1st, and to tell you in more detail how tremendously I admire the Matisse book. I have read a good deal of it by this time. It is not only a magnificent piece of scholarship but has a warmth of imagination and fervor that make it much more than a mere piece of scholarship. Is it a compliment to say to you that Matisse is very fortunate to have you as his Boswell?

For some time, I have been wanting, at the suggestion of our good mutual friend, Paul J. Sachs, to write you about a picture. Here is the story. In the year 1921 and 1922, I was living in Paris, heading the Jewish relief work for Europe (now headed by Edward M. M. Warburg). While in Paris, I bought quite a number of paintings, including, for example, the magnificent "Jeune Marin". Practically all of the paintings which I bought I turned over to the little gallery which I established in New York in 1922, called The New Gallery, which you may recall. One of the picture I bought was sold to me by one of the dealers on the rue de la Boetie as a Rousseau, "Le Douanier". I took no trouble to have it authenticated because I liked the picture. Many years ago, I presented it to my daughter, Mrs. Maxwell Geismar (perhaps you know Mr. Geismar's books).

Some months ago, I decided that I would like to have this picture examined and asked Paul Sachs whether I should send it up to Fogg. He suggested I should show the picture to you. It is up in Westchester County at the home of my daughter. I would be glad to bring it into town to my home at 27 West 67th Street some time in the next month or so, and am wondering whether you would be willing to spare a bit of your time and look at it. I should also then be glad to show you the only painting that I kept for myself of the many which I bought in 1921 and 1922 in Paris. The one that I have kept is a Modigliani, I think one of the most beautiful and important ones that he ever did. I have never exhibited it. It cost me the large sum of \$250.00, and several collectors who have been at my home have wanted to buy it for anywhere from \$5,000.00 to \$7,500.00, but the picture is not for sale. I would love to show it to you.

JNR/rf

Cordially yours,

James N. Rosenberg

Can I help in the present battle against the sculpture reactionaries?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc. Mr. Barr

Rosenthal

cc. Mr. Barr ✓

THE BALTIMORE MUSEUM OF ART August 6, 1953
WYMAN PARK - BALTIMORE 18, MARYLAND

Dec. 10, 1951

Dear Miss Rosenthal:

Dear Mr. Barr

Mr. Barr has turned over your letter of July 30 to the Print Room to answer because we have in our collection a number of etchings by Matisse which seem closely related to the drawing in your collection. Two of our etchings, Girl before an Aquarium, are dated 1929 on the plate and the others, four in number, bear the Matisse catalog numbers which are close in sequence to the numbers of the other two so that they were all undoubtedly done about the same time.

I am enclosing Leica photographs of two of the undated prints of which we happen to have duplicates in our files and which you might like to have. As you can see the girl even has the same frilly collar and cuffs as in your drawing.

We have also recently had made, but have not yet received, a microfilm of the typescript of Mr. Schniewind's definitive catalog of Matisses's prints and if when it comes it provides any additional information I will be glad to send it to you.

Whenever you are in the vicinity I hope you will visit the Print Room and let us show you the actual prints.

Sincerely yours,

Dorothy L. Lytle

Miss Gertrude Rosenthal
General Curator
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rosenthal

THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

Dec. 10, 1951

Dear Mr. Barr:

A week ago I saw the Matisse exhibition. I felt as if I understood for the first time what Matisse is really about. No other exhibition of an artist's work has ever done this for me. It gave me a happiness far beyond that of any easy-chair — a profound & exciting satisfaction which can be conveyed only by a perfect accomplishment.

That it was possible to comprehend Matisse in one afternoon is entirely due to the selection and installation of the exhibition. The Phila. show was concerned with M.'s development, this points out his contribution to the development of art. Strangely enough the fact that you

Mrs. Charles H. Durham
The Dalton Schools, Inc.
108 East 89th Street
New York 28, New York

AHB:ms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

emphasised the experimental + revolutionary aspects of Matisse's work + only indicated the others, does not make this show a subjective selection. - I believe that this will be the conception of Matisse posterity will have; this may be silly to say --. But the underlying continuity of his oeuvre becomes so beautifully clear - stripped of the accidental - that your choice seems definitive.

The installation brings this out: the retrospective appears as a beautiful music composition with movements and counter-movements which fuse + part again. Well, I cannot express what seeing this exhibition has meant to me.

I only wanted to thank you for one of the most important artistic experiences I ever had. I told Miss Miller how I felt about the exhibition, but since then my enthusiasm about it still has been growing. I hope I can see it again.

A merry Christmas and a happy New Year for you.

Sincerely
Gertrude Rosenthal

We are all very eager to see your book which I heard has just come out.

Mrs. Charles H. Durham
The Dalton Schools, Inc.
108 East 89th Street
New York 28, New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.278

cc D H
Mrs Barr

Rothko

THE DALTON SCHOOL
108 EAST 89TH STREET
NEW YORK

OFFICE OF THE HEAD
CHARLES H. DURHAM

May 12, 1954

May 12, 1954

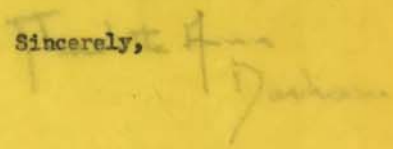
Dear Mrs. Durham:

I have heard recently, indirectly, that the painter, Mark Rothko, has applied for a scholarship for his young daughter.

Although he has not asked me to do so, I should like to write you to say that I think he is one of the most original and talented painters of his generation. He has been expending most of his energy teaching and feels that he must try, if possible, to free his time for painting. This will be possible only if his wife, a talented fashion designer, is freed to take up her work again. A scholarship at Dalton would, it seems, make this possible.

I do not, of course, know your conditions, but I am writing simply to confirm my own convictions about Mr. Rothko.

Sincerely,



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

Mrs. Charles H. Durham
The Dalton Schools, Inc.
108 East 89th Street
New York 28, New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rothko

THE DALTON SCHOOL
108 EAST 89TH STREET
NEW YORK

OFFICE OF THE HEAD
CHARLOTTE ANNE DURHAM

April, 1953.

Stein

May 18, 1954

My dear Mr. Barr:

Thank you very much for letting me know of your estimate of Mr. Rothko. I know you will be glad to hear that his daughter has been granted a scholarship and admitted to the school next year. We look forward to having the family as members of our school community.

Very sincerely yours,

Charlotte Anne Durham

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

...ter which,
...now had
...no fault
...lums of the

...recent
...e are making
...ified by
...ever, to be

... I wish

football game on Saturday.
As soon as possible

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	AHB	I.A.278

THE TATE GALLERY, LONDON, S.W.1

TATE GALLERY 4444

JR/DMG

7th April, 1953.

Alfred Barr, Esq.,
The Museum of Modern Art,
New York,
U.S.A.,

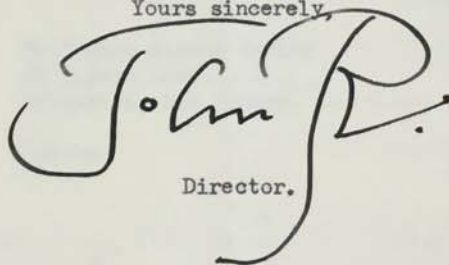
Dear Alfred,

Thank you for sending me a copy of your letter which, owing to absence from the Gallery, I have not until now had an opportunity of acknowledging. I certainly have no fault to find with it, but have not yet seen it in the columns of the Times.

I am a little puzzled by your reference to recent purchases. I wonder whether the enquiries that we are making about certain of the maquettes can have become solidified by rumour into purchases. A number of these are, however, to be considered at our next Board Meeting next week.

It was a very real pleasure seeing you here. I wish that we did not meet so seldom.

Yours sincerely,


Director.

Handwritten in red ink:
Rothenschein

Handwritten in yellow ink at the bottom of the page:
first time you on Saturday.
as in George

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Rowley

September 21, 1952
January 8, 1953

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

Dear George:

Just to avoid any misunderstanding:
I will meet you at the Seligman Gallery to see the
Cleve Gray show at 12:30 Tuesday, January 13. This
will give us 20 minutes or so at the exhibition
and an hour for lunch, because I have to give my
afternoon to Jury Duty. I can't spare more time
in the middle of the day, much as I should like to
do so.

I look forward to you seeing you and
give my very best love to Ethel.

Sincerely,

Alfred H. Barr, Jr

Professor George Rowley
98 Bayard Lane
Princeton, New Jersey

AHB:mh

*P.S. Dear George & Alfred:
What about it? Come for lunch
with Ethel & me. We are looking to see you
if Alfred can spare the time come for the
football game on Saturday.
As ever George*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rowley

THE ART MUSEUM
PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

September 23, 1952

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

Dear Mr. and Mrs. Barr:

As you may have heard, since your museum is very kindly lending to it, we are having an exhibition of paintings and drawings by Gorky next month. It would give us much pleasure if you could come to Princeton for the preview on Sunday afternoon, October Fifth, from four to six, and stay for cocktails and supper. If you are not motoring or coming down for the day, there is a good train from the Pennsylvania Station at four o'clock which will reach Princeton at five. There are return trains at a quarter of nine and a quarter of ten.

We hope that you will be able to come and look forward to your visit. Would you let us know whether we may expect you?

Very sincerely yours

George Rowley

George Rowley

GR:bbw

*P.S. Dear Margie & Alfred:
What a good idea? Come for lunch here
with Ethel & me. We are longing to see you.
If Alfred can spare the time come for the
football game on Saturday.
As ever, George*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rowley
see Seitz

January 8, 1951

April 27, 1951

Dear George:

Here is a copy of the letter to Baldwin about Seitz. I rather assumed he had given you the copy I had enclosed for you in my letter to him.

This morning I have had a letter from Seitz which was very interesting. I replied that I would like to talk to him about the things if he cared to come to New York late any afternoon this week.

It was wonderful to see you again. I am afraid I behaved in a rather stupefied manner. That is how I feel after a morning's writing.

Love to Ethel. I hope she is out of the hospital. Tell her I think she behaved heroically but not wisely in not bringing you back from Buffalo under the circumstances.

Sincerely,

Alfred H. Barr, Jr.

Professor George Rowley
 98 Bayard lane
 Princeton, New Jersey

encl.
 AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: Miss Dorothy Miller
Mr. Wheeler
Mr. Ritchie

Helena Rubenstein

January 18, 1953

April 27, 1953

Mr. Patrick O'Higgins
Helena Rubenstein
655 Fifth Avenue
New York 19, N. Y.

Dear Mr. O'Higgins:

Thank you for your letter about the exhibition of painting on twenty aspects of American life by young Italian artists. As I said the other afternoon, I am afraid our schedule is already made up for the coming year but I am passing your letter on to Mr. Wheeler and Mr. Ritchie for their study. I think we shall be able to let Helena Rubenstein know very shortly whether the Museum can participate in this exceptionally interesting proposal.

Madame

My wife and I greatly enjoyed seeing Madame Rubenstein again and seeing her collection.

My kindest regards to you. Sincerely yours,

Sincerely,

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

Mr. Eugene Rubin
2, Square de Clugny de Mars
Paris, France

AHB:et

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rubin
(see Matisse Comments)

April 11
1953

January 16, 1953

Dear Mr. Rubin:

I hasten to write you to say how much I regretted that my turn of jury duty prevented my having met you before you returned to Paris.

We are all much interested in receiving news of Matisse's Nude by the Sea, of which neither Madame Matisse, who is doing a catalogue raisonné, nor Henri Matisse, nor we ourselves knew the present whereabouts.

Should you be able to send us color photographs we would be delighted. I would also like to have the exact dimensions so that I may enter them into the next edition of the Matisse book. May I also list your father's name as the owner's?

With kind regards, I am

Sincerely yours,

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

Mr. Eugene Rubin
2, Square du Champs de Mars
Paris, France

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Ru Keyser

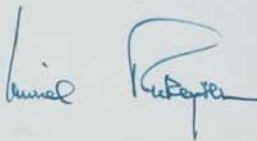
April 21
1954

Dear Alfred Barr,

It has been very nice to speak to that most pleasant young man in your television department, Mr. Peterson; and I have regretted the delay in making the appointment for you and myself to talk about the plan for very short films about which I talked to him.

If, before that time, there are any questions of yours which you might want answered, or any additional facts which you think of that I should know, I should be glad indeed to hear about them from you.

With my best wishes,



Muriel Rukeyser

436 East 88th Street
New York City 28

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: F. Pernas

Rusk

cc: F. Pernas

April 14, 1954

October 30, 1952

Dear Bill:

Dear Bill I have been in such a jam during the past few months that only a bad cold has given me time to catch up on my reading. I have now had a chance to read "Art is a Way of Peace" in the Alumnae News (passed on to me by Miss Frances Pernas, as one ex-student to another) and I hasten to write you in admiration of what you have written. It seems not only true and good, but shows a most exceptional breadth of understanding and capacity for synthesis. I shall be reading it again. I can assure you that you are happier this year than you were very best to you and your wife.

Sincerely,

and all the best!

Alfred H. Barr, Jr.

Professor William Sener Rusk
Department of Fine Arts
Wells College
Aurora, New York

AHB:ma

P. S. I don't think the reviewer of the Wallace in the recent Art Bulletin was very admiring. 30 1954

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

*Rusk
see "refusals"*

October 30, 1952

Mr. Alfred H. Barr
MOMA

Dear Bill:

I am really flattered by your suggestion that I come up to Wells to lecture. Alas, although my Matisse book is out of the way my five months in Europe have set me back terribly in my work here at the Museum. I have a lecture to prepare for the Museum itself and the revised edition of the Picasso book is long overdue. Worse still, I am having to re-organize the installation of the Museum Collections, so I just don't feel that I could come to Wells, much as I should like to do so.

I think that, reading between the lines, I can sense that you are happier this year than you were when you last wrote. I hope I am right. In any case, my very best to you and your wife.

Sincerely,

Alfred H. Barr, Jr.

Professor W. S. Rusk
Department of Fine Arts
Wells College
Aurora, New York

AHB:mh

P. S. I don't think the reviewer of the Matisse in the recent Art Bulletin was very admiring. Do you?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rusk

Wells College
AURORA, NEW YORK

DEPARTMENT OF FINE ARTS

March 25, 1952

Dear Alfred,

I am sorry I did not get the chance to drop in again to see you and tell you in person of our appreciation of the exciting visits you arranged for us to the Goodwin apartment and the Roszak studio during the spring recess. The Redon and Picasso drawings were also quite enthusiastically enjoyed. It was very nice to have a moment with Frances Pernas, and to hear of your next undertaking. I am hopeful that we can persuade you one of these days to come to Aurora for a lecture. With all good wishes,

Very cordially,

Mr. Alfred H. Barr
wsr.f

Bill Rusk

My very best to your wife.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Professor William S. Rusk
Wells College
Aurora, New York

Professor William S. Rusk
Department of Fine Arts
Wells College
Aurora, New York

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

March 27, 1952
MAY 15, 1952

Dear Bill:

Many thanks for your note. It makes me very happy to think that you were pleased with the visit to Philip Goodwin's. To my mind it is one of the most delightful small collections in New York. I especially like the fact that he has such good American pictures -- indeed better on the average than his European, though his de Chirico and his Klee are excellent.

I was very sorry to have missed you. Won't you let me know when you come to town next?

My very best to your wife.

Sincerely,

Alfred H. Barr, Jr.

Professor William S. Rusk
Department of Fine Arts
Wells College
Aurora, New York

AHB:smh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

Rusk

May 15, 1951

March 27, 1951

My dear Alfred,

It may be that you will hear of an institution where teaching is the goal, and a balanced budget a goal. If so, and if such an institution needs an instructor in art history, with a long experience in such inter-departmental programs as

Dear Bill:

American Studies, Aesthetics and the Arts, Latin American

Many thanks for your letter which I have read carefully. I am pretty much out of touch with the world of college teaching, but believe me I shall keep an ear to the ground.

What a mess! I am afraid a good many liberal arts colleges are feeling the pinch -- this is true of museums too. All the same I hope things will go better than you anticipate.

Sincerely,

Alfred H. Barr, Jr.

Professor William Sener Rusk
Wells College
Aurora, New York

AHB:nh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

March 27, 1951

My dear Alfred,

It may be that you will hear of an institution where teaching is the end, and a balanced budget a means. If so, and if such an institution needs an instructor in art history, with a long experience in such inter-departmental programs as American Studies, Aesthetics and the Arts, Latin American Culture, I would appreciate hearing of it.

In these latter years, marked by an aging President bullied by a Treasurer, then a short administration marked by frequent breaks in health, and, now, an interim administration of a Treasurer, who has only verbal admiration for the humanities, scholarship, or even the maintenance of faculty morale, my interest in remaining at Wells is being sadly lessened.

After fourteen years as an outstanding success as Dean Mrs. Rusk is withdrawing to return after a leave as Professor of Mathematics. I am at the moment the Chairman of a Temporary Conference Committee with the Board of Trustees, in a last attempt to tell them what the score is. Even the incoming President promises little improvement, as he is a college treasurer and one hears rumors of the joy of the institution he is leaving over his departure.

These are difficult days for college trustees, of course. But an unbalanced budget may be a temporary affair, while a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

college whose faculty morale is shot to pieces is simply bankrupt.

Perhaps at my age (58) it is too late to make a desirable change, and I shall have to sit by and watch; but to see a small first-class liberal arts institution deteriorate is rather pitiable.

Yours,

B. H. Reese

You will, of course, keep this letter confidential

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.278

cc: D. Miller
A. Ritchie

Rutgers

THE MUSEUM OF MODERN ART

Date October 21, 1954

To: Records

Re: Telephone call: President Jones
Rutgers University

From: Alfred Barr

President Jones of Rutgers University phoned to say that Rutgers was putting up a fine new library and wanted to have the co-architects, Anderson and Beckwith, come in to consult with me about the choice of a sculptor. (The other architects are York and Sawyer who had apparently got involved with Friedlaender whom Mr. Jones doesn't want.) Mr. Jones mentioned Lipchitz, Smith, and, I think, Calder as possible choices.

An hour or so later, Mr. Sauder of York and Sawyer phoned to say that Mr. Jones had asked him to arrange a meeting with himself and Anderson and Beckwith who are the Boston firm. He proposed Wednesday afternoon, November 3. I said that I thought I would be available then and would try to have Dorothy Miller and Andrew Ritchie present for a conference as soon as he had definitely fixed the date and time.