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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Dr.
Mr. Li
Barley
DR. RUTH M. BAKWIN
112 EAST 71 STREET
NEW YORK 21, N. Y.

November 13, 1957 January 31, 1956

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

Dear Mr. Barr: Dear Martha:

Mrs. Tolbert is away at the moment. When she gets back I will call you and let you know how to reach me. I was delighted to hear from you. I am glad you liked the article.

Now I can see the East Indian sick youngsters they are too old to be admitted to public schools by parents' therapy groups. I am rather puzzled about the small girl profiles. Are they on canvas and could you print out more clearly the signature or inscription which I can't quite read in your letter?

Yes, my mother is living and I know would like to hear from you. Her address is: 1115 Parker Avenue, Detroit 14.

I assure you it is a worthwhile cause as there has been so little help for these children that most of them spend all their lives in institutions for the insane.

A very Happy New Year to you.

Sincerely,

I enclose some of our literature. When I write to Mr. Phillips I will send you copy of the letter.

I am most grateful.

Sincerely yours,

Ruth Bakwin

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Bakwin

DR. RUTH M. BAKWIN
132 EAST 71 STREET
NEW YORK 21, N. Y.

November 13, 1957

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

Dear Mr. Barr:

Mrs. Talbott is away at the moment. When she returns I will call you and ask you to telephone to Mr. and Mrs. Duncan Phillips.

Now I can send you some of our literature. The League for Emotionally Disturbed Children has helped these very sick youngsters by aiding in establishing schools for them (they are too disturbed to be admitted to public schools), by parents' therapy groups, by legislation, by education of the public and by research.

I assure you this is a most worthwhile cause as there has been so little help for these disturbed children that most of them spend all their lives in institutions for the insane.

I enclose some of our literature. When I write to Mr. Phillips I will send you a copy of the letter.

I am most grateful.

Sincerely yours,

Ruth Bakwin

RMB:D

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This child is in trouble



The LEDC needs *you*
to help him



League for Emotionally Disturbed Children, Inc.

10 West 65th Street — New York 23, N. Y. • SUsquehanna 7-0766

15, 1957

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WHAT IS THE LEAGUE FOR EMOTIONALLY DISTURBED CHILDREN?

It is a national, non-profit membership organization devoted to helping seriously disturbed children and their families.

WHAT IS MEANT BY A SERIOUSLY DISTURBED CHILD?

A child is generally considered seriously disturbed when he is extremely frightened of his own impulses and of other people; when he is unable to use his intelligence and talents and when he is out of touch with the world around him. Disturbed children are not mentally retarded. Often they have superior intelligence and rich endowments. They are children who, because of their disturbance, function much below their capacities and have withdrawn into a world of their own.

WHY HAVE EMOTIONALLY DISTURBED CHILDREN BEEN NEGLECTED FOR SO LONG?

Until very recently feelings of fear, shame and guilt prevented parents from seeking the help needed for their children. Adverse community attitudes and the lack of understanding by the public have made it difficult to gain the necessary financial support for the establishment of desperately needed facilities. Clinics and child care agencies are over-crowded and discriminate against the seriously disturbed child in favor of the child who can be helped quickly. Public schools "exempt" the seriously disturbed child because such children need special classes which the public school systems are not equipped to provide.

WHY DOES THE LEAGUE FOCUS ON CHILDREN?

It is recognized by competent authorities that to prevent mental illness in adult life, it is necessary to treat in childhood the emotional predisposition to such illness. This means that we must reach children and their parents as soon as possible after symptoms of illness have appeared.

HOW DID THE LEDC COME INTO EXISTENCE?

Twenty parents met in New York City during 1950. All were the parents of young victims of mental illness. The urgency of unmet needs of emotionally disturbed children was also felt by psychiatrists, psychologists, social workers, educators and other professionals working with children. On December 5th, 1950 about 100 parents and representatives of social agencies, clinics and schools

voted to form a permanent organization chartered by the State of New York.

WHO IS ELIGIBLE FOR MEMBERSHIP IN THE LEDC?

Parents with emotionally disturbed children, professionals, public-spirited citizens and others who care about children.

WHAT IS THE LEDC PROGRAM?

The League works to increase the understanding and the interest of the community in the needs of emotionally disturbed children; to encourage the development of research into the causes of mental illness among children. Where needed services are not available, the LEDC promotes the creation of such services through its own efforts and in cooperation with interested persons and organizations. The LEDC is supported by individual contributions, membership dues and philanthropic foundations, and the generosity of those who care about children.

WHAT HAS THE LEAGUE ACCOMPLISHED?

It has:

- Publicized the needs of seriously disturbed children
- Subsidized Special Schools
- Sponsored a pilot residential treatment service for children
- Subsidized a nursery program for younger children
- Established a Counselling and Information Service for families
- Maintained discussion groups for parents
- Supported research into the causes of mental illness in children

WHAT CAN I DO TO HELP THESE CHILDREN?

To do the job, the League needs more members and increased funds. In addition to dues and the contributions of public-spirited individuals and philanthropic foundations, the League must depend, to an ever-increasing extent, upon the generosity of private individuals.

The League needs you.

Without your help our children will waste their lives in the shadows of mental illness.

With your help they will look forward to a future of mental health and the fulfillment that is the heritage of all children.

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Dear Mr.
This is
to Mr. + Mrs.
I am

National Board of Directors

- | | |
|--|--|
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<i>First Vice President</i> | Mrs. Alfred Hess |
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Dear Mr. Barr -
This was retyped + addressed
to Mr. + Mrs. Duncan Phillips.
I am most grateful to you.

November 15, 1957

Perla Bakwin

Mr. Duncan Phillips
1600 21st Street
Washington, D.C.

Dear Mr. Phillips:

Each year the League for Emotionally Disturbed Children gives an Art Exhibition in New York City to raise money for mentally ill children.

We hope you will consent to making part of your superb collection available for this exhibition to take place in April, 1958. Perla Gallery, 1016 Madison Avenue, has agreed to lend us their rooms and to pay the expenses so that all money taken in the opening night and daily thereafter for the duration of the exhibition will go to our charity. You were kind enough to serve as patron of the exhibition of 19th and 20th Century French Paintings held at the Paul Rosenberg Galleries last winter for the benefit of the League for Emotionally Disturbed Children. The exhibition was a great success. It was widely attended and received a great deal of publicity in the art and metropolitan press. The League benefited by \$10,000 through this exhibition. I am enclosing a copy of the invitation to last year's exhibition.

The League for Emotionally Disturbed Children is a national non-profit organization devoted to sponsoring services for mentally ill boys and girls. These services include the sponsoring of four special schools for children with such severe emotional problems that they are not admitted to any other school, public or private. The League also sponsors parent discussion groups and research into the causes of mental illness in children.

A program of education in order to acquaint the public with the needs of these children and to gain public support of measures to help mentally ill children is an important part of the League's work.

It has been estimated that there are five hundred thousand mentally ill boys and girls in the United States today. Nobody knows exactly how many because no study has ever been made of

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Dr. B. Miller
Warga

League for Emotionally Disturbed Children
20 West 65th Street

Rosenberg Gallery, February 5th. November 15, 1957
"No obligation beyond use of your name as patron."
"We appreciate it if you would come." January 1957

Mr. Phillips - page#2

the incidence of mental illness in children. However, we may say that the League receives frantic inquiries every day from parents who do not know where to turn for help for their disturbed children.

Many of the members of our Board have seen your collection in Washington and feel sure that an exhibition of 25 or 30 of the paintings would make our next year's Art Benefit a great success. We can assure you that should you consent to having some of your paintings exhibited at the Perls Gallery for the benefit of the League, that the manner in which the exhibition and its publicity would be handled would be consistent with the high caliber of the paintings.

Mr. Alfred H. Barr, Jr., a patron also of our 1957 Art Benefit, has kindly offered to telephone you to introduce me and to assure you of the worthwhile work the League for Emotionally Disturbed Children is doing for these children. If you would like to talk with me I would be very glad to come to Washington some Monday, Friday or Saturday in December.

Sincerely yours,

Good luck to your work. Look forward to seeing the show.

Sincerely,

Alfred H. Barr, Jr.

RMB:D

Dr. Ruth H. Selwin
132 East 71st Street
New York 21, New York

AMS:ms

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Bakwin

cc: D. Miller
Marga

League for Emotionally Disturbed Children
20 West 65th Street

Rosenberg Gallery, February 5th. Telegram of invitation reads:
"No obligation beyond use of your name as patron, but would
appreciate it if you would come." 8 January 1957

Dear Dr. Bakwin:

I should have answered your letter about being a patron for the exhibition at Rosenberg's to benefit the League for Emotionally Disturbed Children before this. Actually, my delay has not been serious, since, as I told your secretary, I did phone Mrs. Nicholas Schenck before her deadline to say "yes".

I stipulated that Mrs. Barr's name should be used along with mine, since this implies that I would have no professional responsibility for the exhibition, but am willing simply to sponsor the show as a means of raising funds for a charitable purpose. I might add that it was your letter which led to a personal change of policy. Hitherto I had avoided giving my name to all such exhibitions, but when you asked me I simply felt that I could no longer maintain my isolation.

Good luck to your undertaking. I look forward to seeing the show.

Sincerely,

Alfred H. Barr, Jr.

Dr. Ruth M. Bakwin
132 East 71st Street
New York 21, New York

AHB:ma

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CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

Bakwin

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=International Letter Telegram

1220 (R 11-54)

W. P. MARSHALL, PRESIDENT

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

S13CC 2R DL PD AR

NEWYORK NY 733P DEC 28 1956

ALFRED BARR JR MUSEUM OF MODERN ART

11 WEST 53 ST NYK (EMD)

WILL YOU BE A PATRON FOR THE ART EXHIBIT TO OPEN AT THE ROSENBERG GALLERY 20 EAST 79TH STREET TUESDAY NIGHT FEBRUARY FIFTH? MRS EISENHOWER IS HONORARY CHAIRMAN PROCEEDS TO BENEFIT LEAGUE FOR EMOTIONALLY DISTURBED CHILDREN WHICH SPONSORS SERVICES FOR MENTALLY ILL CHILDREN. NO OBLIGATION BEYOND USE OF YOUR NAME AS PATRON BUT WOULD APPRECIATE IT IF YOU WOULD COME. PLEASE PHONE MONDAY DECEMBER 31ST OR WEDNESDAY MORNING JANUARY SECOND OR WIRE YOUR REPLY.

MRS NICHOLAS M SCHENCK CHAIRMAN
LEAGUE ARTS COMMITTEE AND BOARD MEMBER
LEAGUE FOR EMOTIONALLY DISTURBED CHILDREN
10 WEST 65TH ST NEW YORK 23 NY
TELEPHONE SUSQUEHANNA 70766

133A DEC 29

Yes Mrs + Mrs

BU 8-0390

Hold ~~*No*~~ *Form letter*

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cc: Mr. Karpel
D. Miller

YALE UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE

Bargoon

DR. RUTH M. BAKWIN
132 EAST 71 STREET
NEW YORK 21, N. Y.

1956

Dec 27th

Dear Mr. Barr -

A charity in which I am greatly interested - the League for Emotionally Disturbed Children - will benefit from the proceeds of an art exhibit at the Rosenberg Galleries early in February.

Mrs. Dwight Eisenhower is honorary chairman and the honorary art committee includes such people as Mrs. Albert Lasker, Mrs. Harold Talbott, Mr + Mrs Ira Haupt. We wish to invite you to be a member of this committee.

The show will be good + the charity is worthy. I hope you will not refuse us. I would have come to ask personally but the holidays are upon us. If I haven't heard from you in

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Burgom

cc: Mr. Karpel
D. Miller

YALE UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE

a week I'll telephone.

I have a new Matisse which I would like to show you sometime if you can find a moment.

Sincerely yours

Ruth Bakewell

Butterfield 8-0390

1956

Frederick G. Burgom

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cc: Mr. Karpel
D. Miller

YALE UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE

Barghorn

YALE UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE
NEW HAVEN, CONNECTICUT

1956

January 9, 1957

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

Dear Mr. Barr:

Thank you for your letter of November 28th. If you still feel able to deal with my letter of October 31, I am still very much interested in hearing from you. It will be another month or so before I can begin to write, so that I hope you will have time to drop me a few lines.

Very sincerely yours,

Frederick C. Barghorn

Frederick C. Barghorn

ask

Frederick C. Barghorn

Barghorn

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YALE UNIVERSITY
DEPARTMENT OF POLITICAL SCIENCE
NEW HAVEN, CONNECTICUT

October 31, 1956

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

Dear Mr. Barr:

I am engaged in a scholarly study--I hope it will be scholarly--of the political and social implications of cultural exchange between the Soviet Union and the West. I have heard that you made a visit to the Soviet Union this summer. So did I, my visit being in June and July. I found that I had freedom to move around in Moscow, but in other cities I was expected to have a "program," and I felt that I was under a certain amount of surveillance outside of Moscow. Of course even in Moscow I had to fight to get some of my appointments; but this was partly my own fault, because I did not prepare in advance, having been sick before I left. Besides, I did not represent any organization.

I would be interested to have any observations that you might be able to give me regarding the attitude of the Soviet museum personnel and artists with whom you talked toward modern art. This of course is a little bit technical but it touches on my central problem, which is the possibility or lack of possibility of any genuine communication under the somewhat more relaxed conditions that now prevail. More immediately pertinent to my enterprise is the attitude taken toward you and your freedom to move about and see the things that you wanted to see. Finally, I would be very much interested in any speculations in which you might indulge as to why they allowed 3,000 of us Americans to visit them this summer. As I said at the beginning of this letter, my enterprise is purely academic and I will regard our communication as strictly confidential. I have published an article in the April, 1956 issue of World Politics entitled "Cultural Relations and Soviet Foreign Policy." Unfortunately, I do not have any reprints available, but if you did have an opportunity to look at this article it would give you an idea of the approach that I take to the problem. My position was modified somewhat as a result of my recent trip.

On the whole, I was rather encouraged by the result. I am sure that the Kremlin is using all of this for ~~some~~ purposes, but I am not so sure that we cannot gain even more.

(its own)
Sincerely yours,

(attempting to use)
Frederick C. Barghoorn

Frederick C. Barghoorn

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cc: D. Miller

Baron

M.A. Thence, no ceramics in show

PAUL BARON
52 OVERLOOK DRIVE
MERIDEN, CONN.

5/17/57

4 June 1957

Mr. Alfred H. Barr, Jr.

I read an article today in the Herald Tribune about your Picasso exhibit.

Dear Mr. Barr:

I notice that you are looking for pieces to exhibit. Several years ago I gave you a jug which is decorated and painted - and had some markings on the bottom.

It is really most considerate of you to offer the loan of your ceramic jug by Picasso. Because of our limited space, we have not included ceramics in our exhibition and would not be able to include your piece. Nevertheless, we are most grateful for your interest.

Sincerely,

Bottom

EDITION PICASSO

Alfred H. Barr, Jr.

Mr. P. B. Baron
52 Overlook Drive
Meriden, Connecticut

MADOURA

PICASSO.

AHB:ma

If this piece is of any interest to you for the exhibit would you let me know.

*Yours truly -
P.B. Baron*

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M.A.: Thanks, no ceramics in show

PAUL BARON
52 OVERLOOK DRIVE
MERIDEN, CONN.

5/17/57

Mr. Alfred H. Barr, Jr.

I read an article today in the Herald Tribune about your Picasso exhibit. I notice that you were looking for pieces to exhibit. Several years ago we were given a gift of a water or wine jug, which is decorated and painted, - and has the following markings on the bottom

EDITION PICASSO
MADOURA
D'APRES PICASSO.

If this piece is of any interest to you for the exhibit won't you let me know.

Yours truly -
PB Baron.

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Barc. Bienal

THE MUSEUM OF MODERN ART

cc: Barr
Shaw
Karpel

Date December 7, 1955

To: Rene d'Harnoncourt
From: Helen Franc

Re: Ruiz Gimenez Speech at
Bienal - Barcelona

Attached is the copy of a clipping ^{from} in the Barcelona Correo Catalan for Sept. 25 quoting in some detail the speech of the Minister of Education made at the opening of the Bienal. The paragraph in which he quoted the encyclical of Pius XII is given in slightly different form in the report in La Vanguardia Española of the same date:

"Y por fin, la Bienal ha obedecido a una tercera exigencia: la de una superación integradora, que podemos preguntarnos si es posible. Yo crea, radicalmente, que si. Para ello me apoyo en una actitud espiritual de la vida. Nos encontramos actualmente en la hora de un arte y una filosofía espiritualista cristiana. La pregunta que formulamos sera contestada según sea cuestión de un arte sacro o de un arte profano, aunque también cabe preguntarse si puedehablarse de un arte que no tenga un ultimo fondo de religiosidad. Recordó la Enciclica de Pio XII llamando hacia el arte sacro al arte nuevo. En lo que se refiere al arte profano, son los caminos mucho mas amplios, ya que se admiten todas las tendencias y todas las posibilidades. que nadie se escandalice: el arte, esencialmente, no es imitación de la naturaleza, aunque pueda serlo, sino penetración en las formas intimas del ser de las cosas. Santo Tomás de Aquino, San Agustín, apoyan estos conceptos. Pensemos, además, en la obra del artista, con el respeto que merece su gran pasión por la belleza."

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Barcelona, 25 de septiembre de 1935 EL CORREO CATALAN

EL MINISTRO DE EDUCACION

INAUGURA LA BIENAL

Asistieron las autoridades barcelonesas, comisarios extranjeros y numerosos invitados

EN EL MAGNO CERTAMEN SE AGRUPAN MAS DE CINCO MIL OBRAS DE ARTE

Coincidiendo exactamente con la fecha señalada, cosa que dice mucho en favor de los organizadores, ayer a la una del mediodía tuvo efecto la solemne inauguración de la III Bienal Hispanoamericana de Arte en el nuevo Palacio Municipal de Exposiciones, del Parque de la Ciudadela. A la hora prevista llegó al edificio de la Bienal el ministro de Educación Nacional, don Joaquín Ruiz-Giménez quien en representación del Gobierno debía proceder a la inauguración de la importante muestra artística internacional.

Acompañaban al ministro de Educación Nacional el gobernador civil y jefe provincial don Felipe Acedo Colunga; alcalde de Barcelona don Antonio María Simarro; presidente de la Diputación Provincial, señor marqués de Castell-Fortis; arzobispo-obispo de la diócesis, doctor Modrego Casauri; gobernador militar de la plaza, general Pérez Porro; jefe del Sector Naval, comandante Fernández de Escobadilla; jefe superior de Policía, don Fernando Vives Camino; subjefe provincial del Movimiento, don José Maluquer Cueto; presidente de la Audiencia don Eipodio Lozano; rector de la Universidad, doctor Buscarrón; diputado provincial por nombre de Cultura, señor Martínez de Laguarda; teniente de alcalde delegado de Cultura, don Eugenio Fuentes Martín; teniente coronel del Sector Aéreo, señor Martínez del Río; abogado fiscal, señor Solano; por el fiscal general, administrador de Aduanas, señor Golico; y otras autoridades locales y representaciones de entidades nacionales y extranjeras.

El señor ministro de Educación Nacional y acompañantes fueron recibidos y acompañados en el momento del Palacio Municipal de Exposiciones por el director del Instituto de Cultura Hispánica y presidente de la III Bienal, don Alfredo Sánchez Bella; secretario general de certámenes, don Leopoldo Páez; comisario de la Bienal en Barcelona, don Juan Ramón Masoliver; y la totalidad de los miembros del jurado.

APERTURA DEL CERTAMEN
Ante tribunas e invitados, que en gran número se agruparon a la comitiva se dirigió al salón de

palabras del señor Ruiz-Giménez, quien, grandemente declamó, en nombre del Gobierno inauguraba la III Bienal Hispanoamericana de Arte.

VISITA A LA EXPOSICION

Acto seguido, el ministro de Educación Nacional, acompañado de las autoridades y personalidades que asistieron al acto inaugural, pasó a recorrer las distintas salas de la Bienal que ocupan totalmente las dos plantas del vasto edificio. Los señores Sánchez Bella, Páez y Masoliver fueron explicando al señor Ruiz-Giménez y acompañantes, el contenido de los conjuntos que la comitiva iba recorriendo.

Los visitantes se detuvieron muy especialmente en las salas de arquitectura norteamericana, y de pintura y escultura de Uruguay, México, Ecuador, Filipinas, Panamá, Colombia, República Dominicana, Venezuela, Perú, y otras naciones americanas, así como las espaciales dedicadas a los dos grandes premios de pintura de la Bienal anterior, Ortega y Gasset y Benjamin Foleucia, así como las de los escultores José Clara gran premio de escultura de la II Bienal, y Angel Ferrant.

El señor ministro y acompañantes hicieron grandes elogios de las obras expuestas y de su magnífica instalación.

INAUGURACION DE LA SECCION NORTEAMERICANA EN LA VIRREINA

Terminada la inauguración oficial de la III Bienal Hispanoamericana de Arte en el Palacio Municipal de Exposiciones del Parque de la Ciudadela, el ministro de Educación Nacional, autoridades e invitados, se trasladaron al Palacio de la Virreina, donde se procedió a la inauguración de la sección de pintura y escultura que los Estados Unidos aporta a este certamen. En el Palacio de la Virreina, el señor Ruiz-Giménez y sus acompañantes fueron cumplimentados por el comisario norteamericano en la Bienal y director del Museo de Arte Moderno de Nueva York, M. d'Harmoncourt.

APERTURA AL PUBLICO DE LA III BIENAL
En la tarde de ayer se procedió a la apertura pública de la III

Se sumó al agradecimiento expresado por el señor Sánchez Bella a los múltiples colaboradores que han hecho posible esta realidad magnífica de la III Bienal y dijo que merecían el agradecimiento de Barcelona y de España.

El señor Simarro terminó su parlamento augurando provechosos frutos espirituales como resultado inmediato de esta Exposición haciendo votos para que Barcelona siga siendo cuna de esos grandes movimientos de restauración de tantos valores culturales y artísticos en peligro de ser vencidos por el auld materialista de nuestra angustiada época.

DISCURSO DEL MINISTRO DE EDUCACION NACIONAL

Tras la ovación tributada al señor Simarro, hizo uso de la palabra el ministro de Educación Nacional, don Joaquín Ruiz-Giménez.

El señor ministro comenzó su discurso diciendo:
Estamos en el umbral de un gran exposición y todos nos sentimos impacientes por atravesarlo y contemplar las obras que en ella se exhiben. Me quiero, por tanto, adelantar, ahora, al pecado de retrasar este momento. Pero también sería injusto declarar abierta la III Bienal sin añadir, en nombre del Gobierno, mis palabras de gracias y mis felicitaciones. Permitidme, pues, que en

APERTURA AL PUBLICO DE LA III BIENAL

En la tarde de ayer se procedió a la apertura pública de la III

NEW YORK

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la engalanado con las banderas española y de todas las naciones americanas participantes.

Ocupó la presidencia el ministro don Joaquín Ruiz-Giménez, sentándose a su derecha el gobernador civil y jefe provincial, señor Acosta Gómez; alcalde de la ciudad, señor Simarro; presidente de la Diputación, marqués de Castell-Florite y director del Instituto de Cultura Hispánica, señor Sánchez Bella; y a su izquierda el gobernador militar, general Pérez Ponce; arzobispo-obispo, doctor Moore; presidente de la Audiencia, don E. Pardo Lozano y comisario de la Bienal, señor Masferrer. En los estrados del hemisiclio tomaron asiento autoridades, representantes oficiales, presidentes de entidades artísticas y culturales, los comités para la Bienal de los Estados Unidos, Uruguay, Colombia y Ecuador, así como los miembros del jurado de la Bienal.

DISCURSO DEL SEÑOR SANCHEZ BELLA

En primer término hizo uso de palabra el señor Sánchez Bella, quien señaló la trascendencia del magna certamen y su carácter de acontecimiento realizado una vez más en un año por un número de personas que han empleado su entusiasmo para el mayor éxito de esta III Bienal. Hizo un relato de la última adhesión encontrada por la III Bienal en las partes hispanoamericanas así como Ecuador, Uruguay, Brasil y Filipinas, que han aportado valiosas obras y a sus mejores artistas presentando un conjunto muy completo del estado actual de las bellas artes en sus respectivos países.

Refiriéndose a cifras la magnitud de la III Bienal, el señor Sánchez Bella dijo que las diversas salas de que ésta se compone, cubren una extensión lineal de cerca de dos kilómetros, y que las obras en ella agrupadas, entre pintura, escultura, dibujo, grabado, arquitectura y orfebrenía, depasa la cifra de cinco mil.

Presentó, teniendo en cuenta el éxito de público alcanzado por la antológica de la I Bienal celebrada en Barcelona en 1931, que la afluencia de visitantes de parte del público la registra en aquel certamen. Como prueba inicial, la enorme multitud que ha acudido a la inauguración ha presenciar un rotundo éxito popular. Bien puede decirse — añadió — que la III Bienal nació en Barcelona en olor de multitud. Dio las gracias a todos los colaboradores que con depositado esfuerzo han hecho posible la brillantez del conjunto que va a ser inaugurado y terminó diciéndo que en Barcelona, con la III Bienal, España afirmaba su confianza en la validez universal de su arte para cuya mayor pureza pidió la protección de la Virgen de la Merced, en cuya festividad sería la exposición sus puertas.

DISCURSO DEL ALCALDE DE LA CIUDAD

Después de la clamorosa ovación con que fueron recibidas las palabras del director del Instituto de Cultura Hispánica, el alcalde de la ciudad, don Antonio

entre ellas sorprende su dedicación a la ciudad de Barcelona, a esta ciudad a la que tengo siempre como atraído por un ímán, a esta ciudad en la que en su ritmo y desarrollo todavía queda mucho por hacer, y en el extraordinario fervor que siempre ha sentido por las bellas artes. Yo quisiera poner a Barcelona y a Cataluña como ejemplo entre las demás regiones españolas, por este desvelada atención, por este entusiasmo constante hacia las bellas artes. Y quiero felicitar también al Instituto de Cultura Hispánica, de quien no se han dicho todavía todas sus obras y todos sus méritos. Puedo decirlo yo que he visitado extensamente los países hispanoamericanos y que en ellos he visto lo que en diez años ha realizado el Instituto de Cultura Hispánica para un mayor y más intenso conocimiento recíproco para crear empresas comunes aún en el orden material.

El señor Ruiz-Giménez se extendió en una glosa del equipo de hombres que forman el Instituto de Cultura Hispánica con don Alfredo Sánchez Bella a su cabeza, verdadero capitán que ha puesto en la empresa lo mejor de su espíritu, por lo que yo quiero ahora mostrarle con mis palabras el agradecimiento del Gobierno español.

Y ahora pasemos este umbral, crucemoslo pensando que la III Bienal Hispanoamericana de Arte obedece a una triple exigencia: en primer lugar, la exigencia de la información, de conocimiento recíproco; en segundo lugar, el diálogo, el entendimiento, porque convoca a los artistas a un diálogo intenso en la comparación y en el contraste. De él debe nacer la comprensión. Importa en la contemplación entender; e introducirse en las raíces últimas que tuvo el artista para crear su obra. Este diálogo se ha entablado en las Bienales, desde 1931, y es un diálogo que servirá también para conocer las tierras y las gentes de España y de allende los mares. Pensemos en cuánto han contribuido al conocimiento de Castilla los lienzos de Palencia; al de Extremadura los de Ortega Muñoz, y así tantos y tantos otros españoles e hispanoamericanos.

Y por último ha obedecido a una tercera exigencia, a una superación integradora, que podemos preguntar si es posible. Yo creo radicalmente, que sí y para ello me apoyo en una actitud espiritual de la vida. Es ésta cabalmente la hora de un arte y una filosofía espiritualista, cristiana. La pregunta que formulamos será contestada según se trate de un arte sacro o de un arte profano, si es que puede hablarse de un arte que no tenga un fondo último de religiosidad. En este sentido el ministro de Educación Nacional hizo mención de la Encíclica de Pío XII convocando al arte nuevo hacia el arte sacro. En cuanto al arte profano, prosiguió, son más amplios los caminos pues que se admiten todas las tendencias y posibilidades. Que nadie se escandalice, el arte no es imitación de la Naturaleza escudriñadamente, aunque pueda serlo, sino penetración en las formas íntimas del ser. Pensemos con respeto en la obra del artista, en cuya alma hay una gran pasión por la belleza.

Una gran ovación acogió las

Bienal Hispanoamericana de Arte. Desde primeras horas una enorme afluencia de visitantes llenó por completo las diversas salas del certamen, suscitándose numerosos comentarios, en general elogiosos para la magnitud de esta muestra artística internacional, la más importante celebrada en Barcelona desde hace muchos años.

QUINCO COLE



Para mos ROS CAM RIA

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CASA VII

MORATORIA FISCAL DE CONTRIBUCIONES PERJUDICADAS P...

Madrid, 24. — Un decreto ley concede moratoria fiscal para el pago de la contribución territorial rústica y pecuaria correspondiente a las zonas de agano perjudicadas por daños extraordinarios de sequía en las provincias de Alicante, Castellón de la Plana, Murcia y Valencia.

El Ministerio de Agricultura propondrá al de Hacienda la delimitación dentro de las mencionadas provincias de los términos municipales y áreas geográficas a las que debe alcanzarse dicho beneficio.

La moratoria que se concede comprende la contribución correspondiente al cuarte trimestre del presente año y a los trimestres primero, segundo y tercero de 1936 cuando se trate de recibos trimestrales, a los semestres primero y segundo del año 1936 tratándose de recibos semestrales y al año natu-

... EL COBBERO CIVITVA

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THE MUSEUM OF MODERN ART, NEW YORK

cc: Mr. Alfred Barr

September 23, 1957

Andrew Barr

THE MUSEUM OF MODERN ART

Date September 17, 1957

To: Alfred H. Barr, Jr.

Re: Mr. and Mrs. Andrew W. Barr

From: Emily C. Woodruff

We just received a \$100 check from a routine increase letter sent to Mr. and Mrs. Andrew W. Barr, 125 Merriweather Road, Grosse Pointe Farms 36, Michigan, who were formerly \$15 Non-Resident Members. I wondered if they were any relation of yours or whether you knew at all who they might be.

E.C.W.

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THE MUSEUM OF MODERN ART, NEW YORK

cc: Mr. Alfred Barr

September 23, 1957

Dear Mr. Barr:

I just heard from the Membership Department that you have increased the category of your membership in the Museum to that of a \$100 Fellow Member, and I want to thank you most sincerely for your generosity.

Your brother Alfred, with his great scholarship and devotion, is largely responsible for the extraordinary cultural leadership the Museum has achieved. Considering this, the added expression of your own interest in our activities is most gratifying to myself and the other members of the Board.

Sincerely yours,

William A. M. Burden
President

Mr. Andrew W. Barr
125 Morrisweather Road
Grease Pointe Farm No. 36
Michigan

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Barr

1 June 1957

Dear Andrew,

Forgive my not having answered your question about a sculptor for the Grosse Pointe University School. It came while I was in the last throes of the Picasso show and immediately after the opening I had to leave for a long conference at M. I. T.

The situation described by John Chandler in his letter to you is quite typical. My proposal would be that whether you choose a "conservative" or "modern" sculptor, that if possible he be a Detroitier. I think it very important to patronize the local artist rather than to buy something on the New York or international market. Unfortunately, I am not very well up on Detroit sculptors though I remember a good conservative sculptor named Samuel Cashwan who was included in our Americans 1942 exhibition. Another conservative sculptor who might be considered is Walter Midener, who I think teaches at Arts and Crafts, 47 Watson Street, Detroit 1. I have seen too little of his work to recommend it except for consideration.

I cannot recall his name, but I have heard good things of a sculptor who teaches at Cranbrook.

I think the question is of considerable interest and that Yamasaki, who is a man of real taste, ought to be asked for his serious recommendations. You might also consult Richardson at the Museum.

As to the character and function of the sculpture, you might consider having animal forms which ordinarily delight children, particularly if they are durable enough to be climbed on and played over.

I am sorry to be so unhelpful, but would be glad to help if in the end you decide not to use any local work. I hope you won't for I really think it important for the culture and health of the community to use it sculptors.

Sincerely,

Mr. Andrew W. Barr
1946 Fenoscot Building
Detroit 26, Michigan

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Grosse Pointe University School

1525 LAKE ROAD
GROSSE POINTE WOODS, MICHIGAN

TELEPHONE 4-8334

1 June 1957

May 7, 1957

Dear Andrew,

Forgive my not having answered your question about a sculptor for the Grosse Pointe University School. It came while I was in the last throes of the Picasso show and immediately after the opening I had to leave for a long conference at M. I. T.

The situation described by John Chandler in his letter to you is quite typical. My proposal would be that whether you choose a "conservative" or "modern" sculptor, that if possible he be a Detroit. I think it very important to patronize the local artist rather than to buy something on the New York or international market. Unfortunately, I am not very well up on Detroit sculptors though I remember a good conservative sculptor named Samuel Cashwan who was included in our Americans 1942 exhibition. Another conservative sculptor who might be considered is Walter Midener, who I think teaches at Arts and Crafts, 47 Watson Street, Detroit 1. I have seen too little of his work to recommend it except for consideration.

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I am sorry to be so unhelpful, but would be glad to help if in the end you decide not to use any local work. I hope you won't for I really think it important for the culture and health of the community to use it sculptors.

Cordially yours,

Sincerely,

John Chandler, Jr.
John Chandler, Jr.

Mr. Andrew W. Barr
1946 Penobscot Building
Detroit 26, Michigan

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Grosse Pointe University School

1045 COOK ROAD
GROSSE POINTE WOODS 36 MICH.
TUXE00 4-4444

May 7, 1957

Mr. Andrew W. Barr
1946 Penobscot Building
Detroit 26, Michigan

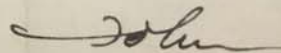
Dear Andy:

We had a most interesting luncheon meeting the other day involving Dr. Stalker, Yama, and our art teacher, Miss Silvius. Dr. Stalker has been interested for some time in trying to get some sculpture in the courts around the school. He thinks that he can find some money for such a venture and this meeting was called to discuss what sort of thing would be appropriate and where it should go.

As you might expect, he favored the classical or more traditional and conservative works, while Yama and Miss Silvius were all for the contemporary art forms. We parted agreeably, planning to meet again soon to look over examples of the work of different artists and see if some agreement could be reached on the kind of thing which would be suitable here. Yama suggested that your brother would be the best possible advisor as to who among contemporary sculptors we should consider. Yama's idea is that a good young artist might be commissioned to do a piece or two of a rather playful nature which would fit well in the school setting and appeal to youngsters. Or perhaps your brother might suggest pieces already in existence which, knowing the school, he felt might be suitable.

In any case, we would welcome his suggestions and advice and I will appreciate it very much if you can bring the general question to his attention.

Cordially yours,



John Chandler, Jr.

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ANDREW W. BARR
1946 PENOBSCOT BUILDING
DETROIT 26, MICHIGAN

May 9, 1957

Dear Alfred:

Enclosed is a photostat of a letter received from the Headmaster of the Grosse Pointe University School. Perhaps you could pass this along to someone else, but I am sure we would appreciate any suggestions you might have. The name "Yama" refers to Yamasaki who is the architect of the school.

Mother had a fine birthday
with Marge & Son from
Baltimore. She seems to be
quite well
Love to you both
Andrew

Barry

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Barry

For your information
 Mr. Gault
 Mr. d. Harroucourt
 Mr. White
 Mr. Shaw

FAYENCE
 (Var)

My dear Alfred:

About the Russians, and your enclosure of a translation of a piece that Alexandrov wrote about the Museum: I suppose I don't have to say (but I would like to) that the extensive mis-information and the evident ill-will that permeate the article make it - in my mind - unworthy of much or any attention at all.

As for what he says about "the exceptional Film Library" and its having "few Soviet pictures": if we are to reply to this, then perhaps the points to raise might be the following:

1. The Film Library's collection is at once historical and selective, and aims to represent the development of the motion picture in all its phases and in all film-producing countries. It does not and should not - for lack of funds as well as from choice - aim at collecting everything. It does stress the silent film, and films from 1895 to 1935 in a more general sense, since ~~with the exception of~~ in selecting these it is, presumably, easier to select and to study these with detachment and with a keener perception of the various stages in the progress of the art and its techniques than with more recent films. What Mr. Alexandrov probably does not know is that the Film Library also concentrates particularly on preserving those outstanding films of all countries which mark this progress. This costly work of preservation absorbs a considerable part of the Film Library's ~~annual budget~~ funds: and the Museum is a privately endowed and financed educational institution, receiving no assistance either from Government or from the film industry.

domestic
 or foreign

There is also to ^{be} considered the fact that all films in the USA are copyright or regarded as copyright: the Film Library can only obtain for its use such films as are entrusted to it by their owners - whether by Government or commercial owners. This is a limiting factor in obtaining films desired in the case of productions from all countries, including of course the USA whose films at the moment are poorly represented in the Film Library's collection.

2. As to the specific problem of films from the USSR: in my opinion the Film Library has a pretty fair representation of the development of the motion picture in Imperial Russia and in the USSR from the very beginning ~~until~~ through the great silent classics down to "Alexander Nevsky" and "The New Gulliver". I think it possible that Mr. Alexandrov may only have seen the Bulletin of Circulating Films which lists only 7 Russian films (as against 5 German ones) and that he does not actually know what the Film

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possesses. I think there are 25 films actually.

There is another point to be recalled, however. The Russian films in the collection were obtained, almost all of them, by the former Director and Curator of the Film Library directly in Moscow during a trip which they took there in 1936. An agreement was worked out there, after some difficulty, for an exchange of films between the Institute for Cinematography (have someone check this title perhaps, it was known there if I recall correctly as NIS) and the Museum's Film Library. The Russian films sent from Moscow actually arrived in New York (insert date which will be found on appropriate cards in F.L. file), while we learned only also that American films that had been requested and had been sent by much the Film Library to Moscow by us had been received. later

Evidently from 1939 for some years, any possibility of further communication and exchange was impossible.

During this period, and since the Film Library did at many times obtain films from Amkino for showing at the Museum but not, of course, for collecting since it is neither the Film Library's policy nor function to collect new films.

In 1956, the former Director of the Film Library, I.B., visited Mr. Youtkevitch in Cannes during the Film Festival and discussed with him the possibility of obtaining Russian films for its collection. Mr. Y. suggested that the MMA might like to show an impressive series of relatively recent Russian films which had been furnished to and shown by the Cinematheque Francaise in Paris and which could be obtained from them on loan with a consideration that it might be possible later for a selection of these be obtained permanently by the FL. This I gather may have been suggested by Mr. Alexandrov to Richard Griffith. It was brought up in conversation between I.B., Mr. Barr and Mr. Soby at Fayence and will, I imagine, be discussed in New York. The 50 films would, I think, appropriately follow the Retrospectives of Italian and French films given or about to be given in New York.

There is no Russian member of the International Federation of Film Archives (FIAP) which makes an interchange of films for historical and aesthetic research and study much more difficult. There is some hope - I cannot say how justified - that membership might be applied for at the forthcoming Annual Meeting in Dubrovnik, (on the customary limited basis for new members)

It might be well to recall or to point out to Mr. Alexandrov that the films in the Museum's collection are not merely shown at the Museum in New York but are circulated widely throughout the USA to universities, schools etc.etc.

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Now briefly for more personal topics! Pierre and I were simply enchanted to have had that nice lunch and nicer talk with you and the Soby's here, really it was a very great pleasure for us.

I should have written you before, but was a bit busy as we had Chick Austin's boy here (I complained at his not knowing Tory) with four chums - really charming young people, and I think they had a good time what with whizzing off to Cannes etc. to bathe and muscling their way once into the Casino and then penetrating a "peasant" home here in Fayence. But you can imagine things were whizzing while they were here - and five more Americans came over one day, and then two Russians and then two more Russians and now we await a Roumanian (a picture dealer called Irma Hoenigsberg whom I've taken rather a fancy to - do you know her?) And as Chick himself will be here on the 1st of September, Pierre of course is hurling himself into the final renovations and reconstructions here. Oh and I forgot to say that also the Chermayev's turned up and stayed two days in the local hotel as there was no more room left here! It is so very nice to see people, well, of course I mean nice people, especially after that grim winter of misery and isolation we had had.

Am in full correspondence with Richard Griffith and the Film Library as to the forthcoming Retrospective of French films - have just run into the customary French snags at this point but think and hope it can all be worked out. At least I managed to get the French to send all the films free, on loan, and to pay transportation, which is something. For various reasons I recommend urgently that it be regarded as a French "loan exhibition" which will frankly mirror French taste and opinions, not necessarily ours, and I insist that the Frenchman of the Cinematheque Francaise write the notes for the catalogue or bulletin of the shows, which I will translate and (if necessary) amend. It is very important that this be accepted and that we take no responsibility for the choice of films etc.etc. then no one can criticise us, and the French can't get upset at our altering or not-accepting their stuff. Too long to go into all these details, but believe me this will obviate endless problems and bothers at both ends, so I hope you'll back me up when this is discussed.

Must now eat something and take my short sunbath on the terrace, almost no time for anything with the massive correspondence now in motion.

Think of me, think of us - we talk about you a lot and hope to meet again soon and if possible longer. P. sends wishes to you both and I send you both love and everything

Ever

his

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Barry

IRIS BARRY · 418 EAST 50TH STREET · NEW YORK 22 · PLAZA 5-6669

Barry

Dear Marga and
Alfred:

I arrive: Hotel
Rochambeau, rue
de la Boétie, just off
la Place St Augustin.
Telephone: ANJOU 27.54.

However it seems
that I am to be much of
the daytime at Unesco.
The person who would
know what I was doing
when and where, is
Mme Mary Meerson, at
the Cinéma-théâtre Française,
TELEPHONE KLEBER 77.94.
I MUST see you.

la Bonne Font,
AYENCE.
(far).

line, and then there seemed no
ly it was so little and so poor,
r pictures of cats in it and on the
o Mrs. Alfred H. Barr, Museum of
nly thinking of saying goodbye to
nt know why, but being not dead and

me from Sandberg of Amsterdam to
like and esteem him, and also he
o Amsterdam (also afterwards to
Art. Well, I dont know what
suggested that he do so.....no,
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that organisation as well as also
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tion of ~~it~~ nobody really
y telephone (a mad girl comes
on the telephone at the local
from) and sometimes they also
on Tini Matisse appeared with two
re Francastel came too: on the
own weird way fun, too, having
he arrived once at 3 am with

Indeed: it is partly, perhaps,
re as yet no electricity so that
well.

into Rene's lap - do please
see some wonderful solution.
personal line. It would
Do people still go to the
ffith at thw Film Library
ld do him good. How are you
that you had delivered the
e give my remembrances to
ch belongs to Tory? Do you

his

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Barry

IRIS BARRY • 418 EAST 50th STREET • NEW YORK 22 • PLAZA 5-6669

want to see you. A burning question is the recent long film on + with Picasso by Clouzot which perhaps you will go & see...

I thought better not to make a démarche about it, as yet, but presumably it ought to have its private pre-view in N.Y. at the MMA. But I gather that they want to sell copies on 16 mm to collectors & museums.

Call me: leave a word & the name of your hotel. So, hoping to see you
Iris

ever think or speak of me? Was I so wrong to go away?

Ever my kindest remembrances,

Iris

me Font,
etc.

, and then there seemed no was so little and so poor, figures of cats in it and on the Alfred H. Barr, Museum of thinking of saying goodbye to how why, but being not dead and

from Sandberg of Amsterdam to like and esteem him, and also he Amsterdam (also afterwards to

Well, I don't know what stated that he do so.....no, from everything here, and then organisation as well as also t it is as though you had of ~~it~~ nobody really telephone (a mad girl comes the telephone at the local) and sometimes they also ni Matisse appeared with two uncastel came too: on the bird way fun, too, having arrived once at 3 am with

it is partly, perhaps, yet no electricity so that

Rene's lap - do please some wonderful solution. onal line. It would people still go to the at the Film Library him good. How are you you had delivered the lve my remembrances to belongs to Tory? Do you

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B Barry

IRIS BARRY · ~~410 EAST 50th STREET · NEW YORK 22 · PLAZA 5-6669~~

La Bonne Font,
FAYENCE.
(Var).

My dear Alfred:

So often I have thought of writing you a line, and then there seemed no pretext. When my "things" came from New York and really it was so little and so poor, among them I found an envelope with a dozen postcards or pictures of cats in it and on the envelope was written, "in the event of my death, send to Mrs. Alfred H. Barr, Museum of Modern Art, New York." So evidently when I was dimly thinking of saying goodbye to all that, I had remembered the cat mother too. I don't know why, but being not dead and finding it among my things was really quite odd.

But I write you now because I just had a line from Sandberg of Amsterdam to say he had written you about me. You know how much I like and esteem him, and also he was here twice and then afterwards the Museum sent me to Amsterdam (also afterwards to Cambridge) for a meeting of the Federation of Films on Art. Well, I don't know what he wrote, but I was worried for fear you thought I had suggested that he do so.....no, really you wouldn't think so. However, I am so far away from everything here, and then it is so complicated because they made me president of that organisation as well as also of the Federation of Film Archives.....very flattering, but it is as though you had definitely retired to Greensboro'..... It is a question of ~~me~~ nobody really believing that I have retired. So they write and they telephone (a mad girl comes leaping down this mile of steep path to say I am wanted on the telephone at the local post-office which is the only place one could telephone from) and sometimes they also surprisingly come here, which is sometimes heaven as when Timi Matisse appeared with two of the children and it was marvellous, but then M. Pierre Francastel came too: on the other hand we loved having Sandberg, and it was in its own weird way fun, too, having Henri Langlois of the Cinematheque Française, even when he arrived once at 3 am with two chums.....

Evidently I am expressing all this very badly indeed: it is partly, perhaps, because at night one does not see too well here as we have as yet no electricity so that the kerosene lamp and the wood stove do not light up too well.

I do trust you throw Sandberg's letter about me into Rene's lap - do please not give it a thought, otherwise, personally unless you see some wonderful solution. But on the other hand do, if you possibly can, send me a personal line. It would please me very much indeed. What gives at the MMA? Do people still go to the movies? Have you time to talk a little to Richard Griffith at the Film Library now and then - I think he would appreciate it and it would do him good. How are you yourself, I heard from Monroe - my only correspondent - that you had delivered the Matisse book, a fat and marvellous one. Will you please give my remembrances to Marga. Do you still have the Bauchant birds picture which belongs to Tory? Do you ever think or speak of me? Was I so wrong to go away?

Ever my kindest remembrances,

Iris

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LA BONNE FONT
MUSEUM OF MODERN ART

Marga joins me in sending you our best love.
entertain you.

February 19, 1952

Dear Iris:

Forgive my not answering your letter before this. I think that René has done so. I have been in a terrible jam thanks to the backlog of work built up while I was finishing the Matisse book.

since I was completely out of touch with the relationship between you and the Museum. Have no misgivings about his letter which we appreciated but did not think inspired by you, at least not explicitly.

Miss Iris Museum is in a worse state of pressure and than I have ever known it to be so that you feel, being done quickly and efficiently, you are one of many.

AHB:mh

Marga and I were greatly touched by your mention of those postcards of cat pictures. Actually both of us will die a long time before you since your intelligent retirement. Our cat Elban, I am afraid, must be a heirloom for Tory, otherwise we will bequeath it to you.

I do see Richard Griffith as often as I can.

Perhaps we shall come to Europe this year. If we do it will be wonderful to see you.

I had hoped that you had already received a copy of the Matisse book, but on inquiring found that the office which should have sent you one did not have your address. They now have it and the book is on the way. There may be some passages particularly concerning pre-1914 London that may entertain you.

Marga joins me in sending you our best love.

Miss Iris Barry
La Bonne Font
Fayence (Var), France

AHB:mh

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Iris Barry

THE MUSEUM OF MODERN ART

Date January 8, 1952

To: Mr. René d'Harnoncourt

Re: Iris Barry

From: Alfred H. Barr, Jr.

Dear René:

Here is a letter from Sandberg which I cannot answer beyond acknowledgement. I am afraid I am very vague about Iris Barry's status.

Thank you for your good wishes and your words about Iris Barry.

To tell the truth I know almost nothing about Iris' status since I have been out of the Museum for the last year working on the Matisses book with only a day every week at my desk.

d'Harnoncourt who is the Director of the Museum and I shall follow the matter up for I do indeed agree with you that Iris would be of great value in representing the Museum's interest in the film in Europe.

My very best wishes to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. W. J. H. B. Sandberg
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Holland

AHB:mh

P. S. Last week I had the pleasure of sending you a copy of the Matisse book. It should reach you shortly.

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cc: Miss D. Miller

In Beans Font
Exposure (Var.)
December 18, 1951

January 8, 1952

Dear Mr. Sandberg:

Thank you for your good wishes and your words about Iris Barry:

To tell the truth I know almost nothing about Iris' status since I have been out of the Museum for the last year working on the Matisse book with only a day every week at my desk.

I am passing your letter on to René d'Harnoncourt who is the Director of the Museum and I shall follow the matter up for I do indeed agree with you that Iris would be of great value in representing the Museum's interest in the film in Europe.

My very best wishes to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. W. J. H. B. Sandberg
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Holland

AHB:mh

P. S. Last week I had the pleasure of sending you a copy of the Matisse book. It should reach you shortly.

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THE MUSEUM OF MODERN ART

Date January 4, 1952

To: Mr. Barr, Mr. d'Harnoncourt, Mr. Keppel,
Mr. Griffith

From: Mr. Wheeler

Re: Iris Barry's report on
Picasso Film

Attached is Iris Barry's report on the Picasso film, for which, you will remember, the Museum provided the original film.

- 3) The film is 16mm color.
- 4) Picasso will or will not speak (in French) and also appear in a brief introduction explaining why he made the film, etc. If he will not, I suggested to Henri Langlois that it would be well were Picasso at least to write a piece explaining all: this could be duplicated and distributed in print and would be very useful.
- 5) It is a "1/2" ag film", not a short.
- 6) I think it would be a real feather in the Museum's cap.
- 7) Picasso wishes to distribute the film non-commercially only for the moment i.e. to museums, colleges, art groups.
- 8) He asks that a copy be given to Chaplin.
- 9) The actual film i.e. the celluloid was provided by me but afterwards mistakenly paid for by the Museum, so it belongs to the Museum.
- 10) The "work of art" or author's rights are obviously Picasso's.
- 11) The cost of production was borne by the Cinematheque Francaise.
- 12) There is nothing in writing from Picasso. But this I believe is not remarkable. Henri Langlois will tell you what he (Picasso) says and what he wants.

Do forgive this scribble, one sees poorly at night here and all day we are out harvesting the olives.

I'll write again as soon as I hear from Langlois and meanwhile all my Christmas greetings and kindest thoughts.

Ever,
Iris

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La Bonne Font
Fayence (Var.)
December 19, 1951

Columbia University
in the City of New York

Dearest Monroe:

First do let me say how very much I enjoyed and appreciated the publications you sent me - especially the beautiful Ensor catalogue and the Matisse invitation. (You must have been particularly proud of that and the show, too!) I do feel rather far away at times and it means a lot to me to get the books.

Thank you, too, very much for your letter about the Picasso film. I wrote at once to Henri Langlois of the Cinematheque Francaise for details of what it would cost to finish it: so far no reply but perhaps he has written to you directly as I suggested.

However, since he is most unbusinesslike, let me say at once:

- 1) The film is not to have a spoken commentary: only an accompaniment of guitar music. Picasso wanted to have a favorite pupil of Segovia play it. He lives in Marseilles. His trip to Paris and the fees and expenses for recording the music should be the principal expense, plus -
- 2) Making a "dupe" negative for the Museum so that you could make endless copies therefrom for showing at the Museum and for circulation.
- 3) The film is 16mm color.
- 4) Picasso will or will not speak (in French) and also appear in a brief introduction explaining why he made the film, etc. If he will not, I suggested to Henri Langlois that it would be well were Picasso at least to write a piece explaining all: this could be duplicated and distributed in print and would be very useful.
- 5) It is a "long film", not a short.
- 6) I think it would be a real feather in the Museum's cap.
- 7) Picasso wishes to distribute the film non-commercially only for the moment i.e. to museums, colleges, art groups.
- 8) He asks that a copy be given to Chaplin.
- 9) The actual film i.e. the celluloid was provided by me but afterwards mistakenly paid for by the Museum, so it belongs to the Museum.
- 10) The "work of art" or author's rights are obviously Picasso's.
- 11) The cost of production was borne by the Cinematheque Francaise.
- 12) There is nothing in writing from Picasso. But this I believe is not remarkable. Henri Langlois will tell you what he (Picasso) says and what he wants.

Do forgive this scribble, one sees poorly at night here and all day we are out harvesting the olives.

I'll write again as soon as I hear from Langlois and meanwhile all my Christmas greetings and kindest thoughts.

Ever,
Iris

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Columbia University
in the City of New York

THE GRADUATE FACULTIES
OFFICE OF THE DEAN

May 28, 1957

Dear Alfred:

It was awfully kind of you to tell me about my speech at the Columbia Associates. I only wish that I had not been compelled to hurry back uptown and so to miss the chance of shaking your hand.

Best regards as ever,

Yours,

Jacques

Jacques Barzun

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

JB:b

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Barzun

COLUMBIA ASSOCIATES

14 May 1957

COLUMBIA UNIVERSITY
NEW YORK 27, NEW YORK

May 1, 1957

Mr. Alfred E. Barr, Jr.
49 East 57th Street
New York, N. Y.

Dear Jacques:

Dear Mr. Barr:

May I say that I very much liked your

talk at the Columbia Associates' luncheon today. It

It is my privilege to extend to you, on behalf of Columbia Associates, my sincere appreciation for your attendance at a luncheon on Tuesday, May 14, 1957, to honor Jacques Barzun, Dean of the Graduate Faculties and Arthur F. Burns, Professor of Economics who has just returned to Columbia from Washington. My best to you. Sincerely,
President's Council of Economic Advisors.

President Grayson Kirk plans to be present, as well as a number of the University Trustees, alumni and other distinguished persons.
Professor Jacques Barzun
Dean of the Graduate Faculties
The Columbia University
New York 27, New York
Madison Avenue at 44th Street.

AHB:ma

Cocktails served at noon
Luncheon at 12:30
Adjournment at 2:15

We very much hope that you can be with us; in any case, I would appreciate your filling in the enclosed card and mailing it in the self-addressed envelope.

Sincerely,

Francis C. Ingalls
Francis C. Ingalls
President

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COLUMBIA ASSOCIATES

COLUMBIA UNIVERSITY
NEW YORK 27, NEW YORK

May 1, 1957

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

Dear Mr. Barr:

It is my privilege to extend to you, on behalf of Columbia Associates, this cordial invitation to attend a luncheon on Tuesday, May 14, 1957, to honor Jacques Barzun, Dean of the Graduate Faculties and Arthur F. Burns, Professor of Economics who has just returned to Columbia from Washington and his post as head of the President's Council of Economic Advisers.

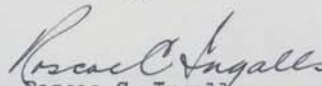
President Grayson Kirk plans to be present, as well as a number of the University Trustees, alumni and other friends of the University.

The luncheon will be held in the Grand Ball Room of the Biltmore Hotel, Madison Avenue at 44th Street.

Cocktails served at noon
Luncheon at 12:30
Adjournment at 2:15

We very much hope that you can be with us; in any case, I would appreciate your filling in the enclosed card and mailing it in the self-addressed envelope.

Sincerely,


Rescoe C. Ingalls
President

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cc: D. Miller

Bartos

11 January 1957

ARMAND PHILLIP BARTOS

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

Thank you for your note of January 12th and
for the tickets to the opening. As a matter of fact, my wife

Dear Alfred:
and I have already accepted an invitation to be on the
patrons' list.

Your cooperation has been of the
greatest importance to us and both Mr.
Kiesler and I again wish to thank you for
your time and help.

Sincerely,

We hope that you will be present
at the opening and enclose two tickets.
Incidentally, we would like you and Mrs.
Barr to be on the Patrons' List and I will
call on Monday to ascertain whether or not
this is agreeable to you.

Mr. Armand P. Bartos
432 Fourth Avenue
New York, New York

AHB:ma

Sincerely,

Armand Bartos

January 12, 1957
432 Fourth Avenue
New York, N. Y.

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Bartos

ARMAND PHILLIP BARTOS

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

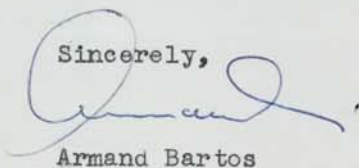
Dear Alfred:

Your cooperation has been of the greatest importance to us and both Mr. Kiesler and I again wish to thank you for your time and help.

We hope that you will be present at the opening and enclose two tickets. Incidentally, we would like you and Mrs. Barr to be on the Patrons' List and I will call on Monday to ascertain whether or not this is agreeable to you.

Again many thanks.

Sincerely,



Armand Bartos

January 12, 1957
432 Fourth Avenue
New York, N. Y.

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Batigne

THE WINSLOW
 45 East 55th Street
 NEW YORK 22, N.Y.

11/14/56

Dear Mr. Barr:

Batigne

CLAIR RUCKER BATIGNE
 2124 BANCROFT PLACE
 WASHINGTON 8, D. C.

May 30 - 1957

Dear Mr. Barr:

We are sailing back to
 France June 5 on Ile de
 France -

Shall be in New York
 as from June 2 -

We shall certainly
 see your Picasso Exhibit
 of which we heard & read
 so much good - It must
 have been a job!

I shall call up to see
 if ^{we} can find you disengaged

Washington DC

Bever

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Batigne

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THE WINSLOW
 45 East 55th Street
 NEW YORK 22, N.Y.

56

11/16/57

for a few minutes to say
 'Au revoir' -

We shall be at Hotel
 Winslow -

My kindest regards to
 you and Mrs Barr.

Sincerely
 Clair Batigne

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1524-30th St. N.W. Washington DC
 Rene Batigne

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Batigne

THE WINSLOW
45 East 55th Street
NEW YORK 22, N.Y.

11/14/56.

Dear Mr. Sobey -

It was so kind of you to let me have the photographs you have taken in Vallauris. Especially the one showing Primmer working on the lying "Man" is a masterpiece.

Hope you will like to have been two last posters from the "Ateliers du Tapis Vert" - Primmer's statue was inaugurated the 25th of Sept. It was stupendous -

With best wishes & kindest regards -

Sincerely yours,

René Batigne
1524-30th St. N.W. Washington DC

Baver

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Bauer

JOHN BAUER · 1057 BYRAM STREET · LOS ANGELES 15

MONDAY: 19 November 1956

Alfred Barr, Director
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

Dear Alfred:

Either in the spring or summer issue of the College Art Journal I read about the Metropolitan giving museum administration courses with those participating having the opportunity to take "laboratory work" right at the museum.

Having recently applied for the position of municipal art director in Long Beach, (three of us reached the semi-finals), and been turned down, I wonder if next year I might come to New York and spend a year at the Metropolitan.

I should like at the same time, however, to be able to do some sort of work at the Museum of Modern Art. Since my greatest successes have been in public relations work, would there be an opportunity for me to assist in this phase of your institution's programs?

Among the press relations/public relations jobs I have especially enjoyed are: Metropolitan Opera, National Symphony Orchestra, National Broadcasting Company, etc. I can send you a dossier of my activities if you wish.

There is so much need and space for growth out here that I should like to have a little first hand experience in museum administration in order to be able to help.

I wanted to discuss this with you a few weeks ago when I was in New York, but my family were celebrating their 50th wedding anniversary and this year my time was theirs. Seven married children and twenty-seven grandchildren came from all over the USA for this occasion!

I still remember our meeting of a year ago and I wish I might report that American Gallery is still

-MORE

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Alfred Barr

18-XI-56

in existence, but it isn't. There suddenly were too many compromises which had to be made and I decided that my contemporaries, artists and buyers alike, would appreciate it if I took a stand. I did so and have no regrets. This is part of the growing-up process, both of the individual and the community!

Your reply will be much appreciated, believe me. This city of Los Angeles daily becomes a more seething potential for a museum of modern art. Why cannot your museum have a West Coast division? In these days of swift communication and transportation we are very near to you there. We have lost the Arensberg collection and I suspect we shall lose the Edward G. Robsinson pictures too!

Always sincerely,


JOHN L. J. BAUER.

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GEORGE BEIERS A. R. A. I. A. A. R. I. B. A.

Beiers

September 27, 1956

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

Dear Mr. Barr:

Enclosed are the lyre bird stamps, if you already have them they will do as spares. I also enclose the platypus as it is half bird. Thank you for your advice about the library. I am sure it will suit me better than a straight architectural library.

With kind regards,
sincerely yours,

George Beiers

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- GEORGE BEIERS A. R. A. I. A. A. R. I. B. A.

5 Gramercy Park
New York 3
November 22

Dear Mr. Barr,

Enclosed is the book about which
Domini spoke. "Robbery under Arms"
is a classic in Australia, on the
wilderness aspects of life in the bush-
ranging days, but it is not about
the Kelly gang. You were quite
right about there being a special
word for hold up in Australia
it is bail up. I think it is the
title of a famous (to us) picture
by Tom Roberts.

If it is not too much of an
imposition and it is possible to
send an invitation to our friend
his address is.

{ S. W. Morrell,
Director of Public Relations,
Ford Motor Company, Dearborn, Mich.
He is very interested in the Museum and
would be most appreciative as he is only
in New York for about two days.

We both look forward to seeing you
and your wife on the 30th.

Sincerely yours George Beiers

Mr & Mrs. Sydney Morrell
3000 Schaefer Rd
Dearborn
11/55
number?

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Beiers

GEORGE BEIERS A.R.A.I.A. A.R.I.E.A.

January 31, 1956

5 Gramercy Park
New York 3, N. Y.

December 15, 1955

Dear Mr. Barr:

Dear Mr. Beiers:

The notes on the New Acquisitions are most interesting. It was too I too saw the Tribune's "bird-watching" cartoon and liked it. My belated thanks to you for sending it on. I was sorry about Philip Johnson's very late arrival at our party. He and his friend had missed a train in Connecticut. However, he is highly accessible, should you have some reason for wanting to see him. His office may not be listed under his name in the phone book, but it's 219 East 44th Street (MU 2-0052).

A happy New Year to you and your wife.

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 17, New York

Sincerely,

Alfred H. Barr, Jr.

Mr. George Beiers
5 Gramercy Park
New York 3, New York

AHB:ma

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Bemelmans

GEORGE BEIERS A. R. A. I. A. A. R. I. B. A.

5 Gramercy Park
New York 3, N. Y.

December 15, 1955

Dear Mr. Barr:

The notes on the New Acquisitions are most interesting. It was really very kind of you to send them. We both enjoyed the preview. I was also much impressed by your Latin American Architecture exhibition. While I had seen quite a lot there was much there that was new and stimulating.

Thank you for your kind invitation, we both look forward to seeing you and your wife on the twentieth.

Sincerely,

George H. Beiers

George H. Beiers

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

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Bemelmans

5 Gramercy Park
New York 3 N.Y.

January 13 1956.

Mrs Alfred I Barr Jr

Dear Mr Barr,

The cartoon is silly, but rather amusing and I could not resist sending it to you, although you may have seen it. I am so glad that the powers (or power) that he have decided to spare the Rumble. We have been in Detroit, where we saw quite a collection of birds as our hosts had a winter feeding post.

I did enjoy your party and thought Mr and Mrs Fry charming. I seem doomed to miss Philip Johnson ever since I was in Sweden when mutual friends were talking about him.

With best wishes to you and your wife

Sincerely yours,

George Beier

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Bemelmans

THE MUSEUM OF MODERN ART

Date March 24, 1955

To: Alfred

Re: _____

From: Marie

Ludwig Bemelmans called this afternoon to ask on behalf of the daughter of a friend of his, a french artist, whether or not the Museum might have a job for her.

I spoke to Mrs. Borden for working papers of some such that under New York time at least

Mrs. Borden for

I passed on her Bemelmans and in touch with

I wondered if you wished to



©Time, Inc. 1955. Permission Sports Illustrated. "Gad, a single-breasted, downy-chinned, stick walker."

would require had the advice ucation, and d school part

ion to Mr. at he get

s, or if TR 7-9278.

M.A.

Marie

Sorry, no time - you've handled it very well
B

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Bemelmans

THE MUSEUM OF MODERN ART

Date March 24, 1955

To: Alfred

Re: _____

From: Marie

Ludwig Bemelmans called this afternoon to ask on behalf of the daughter of a friend of his, a french artist, whether or not the Museum might have a job for her. She is a Miss Foutsre, 16 years old, and speaks English.

I spoke to Mrs. Borden who asked me to tell him that the girl would require working papers, which would be rather grim for her unless she had the advice of some such organization as the Institute of International Education, and that under New York State law she would probably have to attend school part time at least until she reached 18.

Mrs. Borden felt that the Museum would not have a job for her.

I passed on her advice about the Inst. of International Education to Mr. Bemelmans and recommended also, at Mrs. Borden's suggestion that he get in touch with the French Embassy and with International House.

I wondered if perhaps you or Marga might have other suggestions, or if you wished to speak to Mr. Bemelmans yourself. His number is TR 7-9278.

M.A.

Marie

Sorry, no time - you've
handled it very well

BB

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

Berleau

Opinion: Dorothy Miller felt we should ask only the educational rate for these photos since they artist intends to use them in a lecture. Both are Sunday mags. Can we bill him after we know whether or not he will want the photo-stat?

Ray Jones

8 November 1957

but could we send off the two photos just as soon as possible in mail

July 5, 1955

Dear Ray:

Dear Mr. Berleau: Forgive me for not having replied before this to your very kind letter about the German exhibition, which I found on my desk when I returned from South America.

May I thank you on behalf of the Museum for your congratulations. I am passing your letter on to the Department of Painting and Sculpture which is directly responsible for the show and the catalogue,

Sincerely,

It is a pleasure to hear from you. Your painting was recently on show in our galleries.

Sincerely,

Mr. LeRay W. Berdeau
150 Central Park South
New York 19, New York

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

AHB:ma

*58 Cloud Walk Farm
New Milford, Conn.*

Mr. Federico Domestico
Paseo del
Jardines del Indígena
Villa Guzman
Mexico 20, D.F.

AHB:mg

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CC: Coman Leavenworth

Berdecio

Coman: Dorothy Miller felt we should ask only the educational rate for these photos since the artist intends to use them in a lecture. Both are Sunami negs. Can we bill him after we know whether or not he will want the photostat?

Betsy Jones

but could we send off the two photos just as soon as possible air mail

July 5, 1955

Dear Mr. Berdecio:

Thank you for your recent letter.

I think you are referring to the woodcut on page 76 and the two 16th century paintings on page 77 of our book, Fantastic Art, Dada, Surrealism, Museum of Modern Art, 3rd edition 1947. I am asking our Photograph Sales Department to send you 8 x 10 glossy prints of the two paintings, but unfortunately we have only a photostat of the large woodcut. Since it is in the collection of the Metropolitan Museum of Art here in New York you may wish to write there for a photograph. If not, we would be glad to have another photostat made, at a cost of \$2.25. The charge for the two photographs would be .75 each, since they are being used for educational purposes.

It is a pleasure to hear from you. Your painting was recently on view in our galleries.

Sincerely,

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

Mr. Roberto Berdecio
Fuentes #110
Jardines del Pedregal
Villa Obregon
Mexico 20, D.F.

AHB:bj

Roberto Berdecio

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Berenson

Argonnes

Fuentes #140
Jardines del Pedregal
Villa Obregon
Mexico 20, D. F.

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

Dear Mr. Barr:

I am writing to ask if it would be possible for the Museum to send me some photographs of paintings exhibited there in 1939 or 1940, in a show called "Fantastic Art". I am particularly interested in having photographs of two or three pictures of faces painted in such a way that they could be seen from only one angle. These paintings are, as I recall, of the seventeenth or eighteenth century.

I am scheduled to give several lectures at the Academy of Fine Arts here in a very short time on composition and angular visibility. For this reason I would appreciate your sending me whatever material you may have available from this show at your earliest convenience. I will of course send you my check for whatever charges may be involved.

Thanking you for your attention to this request,

Very truly yours,

Roberto Berdecio

Roberto Berdecio

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Berenson

22 November 1955

~~27 December 1955~~

Dear Mr. Berenson

Dear B. B.

I have been beset by a recurring strep infection since my return from Europe this fall and I must apologize for my long delay in acknowledging the bibliography of your work. It gave me great pleasure to see this beautifully printed record of your achievement through these many years, and of course I was delighted to see the page of the 1908 Nation reproduced. I am taking the book home to Marga tonight and look forward to her delight in having it for our library.

Many thanks and my very best wishes to you and to Nicky.

Sincerely,

Alfred H. Barr, Jr.

Mr. Bernard Berenson
I Tatti
Settignano
Tuscania
Florence, Italy

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Bergengren

19 December 1956

Dear Mr. Bergengren:

May I thank you for sending me the copy of "Hommage à Picasso". We are very pleased to have it for our library

Sincerely,

Alfred H. Barr, Jr.

Mr. Göran Bergengren
Dalbyvägen 5
Lund, Sweden

AHB:ma

*with a note
sent about
Aug 10 1965*

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Berger

2 May 1957

Mr. Alfred H. Barr, Jr.
The Museum of
11 West 53 St.
New York 19,

Dear Mr. Barr

Dear Mr.

Institute of P

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MRS. LE RAY BERDEAU
(article in The New York Times)
 PALM BEACH, Fla., June 18
 —Mrs. Audrey Quinn Berdeau, wife of Le Ray Berdeau and a former leader of Chicago society, died on Saturday.
 Mrs. Berdeau left Chicago in 1939 when she was married to Mr. Berdeau, a Baltimore engineer. Their Palm Beach home is known as a show place and contains a valuable collection of impressionistic art.

Berdeau

Wrote a note
 longhand about
 Aug 10 C.A.B.?

April 17, 1957

Horst W. Janson.

arrived the

with the

seum. For

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not telephone

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graphically.

Considering the vast amount of research which I

Alfred H. Barr, Jr.

realize you have done on Watisse's art, I would appreciate any

assistance you can render me. If it is convenient

for you, I would be most pleased to speak

to you personally about this in the near future.

AHB:ms

Sincerely yours,

Markel Berger

Mr. M. Berger
858 Bergen St.
Brooklyn 38, N.Y.

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Berger

2 May 1957

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

Dear Mr. Barr,

April 17, 1957

Dear Mr. Berger:

I am writing at the advice of Professor Horst W. Janson, under whose direction I am working on a Master's Thesis at the

Institute of Fine Arts, New York University. My Thesis deals with the sources and development of the early style of Henri Matisse, from the installation of a large exhibition in our Museum. For

at a moment when I am desperately occupied with the study of the early influences upon Matisse, I hope that you will forgive me if I ask you to postpone any plans for an appointment until after the 25th of May. If this is possible, will you not telephone

my secretary late in May and make an appointment at a time convenient for you?

Meanwhile, I am sorry that I am so preoccupied.

Sincerely,

Alfred H. Barr, Jr.

Mr. Markel Berger
858 Bergen Street
Brooklyn 38, New York

AHB:ma

Gratefully yours,

Markel Berger

Mr. M. Berger
858 Bergen St.
Brooklyn 38, N.Y.

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

April 17, 1957

Dear Mr. Barr,

I am writing at the advice of Professor Horst W. Janson, under whose direction I am working on a Master's Thesis at the Institute of Fine Arts, New York University. My Thesis deals with the sources and development of the early style of Henri Matisse, from the early copies and original paintings of his student days to the mature style of 1910-15. I am most interested in making a detailed critical examination of the early influences upon Matisse, especially those preceding the 'fauve' period, as well as a more general study of the developing art of Matisse as it relates to the cultural and literary milieu of the late 19th and early 20th centuries. Taking up your suggestion in your recent comprehensive book on Matisse, I would also like to make an intensive study of the 'Joie de Vivre' of 1906 and its meaning in the art of Matisse, stylistically as well as iconographically.

Considering the vast amount of research which I realize you have done on Matisse's art, I would appreciate any assistance you might be able to render me. If it is convenient for you, and you are available, I would be most pleased to speak to you personally about this in the near future.

Gratefully yours,

Maxwell Berger

*Mr. M. Berger
858 Bergen St.
Brooklyn 38, N.Y.*

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Berger

POWERS, KAPLAN & BERGER

POWERS, KAPLAN & BERGER
90 JOHN STREET
NEW YORK 38, NEW YORK

25 May 1956

90 JOHN STREET
NEW YORK 38

May 23, 1956.

Dear Mr. Barr:

Dear Mr. Berger:

In the absence of Mr. Barr, who is now in Europe, I am replying to your invitation for cocktails on Tuesday, June 5th. I am sure that Mr. Barr would wish me to thank you warmly for your invitation and express to you his regret that he will not be able to attend.

Yours, very sincerely,

Secretary to Mr. Barr

Mr. Samuel A. Berger
Powers, Kaplan & Berger
90 John Street
New York 38, New York

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

S. Berger

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POWERS KAPLAN & BERGER

ABRAHAM KAPLAN
SAMUEL A. BERGER
AUGUSTIN J. POWERS (1910-1986)
DAVID A. TICKTIN
GEORGE I. GROSS
MOSES S. FINESILVER
CARL HELM

TELEPHONE BEEKMAN 3-1800
CABLES POKAB, NEW YORK

90 JOHN STREET
NEW YORK 38

May 23, 1956.

Dear Mr. Barr:

On Tuesday, June 5th, from five
thirty o'clock ~~on~~, I am giving a
little Cocktail Party at my
apartment at 1095 Park Avenue.
I have invited some of my friends
in the world of art and the law
to see some of my new acquisitions.
I would very much like to have you
join us. Will you be good enough
to drop me a line to let me know
if you can be with us.

With warm regards, I am

Sincerely yours,

S.A. Berger

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

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6 November 1957

Dear Heinz,

I was very much disturbed to hear from a friend
in Sao Paulo that Germaine Richier is seriously ill and is
in some need of money. If this is true, my wife and I would
like to send her a gift. In any case, we had intended to
make her a present in acknowledgement of her gift to Marga.
Now we feel that the matter may be urgent. If it is, would
you let me know how and where you think the money should be
sent. We would appreciate this information very much.

Meanwhile our best to you.

Mr. Heinz Berggruen
70, rue de l'Université
Paris 7, France

Sincerely,

Mr. Heinz Berggruen
70, rue de l'Université
Paris 7, France

AHB:ma

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cc: D. Miller



10 April 1956

Paris, April 6th, 1956

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

Dear Heinz:

I will be glad to send you a catalogue of our Gonzalez show which, as you know, was directed by Andrew Ritchie.

I do expect to come to Paris to work on our Picasso exhibition which is to open here in May of next year. When does your drawing show open? I look forward to seeing it and, of course, you yourself.

Sincerely,

Alfred H. Barr, Jr.

Mr. Heinz Berggruen
70, rue de l'Université
Paris 7, France

AHB:ma

P. S. Perhaps instead of sending me a full set of photographs, I might pick out those that I really need when I come to Paris.

*ordered 11 apr
m.c.*

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Berggruen

Berggruen & Cie

20, rue de l'Université - Paris 7

Paris, April 6th, 1956

April 2, 1956

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

Dear Alfred:

I wonder if you did a catalogue of your Gonzales show and if so I should much appreciate your sending me a copy.

Do you expect to come to Europe this Summer? We shall have an exhibit of some thirty partly unpublished important drawings by Picasso of all periods, and I am anxious for you to see it. Of course you will receive our catalogue which reproduces most of them, but I can also send you an additional set of photographs.

Sincerely, to you,



Heinz Berggruen

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

Mr. Heinz Berggruen
Berggruen & Cie
20, rue de l'Université
Paris 7, France

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Berggruen

Mr. D. Miller

March 2, 1956

April 2, 1956

Berggruen & Cie
10, rue de l'Université - Paris 7

Paris, March 14th, 1956

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

Dear Heinz: Thank you very much indeed for sending me the album of drawings by Léger which arrived just this

afternoon. I am delighted to have it and think it a beautiful job both in editing and production.

My kindest regards to you,
with kind personal regards,

Sincerely,

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

Mr. Heinz Berggruen
Berggruen & Cie
70, rue de l'Université
Paris 7, France

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Berggruen & Cie

70, rue de l'Université - Paris 7

Paris, March 14th, 1956

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

Dear Alfred:

I take pleasure in sending you, under separate cover, a complimentary copy of our most recent publication - an album of drawings by Léger, of the first world war.

With kind personal regards,

Sincerely,

TÉL: BABYLONE 02-12

C.C.P. 744177 PARIS

SOCIÉTÉ À RESPONSABILITÉ LIMITÉE AU CAPITAL DE 6.000.000 DE FRANCS - R. C. SEINE 334.623 B

Jean et Henri DAINOVILLE

21, AVENUE MATHURIN, PARIS (8^e) - TÉL. EIFFAGE 20-21

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cc: D. Miller

*Bernheim-Jeune
Dauberville*

Paris, le 4 Mars 1954

March 9, 1954

Mr Alfred H. BARR Jr.
The Museum of Modern Art
11 West 57th Street
NEW-YORK 19 (N-Y)
U.S.A.

Dear Messrs Dauberville:

Of course I should be very pleased to answer any questions concerning you addressed to me by the Visa Service of our State Department. I do, of course, recall your change of name and shall keep it in mind in answering questions.

Il est bien entendu que vous devez à présent être connu sous le nom de M. BARR. Il s'agit simplement de vous faire connaître ce changement de nom. Notre service consigne les noms des personnes en relation avec les États-Unis.

It will be a pleasure to see you in this country again.

Il est très agréable de vous revoir et de vous connaître sous votre nom actuel. Notre service consigne les noms des personnes en relation avec les États-Unis.

Cordially,

Alfred H. Barr, Jr.

Messrs Jean and Henri Dauberville
Bernheim-Jeune & Cie.
83, Faubourg Saint-Honoré
Paris VIII^e, France

AHB:ra

Dauberville

Jean et Henri DAUBERVILLE

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BERNHEIM - JEUNE & C^{IE}

Société à responsabilité limitée
au capital de Frs : 12.770.000

Reg. Comm. Seine N° 135.789

Paris, le 4 Mars 1954

Mr Alfred H. BARR Jr.
The Museum of Modern Art
11 West 53th Street
NEW-YORK 19 (N-Y)
U.S.A.

Cher Monsieur Barr,

Nous pensons nous rendre prochainement aux Etats-Unis et nous nous permettons de communiquer votre nom au Service des Visas de l'Ambassade des Etats-Unis à Paris.

Il est bien entendu que vous n'avez à répondre de nous ni moralement ni pécuniairement. Il s'agit simplement pour nous d'indiquer que nous vous avons comme relation amicale aux Etats-Unis.

Nous vous rappelons que, depuis 1949, le Conseil d'Etat français nous a autorisé à changer de nom. Notre nom patronymique n'est donc plus "BERNHEIM-JEUNE" mais "DAUBERVILLE".

C'est donc sous ce nom que nous ferons peut-être l'objet d'une demande de renseignements que vous adressera le Bureau d'Information des Etats-Unis, afin de savoir ce que vous pensez de nous.

En vous remerciant infiniment à l'avance, nous vous prions de croire, cher Monsieur Barr, à l'expression de nos souvenirs les meilleurs.

Dauberville

Jean et Henri DAUBERVILLE

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Bernoudy

19 27 April 1956

Dear Gertrude:

Many thanks for your note. Of course I was sorry to miss you, but I am very pleased that you took the trouble to write me that you liked the big Monet.

I too saw Guappi Beckmann and Dr. Peter in the galleries. At the very moment I was discussing with the U.S.I.S. film director whether or not we should mention that Beckmann's Descent from the Cross had once hung in the Frankfort Museum before the Nazis took it away. Mr. U. S. I. S. said "no." Dr. Beckmann and Guappi said "yes."

If you really do see a pileated woodpecker, let me know. You should have redbellied and redheaded, but not pileated.

Love to you both.

Sincerely,

Alfred H. Barr, Jr.

Mrs. William Bernoudy
9590 Litzinger Road
St. Louis 17, Missouri

AHB:ma

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9590 LITZINGER ROAD
ST. LOUIS. 17.
MISSOURI

Bernouly

ntesso

Dear Alfred,

a little bird whispered and
I am sure that you can't guess who the "bird"
is.....that there might be a chance of your
comming to St. Louis the beginning of February.
Is there any truth in it ???? It would be so
wonderful to see you again. I could be your
Seeing eye dog and lead you from collection to
collection and there really are quite a few
worth while seeing. Please DO come ! I even pro-
mis to limit cocktail parties to only one hundred,
knowing how much you love them....Besides the
town will have recovered from all the visiting
firemen from abroad.....

RT

Bernouly

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Bill and I would have love to have you with us,
but unfortunately "THE" bed has been spoken
forby Helen Steel, though I do have instructions
to get the Royal or bridel suite~~m~~ for you, de-
pending which is bigger.

Please say you will come and we will be
at the airport waiting for you with great anti-
cipation and affection !

Susanne

ntessa

to have covered hen
NY
ADV
RT
Bornen big

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9590 LITZINGER ROAD
ST. LOUIS. 17.
MISSOURI

ntessa

Dear Alfred,

I was sorry not having gotten a glimpse at you / the English doesn't seem quite correct in this phrase.../, but I was on my usual one day "hops" in N.Y., which really are the most frustrating things. But at least I got a chance of seeing the Monet and this is really my main reason for writing. I think it is simply beautiful. It is a painting that is full of magic for me and I had a hard time leaving it. It is the period I love / mine must have been painted at the same time / though so many people sneer at it....but I have been tired of so many of the "sitting" waterlilies and had often wished

to have covered them
by
ART
Borner
Galleria La
Via Po 8
Torino, Italy

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ntessa

they would go under water.....if you know what

I mean.....

Life here continues in its quietly hectic way, lots of visitors / Ouappi and Dr. Beckmann next.../, but yours and Daves visit is still remaining the high-light ! PLEASE come soon, as we are getting ready for the Pilliated woodpecker /Spelling please.../ on his spring appearence!

Love

Gustav

have
pared
in
Via Po 9
Turin, Italy

RT

from big

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Bernouly

THE MUSEUM OF MODERN ART

cc: Betsy Jones

Date July 19, 1955

To: Dorothy Dudley
From: Sara Mazo

Re: Klee Diana owned by
Mrs. G. (Lenart) Bernouly

Dear Dorothy,

Mrs. Gertrude Bernouly arranged, we believe, with Mr. Barr to have her Klee Diana sent here for the Kecks to restore. The painting is covered by insurance and is an insurance claim. The Kecks will let us know when they can pick up Diana for restoration.

of your periodical.

Sincerely,

Alfred H. Barr, Jr.

Dr. G. Bertasso
Galleria La Bussola
Via Po 9
Turin, Italy

AHB:ma

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cc: D. Miller

Bertasso

19 March 1957

Dear Dr. Bertasso:

Thank you for your letter of the 15th of March. Unfortunately, I am not in a position to serve as correspondent for the review which you describe. My work here at the Museum prevents my writing for outside publications.

My best wishes to you for the success of your periodical.

Sincerely,

Alfred H. Barr, Jr.

Dr. G. Bertasso
Galleria La Bussola
Via Po 9
Turin, Italy

AHB:ma

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**galleria
la bussola**

VIA PO 9 TEL 48994

Torino

Turin, le 15 Mars 1957

Mr. Alfred H. Barr
Museum of Modern Art
NEW-YORK NY
11 West 53 th. Street - USA

Monsieur le Professeur,

par l'entremise de notre ami Prof. Gustav Beck de la Galerie "Kunst der Gegenwart" de Salzburg (Autriche) je vous demande la collaboration pour une Revue d'Art Moderne d'ordre internationale qui viendra de paraître bientôt en Italie.

Notre intérêt est d'avoir une Rédaction USA sous votre nom qui est de résonance mondiale. Si vous n'avez rien en contraire veuillez nous donner votre adhésion de maxime.

A cette Revue de l'art internationale participeront des critiques d'art très connus: Will Grohmann, Franz Roh, Gindertael, Milliet, Argul, Albino Galvano, Lionello Venturi, Beck et autres.

Dans l'attente du plaisir de vous lire veuillez agréer, Monsieur le Professeur, nos salutations les meilleures.

L'Administrateur
(Dr. G. Bertasso)

Dr. G. Bertasso

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To Alfred Barr *fill under*

- some notes about stained glass - På begäran skriviet
för ett engelskt verk
om "glasnåtare".
from Bo

Revised filed 11/8/82
Not recorded by AAA)

Bo Beskow

"The ideal of the stained-glass artist must not be a picture made transparent, but a window made beautiful."

I dont remember where I picked up this quotation, maybe from the kind Dean of York smoking his pipe among the riches of his wonderful workshop. But it is a good and useful statement in discussions about glass. Stained glass is rapidly becoming a fasionable medium for younger painters, there is much talk about it and consequently much confusion. The material seems to inspire an ambition to create something "new", something never done before. But the glass is not an easy medium, and as in every field of art you have to learn its laws and limits before you can move freely within the boundaries and on the streghth of this knowledge.

"A window made beautiful." That is the meaning of stained glass; to beautify the room and underline its architecture, to shine like a jewel set in the wall. That is how the first pieces of primitive glass were used in the temples of the Far East and that is what we want to do today. Adorn with Jewels. A mass of pearls and diamonds as in the famous Sisters of York, or the heavenly blue of the Jesse window in Chartres, or gold and rubies in the churches of Gotland.

To choose the right jewelry for a fair lady is not an easy thing. When rightly done however, the result is of staggering beauty. Could anything be more appropriate to Our Lady of Chartres than the harmonious falling scale of most blue, less red, some green and very little yellow and white. And who would change the silvery robes of the sweet Sisters of York?

The "story" told by the windows is of secondary importance. In the Jesse window of Chartres it is the blue space between the figures that makes it live and sparkle, and the Sisters of York tell no story but the story of beautiful pieces of glass put together by a good craftsman.

I dont underrate the windows role of a Biblia Pauperum, the poor mans bible. A stained-glass artist working for a church, must know his bible from heart and find his inspiration in it. But if the strange processes of creation leads him to express his love in abstract or

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realistic form is of no importance as long as he finds the right jewels and the proper settings for this particular church.

I could write a long, more or less learned treatise on the subject of my windows for the ancient, gothic Cathedral of Skara. They have taken me eleven years and will take eleven more at least. Each window means twelve square meters filled with five thousand pieces of stained glass. When I see the result so far I feel no personal pride, only a little tired and surprised and eager to go on with the work. I feel no need to talk about how I approached and planned this huge task, and others may judge the result. But I do like to talk about glass in the hope of reaching others doing research on the same line.

For many years I have been looking for glass with the qualities of the earliest glass in Chartres and Canterbury. Glass in the market is far too clean and uninteresting to be used as it is. I have had to treat it in various ways and burn it at high temperatures to give it life and mystery. This is slow and tedious work, and takes away some of the colour and brilliancy of the glass. The blue glass in the Jesse window of Chartres had no aftertreatment, it has come right out of the pot, clear and fresh and full of fun, and ready to be leaded as it was.

I have been trying to find the way back to primitive glass, and together with a danish colleague I have worked out a very simple method of treating the glass taken directly from the meltingpot. The result is very satisfying. I have now a stock of glass, where every piece is individually full of all the small irregularities that makes glass interesting, makes it sparkle and break the light. The range of colours is partly built on pieces of mediaval glass, collected through the years. This glass is my palette, I can work directly with it.

There is great satisfaction in handling the glass you have made yourself ⁶ -it makes me feel more contact with the timeless art of stained glass. I have used it in a newly finished window to The Virgin, the Patroness of the Cathedral of Skara.

" Dulcis in memoriam
favus mel destillans.
Fiat tua gratia
firma mens vacillans."

Stockholm october 1956

Bo Beskow

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Galerie Beyeler

BASEL . BAUMLEINGASSE 9 . TELEPHON 061. 22 25 58

Basle, Mai 4, 1957

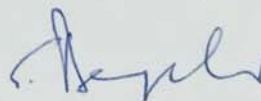
Mr.
Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd street
New York 19.

Dear Mr. Barr:

It seems that I did not express clear enough in my last letter, because I wanted to lend you the big Picasso for your show. But naturally it will be now to late I suppose. I thank that you will have one of the best Picasso exhibition and I would be very glad to have your catalogue.

With kind regards

Sincerely yours,



E. Beyeler

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Beyeler Picasso

THE MUSEUM OF MODERN ART

Date 15 July 1957

To: Mr. Wheeler
From: Maria Alexander

Re: Picasso catalogue request

Dear Mr. Wheeler:

Mr. Barr has received today a catalogue of the Raoul Dufy exhibition from Ernst Beyeler of the Galerie Beyeler, Basel. Enclosed is a card which reads:

"Please be so kind to send me your Picasso catalog.
Thanks. - Ernst Beyeler"

Could you tell me to what fund the catalog should be charged?
Or perhaps you can have it sent? The Galerie Beyeler address is:
Bäumleingasse 9, Basel.

Dear Alfred Barr:

Thank you for your sincere and courteous letter of October 26.

More than once you have told me that I have overstepped the bounds by "highly questionable methods and language." Neither a painter or a critic is worth his salt unless he has such deep convictions that to many they may seem prejudice -- violent prejudice. You should respect my integrity as I do yours.

One such conviction of mine is that when painting, drawing or sculpture becomes further abstracted from nature than -- let us say -- sixth century Greek vase painting, Egyptian sculpture or the prints of Gharaku or Outavere, they are in grave danger of losing the power of communication which is present in all great or even important art.

As to Picasso and much of contemporary avant-garde painting: I feel that you have misunderstood what my position. But I don't want to embark on a polemical correspondence. Some time, if occasion presents, I shall try to make my position clear to you.

Once more thank you for your letter. Best,

John Dill

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cc: D. Miller

Biddle

October 26, 1955

Dear Mr. Biddle:

Thank you for your letter of October 14th and for sending me a copy of Reality with two articles by yourself. Rest assured that I have never thought you to be an evil influence in the world of art. I have, however, felt that at times you have used highly questionable methods and language in attacking the art that you don't like, whether it be Picasso or the Surrealists or the current wave of Abstract painters.

GEORGE BIDDLE
MT. AIRY ROAD
CROTON ON HUDSON
NEW YORK

October 31, 1955.

Dear Alfred Barr:

Thank you for your sincere and courteous letter of October 26.

More than once you have told me that I have overstepped the bounds by "highly questionable methods and language." Neither a painter or a critic is worth his salt unless he has such deep convictions that to many they may seem prejudice -- violent prejudice. You should respect my integrity as I do yours.

One such conviction of mine is that when painting, drawing or sculpture becomes further abstracted from nature than -- let us say -- sixth century Greek vase painting, Egyptian sculpture or the prints of Sharaku or Outamaro, they are in grave danger of losing the power of communication which is present in all great or even important art.

As to Picasso and much of contemporary avant-gardist painting: I feel that you have misunderstood ~~what~~ my position. But I don't want to embark on a polemical correspondence. Some time, if occasion presents, I shall try to make my position clear to you.

Once more thanks for your letter. Ever,

George Biddle

importance for certain
rather is a frequent
our schools. There
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drawing is essential for

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and envy his lucid,
critics whom he quotes
know, Frank O'Hara
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Maurice's book on
aging things about the
jacket in the blurb
pictures were in the
from the text.

y,

Alfred Barr, Jr.

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Biddle

cc: D. Miller

October 26, 1955

Dear Mr. Biddle:

Thank you for your letter of October 14th and for sending me a copy of Reality with two articles by yourself. Rest assured that I have never thought you to be an evil influence in the world of art. I have, however, felt that at times you have used highly questionable methods and language in attacking the art that you don't like, whether it be Picasso or the Surrealists or the current wave of Abstract painters.

I agree with you that drawing is of essential importance for certain kinds of painting and sculpture. Also, I deplore what I gather is a frequent indifference towards the teaching of traditional drawing in our schools. There are, however, kinds of abstract painting practiced at present which do not require figure drawing as a premise any more than figure drawing is essential for architecture or learning to dance for composing a symphony.

Nevertheless, it seems to me that every art school ought to have a drawing master.

I know I thought your letter to Hartford very well-mannered indeed. I hope he read it carefully — if he can read.

I do know I have known Maurice Grosser for thirty years and envy his lucid, easy style. It would be interesting to know whether the critics whom he quotes would agree with his conclusions. Those whom I happen to know, Frank O'Hara for instance and Fairfield Porter do take very seriously much of the abstract painting they write about. However, Maurice Grosser does not have to turn out journalistic notices in quantity every month. Otherwise, he too might show some signs of fatigue, even if he were writing about Babé Berard.

Incidentally, I was amused to note ^{in re} at the end of Maurice's book on painting in which he said some pretty critical and disparaging things about the Museum his publisher did not hesitate to put on the dust jacket in the blurb that one of the author's chief claims to fame was that his pictures were in the Museum of Modern Art. You would never have guessed this from the text.

Ever faithfully,

Sincerely,

Alfred H. Barr, Jr.

Mr. George Biddle
Mount Airy Road
Croton-on-Hudson, New York

AHB:ma

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THE MUSEUM OF FINE ARTS OF HOUSTON
 5000 Main and Marlene Boulevard, Houston 5, Texas. Telephone HU 5111. Francis G. Cooney, President. Lee Malone, Director

May 31, 1955

Museum of Modern Art
 11 W. 53rd St.
 New York City, N. Y.
 Alfred H. Barr, Jr., Dir.

Dear Miss Biehl:

The last catalogue of the Museum's collection, Painting and Sculpture in the Museum of Modern Art, has been out of print and

date, though
 issued, the last
 ting together
 without illustrations.
 sculpture sections,
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 should not be very
 ld provide us

GEORGE BIDDLE
 MT. AIRY ROAD
 CROTON ON HUDSON
 NEW YORK

October 14, 1955.

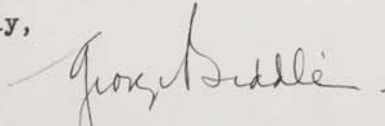
Dear Alfred Barr:

I know that in years gone by you have thought of me as something of a reactionary, perhaps even an evil influence in the world of art. But I do know that others of my friends, who perhaps held the same opinions, have to a great extent swung over to my point of view.

At any rate I am enclosing you this copy of "Reality" which you may not have seen. It has in it two articles by me which more or less clarify my standards and point of view in art.

I think you will agree, too, that Maurice Grosser's carefully documented "Revolt of the Critics" was sorely needed. Sarcasm is often more deadly than a sledgehammer.

Ever faithfully,



George Biddle.

P.S. I don't subscribe to everything in the magazine. I have nothing to do with its publication.

ich we can

ry sincerely,

Margaret Biehl

Margaret Biehl

nder

o Mr. Barr

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THE MUSEUM OF FINE ARTS OF HOUSTON

Main Street and Montrose Boulevard, Houston 5, Texas. Telephone HU 4161. Francis G. Cooper, President. Leo Mason, Director

May 31, 1955

Museum of Modern Art
11 W. 53rd St.
New York City, N. Y.
Alfred H. Barr, Jr., Dir.

Dear Miss Biehl:

The last catalogue of the Museum's collection, Painting and Sculpture in the Museum of Modern Art, has been out of print and is now unavailable. It is some 7 years out of date, though four supplemental catalogue Bulletins have been issued, the last to date in May, 1953. We are now in the process of putting together a new catalogue of the collections to be printed without illustrations. Again, it will include only the Painting and Sculpture sections, but this should be available for purchase through the Publications Department about October 1st of this year. It should not be very costly. We would be most grateful if you would provide us with the desired information.

Meanwhile, I am afraid there is no list which we can offer.

Very sincerely,

Sincerely,

Margaret Biehl

Margaret Biehl

Librarian

Marie Alexander
Secretary to Mr. Barr

Miss Margaret Biehl
Librarian
The Museum of Fine Arts
Main Street and Montrose Boulevard
Houston 5, Texas

act.

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THE MUSEUM OF FINE ARTS OF HOUSTON

Main Street and Montrose Boulevard, Houston 5, Texas. Telephone JUstin 4161. Francis G. Coates, President; Lee Malone, Director

Museum of Modern Art
11 W. 53rd St.
New York City, N. Y.
Alfred H. Barr, Jr., Dir.

Dear Mr. Barr:

The Museum of Fine Art of Houston is attempting to organize its file of museum and gallery collections. Would you please advise us if you have a catalogue of your collection available and inform us as to the price.

We hope to build up a fairly complete file and would therefore be most grateful if you would provide us with the desired information.

Very sincerely,

Margaret Biehl
Margaret Biehl
Librarian

May 9, 1955
JPM/MB

oet,

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	AHB	I.A.296

15-7-1953

b/p

architekt max bill
 jenatschstrasse 10
 zürich 2 / schweiz
 telefon (051) 237237

Bill

miss marie alexander
 secretary to mr.barr
 the museum of modern art
 11 west 53rd street
 new york

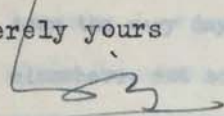
July 6, 1953

dear miss alexander,

i thank you for your letter of july 6th and the enclosed annual pass.

i ask you to tell mr.barr that i regretted to having missed him in new york.

sincerely yours



(max bill)

Sincerely yours,

Marie Alexander
 Secretary to Mr. Barr

By Air Mail
 11 West 53rd Street
 New York 19, N.Y.

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

22 September 1953

July 6, 1953

Dear Mr. Bill: Thank you for your letter of September 27th.

Mr. Barr had word that you were arriving in town the very day that he had to leave for Chicago and elsewhere, not to return until the middle of the month. He hopes that you will be able to meet later on.

In any case, I am enclosing at his request a complementary admission card so that you can enter the Museum anytime at your convenience.

Mr. Barr asked me to tell you that he hopes you may have a very satisfactory visit.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mr. Max Bill
c/o Miss Silvia Pizitz
430 East 86th Street
New York City

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LETTERS TO THE EDITOR

KUBIE'S UTOPIA

WAS DR. LAWRENCE S. KUBIE serious in his viewpoints expressed in the article "Hidden Brain Power" (SR Oct. 13)? I am prompted to ask several questions. If man can so completely stop the medical weaknesses that afflict the body, at what equivalent age will he level out? Will man always remain the equivalent of a thirty-five-year-old man? Or forty-five? Or fifty-five? Or twenty-five? Or why not fifteen? Will medical science determine at what age man is at his peak and focus its efforts to keep him at that peak? How will it train the body to age to that point and no further?

Dr. Kubie wonders what will happen to the Hereafter, when no one graduates into it through death. But how can anything done here affect the Hereafter in its existence or in the condition of those who are already there? And even though he says that no one will be entering the Hereafter because man has conquered death, he does in two paragraphs admit the possibility of death through murders, suicides, or accidents. But if man is to become as enlightened as he visualizes, should man not have sufficient control over himself and his environment to do away with murders, suicides, and accidents?

Dr. Kubie is concerned about problems of "space, air, fuel, food, water, and transportation," and "family organization," and who "will license the young folk to procreate." I think the obvious solution to these problems can be found in his medical theory. He could just let the adults age to the point where they are no longer able to procreate, and he could keep the children just at the age where they are too young to procreate, and he would have his stable society. Perhaps a few should be allowed to mature in order to beget replacements for murders, suicides, and accidents.

REV. DAVID FLUSCHE, O.S.B.
Subiaco, Ark.

MEDICAL MORTICIANS

DR. KUBIE BRINGS into view the appalling prospect of the ultimate removal of all natural causes of death. Perhaps a revision of some ethical presuppositions is in order. Where up to now it has been the duty of the medical profession to keep us from dying, perhaps some day it will be its social duty to provide a convenient and dignified way to step off the scene voluntarily to make place for others.

E. C. VANDERLAAN.
San Francisco, Calif.

DEATH OF PERSONALITY

HERE I'VE been telling history students that the naive optimism of Auguste Comte and Herbert Spencer is dead. Any reasonably sensitive person senses that the indispensable context of all art and feeling is mortality and all that it implies. As for the perfectly silly moral appeal that we not await "the redemption



"... This is a paid political announcement—"

of life in some increasingly remote and always hypothetical Hereafter" I gladly refer Dr. Kubie to old saints who do not know an Idiot Savant from the garden variety but who have always assumed that the redemption of life is going on here and now, and who understand quite well that the enemy is not the death of the body but of the personality.

ZENOS HAWKINSON.

Chicago, Ill.

SENSATION-MONGERING

DOCTORS ARE people and people do have abilities beyond all present imagining. The greatest of these is what we can do in the present, with life as it is and as we are living it now. Better to think of the safe power source to replace the radioactive—of the education that helps the child—the measures that reconcile society. Let us not think about living forever instead of living.

ROBERT V. BELTZ, M. D.
Montpelier, Ohio

AUTHOR TO CRITIC

THOMAS B. HESS'S review of my book "Modern Art USA" (SR Sept. 15) is so completely condemnatory as to constitute a remarkable document even in the controversy-ridden art world. Hess says that I failed in the writing of a book about the "past decade" of American painting. Only the subtitle of my book needs to be read in order to discover that its subject is nearly six decades—1900-1956—of American art. Out of eighteen chapters roughly three-and-one-half are concerned with the last decade.

From that springboard of careless misunderstanding Hess dives headlong into a series of denunciations. For one thing, he says that I misquoted Rousseau's famous premise that all men are born free. Surely every schoolboy knows that Rousseau said this, but if Mr. Hess needs the source, let him refer to "Contrat Social," 1762, Book 1, Chapter 1. Next, says Hess, I am a "huckster." This, it seems to me, is

the old charge of "Communist" put on, like a coat, backwards.

Next, my accurately quoting the pertinent and often profound remarks of various great artists is "gossip." More, it is "dangerous trivia." This news, I am sure, will surprise the artists.

After further niggling aspersions, Hess concludes that I am "neither accurate nor inaccurate." This, I submit, is the critical gem of the century. Perhaps Mr. Hess has confused my book with another recent one. This other book has a title page at both ends and can be read through from either direction, thus giving the reader two different stories. Hess's story must surely have been gleaned by reading "Modern Art USA" backwards.

RUDI BLESCH.

New York, N. Y.

CRITIC TO AUTHOR

AS THE ONLY section of Blesch's book that did not rehash conventional patterns of "trends" dealt with the last decade or so, therein lay its only interest—subtle or no. Blesch is too sensitive about his literary quotes. I merely called his reference to Rousseau (the Noble Savage, by the way, not Free Man) anachronistic.

I don't understand Blesch's cloak-and-suit metaphor about "Communism." But I can tell where prose using the phrase "art-wise" comes from.

He is often neither accurate nor inaccurate because he is so irrelevant.

My review was cut by about a third. May I mention, for Blesch's satisfaction, that his book gives a seriously distorted view of history because it wildly overestimates the roles played by Marcel Duchamp, Sidney Janis, Leo Castelli, and Douglas MacAgy in American art in 1940-1956—to name but four of many inaccuracies?

If Blesch wishes detailed corrections, I refer him to the individual artists he has almost invariably misquoted.

THOMAS B. HESS.
New York, N. Y.

Blesch 25

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Mitropoulos's Philharmonic, Other Matters

AT THE risk of the epigrammatic, it may be said that conductors can be divided into two groups—those who strive for what is beyond them and do not achieve it, and those who achieve what is within them to strive for. The opening concert of the Philharmonic-Symphony Orchestra's latest season under the direction of Dimitri Mitropoulos in Carnegie Hall put him, unequivocally, in Category II. The closer Mitropoulos came to his ideal of sound in a Concerto Grosso of Handel, Strauss's "Don Juan," and the Beethoven Fifth Symphony the more he missed what I would consider the mark in these works.

In conformity with conventional procedure, this was an opening concert designed to show off the orchestra—the Handel Concerto Grosso (Op. 3, No. 2) for strings, the "Capricorn Concerto" of Barber for the solo woodwinds, the Strauss "Don Juan" for the full virtuoso ensemble, and the Beethoven for "classic" discipline. The final purpose was intruded upon, however, by some basic shortcomings: the Mitropoulos tempi for Handel were mostly hurried and unsympathetic, the string sound (the group was much too large) was tense and without warmth, the whole style nervously unstable. The Barber is far from a great piece, but it might have sounded better with a smaller, more articulate string group against the solo winds (Harold Gomberg, oboe; John Wummer, flute; and William Vacchiano, trumpet). The Mitropoulos conception of "Don Juan" is searing and brilliant, but rather in a single coloration from first to last.

The Philharmonic is a resilient orchestra, one of the most versatile in the world. It can produce, on call, anything from Bruno Walter's evocation of the Vienna Philharmonic to Andre Kostelanetz's evocation of the Kostelanetz orchestra. It may not do these things with equal enthusiasm, but it can do them—given a clear understanding of what the conductor wants. After five years, plus, of Mitropoulos it has a microscopically clear idea of what he wants, and it gives it to him, down to the last vibratoless string tone, the most impersonal brass sound, the most steely, ringless percussion.

The odd thing about the Mitropoulos impact on the orchestra is not that it fails to respond, or that it plays without spirit or in an indifferent

manner—rather it responds precisely to what he wants, with the kind of spirit he desires, and with a strong sense of loyalty to his own manner. The unfortunate fact is, however, that the more it gives him what he wants the less it gives us (in such a program as this) what we want to hear. This is no aimless hypothesis, but one based on tolerably close study of his work and some knowledge of his musical esthetic. To rule out the pleasurable aspect of sound is to rule out a fundamental reason for the existence of music. No amount of virtuosity, drive, or intellectual distinction can make music live where the bloom of life is minimized in the first place.

WHAT was advertised as a "Chaliapin program" was provided for by the introductory appearance of Miroslav Cingalovic, Yugoslav basso, in Carnegie Hall. To be sure a Chaliapin program no more guarantees a Chaliapin than a Paderewski program does a Paderewski. Here the promise was embodied in Konchak's aria from Borodin's "Prince Igor," a selection of the "Songs and Dances of Death" by Moussorgsky, "La Calunnia" from Rossini's "Barbiere," songs of Glinka and Dargomizksky, and liturgical music sung with a chorus directed by Nicholas Afonsky.

Cingalovic is a sizable man, and he has a voice to conform to his dimensions. It rolls forth without apparent effort, and the bottom and middle, particularly, are richly resonant. The top is weaker, and a little colorless. However, as heard in the Borodin and Moussorgsky matters, the artistic impulse is rather ordinary. His principal asset is vigor, and when it is not required the attention lags. Cingalovic has all the voice to be an arresting performer, but so far the required elements of dramatic impulse, imagination, and consequential personality are not evident. Bozidar Kunc was the pianist.

As a final premiere in the first season of Erich Leinsdorf's direction of the City Center, he offered a double bill embracing a new work and a good work. Unfortunately, the good work (Stravinsky's "L'Histoire du Soldat") was not very new and the new work (Orff's one-act opera "The Moon") was not very good. After a while, one began to think wistfully of the freshness and spirit of that newer City Center innovation "Su-

sannah," its best new effort to date.

For that matter, "The Moon" is not very new either, dating back to a premiere in 1938 and a revision in 1941. It presents, more or less allegorically, a tale of dwellers in a dark land who wander in foreign parts where they discover the Moon. They mount a raiding party and take it back to their own land with them, charging for the "upkeep" of it. But the four "discoverers" each want to take a piece of it into the Hereafter with them. In the end St. Peter descends, retrieves the Moon, and the world is illuminated again.

Whether this has, in the afterview of the time in which it was written, a relationship to the dark "moonless" night of Hitlerism is probably a vain speculation. But the hypothesis makes as much sense as anything that happened on stage. Perversely, Orff commands a variety of musical resources to make almost any subject interesting ("Carmina Burana" and the other works of "Trionfo" attest to this), but the whole of the score is almost as backward-looking as those who steal the Moon. It is lyrical in a lumpy way, fanciful in a rather heavy manner, and at its best when it recalls Smetana, Moussorgsky, and other bygone masters. The vocal parts are prevailingly well written and the English text by Maria Messey was surprisingly intelligible, but the whole of it had a kind of bygone, outmoded manner which aroused curiosity rather than interest.

Let it be said for Joseph Rosenstock, who conducted, that he magnified its virtues, especially in the warmly flavorsome playing of the orchestra. This had real style, drive, and animation. Leo Kerz's stage presentation had suggestiveness, especially in the use of the projected scenery, the variations of light and darkness in accord with the subject matter. Leo Van Witsen's costumes—appropriate to the concern with after-dark matters—ran mostly to ill-fitting pajamas. Aside from the capable Norman Kelly, who sang the music of the Narrator with his customary intelligence, the principal roles belonged to the four Moon-discoverers—Donald Gramm, Richard Wentworth, Michael Pollock, and Joshua Hecht. Norman Treigle impersonated St. Peter.

The preceding "Histoire" had a virtuoso effort by conductor Jean Morel as its animating force, a beautiful playing of the score by a small ensemble (the first violinist, bassoonist, and percussionist were first-rate as well as female) as its sustaining interest, and some virtuoso reading of the Narrator's text by Christopher Plummer as an unexpected bonus. James Mitchell as the adventuring

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Blesh

THE MUSEUM OF MODERN ART

cc: Alfred Barr ✓

Date September 27, 1956

To: Liz Shaw

Re: Rudi Blesh's book

From: Dorothy Miller

Dear Liz:

You will be amused with the following data which I have just got from Clyfford Still on the subject of the footnote on page 271 of the Blesh book, stating that the "15 Americans" catalog is in error in noting a one-man show for Still in 1941 at the San Francisco Museum of Art.

Dr. Morley through the years gave hundreds of small one-man shows to West Coast artists, as Blesh points out. She told me herself that she felt her museum must play the role of 57th Street, in the absence of dealers' galleries in San Francisco. It is perfectly true that the San Francisco Museum gave Still a one-man show in 1941. Dr. Morley had several galleries devoted to these one-man shows and usually had several artists exhibiting at the same time. This was the case when Still showed. His exhibition was retrospective, going back to about 1930, and he showed 12 to 15 canvases.

Very sincerely yours,

Secretary to Mr. Barr

Mr. Alfred Barr, Jr.
501 Madison Avenue
New York 22, New York

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Alfred A. Knopf Incorporated

501 Madison Avenue



NEW YORK 17, N.Y.

August 13, 1956

Bless
MODERN ART

September 3, 1956

23 August 1956

MODERN ART USA

Dear Mr. Barr,

I am sending you under separate cover an advance copy of MODERN ART USA by Ruth Bless which we will be publishing on September 24th. I'm sure this book will be of more than casual interest to you, and I am enclosing a copy into your hands as quickly as possible.

Dear Mr. Knopf:

The advance copy of Modern Art USA which you so kindly sent Mr. Barr has arrived during his absence in Europe, and will be held for his return.

May I thank you in behalf of Mr. Barr for your courtesy.

Alfred Knopf, Jr.

Very sincerely yours,

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

Secretary to Mr. Barr

Mr. Alfred Knopf, Jr.
501 Madison Avenue
New York 22, New York

gpe

PUBLISHERS OF HORZOG BOOKS

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Alfred · A · Knopf *Incorporated*

501 Madison Avenue



NEW YORK (22), N.Y.

August 13, 1956

Dear Mr. Barr,

I am sending you under separate cover an advance copy of MODERN ART USA by Rudi Blesh which we will be publishing on September 24th. I'm sure this book will be of more than casual interest to you, and I am anxious to get a copy into your hands as quickly as possible.

Yours sincerely,


Alfred Knopf, Jr.

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

gds

PUBLISHER OF BORZOI BOOKS

Blesh

MODERN ART

September 5, 1956

MODERN ART USA

MODERN ART USA is a
We think it will
professional art press;
a will want to en-

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Blech

THE MUSEUM OF MODERN ART

Date September 5, 1936

To: Howard Knowles

Re: MODERN ART USA

From: Elizabeth Shaw

Dear Howard:

The consensus at the Museum is that MODERN ART USA is a superficial book containing many inaccuracies. We think it will not be well-received, certainly not by the professional art press; and we feel that no one connected with the Museum will want to endorse it in any way.

cc Mr. d'Harnoncourt
Mr. Wheeler
✓ Mr. Barr

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Salute to Modern Art USA

The exhibition described in the attached announcement is part of a unique co-operative showing — SALUTE TO MODERN ART, USA — in which ten of New York's leading galleries are participating.

Being held in conjunction with the publication by Alfred A. Knopf, Inc. of Rudi Blesh's new book MODERN ART USA it will offer a unique survey of modern art in this country from 1900-1956.

The galleries participating are listed on the reverse side.



956

57

Blesh

Block

29.1955

June 8, 1955

ward Hopper's Dawn before Gettysburg has

, but you can find out both about that

ent whereabouts of the picture by writing

Rehn Gallery, 683 Fifth Avenue, New

means that you admire the picture.

wish good American painters would paint

an past.

Sincerely,

Alfred H. Barr, Jr.

Handwritten notes at the bottom of the page, including "non-digital" and "his own book".

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Grace Borgenicht Gallery, 1018 Madison Ave.
 Downtown Gallery, 32 East 51 Street
 Martha Jackson Gallery, 32 East 69 Street
 Sidney Janis Gallery, 15 East 57 Street
 Kootz Gallery, 600 Madison Ave.
 Kraushaar Gallery, 1055 Madison Ave.
 Bertha Schaefer Gallery, 32 East 57 Street
 Stable Gallery, 924 Seventh Avenue
 Wildenstein & Co., 19 East 64 Street
 Willard Gallery, 23 West 56 Street

6

57

Risch

Block

29.1955

June 8, 1955

Edward Hopper's Dawn before Gettysburg has

but you can find out both about that
and whereabouts of the picture by writing

Rehn Gallery, 683 Fifth Avenue, New York

means that you admire the picture. I
wish good American painters would paint
an past.

Sincerely,

Alfred H. Barr, Jr.

*Alfred H. Barr, Jr. is an adjective
 "non-dignified" and "unusually low profile"
 his own term "adjective"*

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56

prospectus • october 15-27 1956

57

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June 8, 1955

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 Rehn Gallery, 683 Fifth Avenue, New
 means that you admire the picture.
 wish good American painters would paint
 an past.

Sincerely,

Alfred H. Barr, Jr.

and thank you!
Alfred Barr

Adjective
"non-objective" usually but perhaps
this can be "informative"

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SALUTE TO MODERN ART * U.S.A.

OCTOBER 2 - OCTOBER 27

GRACE BORGENICHT GALLERY INC

new location

1018 MADISON AVENUE • 79 STREET • NEW YORK 21

LEHIGH 5 • 8040

CALVIN ALBERT

MILTON AVERY

LEONARD BASKIN

ILYA BOLOTOWSKY

EDWARD CORBETT

RALSTON CRAWFORD

JOSE DE RIVERA

JIMMY ERNST

LEE GATCH

SIDNEY GORDIN

STEPHEN GREENE

WOLF KAHN

RANDALL MORGAN

GEORGE MUELLER

Block

June 8, 1955

Jettysburg has

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SALUTE TO MODERN ART * U.S.A.

OCTOBER 2 - OCTOBER 27

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JOSE DE RIVERA

JIMMY ERNST

LEE GATCH

SIDNEY GORDIN

STEPHEN GREENE

WOLF KAHN

RANDALL MORGAN

GEORGE MUELLER

GABOR PETERDI

LOUIS SCHANKER

ELBERT WEINBERG

ROBERT WOLFF

ADJA YUNKERS

Block

June 8, 1955

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Cc: Mr. d'Harnoncourt

454 32nd Street, N. W.
Washington 15, D. C.

Block

May 29, 1955

The Director
Museum of Modern Art
11 W. 53rd St
New York, N.Y.

June 8, 1955

SALUTE TO MODERN ART * U.S.A.

OCTOBER 2 - OCTOBER 27

MARTHA JACKSON GALLERY

32 EAST 69 STREET, NEW YORK 21

enclosed folder, carefully, and thank you
Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. R. N. Block
631 1/2 32nd Street, N. W.
Washington 15, D. C.

AHB:ma

*Standard and the adjective
"non-digital" occasionally but proper
his own term "superior"*

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

Block

May 29, 1955

The Director
Museum of Modern Art
11 W. 53 St
New York, N.Y.

June 8, 1955

Sir:

In the catalogue of the Fifth
Anniversary Exhibition of the
Museum, in 1934, I note a
reproduction of Edward Hopper's
"Dawn before Gettysburg".

Dear Mr. Block:

So far as I know Edward Hopper's Dawn before Gettysburg has
not been reproduced in color, but you can find out both about that
question and about the present whereabouts of the picture by writing
to John Clancy, the Frank A. Rehn Gallery, 683 Fifth Avenue, New
York.

Any information you can give
me about the present whereabouts
of the painting, which it has
eventually been purchased, will be appreciated.

I hope your enquiry means that you admire the picture.
It's a favorite of mine. I wish good American painters would paint
more incidents in the American past.

Sincerely,
R. N. Block

Alfred H. Barr, Jr.

Mr. R. N. Block
631h 32nd Street, N. W.
Washington 15, D. C.

AHB:ma

I think the adjective
"non-objective" occasionally had purpose
his own term "Informel"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MU
NEW YORK

6314 32ND STREET N. W.
WASHINGTON 15, D. C.

May 29, 1955

rd STREET
LE 5-8900
NEW-YORK

THE MUSEUM COLL

The Director
Museum of Modern Art,
11 W. 53rd St
New York, N.Y.

Sir:

In the catalogue of the Fifth
Anniversary Exhibition of the
Museum, in 1934, I note a
reproduction of Edward Hopper's
"Woman Before Guttusling," at
that time in the collection of the
Frank K. M. Rehn Gallery.

Any information you can give
me about the present whereabouts
of the painting, whether it has
ever been reproduced in color,
and if so, where reproductions can
be purchased, will be appreciated.

Sincerely yours,
Paul H. Beck

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LUMBERG

AHB:ma

Malvick used the adjective
"non-objective" occasionally but preferred
his own term "Suprematist"

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

THE MUSEUM OF MODERN ART

Date July 25, 1953

To: Exhibitions & Publications Dept. Re: _____

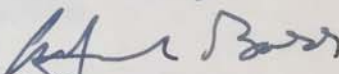
From: Marcia Blumberg
755 Clinton Avenue, Newark 8, N. J.

I think that the room on the second floor containing Malevich, Kandinsky, and Mondrian, which you have labeled Abstract should be labeled Non-Objective. Doesn't abstract connote the abstraction beginning with the real object? Non-Objective would seem to be a better descriptive term for these works.

Nevertheless, it may be that "non-objective" now has sufficient currency and clarity to be used in cases where the work of art is clearly not based upon or derived from some natural image.

Sincerely yours,

and thank you!



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

Miss Marcia Blumberg
755 Clinton Avenue
Newark 8, New Jersey

AHB:ma

Malevich used the adjective "non-objective" occasionally but preferred his own term "Suprematist"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE MUSEUM COLLECTIONS

October 1, 1953

Dear Miss Blumberg:

Forgive me for not responding to your note of July 25 before this. I find it on my return to town. You may be right about our room label, but the truth is that neither ~~Malevich nor~~ Kandinsky nor Mondrian ~~ever~~ used the word "non-objective" whereas ~~all~~ of them used the word "abstract" in discussing their work. Malevich's chief rival, ~~however~~ was I think the first to use the words "non-objective" and "non-objectivism". I refer to Alexander Rodchenko.

Mondrian, you will be amused to know, was considered so non-non-objective by the former director of the Museum of Non-Objective Painting that only in the last year of her administration was she willing to add Mondrian to the collection. She felt that Mondrian was Abstract in your use of the word.

Nevertheless, it may be that "non-objective" now has sufficient currency and clarity to be used in cases where the work of art is clearly not based upon or derived from some natural image.

Sincerely yours,

and thank you!

Alfred H. Barr, Jr.

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

Miss Marcia Blumberg
755 Clinton Avenue
Newark 8, New Jersey

AHB:ma

Malevich used the adjective "non-objective" occasionally but preferred his own term "Suprematist"

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Boger

7 July 1956

Dear Mrs. Boger:

Forgive me for not replying to your letter before this, but I am afraid that we cannot help in the identification of the "Scene in Venice" by Russell.

If you live anywhere near Raleigh, it is possible that someone in the new museum there might be able to help you. But I believe that the picture would have to be seen before an opinion could be given. The other possibility might be the art department at the University of North Carolina, where one of the department might be able to offer advice.

I am sorry that I have no other suggestions. I hope these will help.

Sincerely yours,

Department of the
Museum Collections

Mrs. C. F. Boger
Route 4
Mocksville, North Carolina

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Boll

THE

ERN ART

ry 27, 1955

To: Alfred Barr

From: Ma

Mr. Wechsler of
DR. BOLL of Rege
a Miss Winter,
tively set, ne

Should you not
the C.A.A. meet

Mrs. H.

I have a picture that has been in the family a number of years and since so many have asked me about it I wondered if you know anything about it or the painter.

It seems to be old and as far as I know being no judge of painting it is in water or oil on glass.

It is a scene of a house with a weather vane on top the house is close to the water front with a village in the far background a stone walk from the water to the house has this on it "RUSSELL" in the water is this "SCENE IN VENICE."

ing Fireman

es exchange visitors called. introduction to you from see you, and I have tenta-

t. (I sent him off to much interested in them.)

roued by

Alfred H. Barr, Jr.

Dr. Richard A. Bolt
School of Public Health
University of California
Berkeley, California

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Bolt

THE

I am not trying to sell the pictures would love to know the History of it if there is one.

ERN ART

July 27, 1955

To: Alfred Barr

From: Ma

Sincerely
Mrs C. F. Bogen
Route #
Mocksville N.C.

Fireman

Mr. Wechsler of DR.BOLL of Rege a Miss Winter, tively set; nex

es exchange visitors called. Introduction to you from see you, and I have tenta-

Should you not the C.A.A. meet

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Mrs H

Alfred H. Barr, Jr.

Dr. Richard A. Bolt
School of Public Health
University of California
Berkeley, California

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Boll

THE MUSEUM OF MODERN ART

Date January 27, 1955

To: Alfred Barr

Re: Visiting Fireman

From: Ma

Mr. Wechsler of the N.Y. office of State Department who handles exchange visitors called. DR.BOLL of Regensburg, Germany, is in town with a letter of introduction to you from a Miss Winter, who is a friend of yours. Dr. Boll wished to see you, and I have tentatively set next Tuesday at 5:30 tea as a time.

Should you not wish to see him at all, I believe I can avoid it. (I sent him off to the C.A.A. meetings, I believe - in any case Mr. Wechsler was much interested in them.)

*came twice - taken around by
Mrs Mellon*

the continued success of your valuable career.

Sincerely,

Alfred H. Barr, Jr.

Dr. Richard A. Bolt
School of Public Health
University of California
Berkeley, California

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Bolt

22 November 1955

Dear Dr. Bolt:

Since returning from Europe this fall I have contracted a number of strep infections and now find myself hopelessly behind in my correspondence. I had hoped to write you long before this to thank you for sending the bibliography of your publications and addresses. What an impressive list it is! It must give you a much-deserved sense of achievement to leaf through it. I am sending it on to my mother, who I am sure will be interested in studying it.

Again, with many thanks and every wish for the continued success of your valuable career.

Sincerely,

Alfred H. Barr, Jr.

Dr. Richard A. Bolt
School of Public Health
University of California
Berkeley, California

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Botkin

THE CHURCH OF

Boncompagni-Ludovisi

June 27, 1955

Dear Laetitia,

Thank you very much for your note about Mrs. Guggenheim. I feel badly to have caused you the slightest preoccupation during this sad period of mourning. I shall be very glad to pass on your regrets to Mrs. Guggenheim.

Won't you and your husband accept my condolences in which Marga joins. Perhaps we shall be in Rome this summer, in which case we shall hope to see you.

Meanwhile, our very kindest regards to you both.

Sincerely,

Alfred H. Barr, Jr.

Princess Laetitia Boncompagni-Ludovisi
L'Aurora
Via Lombardina 44
Rome, 6, Italy

Speaking of gratitude, our daughter, Marina, always remembers how you have helped her to enter Smith College. By now, she is the wife of an attorney in Charlottesville, Virginia - a very nice

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Botkin

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Sincerely,

Alfred H. Barr, Jr.

Princess Laetitia Boncompagni-Ludovisi
1^a Aurora
Via Lombardia 44
Rome, 6, Italy

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Botkin

THE CHURCH OF

Princess Laetitia Boncompagni-Ludovisi
1'Aurora
Via Lombardia 44
Rome 6, Italy

May 25, 1955

Dear Laetitia,

Mrs. Simon Guggenheim is to be in Rome for a brief visit. She has spent much time in Italy in the past, but she tells me that she has never been to the Aurora so that I would like to ask you whether you would invite her to see it. Of course my real reason for making the suggestion is so that she may come to see you. I think you would like each other very much.

I have told Mrs. Guggenheim about your interest in the Museum. She, as you probably know, is one of our Trustees and has been by far the greatest benefactor of our collection, having provided funds for the purchase of the majority of our most important works. Besides, she and her late husband were responsible for setting up the Guggenheim Foundation which has awarded fellowships for scholars and artists over the past several decades. She has excellent pictures herself, mostly of the Trecento and Quattrocento. I think she will greatly enjoy seeing the Guercinos and your delightful villa.

My very best to you and your husband --
in which Marga joins me.

Sincerely,

Alfred H. Barr, Jr.

Princess Laetitia Boncompagni-Ludovisi
1'Aurora
Via Lombardia 44
Rome 6, Italy

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Botkin

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1'Aurora
Via Lombardia 44
Rome 6, Italy

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My very best to you and your husband --
in which Marga joins me.

Sincerely,

Alfred H. Barr, Jr.
Princess Laetitia Boncompagni-Ludovisi
1'Aurora
Via Lombardia 44
Rome 6, Italy

Speaking of gratitude, our daughter, Marina, always remembers how you have helped her to enter Smith College. By now, she is the wife of an attorney in Charlottesville, Virginia - a very nice

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Botkin

THE CHURCH OF APHRODITE

Princess Laetitia Boncompagni-Ludovisi
1'Aurora
Via Lombardia 44
Rome 6, Italy

May 25, 1955

Dear Laetitia,

Mrs. Simon Guggenheim is to be in Rome for a brief visit. She has spent much time in Italy in the past, but she tells me that she has never been to the Aurora so that I would like to ask you whether you would invite her to see it. Of course my real reason for making the suggestion is so that she may come to see you. I think you would like each other very much.

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My very best to you and your husband --
in which Marga joins me.

Sincerely,

Alfred H. Barr, Jr.

Princess Laetitia Boncompagni-Ludovisi
1'Aurora
Via Lombardia 44
Rome 6, Italy

Speaking of granddaughters, our daughter, Marina, always tells you how happy she is at the Church College. By now, she is the wife of an attorney in Charlottesville, Virginia - a very nice

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

THE CHURCH OF APHRODITE

*The Most Reverend Gleb Botkin
Aphrodisios and Archierarch*

*Post Office Box 12, Cassville,
Ocean County, New Jersey*



June 17th, 1957.

Dear Al,

So many thanks for your very kind response to my letter about the signet-ring of Catherine the Great. I am most grateful to you for giving the matter your attention. Aside from anything else, such a rarity does seem to deserve a safe haven in this country, rather than to keep passing from hands to hands, as it seems to have been doing so far.

It was also most kind of you to express the hope that The Church of Aphrodite is thriving. It is progressing, but in a mystical, rather than a tangible sense. Unhappily, we have not been able to move our adorable chapel from Long Island, nor, as yet, build a similar one here, although we hope to do so ultimately.

We live here in a rather primitive way, but we do have a quite charming altar in our cabin and I celebrate six services every week. Also, we now inhabit a very lovely oak grove which in itself is a chapel, or rather a temple with a decidedly religious mood about it. Another material advantage is that, while we were merely renting our place in West Hempstead, we own our grove here and it is free from any mortgages or indebtedness of whatever kind.

A number of remarkable and deeply satisfying events of a purely religious nature have occurred throughout the years and interest in The Church has spread to places as far apart as Denmark, Paraguay and New Zealand. On the other hand, we have still been unable to print our literary material which is quite a handicap, nor do I see as yet any person likely to succeed me as the Priest (or the Priestess) of Aphrodite. This latter fact worries me, for I can hardly expect to remain on this earth very much longer. To be sure, in connection with a true Church, such major developments depend in the ultimate sense on decisions made in Heaven, rather than on human endeavor. Still, one has to do one's best, or, if possible, even a little better; and unless and until a given aim has been achieved, one never knows whether one's efforts in connection with it actually represent one's best. However, for the time being I am still here and if you know any persons likely to become seriously interested in the religion of Aphrodite, I should be very grateful to you indeed, were you to tell them about our Church.

Speaking of gratitude, our daughter, Marina, always remembers how you have helped her to enter Smith College. By now, she is the wife of an attorney in Charlottesville, Virginia - a very nice

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THE CHURCH OF

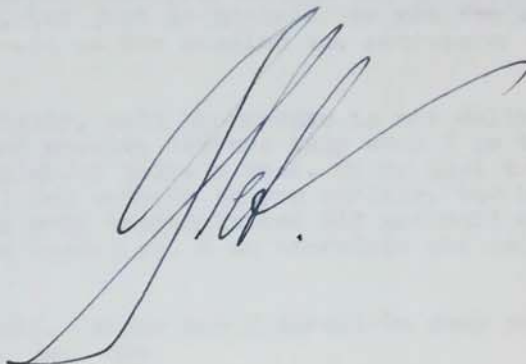
2.

person, R. Richard Schweitzer, by name. Recently, Marina became the mother of a boy - our sixth grandchild.

All our children having long since dispersed, Nadine and I live here alone. We should be very happy indeed, were you to look us up, some day. We are always at home, so that you could come without warning on any day and at any hour, whenever you might happen to be in a mood to do so.

Meanwhile, Nadine joins with me in sending you our most affectionate regards and heartfelt good wishes.

As ever, yours,

A large, stylized handwritten signature in black ink, appearing to be 'R.R.S.' with a long, sweeping flourish extending to the right.

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THE CHURCH OF APHRODITE

*The Most Reverend Gleb Botkin
Aphrodisios and Archierarch*

*Post Office Box 12, Cassville,
Ocean County, New Jersey*



June 20th, 1957.

Dear Al,

Thank you ever so much for your letter of June 13th. I am sorry, of course, that your friend did not become interested in the ring, but just as grateful to you for having told him about it, as well as for sending the address of La Vieille Russie to me.

Incidentally, mail hereabouts is not delivered, so that I can send and receive letters only when I go to the Post Office, which I do about twice a week. On my last trip, I took with me a letter I had written to you earlier, but having found at the Post Office your second letter did not mail mine, to avoid any possible confusion. I am therefore enclosing it herewith.

Once again, Nadine and I should be very happy, were you to look us up, some day.

As ever,

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Botkin

THE CHURCH OF APHRODITE

The Most Reverend Gleb Botkin
Aphrodite and Archon

Post Office Box 12, Cassville
Ocean County, New Jersey



May 30th, 1957.

Dear Mr. Barr,

June 13, 1957

A distant cousin of mine, Basil Botkin of Lausanne, Switzerland, has asked me to help him sell a signet-ring of Catherine the Great which he himself had bought some years ago from a Swiss jeweler. He wants to receive \$5,000 for it. I have shown the data about the ring to a friend of mine who I thought might be interested, but alas he is not.

I wonder if you have tried A La Vieille Russie a shop which specializes in Russian antiquities, pre-revolutionary art and jewelry. Their address is 785 Fifth Avenue. I have seen some of the jewelry they have and they are placed in a quite unusual and mystifying order, suggesting the possibility that they form some coded message. There are no jewels on the ring.

Sincerely,

The real value of the ring is explained in a letter from Professor Baron von Taube to Prince Troubetsky, a translation of which I enclose herewith. My cousin's address is: Mr. Basil Botkin, Avenue de Cour, 150, Lausanne, Switzerland.
Alfred H. Barr, Jr.

Once again, I hope you will forgive me for bothering you in this matter. I would like to add that we should be indeed delighted to have you in sending you our kindest regards and best wishes.

The Most Reverend Gleb Botkin
The Church of Aphrodite
Post Office Box 12
Cassville, Ocean County
New Jersey

AHB#bj

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THE CHURCH OF APHRODITE

*The Most Reverend Gleb Botkin
Aphrodisios and Archierarch*

*Post Office Box 12, Cassville,
Ocean County, New Jersey*



May 30th, 1957.

Dear Mr. Barr,

A distant cousin of mine, Basil Botkin of Lausanne, Switzerland, has asked me to help him sell a signet-ring of Catherine the Great, which he himself had bought some years ago from a Prince Troubetzkoy of Paris. He wants to receive \$5,000 for it. I wrote about the ring to the Metropolitan Museum of Art, but they did not become interested. I do hope you will forgive me for turning to you for advice as to how this ring could be sold, if at all.

The ring, incidentally, is in Switzerland and I myself have only seen a photograph and read a description of it. The ring and the seal are of gold. The double-eagle is of ancient design of the days of the Moscow Czars. Frederick's medal on the reverse of the seal is made of silver. Finally, the ring is decorated with two revolving miniature globes made of bullets. Those globes have borders bearing the signs of the zodiac, but persons familiar with astrology tell me that those signs are placed in a quite unusual and mystifying order, suggesting the possibility that they form some coded message. There are no jewels on the ring.

The real value of the ring is explained in a letter from Professor Baron von Taube to Prince Troubetzkoy, a translation of which I enclose herewith. My cousin's address is: Mr. Basil Botkin, Avenue de Cour, 150, Lausanne, Switzerland.

Once again, I hope you will forgive me for bothering you in this fashion. I hardly have to add that we should be indeed delighted, were you to look us up some day, in our present retreat.

My wife joins with me in sending you our kindest regards and best wishes.

As ever, yours,

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LETTER FROM PROFESSOR BARON VON TAUBE OF MUENSTER, GERMANY, TO
PRINCE TROUBETZKOY OF PARIS, FRANCE, DATED MAY 10th, 1938.

(Translated from the French)

My dear Prince,

I do not hesitate to confirm to you in writing my opinion on the subject of the superb and interesting signet-ring of Empress Catherine II, to which I have devoted a report read by me on March 24th at a meeting of The Historical Society of Russian Genealogy in France, in the presence of the Society's President, Grand Duke Andrew of Russia.

This signet-ring appears to me to be of quite especial historical interest, and this for two different reasons:

1) It is a personal and intimate testimony, unequalled by anything, of the ideas, tastes and preoccupations of the Great Russian Sovereign.

2) It is, at the same time, an object which, at long last, reveals one of the greatest of Russia's state secrets - a secret which has been suspected for almost 200 years, but of which we did not heretofore possess any direct evidence.

Indeed. It suffices to read the various inscriptions on the ring to characterize its possessor as a sovereign who liked philosophy ("O Welt, Welt, Welt, du philosophisches Feld") and even regarded it as a royal science ("Philosophare regnare est"), but, at the same time, was addicted to the joy of life and the cult of strength ("Robur et Gaudium"). In addition, one perceives her wish to bequeath the throne to her grandson, Alexander, thereby excluding the latter's father, Paul I, for it is easy to decipher the Latin capital letters which surround her own monogram "E II" (Translator's Note: In Russian, the name "Catherine" is spelled "Ekaterina") on the shield over the Imperial Eagle. Those letters, "P.A.H.N.", obviously mean, "Princeps Alexander Heres Noster", that is, "Prince Alexander, Our Heir".

By contrast, there is little hope of finding a plausible explanation for the enigmatic sentence which also appears on the ring, "Cavallo. . . Mirsae" and the place and date connected with it, "Ltn. Celle 1796". It is obviously an allusion to personal and entirely intimate recollections of the Empress, which only a lucky accident could ever reveal to us.

As for the secret of the Great Catherine, which is clearly revealed by the ring, it consists of the following:

A series of enigmas surrounded that sovereign from her very birth and all attempts to unravel them invariably lead to Frederick II of Prussia. In his youth, as heir to the throne, that king was in love with Catherine's mother. In spite of all the efforts of both Russian and German historians, it has proved impossible to locate the act testifying to the birth or christening of Catherine II in 1729. Loved but little in the house of her parents, it was only through the efforts and diplomatic skill of Frederick II that Catherine became

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TAUBE-TROUBETZKOY

Page 2.

the fiancée of the heir to the Russian throne, the future Emperor Peter III; and this is all the more inexplicable, because Catherine thus took the place originally intended for Frederick's own sister. Still more inexplicable is the fact that, upon the death of Peter III, Catherine decided to resume the war with Prussia, interrupted by Peter, but suddenly changed her mind upon the receipt of a confidential letter from Frederick II. Shortly afterwards, Catherine even entered into a secret alliance with the King of Prussia - a political arrangement to which she remained faithful until the king's death.

All these facts appeared easy of explanation only to those who gave credence to the rumors - which in the 18th century circulated in high palace and diplomatic circles - to the effect that Catherine was a natural daughter of Frederick II. But until now, there had existed neither proof, nor any direct evidence in substantiation of those rumors.

Now, the ring of Catherine II bears on the reverse of the gold seal (and hence concealed from prying eyes) a silver medal the inscription on which had been carefully erased and which shows the profile of King Frederick II.

This fact, which I had the good luck of being the first to notice and which was confirmed by numismatists of note, acquires a quite particular significance when one learns that precisely this numismatic type (with a crown of laurels) did not appear on the king's coins prior to 1764 - the very year of the secret treaty and the secret letter to Catherine II, which must have revealed to the Russian Empress the secret of her birth.

It is difficult to explain in any other way why a powerful Empress of Russia could have conceived the strange idea of placing on one of her most intimate objects the image of a Prussian king and this after having first effaced the inscription identifying that image and hence capable of revealing her secret.

It follows from everything stated above that to a real connoisseur this unique and remarkable signet-ring possesses, in my opinion, an exceptional historical value.

This find has caused a sensation among my colleagues whom I had informed about it.

(Signed) PROFESSOR, BARON M. von TAUBE.

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ms Alfred Barr w/orig str

Botkin

450 EAST FIFTY-SECOND STREET
MURRAY HILL 8-4996

Dear Alfred -
Yoicks!

I suppose he's tried
la Vieille Russie -
the most natural
dealer for it.

Best



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cc: Alfred Barr w/orig ltr ✓

Botkin

3 June 1957

August 22, 1955

Dear Gleb:

It's very good to hear from you again, especially about such an interesting problem.

Of course an 18th century ring of however great historical importance is entirely out of my field. Nevertheless I shall keep it very much in mind and let you know if I have any suggestions to make.

I hope the Church of Aphrodite is thriving. Were you able to move the chapel from Hempstead or have you built another?

My best wishes to your wife and yourself.

Sincerely,

Mr. Gleb Botkin
P. O. Box 12
Cassville
Ocean County, New Jersey

Dorothy C. Miller
Curator of the Museum Collections

Mr. Louis B. Mumford, Jr.
Editor, Youth Publications
The Board of Christian Education of the Presbyterian Church
in the U. S. A.
1100 Witherspoon Building
Philadelphia 7, Pennsylvania

DB:ah

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cc: Alfred Barr w/orig ltr ✓

Bowman

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in the UNITED STATES of AMERICA

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1100 Witherspoon Building, Philadelphia 7, Pa. • PHonespacer 3-6728

August 15, 1955

August 22, 1955

Mr. Alfred Barr
Director of Collections
Museum of Modern Art
New York City
New York

Dear Mr. Bowman:

I am taking the liberty of acknowledging your letter of August 15th to Mr. Barr since he is at present in Europe on a business trip. early reply.

We are happy to know that you are considering the use of 20th century art in the "Religion and Art" section of your Youth Fellowship Kit. I do not know whether Mr. Barr would agree with this suggestion, but it does seem as though Georges Rouault would be an artist whose work might be used in this connection. I note that you must choose a picture of which a color reproduction exists. There are a good many color reproductions of Rouault's work, and if you are interested we can explore this matter further. upon us, however, is the fact that we must study a picture of which it is possible to secure some type of color reproduction.

Sincerely,

Would it be possible for you or someone else at the Museum of Modern Art to discuss this problem with me later this month? I should like to come to New York at a convenient time for you.

Dorothy C. Miller
Curator of the Museum Collections

Mr. Locke E. Bowman, Jr.
Assistant Editor, Youth Publications
The Board of Christian Education of the Presbyterian Church
in the U. S. A.
1100 Witherspoon Building
Philadelphia 7, Pennsylvania

Sincerely,
Locke E. Bowman Jr.
Assistant Editor
Youth Publications

DCM:lh

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D. Miller ?

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Division of Education in the Churches
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1100 Witherspoon Building, Philadelphia 7, Pa. • PEennypacker 5-6722

August 15, 1955

Mr Alfred Barr
Director of Collections
Museum of Modern Art
New York City
New York

Dear Mr. Barr:

I am not sure whether this letter will find you in New York or whether it will be referred to someone during your absence. In any case, I hope for an early reply.

I am at present working on the materials to be used in our Youth Fellowship Kit for the coming year. In previous volumes of this material, used by high school young people in approximately 10,000 churches, we have had a topic entitled "Religion and Art." This topic always features discussion of some great work of religious art, and it has traditionally been a work produced in the 19th century or earlier. We are tentatively considering the possibility of using in the forthcoming volume of the Kit some work that could be called truly modern art. One of the limitations imposed upon us, however, is the fact that we must study a picture of which it is possible to secure some type of color reproduction.

Would it be possible for you or someone else at the Museum of Modern Art to discuss this problem with me later this month? I should like to come to New York at a time that would be convenient for you.

Sincerely,

Locke E. Bowman, Jr.

Locke E. Bowman, Jr.
Assistant Editor
Youth Publications

LEB/dl

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Ru... deis

Boyce

Mrs. Boyman

MUSEUM BOYMANS
 ROTTERDAM
 TELEFOON 29034

February 15th, 1957.

OFFICE OF THE

Dr. Alf
 Museum
 11 West
 New Yor

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

Dear Al

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of this

Dear Mr. Barr,

Thank you very much for your
 letter of January 24th. It was very kind of you
 to give us the name of the publisher, Lind
 Humphries, from whom we received in the mean
 time a copy of the "Portrait of Picasso".

With all my best wishes,

Yours faithfully,

Neauske Vosman
 (Librarian)

ry

E. D. 9b 6000 11-55

1
 J. C. Boyce
 Academic Vice President

JCB/lh

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Boyce
R. vander

ILLINOIS INSTITUTE OF TECHNOLOGY
TECHNOLOGY CENTER
CHICAGO 16

OFFICE OF THE VICE PRESIDENT

AIR MAIL

November 22, 1957

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

Dear Alfred:

Could you spare your college classmate an hour or two, possibly for a meal at the University Club, during your coming visit to Chicago?

After 35 years mostly devoted to physics, I find myself in a somewhat unusual position in that I must help pick a successor to Mies van der Rohe as Director of our Department of Architecture. The successor might possibly be also Dean of the Division comprising Architecture, City Planning and the Institute of Design.

Our Department of Architecture and Mies strongly recommend one man whom I will name when I see you, a former student and teacher under Mies. I have serious doubts as to his suitability. I would very much like to get your advice and to have an opportunity to discuss with you several other persons who have been suggested for the position.

Could you please telephone my office (CALumet 5-9600, Ext. 564) when you get to Chicago and leave word where and when I could see you at your convenience? The University Club is at 76 East Monroe Street, on the corner of Michigan Avenue, just one block north of the Art Institute. I would be glad to meet you there for breakfast, lunch, or dinner, almost any day in the coming week. Or I would be glad to come anywhere else convenient to you.

As I am uncertain when you will arrive, I am sending another copy of this letter to your care of the Director of the Art Institute.

Sincerely,

J. C. Boyce
Academic Vice President

JCB/lh

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Brandeis

ADVISORY COMMISSION
ON
BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS
WALTHAM, MASSACHUSETTS

COMMISSION OFFICE
60 EAST 42ND STREET
NEW YORK 17, N. Y.

October 22, 1958

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RICHARD ZEISLER

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

Dear Dr. Barr:

This will confirm our telephone conversation.

Mrs. Adele Rosenwald Levy has asked me to invite you to a special meeting at her home, 993 Fifth Avenue, on Monday afternoon, November 10th at 4:30.

It is hoped that through the combined knowledge and experience of the members of this select committee, headed by Mrs. Levy, ideas and suggestions will emerge and these specifics be presented as recommendations to the President and Faculty of Brandeis University for the establishment of its enlarged Artists-in-Residence Program.

We are grateful for your cooperation.

Sincerely yours,

Edith Steinberg

Mrs. Milton Steinberg

EAS/mjv

c.c.

Mrs. Adele R. Levy - Chairman
Mr. Max Abramovitz
Dr. Alfred Frankfurter
Mr. Lloyd Goodrich
Mr. Peter Grippe - Brandeis University
Mr. Jack Poses
Mr. Mitchell Siporin - Brandeis University
Mr. Richard S. Zeisler

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BRANDIES

THE MUSEUM OF MODERN ART

Date 16 October 1958

To: AHB

Re: messages

From: MA

- ✓ 1. Mrs. Milton Steinberg called on behalf of the Brandeis University Committee to select visiting artists, etc. They are planning a meeting at Mrs. Levy's on November 10, 18 or 25th and would like to know which might be more convenient for you. They want you only in a "sitting in" capacity and attendance would mean no other responsibility. Mr. Alfred Museum of 11 West 53 New York, I explained that your November plans were uncertain, but said that I would call this afternoon because there was a possibility that your European trip might be definite or cancelled.
- Dear Mr. Barr:
2. As Elizabeth probably told you, the Amerika photograph of Museum Directors of departments has been postponed until the week of Nov. 10th. I warned publicity that you might be away, but Porter McCray won't be here until that time. people, like yourself, who have been dedicated to the Arts and who can be help.
3. Mr. de Jong of J. van Wisselingh & Co. Amsterdam would like to see you today. I suggested 4:00, before Mr. Bartos, but asked him to telephone during the afternoon to confirm this.
- Mrs. Poses and I cordially invite you to attend a dinner meeting. I phoned Mrs. Sulzberger the message that you would write Oppenheimer this week.

We look forward to an affirmative reply.

Sincerely yours,

Jack I. Poses
Jack I. Poses

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*Replied no to dinner
but expressed interest in @eal.*

JACK I. POSES

Brandeis

April 18, 1958

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

Dear Mr. Barr:

Dr. Sachar has recently written to you about a proposed Academy in the Fine Arts at Brandeis University. The University is eager to have the advice and imaginative counsel from people, like yourself, who have been dedicated to the Arts and who can be helpful in formulating plans. Out of this meeting, it is hoped that a new concept for an American Academy will emerge.

Mrs. Poses and I cordially invite you to attend a dinner meeting at our home, 1107 Fifth Avenue on Monday evening, May fifth at seven-thirty o'clock.

We look forward to an affirmative reply.

Sincerely yours,

Jack I. Poses

Jack I. Poses

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BRANDEIS UNIVERSITY
WALTHAM 54, MASSACHUSETTS

OFFICE OF THE PRESIDENT

April 16, 1958

Dear Mr. Barr:

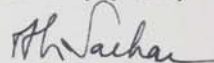
Brandeis University has long nurtured the dream of developing an imaginatively structured program in the Fine Arts which would explore the creative potential of American Art and fulfill the academic responsibilities of the University.

The general concept of a cultural center for artists and scholars wherein they would both influence one another and develop an exciting milieu for the growth of independent creative work is an objective Brandeis University is most anxious to pursue. Certainly, an American Academy in the United States at this time of over-emphasis on the sciences to the virtual exclusion of humanistic and cultural values is appropriate.

We are taking the liberty of asking a select group of artists, art educators, museum directors and collectors to join with us for the purpose of pooling ideas concerning the program and goals of such an academy. At this writing, we have fixed neither objectives nor procedures. It is our hope that such a meeting might succeed in formulating broad concepts which ultimately would enrich the nation's artistic resources.

Mr. Jack Poses of New York City, a patron of the University, as well as of the arts, has agreed to serve as host for this conference. You will receive an invitation shortly from Mr. Poses to a dinner meeting to be held at his home on Monday, May fifth. It is my hope that you will be able to join with us so that we may benefit from your counsel. Your willingness to join us for this discussion will, in no way, commit you to any further involvement.

Cordially yours,



A. L. Sachar

ALS/chc

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

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Brandeis



THE BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS

ANNUAL PRESENTATION CEREMONY
THE AMBASSADOR, NEW YORK CITY
MARCH FIFTH, NINETEEN HUNDRED AND FIFTY EIGHT

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Irving Fine	Nathan Spingold
Edgar Kaufmann, Jr.	Miss Anita Warburg
Louis Kronenberger	Mrs. Milton Weill
James Laughlin	

This medal was specially designed by Peter Grippe.

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PROGRAM

CHAIRMAN

Mr. David B. Wodlinger

REMARKS

President Abram Leon Sachar

PRESENTATION OF AWARDS

Music - Dr. William Schuman
President, Juilliard School of Music;
Winner of the 1957 Creative Arts Award

Poetry - J. V. Cunningham
Brandeis University

Sculpture - Andrew C. Ritchie
Director, Yale University Art Gallery

Theatre - Louis Kronenberger
Brandeis University

RESPONSE IN BEHALF OF AWARD WINNERS

John Crowe Ransom
Kenyon College

RECEPTION FOLLOWING PRESENTATION

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MUSIC AWARDS

MEDAL

ROGER SESSIONS was born in 1896 in Brooklyn, New York. His musical studies started in 1901 and his first musical composition was dated 1909. He received his education at the Kent School in Connecticut, Harvard University and Yale School of Music. He did individual work with A.T. Davison, Spalding, Horatio Parker, and Ernest Bloch.

Among the many places Roger Sessions has taught are Smith College, Cleveland Institute of Music, New Jersey College for Women, and University of California. At present, he is the William Shubael Conant Professor of Music at Princeton University. Mr. Sessions has received many honors and awards including a Guggenheim Fellowship, a Walter Damrosch Fellowship, a grant from the Carnegie Foundation and a Fulbright Grant.

Mr. Sessions has written many works for a variety of media. They include the opera, "The Trial of the Lucullus", three symphonies ("Symphony No. 3" the most recent one was performed by the Boston Symphony Orchestra under Charles Munch in December 1957), numerous chamber works, songs, and piano compositions.

Mr. Sessions is a member of the League of Composers, American Academy of Arts and Letters, and for many years was president of the United States Section of International Society for Contemporary Music.

Mr. Sessions has made further and profound intellectual contributions to American music through his writing on music (two books and numerous articles), as well as through his career as a teacher and composer.

GRANT

ANDREW WELSH IMBRIE was born in 1921. His general education includes a B. A. from Princeton University and a M. A. from the University of California. He studied piano with Leo Ornstein and composition with Roger Sessions.

He has taught since 1947 and is now Associate Professor of Music at the University of California.

Among the honors he has received are: The Prix de Rome, a Guggenheim Fellowship, and the New York Music Critics Circle Award. He recently completed his Third String Quartet, which was performed in March 1957 and commissioned jointly by the University of Illinois and the Fromm Music Foundation. The recording will be released in 1958.

Mr. Imbrie's compositions include: numerous chamber works, "Ballad in D for Orchestra", songs and choral pieces. At present, Mr. Imbrie is working on a one-act opera, "Three Against Christmas."

JURY

Arthur Berger, *Chairman*
Elliott C. Carter

Aaron Copland
William Schuman

Lester Trimble

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POETRY AWARDS

MEDAL

JOHN CROWE RANSOM, known as a poet's poet was born sixty-nine years ago in Pulaski, Tennessee. He studied at Vanderbilt University and then, as a Rhodes Scholar, in Oxford, England. After World War I, he taught for a year at a French military school and later at Vanderbilt until 1937. He is now Carnegie Professor of Poetry at Kenyon College in Gambier, Ohio and editor of *Kenyon Review*.

His published works include four volumes of verse: *Poems about God, Chills and Fever*, *Two Gentlemen in Bonds* and *Selected Poems*. His three volumes of prose are: *God Without Thunder*, *The World's Body*, and *The New Criticism*.

In 1951, he received the Russell Loines Award in Literature from the National Institute of Arts and Letters and the coveted Bollingen Prize in Poetry.

Mr. Ransom, in addition to his own contributions to the poetry of America is responsible for developing the talents of many younger poets, including two Pulitzer Prize winners.

GRANT

BARBARA HOWES, a native Bostonian, attended Bennington College, and then edited the literary quarterly, *Chimera* for four years. She is the author of two books of poems: *The Undersea Farmer* (1948) and *In the Gold Country* (1945). Her poems have appeared in numerous magazines including *Botteghe Oscure*, *Harper's Bazaar*, *The New Yorker*, *Partisan Review*, *Poetry*, and *The Sewanee Review*; and in several anthologies.

Poetry awarded her the Hokin prize in 1949. Miss Howes has also published short stories, and has recently finished a novel.

After spending two years in Italy on a Guggenheim Fellowship, she now lives in North Pownal, Vermont, with her husband, William Jay Smith, and two small sons.

JURY

J. V. Cunningham, *Chairman*
Hayden Carruth
Richard Wilbur

Katherine Hoskins
Allen Tate

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SCULPTURE AWARDS

MEDAL

JACQUES LIPCHITZ was born in 1891 in Lithuania. He started out on a commercial program but after his schooling was interrupted went to Paris where he enrolled in an art school to study sculpture. His studio in Paris in 1909 adjoined Brancusi's and among his friends were Diego Rivera, Picasso, Juan Gris, Modigliani and others.

For the past forty years he has been a dominant figure in modern art. In technique, Lipchitz is a modeller. Almost every sculpture he has ever done was first conceived in clay. There was a period in his life when he was known as a cubist, but his style has ranged from the abstract to the naturalistic. The monumental pieces of sculpture for which he is so famous emerged in his later years.

Lipchitz came to the United States to live in 1941. However, his first showing here was in 1935 at the Brummer Galleries in New York.

Several of Mr. Lipchitz's better known commissioned works are: "Prometheus" for the Paris World's Fair, for which he won a gold medal; "Prometheus Strangling the Vulture" which is on the Ministry of Education and Health Building in Rio de Janeiro; "The Birth of the Muses" for Mrs. John D. Rockefeller, III's Guest House in New York. At present, Jacques Lipchitz is working on "The Virgin of Assy" for Fairmount Park in Philadelphia.

Mr. Lipchitz has had many exhibitions and one man shows in Paris, New York, California, Brussels and Venice. His sculpture is in most of the major museums of the world.

In a broad sense, Mr. Lipchitz has been described as a poet-sculptor employing images for their symbolic meaning as well as for beauty of form.

GRANT

RICHARD LIPPOLD was born in 1915 in Milwaukee, Wisconsin. He received his B.F.A. degree from the Art Institute of Chicago where he majored in Industrial Design. He has also studied music (piano and organ) and dance (modern and folk). He worked for a period as a professional designer but left to teach at the University of Michigan. Here he began his work in wire constructions, self taught.

He has had several one man shows at the Willard Gallery. He received a commission from Walter Gropius for "World Tree" for the Harvard Law School Center. He was commissioned by the Metropolitan Museum of Art for work in gold. "Variation Within A Sphere No. 10: The Sun"

At present, he is Assistant Professor of Art at Hunter College in New York City.

JURY

Peter Grippe, *Chairman*
Dorothy Adlow

Henri Marceau
Roy R. Neuberger

Andrew C. Ritchie

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THEATRE AWARDS

MEDAL

STARK YOUNG was born in Como, Mississippi in 1881. He received his B.A. from the University of Mississippi and his M.A. from Columbia University in New York.

After many rewarding years of teaching at the University of Mississippi, University of Texas, and Amherst, Mr. Young decided that the time had come for him to resign from college work. In New York he devoted himself to the theatre as an editor and drama critic for *The New Republic*, as drama critic for *The New York Times*, and as an editor of *The Theatre Arts Monthly*. From newspaper and magazine work, he turned to general writing.

He has written a number of valuable books on the theory and philosophy of the theatre, among them "Glamor", "The Flower in Drama", and "The Theatre". He has begun an autobiography "The Pavilion" and wrote a well-remembered novel "So Red the Rose". His translations include: Machiavelli's classic Italian comedy *La Mandragola*, and the definitive English Translations of Chekhov's plays (available in the Modern Library Series.)

Equally as scholar, teacher, author, drama critic, and translator, Mr. Young has made great contributions to the growth of the American theatre.

GRANT

PAUL SHYRE was born in New York City on March 8, 1926. He is a graduate of the University of Florida, the American Academy of Dramatic Art and has been a student of Harold Clurman.

Although he had already directed and acted in stock and television, it was by way of Sean O'Casey's works that Paul Shyre's talent and insight really emerged. He adapted, produced and acted in "I Knock At The Door" and "Pictures in the Hallway" which are performances in concert reading style. He helped produce and acted in "Purple Dust". Much of the recent revival of interest in O'Casey is attributed to Mr. Shyre's efforts. Paul Shyre has received the Drama Desk Award for his outstanding contribution to off-Broadway theatre.

JURY

Louis Kronenberger, *Chairman*
Harold Clurman

John Gassner
Arthur Miller

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Hon. Herbert H. Lehman	Samuel L. Slosberg
Mrs. Adele Rosenwald Levy	Judge Simon E. Sobeloff
Joseph M. Linsey	Dr. Willard Thorp
Dr. Isador Lubin	Lawrence A. Wien

PRESIDENT OF THE UNIVERSITY

Dr. Abram Leon Sachar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Breeskin

June 13, 1957

Dear Adelyn:

How kind of you to send me that telegram. It comforted me since the only phone call I got on the program was from a woman in Brooklyn who wanted to sell the Museum a piece of crockery. I hope to see the kinescope tomorrow so that I hasten to write you now before my disillusionment.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Adelyn D. Breeskin, Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

AHB:bj

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Brennan

cc: D. Miller

TIME
INCORPORATED

TIME & LIFE BUILDING
175 NASSAU ST
NEW YORK 38, NY
REGISTRATION OFFICE

1457

2 January 1956

763-56



(59) ..

NA074 CGN PD=BALTIMORE MD 10 1022AME=
 ALFRED H BARR JR, MUSEUM OF MODERN ART=
 DELIVER 11 WEST 53 ST=

1957 JUN 10 AM 11 01

CONGRATULATIONS ON YOUR SPLENDID PERFORMANCE ON CAMERA
 THREE YESTERDAY BEST GREETINGS=
 ADELYN BRESKIN=

BY WESTERN UNION

11 West 53rd Street
New York, New York

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Brennan

cc: D. Miller

TIME
INCORPORATED

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EXECUTIVE OFFICES

1457
2 January 1956

January 28, 1956

Dear Alfred:

Dear Hank:

Time Inc., in cooperation with the American Federation of Artists, ~~It was very good of you to remind me of the~~ paintings entitled EXECUTIVE VIEW, which have been lent by ~~you~~ exhibit, Executive View, which opens this week in the Time-Center Life Building. The exhibit will have its premiere ~~intended~~ reception ~~I hope that I shall be able to come in.~~ 9 Rockefeller Plaza, and will be on view from January 4th through January 18th.

Sincerely,

Before the exhibition goes on a nation-wide tour I do hope you will find an opportunity to drop in and see them.

Mr. Francis Brennan
Art Adviser to the Editor-in-Chief
Time Incorporated
Time & Life Building
Rockefeller Center
New York 20, New York

AHB:ma

Francis Brennan
Art Adviser to the Editor-in-Chief

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

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	AHB	I.A.296

TIME
INCORPORATED

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20

EXECUTIVE OFFICES

December 28, 1956

Dear Alfred:

Time Inc., in cooperation with the American Federation of Arts, is presenting a showing of forty paintings entitled EXECUTIVE VIEW, which have been lent by business and professional leaders across the country. The exhibit will have its premiere in our Reception Center on the ground floor of the Time-Life Building at 9 Rockefeller Plaza, and will be on view from January 4th through January 18th.

Before the exhibition goes on a nation-wide tour I do hope you will find an opportunity to drop in and see them.

Sincerely yours,



Francis Brennan
Art Adviser to the Editor-in-Chief

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

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Brenson

New Name: (New Jersey College for Women) Douglass College
Capers University
New Brunswick, New Jersey

Department of Art

June 13, 1955
June 10, 1955

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

Dear Mr. Barr:
Dear Mr. Brenson:

Thank you very much for your letter with its
impressive group of check lists. I am very glad to have
them.

Sincerely,

Theodore Brenson
Library

Alfred H. Barr, Jr.

Mr. Theodore Brenson, Chairman
Department of Art
Douglass College
New Brunswick, New Jersey

AHB:ma

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	AHB	I.A.296

New Name: (New Jersey College for Women) Douglass College
Rutgers University
New Brunswick, New Jersey

Department of Art

June 10, 1955

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

Dear Mr. Barr:

It gives me pleasure to send you the enclosed set of catalogs of exhibitions which we have arranged at our department during this past year. I thought it may possibly interest you to learn about our activities and about some of the artists whose work we have exhibited and with whom you no doubt are familiar.

Yours very sincerely,

Theodore Brenson
Theodore Brenson, Chairman
Department of Art
Douglass College

B:B

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Brewster

cc: D. Miller

9 January 1957

Dear Mrs. Brewster:

Your letter of January 4th addressed to the Director has been referred to this office. I do not believe that we would be interested in any of the paintings which you list for our Collection. Nevertheless, we are grateful to you for letting us know of their availability.

I don't know how Mr. Vaucher could go about obtaining employment as a restorer in this country. The Fogg Museum, Harvard University, has maintained a training program for a number of years. It is possible that you may wish to seek their advice.

Thank you again for sending us a list of the paintings offered for sale.

Sincerely,

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

Mrs. Yolanda Vaucher Brewster
Forest Farm
Ashburn, Virginia

AHB:ma

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no, thanks
January 4, 1957

Director
Museum of Modern Art
11 W. 53rd Street
New York, N. Y.

Dear Sir:

My cousin, Henri Vaucher, has been doing restoration work in Paris and as a result has been commissioned by individuals to sell some of their collections from the masters. He sent me a list, a copy of which I have enclosed, and requested that I contact some of the museums as he does not write English. A photograph and a detailed description of each painting is available from him. I do have a picture of the Van Gogh painting.

If you know of anyone desiring paintings of this type, I would appreciate your advising me. Or in the event the person would prefer contacting him directly his address is Henri Vaucher Rue Pourtales 2, Neuchatel, Switzerland.

Mr. Vaucher is also desirous of obtaining employment here as a restoration artist. Could you advise me if there are any such opportunities available in the United States?

Any assistance you may be able to give us would be greatly appreciated.

Sincerely yours,

Yolanda V. Brewster

Mrs. Yolanda Vaucher Brewster
Forest Farm
Ashburn, Va.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Les tableaux sont accompagnés de pièces certifiantes l'authenticité des œuvres

			francs suisse
Troyon Constant	(1816-1865)	106 x 69	prix: 11,000.-
Zuccarelli Francesco	(1702-1718)	90 x 110	prix: 3,500.-
Lemoine Francois	(1688-1737)	144 x 129	prix: 3,500.-
Gudin Theodore	(1802-1880)	38 x 60	prix: 3,200.-
Carracci Ludovico	(1555-1619)	74 x 60	prix: 8,000.-
Dupre	(1811-1889)	54 x 60	prix: 3,400.-
Van Dyck Antonio	(1599-1641)	115 x 91	prix: 80,000.-
" "	" "	74 x 60,5	prix: 80,000.-
Titien	(1477-1576)	162 x 102	prix: 200,000.-
Rodin "Dessin"	(1840-1917)	15 x 25	prix: 1,000.-
Rubens Paul "Isabella d'Espagne"	(1577-1640)	74 x 60	prix: 35,000.-
Rembrandt	(1606-1669)	111 x 84	prix: 150,000.-
" "	" "	52 x 41	prix: 20,000.-
Granach Lucas	(1472-1553)	86 x 68	prix: 53,000.-
Jongkinch	(1819-1891)	26 x 41	prix: 9,500.-
Lepine	(1836-1892)	33 x 14,5	prix: 4,500.-
Renoir Auguste "Portrait de Sarah Bernhardt"	(1841-1919)	116 x 89	prix: 140,000.-
Goya	(1746-1828)	27 x 35	prix: 25,000.-
Vincent Van Gogh	(1853-1890)	65 x 81	prix: 25,000.-

Ce tableau du Maître Hollandais a été découvert à Paris en 1955. Il est resté pendant 65 ans dans l'ombre d'un réduit Parisien inconnu du monde artistique et oublié pour des raisons inexplicables. Œuvre intacte d'une grande valeur artistique, peint en pleine pâte dans sa manière de Paris.

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Brill

cc: D. Miller
ALFRED H. BARR, JR.
THE NEW YORK PSYCHOANALYTIC INSTITUTE
247 EAST EIGHTY-SECOND STREET
NEW YORK 28, N. Y.

8 November 1957

November 4, 1957

Dear Dr. Brill:

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

Much as I should like to help, I am afraid

I cannot let my name be used as a sponsor of the Art
Exhibition and Sale at the Greenwich Gallery for the benefit

of the Treatment Center of the New York Psychoanalytic
Institute. For reasons which I am sure you will understand

I have had to make it a rule not to appear as a sponsor of
any non-museum exhibition unless I have had some active role
in it. I hope you will understand my decision and that you

and Dr. Roos will not feel too much disappointed.
With every good wish to you and your
colleagues in the success of the show.

I might add that as far as the Exhibition and Sale
is concerned, it promises to be of the highest professional caliber,
and will feature the paintings, prints and sculpture of leading
contemporary artists.

Sincerely,
Alfred H. Barr, Jr.

Since advance publicity on the Exhibition and Sale
Dr. E. Rose Owen Brill shall be grateful for an early reply.
Auxiliary Group
The New York Psychoanalytic Institute
247 East 82nd Street
New York 28, New York

Sincerely yours,

E. Rose Owen Brill

Dr. E. Rose Owen Brill
(Mrs. A.A. Brill)

AHB:ma

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AUXILIARY GROUP
THE NEW YORK PSYCHOANALYTIC INSTITUTE
247 EAST EIGHTY-SECOND STREET
NEW YORK 28, N. Y.

November 4, 1957

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

Dear Mr. Barr:

Dr. Allan Roos has suggested that I write to ask you to sponsor an Art Exhibition and Sale at the Greenwich Gallery in January 1958 for the benefit of the Treatment Center of the New York Psychoanalytic Institute.

The Treatment Center, one of the most important and rapidly growing phases of the program of the Institute, provides psychoanalytic treatment at clinic fees to adults and children. In addition to this community service, the Center offers facilities for research and postgraduate studies.

We feel sure that your participation would enhance the prestige of the Exhibition. I do hope, therefore, that you will be willing to lend your name as sponsor. Doing so, I want to assure you, would involve you in no other way than the printing of your name in the catalogue and in appropriate publicity.

I might add that as far as the Exhibition and Sale is concerned, it promises to be of the highest professional caliber, and will feature the paintings, prints and sculpture of leading contemporary artists.

Since advance publicity on the Exhibition and Sale is to go out shortly, I shall be grateful for an early reply.

Sincerely yours,

K. Rose Owen Brill

Dr. K. Rose Owen Brill
(Mrs. A.A. Brill)

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Britannica



ENCYCLOPÆDIA BRITANNICA
425 N. MICHIGAN AVENUE • CHICAGO 10, ILLINOIS

March 18, 1955

AUXILIARY GROUP
THE NEW YORK PSYCHOANALYTIC INSTITUTE
247 EAST EIGHTY-SECOND STREET
NEW YORK 28, N. Y.

Dear Dr. Brill:

Yes, I shall be pleased to lend my name as one of the sponsors of the Art Exhibition and Sale to be held in January, 1958 for the benefit of the Treatment Center of the New York Psychoanalytic Institute.

(Please sign here) _____

Walter Just
Walter Just
2/11/55

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Britannica



ENCYCLOPÆDIA BRITANNICA
425 N. MICHIGAN AVENUE - CHICAGO 11, ILLINOIS

March 18, 1955

March
15
1955

Dear Mr. Yust:

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

I am sorry that I do not have the time
to work on the Mural Painting article for the

Dear Mr. Barr: Britannica.

For a forthcoming printing of the Encyclopædia Britannica we are planning
to revise the article which I appreciate your having asked me.

I am writing to ask if you would be willing to accept this assignment. The
new revised article should not exceed the specified length, and the usual
Britannica rate of payment—\$5 per type page read but not substantially re-
vised and two cents per word for new copy—will apply. The deadline for
this article is July 1, 1955.

Sincerely,

Alfred H. Barr, Jr.

If you are able to accept this assignment, we shall be glad to send you a
paste-up of the article for your use.

Mr. Walter Yust, Editor
Encyclopædia Britannica
425 North Michigan Avenue
Chicago 11, Illinois

Sincerely yours,

AHB:ma

Walter Yust
Editor

WY:jaf

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ENCYCLOPÆDIA BRITANNICA
425 N. MICHIGAN AVENUE • CHICAGO 11, ILLINOIS

March
15
1955

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

Dear Mr. Barr:

For a forthcoming printing of the Encyclopaedia Britannica we are planning to revise the article MURAL PAINTING (3,400 words).

I am writing to ask if you would be willing to accept this assignment. The new revised article should not exceed the specified length, and the usual Britannica rate of payment--\$5 per type page read but not substantially revised and two cents per word for new copy--will apply. The deadline for this article is July 1, 1955.

If you are able to accept this assignment, we shall be glad to send you a paste-up of the present article for your use.

We shall look forward to hearing from you at your earliest convenience.

Sincerely yours,

Walter Yust
Editor

WY:jmf

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Brunk



promotions

27 April 1957

April 15, 1957

Dear Mr. Brunk:

Thank you for your letter of April 15th addressed to Mr. d'Harnoncourt. We are enclosing the list of Museum Publications, as you request.

Mr. Rene
Director of Museum of Modern Art
11 West 53rd Street
New York 1

Works in the Museum's own collection are not for sale. There are usually a few works which may be purchased from our loan exhibitions of various artists and the Junior Council sponsors an art lending service on the sixth floor where paintings by contemporary artists may be rented for the New York area. The paintings, some sculpture and graphic arts in the art lending service are for sale and you may wish to stop in when you are in the Museum.

Dear Mr. Brunk:
Please
titles are

Also state if the Museum ever sells any of its works acquired from artists. Meanwhile, many thanks for your enthusiastic words about our institution. That the great majority of the works are too high for the average layman, however perhaps some of the lesser exposed works could be purchased.

Sincerely yours,

Thanking you for the many wonderful hours of enjoyment that the institute has given me. I remain

Marie Alexander

Mr. Orion J. Brunk
Editor, Highway Patrolman
Box 222
Mount Morris, Illinois

Orion J. Brunk
Orion J. Brunk
Editor, HIGHWAY PATROLMAN

OT:eb



MOUNT MORRIS ILLINOIS • BOX 222 • BRUNK

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	AHB	I.A.296



promotions

by

April 15, 1957

Mr. Rene' d'Harnoncourt
 Director of Museum of Modern Art
 11 West 53rd Street
 New York 19, N. Y.

Dear Mr. d'Harnoncourt:

Please be so kind as to send to me your Catalog of the 81 titles available on books that you have published.

Also state if the Museum ever sells any of its works acquired from sculptors or painters. I realize that the great majority of these would be in the price range too high for the average layman, however perhaps some of the lesser exposed works could be purchased.

Thanking you for the many wonderful hours of enjoyment that the institute has given me. I remain

Enthusiastically yours,

Orion J. Brunk
 Editor HIGHWAY PATROLMAN

OJB:cb



MOUNT MORRIS ILLINOIS • BOX 222 • PHONE 525

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

Bruno

September 6, 1957

July 25, 1957

Dear Phillip:

I just want to thank you informally for proposing the gift of the Reder color woodcut. It is an addition to the collection. I am sure our acquisitions committee will approve and you will be formally notified by the chairman of the committee when it is accepted. In the meantime, I would like to give you my own personal thanks.

Sincerely,

William S. Lieberman

Mr. Phillip Bruno
World House
987 Madison Avenue
New York, N.Y.

WSL:eh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.296

RELATS BISSON

REGISTRE ANCIENNE AU CAPITAL DE 4.800.000 FRANCS
R. D. BOULEVARD DES FILLES-DU-CALVAIRE

57, QUAI DES GRANDS AUGUSTINS - PARIS (6^e)
DANTON 71-50-71-51-71-52

au coin de Paris

BRUNO

Want: copies attached in case you think might be good to send to P. now since he probably won't be able to see persons until after Coll. show is installed Sept 29.

July 22, 1955

Rec'd 7/27/55

July 25, 1955

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

Dear Mr. Bruno:

Dear Mr. Barr:

Your letter of July 22 to Mr. Barr has arrived during his absence on a two-month trip abroad. He plans to return to the Museum the early part of September and your letter will be brought to his attention then.

I am at present exploring the possibilities for a position in the contemporary art field and am taking the liberty of asking you for any suggestions which you may have or advice which you may be able to give me. I shall be returning to New York the middle of August and would like to see you at your convenience.

Sincerely,
Betsy Jones
Secretary of the Museum Collections

I came to Europe in February in order to familiarize myself with various contemporary trends in European painting and to meet artists, collectors and museum officials. On my arrival in Paris I began to organize the first Relais Bisson exhibition of the works of Jean Luis Cuevas, a young and very talented painter. The exhibition was held in Paris in June. A booklet was published in connection with the show including a preface and articles on Cuevas and his work by Philippe Segault, the French critic and poet, and by the Mexican critic, Horacio Flores-Sanchez. I am sending you a copy under separate cover. The exhibition seemed to be very well received.

I was co-founder of the Grace Bogrenicht Gallery, with which I have been connected as associate director for the past three and a half years. Prior to that, while still studying at Columbia University, I was associated with the Wayne Gallery for a year. I am, of course, exploring the possibilities of continuing in the gallery field.

I recall with pleasure your visits to the gallery and trust that you have been having a pleasant summer.

Sincerely yours,

Phillip A. Bruno

Phillip A. Bruno

New York address: 400 N. 58 St.

WE OFFER THE LAUREL • 1400 NORTH BAY • ONE FINGERPRINT SHOPPING • ON YOUR OWN

242-16

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RELAIS BISSON

SOCIÉTÉ ANONYME AU CAPITAL DE 4.200.000 FRANCS
R. C. SEINE 352-264 B

37, QUAI DES GRANDS AUGUSTINS - PARIS (6^e)
DANTON 71-80-71-81-71-82

au cœur de Paris

*

Marné: copies attached in case you think might be good to send to A. now since he probably won't be able to see Bruno until after Coll. show is installed Sept 29.

July 22, 1955

*Invent 7/27/55 B.
A. may want to answer?*

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

Dear Mr. Barr:

As you may know, I have been in Europe since February, having arranged a leave of absence from the Borgenicht Gallery. Mrs. Borgenicht has just written me, in answer to an inquiry of mine, that due to various personnel changes during my absence and to related financial considerations she is no longer in a position to continue our relationship. Consequently, I am at present exploring the possibilities for a position in the contemporary art field and am taking the liberty of asking you for any suggestions which you may have or advice which you may be able to give me. I shall be returning to New York the middle of August and would very much like to see you at your convenience.

I came to Europe in February in order to familiarize myself with various contemporary trends in European painting and to meet artists, collectors and museum officials. On my arrival in Paris I began to organize the first European exhibition of the works of Jose Luis Cuevas, a young and very talented Mexican painter. The exhibition was held in Paris in June. A booklet which I arranged to have published in connection with the show included a preface by Jean Cassou and articles on Cuevas and his work by Philippe Soupault, the French critic and poet, and by the Mexican critic, Horacio Flores-Sanchez. I am sending you a copy under separate cover. The exhibition seemed to be very well received.

I was co-founder of the Grace Borgenicht Gallery, with which I have been connected as associate director for the past three and a half years. Prior to that, while still studying at Columbia University, I was associated with the Weyhe Gallery for a year. I am, of course, exploring the possibilities of continuing in the gallery field.

I recall with pleasure your visits to the gallery and trust that you have been having a pleasant summer.

Sincerely yours,

Phillip Bruno

Phillip A. Bruno

New York address: 400 E. 58 St.

VUE UNIQUE SUR LA SEINE * FACE NOTRE-DAME * UNE ATMOSPHERE SYMPATHIQUE * UN CADRE IDEAL

PAB:jb

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C
O
P
Y

RELAIS BISSON

37 Quai des Grands Augustins

Paris 7^e 6

DANTON 71-80-71-81-7182

July 22, 1955

Mr. Alfred H. Barr, Jr.
etc.

Dear Mr. Barr:

As you may know, I have been in Europe since February, having arranged a leave of absence from the Borgenicht Gallery. Mrs. Borgenicht has just written me, in answer to an inquiry of mine, that due to various personnel changes during my absence and to related financial considerations she is no longer in a position to continue our relationship. Consequently, I am at present exploring the possibilities for a position in the contemporary art field and am taking the liberty of asking you for any suggestions which you may have or advice which you may be able to give me. I shall be returning to New York in the middle of August and would very much like to see you at your convenience.

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I was co-founder of the Grace Borgenicht Gallery, with which I have been connected as associate director for the past three and a half years. Prior to that, while still studying at Columbia University, I was associated with the Weyhe Gallery for a year. I am, of course, exploring the possibilities of continuing in the gallery field.

I recall with pleasure your visits to the gallery and trust that you have been having a pleasant summer.

Sincerely yours,

/s/ Phillip M. Bruno

Phillip A. Bruno

New York address: 400 E. 58 St.

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Bucher

601 Yale Art Gallery

January 4th 1956

Dear Mr. Barr ,

After having come back from Europe I found your letter and the enclosed Courtesy Pass, for which I never thanked you. I had the opportunity to use it twice, and would like to thank you for the very kind idea.

To you and to the Museum I wish a fulfilled and not too hectic 1956.

Sincerely yours

francois Bucher

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cc: D. Miller

Bucher

601 Yale Art Gallery, New Haven, Conn.

Dear Mr. Barr,

July 5, 1955

The hospitality of the Museum of Modern Art is widely known, however I think that I still owe you an apology, for interrupting your work a week ago, Saturday morning.

Our rather unorthodox visit was not scheduled on either side, Mrs. Jellinek and I decided to come and look around, since it would be for a long time the last chance, and so we simply entered, a little astounded about the quietness, and finally found you.

I hope that we did not inconvenience you too much, and I can assure you that on my side the visit will belong, as we say in German "Es den

Schick". I meant to acknowledge your letter long before this, but to adequately

You were very kind and reassuring to write. Just in case you should still be in this country, I am enclosing a Courtesy Pass to the Museum which I hope you will use frequently during the hours of 12:00 - 7:00.

Sincerely,

Francois Bucher

Francois Bucher.

Alfred H. Barr, Jr.

Mr. Francois Bucher
601 Yale Art Gallery
Yale University
New Haven, Connecticut

AHB:ma

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601 Yale Art Gallery, NEW HAVEN (Conn.)

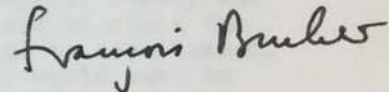
Dear Mr. Barr,

The hospitality of the Museum of Modern Art is widely known, however I think that I still ow you an apology, for interrupting your work a week ago, saturday morning.

Our rather unorthodox visit was not ^{by}scheduled on either side, Mrs. Jellinek and I decided to come and look around, since it would be for a long time the last chance, and so we simply entered, a little astonished about the quietness, and finally found you.

I hope that we did not inconvenience you too much, and I can assure you that on my side the visit will belong, as we say in German: "Zu den Schätzen meiner persönlichen Erinnerungen," (which I think cannot be adequately translated.)

I am looking forward to other visits in the Museum of Modern Art, and would like to thank you again for your hospitality.



Francois Bucher.

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	AHB	I.A.296

Burke

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July 10, 1957

Mr. Alfred Barr
Greenboro
Vermont

Dear Alfred:

I hope you all are having a cool delicious time in Vermont. You are missing the dampest, ickiest of New Yorks, and though I am sorry not to have talked with you before I leave for Europe, I am glad that you are missing this.

I am going to London on the 16th, where I expect to stay for about three weeks. Then I plan to visit, though I do not know in which order, Venice, Milan, Rome, Florence, the Costa Brava, Barcelona, Madrid, Paris, and the South of France; I will go back to Aix to visit the Massons. I would like so very much to go to see Picasso. Mrs. Miller, the editor of The Diplomat, would love to publish an interview with him, and it would be a great experience for me. I am enclosing the article I wrote in The Diplomat. If you think it is not a shocking idea, I would be so very grateful if you would write him, and ask if he would consider seeing me. I would promise not to stay too long. I will be in the South of France in August or September. I am not more certain of my plans yet. If this is a terrible imposition or something that you just don't want to do, I will certainly understand and not feel neglected. I am not taking myself very seriously as a writer, but I am enjoying enormously the chance Mrs. Miller is giving me. And I do think the reproductions in The Diplomat come out well, though I am unhappy about their relative scale and the fact that their art editor insists upon bleeding.

I have been enjoying the Museum's being open on Thursday nights. I have been attending a drawing class on Thursday night until 9:30 and there is still a bit of time before and after to enjoy the Picasso show. I visit it about twice a week and wish you could keep it forever.

My very best greetings to Marga and Tory and especially yourself. My thanks for looking at the Picasso stuff no matter what you decide to do.

Affectionately yours,

Caroline

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NATIONAL BROADCASTING COMPANY, INC.

page No.2

for 3 weeks
 P.S. My address in London is c/o Baroness Hoynigen-Huene,
 9 Chester Square, London S.W.1; the Chase Manhattan Bank
 at 6 Lombard Street, London E.C. 3, will forward mail for
 me all summer.

*Hoping to hear your news
 that you are all well,*

[Faint, mostly illegible typed text]

[Faint signature]

[Faint name]

[Faint address text]
 Mrs. Josephine ...
 2110 ...
 ...
 ...

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Burke

cc: Mrs. Shaw
D. Miller

23 July 1957

Dear M. Picasso

Dear Jacqueline: It is a pleasure to introduce to you Miss
Caroline Burke. I enclose a copy of a letter I've written
for Miss Caroline Burke as an introduction to Picasso. She
is by no means an expert scholar but if she could join one
of the "morning receptions" (leves) she would greatly
appreciate it.

I hope the summer goes well with you and
Picasso and that you are not too over-ridden with visitors.

My very best to you both.

Affectionately,

Alfred H. Barr, Jr.

Miss Jacqueline Roque
Villa Californie
Avenue Costebelle
Cannes (A.-N), France

AHB:ma

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cc: Jacqueline Roque
Elisabeth Shaw
Dorothy Miller

23 July 1957

Dear M. Picasso:

It is a pleasure to introduce to you Miss
Caroline Burke, a charming American journalist who has
written an interesting article on your New York exhibition
for the Washington paper, Diplomat. She would like to visit
and talk with you at Cannes in order to write another article.
Miss Burke speaks French and I think you would find her
sympathetic.

Cordially,

Alfred H. Barr, Jr.

M. Pablo Picasso
Villa Californie
Avenue Costebelle
Cannes (A.-M.), France

AHB:ra

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cc: Mrs. Shaw
D. Miller

23 July 1957

Dear Caroline:

Here's the signed letter to you. Fortunately I've been able to catch a serious omission -- the word "art" before "editor". I wouldn't have been so blunt with your editor expecting, as I still do, indeed, insist, that you will forward the letter to your editor.

In approaching Picasso, phone the villa, in California, and ask for Madame Jacqueline Roque who acts as his secretary. If you write a story do not refer to her as his "mistress." Picasso has never forgiven Time for so calling a previous lady. I wish you luck but don't feel too unhappy if you have none. May don't.

Sincerely,

Miss Caroline Burles
c/o The Chase-Manhattan Bank
6 Lombard Street
London, E. C. 3, England

AHB:ma

P. S. Madame Roque has good English.

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cc: Mrs. Shaw
D. Miller

REVISED

15 July 1957

Dear Caroline,

I am not sure Picasso will see you but I would be glad to write you a letter of introduction, sending him a copy with a covering letter on one condition that your magazine will promise in writing not to bleed any photographs of works of art used in connection with the interview. I thought your piece interesting but the reproductions were shockingly mutilated. Your art editor obviously has no respect for art -- and I doubt if he read the conditions stamped on the back of the photographs.

As soon as I have assurance on this point I'll send a letter to you in London.

Bon Voyage!

Alfred H. Barr, Jr.

Miss Caroline Burice
24 West 55th Street
New York, New York

AHB:ma

P. S. I've asked Miss Alexander to read this letter to you if she can catch you before you sail.

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Miss Burke (original sent to Vermont for official signature)
cc: Mrs. Shaw
D. Miller

15 July 1967

Dear Caroline,

I am not sure Picasso will see you but I would be glad to write you a letter of introduction, sending him a copy with a covering letter on one condition that your magazine will promise in writing not to bleed any photographs of works of art used in connection with the interview. I thought your piece interesting but the reproductions were shockingly mutilated. Your editor obviously has no respect for art -- and I doubt if he read the conditions stamped on the back of the photographs.

As soon as I have assurance on this point I'll send a letter to you in London.

Bon Voyage!

Alfred H. Barr, Jr.

Miss Caroline Burke
24 West 55th Street
New York, New York

AHB:ma

P. S. I've asked Miss Alexander to read this letter to you if she can catch you before you sail.

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ALTSHULER

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BACK FROM EUROPE

Sunny smile of attractive Caro-
line Burke, an NBC-TV producer,
is framed by mink-trimmed hat
as she arrives on liner United
States. Miss Burke, an art col-
lector, acquired 13 paintings
during her 6-week stay in Europe.

(Mirror Photo by Dick McEvilly)

n Dope Charge

*R Burke ^{Mirror} 3 10/10

Burliuk

**U. S. Modernist Painter
Back in Moscow as Guest**

By B. J. Cutler

MOSCOW.—A seventy-three-
year-old American modern-
ist painter, whose works prob-
ably would be frowned on here,
is seeing the sights of Moscow
as an honored guest.

The painter is David Burliuk,
of Hampton Bays, L. I. who left
Moscow in 1917, "when politics
took the place of art." He is not
known here as an artist, but as
the friend and patron of the
Soviet Union's greatest poet.

Behind the invitation Mr.
Burliuk received from the Union
of Writers is the story of a
stormy new movement in the
arts. Behind it, too, is the tor-
tured life of the late Vladimir
Mayakovsky, who almost single-
handedly pulled Soviet poetry
from traditionalism into the
twentieth century.

In Czarist days, Mr. Burliuk
was a student at the Moscow
Institute of Art. He considered
himself a poet. At the institute
he met Mayakovsky, a destitute
young poet who wanted to be a
painter. The two were among
the founders of the tradition-
defying futurist school in Rus-
sian art.

Mr. Burliuk began to sell some
of his paintings and used his
money to help young poets who
leaned toward futurism. Among
them was Mayakovsky. "I sup-
ported him, fed him, clothed
him," Mr. Burliuk said this
week. "I knew he would be a
great poet."

After the revolution, the So-
viet Union did not strike Mr.
Burliuk as a place for a futurist
painter. He made his way
through Siberia, China and Ja-
pan to the United States, where
he has since lived and worked
and sold thousands of paintings.

"I like to be quiet, polite and
good," he said. "My interests
have nothing in common with
politics. When politics took the
place of art, I left."

Five years later...

square and a theater have been
named for him. Even his plays,
which were considered too satiric
to be produced, began to be
staged three years ago and have
become classics of the Soviet
theater.

The official Union of Writers,
seeking to recognize Mayakov-
sky's old friends, agreed to Mr.
Burliuk's idea that he visit the
Soviet Union at its expense.
Now a naturalized American, the
painter packed his palette and
brushes and came here.

"I am thankful to America
for shelter, love and recogni-
tion," he said. "It gave me an
opportunity to travel, to be free,
to see strange and interesting
countries, one of which is Rus-
sia."

Friends in New York warned
him against coming here and
feared for his safety. He re-
plied that he was an old man,
and could not wait for relations
to improve.

"I had to come now," he said.
"This is my last chance to paint
in Russia."

Asked if he was the painter
who used to wear earrings and
had a picture of a bull painted
on his cheek, Mr. Burliuk re-
plied, "Of course, I was the
father of Russian futurism. Now
I am too old for things like
that."

Mr. Burliuk now wears flannel
trousers, a tweed jacket and a
loud plaid shirt. His remaining
sartorial eccentricities are a
stocking cap, worn indoors, and
a necktie made of a cord and a
piece of wood decorated with a
silver Conestoga wagon.

Meeting his old friends in the
swank hotel suite placed at his
disposal, Mr. Burliuk is kinder
than many critics to contempo-
rary Russian art. "About the
works of my fellow artists I
speak very well," he said in reply
to a question. "That is so they
will speak well about mine."

A visit to the land of com-
munism has not caused Mr. Bur-
liuk to forget the art market on
New York's 57th St. He plans to
sketch at Yalta for a month be-
cause the late President Franklin
D. Roosevelt was there and
"every one knows Yalta." Then
he will return home and finish
his paintings for a New York
exhibition in December.

"Money is very important in
this world," said the old futurist,
looking to the future.

Mr. Cutler is chief of the
Herald Tribune Bureau in Mos-
cow.

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FERNANDE (1905) in bronze. Lent by the Allen Memorial Art Museum, Oberlin College, Ohio. Photo by Adolph Studley



A great innovator who constantly has renewed his inspiration, Picasso has changed his style dramatically in the course of his more than a half century of productive work. Here are some examples of phases characterizing his art at different periods.

1901 WOMAN IN BLUE; oil on canvas. Lent by the Museo de Arte Moderno, Madrid.



1903 SEBASTIAN J. canvas. Lent by Seb Barcelona.



MAN WITH A LAMB (1944), bronze. Lent by Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa. Adolph Studley Photo



THE POWER OF P

By CAROLINE BURKE

FOR OVER HALF A CENTURY, Pablo Ruiz Picasso has been the focus of artistic controversy. Some think him a charlatan, others think him a genius, and still others think him both genius and charlatan. Some feel he was a great painter in certain periods, but that his works of other periods, including the present, are mad distortions. Some hold him a great innovator who is constantly renewing his inspiration. Others think him insincere, particularly when he abandons the style of one period for that of another. But no one who sees his 75th Anniversary Exhibition can fail to feel his power, and few will leave without sensing an aesthetic experience.

On May 22 the Museum of Modern Art in New York opened the most comprehensive retrospective of Picasso's art ever shown. In a most dramatic installation it exhibits more than three hundred paintings, collages, watercolors, pastels, drawings and sculptures. Some are well known to the gallery goer as milestones in the history of modern art, while at least seventy others never before have been seen in this country. Here is a rare opportunity to glimpse the gigantic contribution Picasso has made to the body of art. The viewer is gripped by these works, the best of every period, which reveal that nothing in art is alien to this artist. The 58 years of Picasso's art which this show covers really cover 58 years of twentieth century art.

Organized by the Museum of Modern Art with the support of the Art Institute of Chicago and the Philadelphia Museum of Art, the exhibition will continue in New York until September 8. Chicago will have the exhibition from October 19 to December 8. In Philadelphia, with some changes, the collection will open early in January. Alfred H. Barr, Jr., Director of the Collections, and William Lieberman, Curator of Prints of the Museum of Modern Art, have assembled the exhibition from Paris, Oslo, Zurich, Basle, Lucerne, London, Madrid, Barcelona and Cannes, and from 25 cities in the United States and Canada. Twenty-nine are loaned by Picasso himself, 15 of which are having their American vernissage.

This exhibition does many things for the gallery goer. It has reassembled the great works of Picasso, introduced a large number of his paintings to this country, and emphasized lesser known aspects of his art—his portraits and his sculpture. The display includes masterpieces of every period, from Picasso's early Lautrec-like demi-mondaines, through the



PORTRAIT OF GERTRUDE STEIN (1906), oil on canvas. The Metropolitan Museum of Art, New York, bequest of Gertrude Stein. Lower left, STILL LIFE WITH CALLING CARDS (1914). Lent by Mrs. Gilbert W. Chapman, New York. Photo by Seichi Sunami



great clown fami
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monumental Les
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Classicism; and th
and corridas, whic
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1903 SEBASTIAN JUNIER VIDAL; oil on canvas. Lent by Sebastian Junier Vidal, Barcelona.

1910 WILHELM UHDE; oil on canvas. Lent by Roland Penrose, London.

1936 PORTRAIT OF D. M.; oil on canvas. Lent by Mme. Marie Cuttoli, Paris.

1950 CLAUDE AND PALOMA. Vallauris; oil on wood. Lent by the artist.



R OF Picasso

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great clown families of the Blue Period and the more lyrical youth of the Pink Period. The Negro sculpture influenced paintings such as the monumental LES DEMOISELLES D'AVIGNON; the many famous Cubist compositions like MA JOLIE and the collages; the strong beauty of his Classicism; and the many paintings of tension and repose, of minotaurs and corridas, which brought him to his monument, the GUERNICA. This 26-foot mural, which some have called the greatest painting of the twentieth century, is shown with more than forty studies and related drawings.

In speaking of the portraits, Mr. Barr says: "All these images of friends offer evidence that, as in the past, the greatest portraits of any period are produced by the greatest artists rather than by specialists." Among the portraits never before exhibited in America are many which are almost unknown even to the students of Picasso. The WOMAN IN BLUE was shown in Madrid in 1901, and has been neglected by her public ever since. The portrait of SEBASTIAN JUNIER VIDAL (1903) is infused with all the romantic Spanish melancholy of the Blue Period. The Cubist portrait of WILHELM UHDE (1910) is remarkable in that the artist could achieve such likeness through the scientific application of his Cubist theories. There are fascinating drawings of ballerinas and of the ballet impresario Diaghilev, who commissioned most of Picasso's ballet designs. There are the portraits of well known personalities such as Gertrude Stein (and the collage with her calling card) and Dr. Claribel Cone; art dealers Ambroise Vollard and Daniel-Henry Kahnweiler; the affectionate likenesses of Dora Maar such as the PORTRAIT OF D.M. of 1936; and the vibrant marvels depicting his children Maya and Paul in the thirties and Claude and Paloma in recent years. Fernande, portrayed in bronze in 1905, was his first important mistress. In this beautiful early portrait bust there is the strength and vitality of the monumental sculptures displayed in their lovely setting in the Museum Garden.

Picasso celebrated his seventy-fifth birthday last October at his home in Vallauris near Cannes. At that time I was in Europe, on my way to visit Vallauris and California. Motoring from Nice along the Upper Corniche, we turned into the hills at Vallauris, and drove up the steep main street of the home of Picasso's ceramics. Twilight was falling, and the shops were closed. There were few about of whom we could inquire

(Continued on page 53)



THREE BALLEERINAS
(1917);
pencil and charcoal.
Lent by the artist.

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CELEBRITIES AT PLAY

(Continued from page 3)

like that big dough so much they seldom complain for long. Ruark went to North Carolina to put the finishing touches on his new tome, "Poor No More," which was originally about Texas millionaires. However, he decided Edna Ferber had covered the subject of Texas pretty well, so he transferred the locale of his millionaires to North Carolina, which is a switch indeed.

Speaking of James Jones, he has really blossomed out since his recent marriage. His new wife loves to

dance, and now has him doing such intricate terpsichore at Morocco as the cha-cha-cha, meringue and tango. I saw them at Morocco one night sitting with Tom Chamales, the author, in the section on the far side of the dance floor known to the hep New Yorkers as "Siberia." When I asked Jones what he was doing sitting over there, he said, "I guess they never heard of me here." I quickly let John Perona know who his famous guests were, and he promptly switched them to the "right side."

PICASSO

(Continued from page 29)

for an inn. So we continued up the road, which suddenly leveled off into the town square. By the time we found a place to park, we felt the day's adventures were over. Blatant, jazzy music came from what sounded like a large, tinny juke box at the other side of the square. A restaurant, we hoped, and perhaps lodging. Tired and hungry, we marched directly toward the sound of the music and found that the juke box was real but the boite served only drinks. About face, and back to the car we went. Then we headed towards the sunset, which commanded us to raise our eyes to the hills. There we saw a vision which raised our spirits—not a vision but a reality, larger than life, more real than reality. It was the great bronze sculpture THE MAN WITH A LAMB, embodying all of Picasso's genius, warmth, and humanity. The statue of the big nude bearded man holding a large lamb towered before us, the bronze illumined by those last rays of the Autumn sun. Was it our Saviour, or a simple but sensitive peasant? The symbol of all mankind, or a Provençal shepherd Picasso admired and loved? It was all these things, an unforgettable aesthetic experience.

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Burliuk



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December 17

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Toangul

Mr. David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York
Mr. David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York

Alfred H. Barr, Jr.

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Burliuk

November 21, 1953

February 15, 1954

Dear Mr. Burliuk:

Going to Bandung next week ^{Pay}
 (A miss ^{52 - Angkor-Vat} ~~Freeland~~ ^{Tour Ouest}) ^{Abreu}
 Dear Alfred,
 This is it at last!
 But the inconvienity of two
 French makes it hardly
 bearable. - The needs of
 the whole trip are more
 extensive than I had ever
 dreamed. If you have a
 moment write to Bob Paulsen,
 Hong Kong - Caroline Burke



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

Sincerely, ^{de Alexander}
 Secretary to Mr. Barr

Mr. David Burliuk
 2575 Bedford Avenue
 Brooklyn 26, New York
 Mr. David Burliuk
 2575 Bedford Avenue
 Brooklyn 26, New York

Alfred H. Barr, Jr.

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Burliuk

December 21, 1953

February 15, 1954

Dear Mr. Burliuk:

I wish to acknowledge your letter of December 17

and to tell you that Mr. Barr is in Europe now.
Dear Mr. Burliuk;

In the meantime, I have checked with our Library
I returned from Europe to find your very interesting
letter of December 17th with its careful notes on "in Russland"
Russian painting of 1910 to 1920. These are highly
valuable, especially as the books by Umansky, Lozowick
and Karpfen are so inaccurate and incomplete.

Malevich in his book published in Germany in 1927 states
that he first made his famous Black Square in 1913, but
I gather that it was not exhibited until 1915. French
writers have recently questioned the dates given by
Malevich for the beginning of Suprematism.

Sincerely yours,

This is the kind of question which your notes might help
to clarify. Perhaps when you return from Europe we may
meet and go over these problems together. Meanwhile,
many thanks again for your letter.

Sincerely,
Alexander
Secretary to Mr. Barr.

Mr. David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York
Mr. David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York

Alfred H. Barr, Jr.

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December 21, 1953

David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York

Dear Mr. Barr:

December 21, 1953

December 21, I and Mrs. Burlinak sailing for about 3 months to Europe. After your pleasant meeting with you I took in my Brooklyn home and found through the books "Neue Kunst in Russland" by Marjant Umansky published in Munich 1930. (c. 1911-19)

In this book possible to find "data" on works of GIPP, "Igor", that appeared in Europe in period 1911-19. Dear Mr. Burliuk: upon his library about subject - Futurism - Supremacy.

As I was a reader (and I wish to acknowledge your letter of December 17

when "Tatlin" and to tell you that Mr. Barr is in Europe now. (inter) - correct

Tatlin - discovery of In the meantime, I have checked with our Library

my first future Exhibited in St. Petersburg - Dec. - Jan. 1911-12. Nov. 1911.

by K. Umansky. It was very kind of you to offer the loan of

your copy.

Mr. Barr will be back at the Museum about the middle

of January and will receive your letter at that time.

Sincerely yours,

1910/11 with Tatlin, Burliuk, Komolovskiy, Leyfman, Zaslavskiy

1911/12 (Spring of 1912) all lectures from Paris with many best French pictures of that time

Marie Alexander

1912/13 (Feb. - March) Secretary to Mr. Barr

Mr. David Burliuk
2575 Bedford Avenue
Brooklyn 26, New York

1913/14 Tatlin was invited to show his work important by popularity exhibition his work in St. Petersburg, exhibition No. 1 (place of his work filled to full of work in cement wall (place of his wall) he used old staff for his constructivist compositions. (Life and Tatlin))

1914 - 1911 by Burliuk organized "Museum" and in spring 1911 (February, March) private collection exhibited with on the block of white squares, 12 places - big wall in St. Petersburg.

1915. Some "White" (Nicholas house) we gave some time to display show as around 30 pictures - and each all were sold in first days. My first great success. I was exhibiting large canvases - "War", "Warfare" and others (See "White" by Burliuk in St. Petersburg 1915.)

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C O P Y

December 17, 1953

David Burluk
2575 Bedford Avenue
Brooklyn 26, New York

Dear Mr. Barr:

December 24 I and Mrs. Burluk sailing for about 6 months to Southern Europe and Africa. After most pleasant meeting with you I look in my Brooklyn house and found through the books "Neue Kunst in Russland" by Konjfant Umansky published in München 1920. (c. 1914-19)

in this book possible to find "datae" on years of diff. "Isms", that appeared in Russia in period 1911-18. (Also see Katanyan (in Library 42nd street) - Futurismus - Mayakousny.

As I was a founder (paid money to Lawyer)

When "Karobuben" (Umansky page 18) was founded - data 1910/11 (winter) - correct

Futurism - discovery of Mayakousky by me - autumn - 1911 (Moskou.)

My first futuristic painting "The Conductor of Great Moscow-Opera" - painted - Nov. 1911. Exhibited in St. Petersburg - Dec. - Jan. Same winter "Union of Yuth." show. (reproduced in Vestuyck Dnanya, 1912.)

Now about Tatlin and K. Malievich.

We must take to our attention - that Umansky (Later ambassador of USSR to USA and Mexico) - was against the "Extreme" forms of Russian Art and he looks on Tatlin and Malievich - as "Imitators of French Art" (Picasso-Braques, 1913. (what wasnt corrent. (See Umansky page 19).

Winters:

"Karobube" exhibitions: Jack of Diamonds	1910/11	with Tatlin, Burluks, Konchalovsky, Larionov, Goncharova
"	1911/12 (Spring of 1912)	All leaders from Paris with many best French painters of that time
"	1912/13 (Feb., March 1913)	Last time Burluks participated in show. critics called show "Burluks show" Other artists became jealous. (Great "scandals" on lectures Protests of public, on lectures of <u>Burliuk-Mayakovsky</u>)
Soyons	1913/14	Tatlin was invited to show on this important by popularity exhibition his constructivism, <u>Composition No. 1</u> (piece of old iron fixed to strip of metal in cement wall (piece of old wall) He used old stuff for his constructivist compositions. (Like junk-beautiful)

(Goncharova, Larionov)

In autumn - 1914 we Burluks organized "Salon", and in spring 1915 (February, March) Kasimir Malievich exhibited with us his black on white squares, 32 pieces - big hall we gave to him.

In autumn. November - 1915. Same "Salon" (Michalov house) we gave same room to Chagall where he showed 30 pictures- and near all were sold in first days. His first great success. I was exhibiting large canvases - "War", "Tartars" and others (See "Chlebnikov" by Marussia B. Color and Rhyme.)

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December 17, 1953

David Burliuk
1575 Bedford Avenue
Brooklyn 31, New York

Look Color and Rhyme by Marussia Burliuk - (Chlebnikov).
All summer 1911 Kasimir Malevich was busy to paint his black squares. Suprematism.

When I will return from Europe I will gladly prepar for you compleete correct research
datas on all moments of Modern Russian Art - with references on books - "Life of
Mayakovsky" - (day by day) by Chronology by Katanian is so valuable - based on research
through all papers of that time.

If you don't have Book by K. Umansky, mentioned by me in start of this letter - please
informe me without delay and I will Loan book to you till July 1954.

As I was a founder (best way to say) with best wishes -

When "Harobots" (Ukrainy page 18) was founded - Sincerely (winter) - correct

Futurism - discovery of Mayakovsky by us - author DAVID, MARUSSIA BURLIUK

My first futuristic painting "The Doctor of Great Russia-Great" - painted - Nov. 1911.
Exhibited in St. Petersburg - Dec. - Jan. Saw since "Index of Ruth." show.
(reproduced in "Kosmopolit Osvyaz", 1912.)

Now about Tatlin and E. Malevich.

We must talk to our audience - that Damsky (later ambassador of USSR to USA and Mexico)
-was against the "Extreme" forms of Russian Art and he joined on Tatlin and Malevich -
an "Influence of French Art" (Picasso-Cubism, 1913). (also see correct.
(See Damsky page 19).

Historie

- *Harobots' exhibitions:
fest of Picasso 1910/11 with Tatlin, Burliuk, Sazonov, Larionov,
Gomberg
- " 1911/12 (Spring of 1912) All leaders from Paris with many
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C O P Y

December 17, 1953

David Burluk
2575 Bedford Avenue
Brooklyn 26, New York

Dear Mr. Barr:

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7-Burton

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informe me without delay and I will Loan book to you till July 1954.

MB/18

Miss Maria Alexander,
THE MUSEUM OF MODERN ART,
BULFINCH ST.

with best wishes -

Sincerely

DAVID, MARUSSIA BURLIUK

Pruden
13th September,
1955.

Dear Miss Alexander,

THE FAMILY OF WAR.

Very many thanks for your letter of September 7.

I think the reason that my original letter was difficult
to find is that it went to Mr. Porter Halsey, who was kind
enough to reply in Mr. Barr's absence.

I need not bother you further as I can now carry on
discussions with Mrs. W. Strong Austin of the Embassy here.

Yours sincerely

David Burluk
DAVID BURLIUK
Moscow

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BB/IH

Miss Marie Alexander,
THE MUSEUM OF MODERN ART,
New York 19.

Dear Miss Alexander,

THE FAMILY OF MAN.

Very many thanks for your letter of September 7.

I think the reason that my original letter was difficult to find is that it went to Mr. Porter McCray, who was kind enough to reply in Mr. Barr's absence.

I need not bother you further as I can now carry on discussions with Mrs. M. Stroup Austin of the Embassy here.

Yours sincerely,

Basil Burton

BASIL BURTON
Chairman

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F A MARTEAU · R J G STEVENS · DR JOHN BURTON MD
Secretary: K M PERRY

Burton
Brenda - F Burton
information - please
Marie
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Thank you very much -
one load lifted!

Brenda
13th September,
1955.

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September 7, 1955

MR/TH

18th August,
1955.

Dear Mr. Burton:

I am writing in reply to your letter of 18th August about The Family of Man. This reply is late because I have been trying to find your letter of July 15th throughout the various departments of the Museum, without any knowledge of its contents.

Since Mr. d'Harnoncourt is Director of the Museum and Mr. Barr, Director of the Museum Collections, the letter may have gone to either office and been rerouted to the proper department, or it may have gone astray in the mails, but I can find no trace of it. Mr. Barr has been in Europe until just this week and we have held all his mail here, so I know that it is not in this office. you have yet had time to consider my letter to you of 15th July, as I am anxious to hear your reaction to it. May I suggest that you send a copy of your original letter, according to its contents, to one of the following people: Mr. René d'Harnoncourt, Director of the Museum of Modern Art; Mr. Porter McCray, Director of the Department of Circulating Exhibitions and the International Program; Mr. Monroe Wheeler, Director of Publications (if it is about the book, The Family of Man); or finally, to Captain Edward Steichen, organizer of the exhibition.

BASIL BURTON
Chairman

I am very sorry for the delay and inconvenience to yourself. It is usually a relatively easy matter to locate a letter which may have been misdirected, but yours seems an exception.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Basil Burton, Esq.
Chairman
Photography Magazine
9-10 Old Bailey
London, E.C. 4, England

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18th August,
1955.

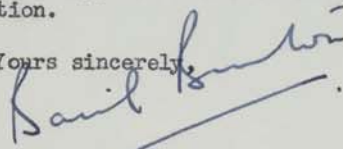
Alfred Barr, Esq.,
Director,
THE MUSEUM OF MODERN ART,
New York,
N.Y.

Dear Mr. Barr,

THE FAMILY OF MAN

I am wondering if you have yet had time to consider my letter to you of 15th July, as I am anxious to hear your reaction to my suggestion.

Yours sincerely,



BASIL BURTON
Chairman

DIRECTORS · BASIL BURTON (Chairman) · C M H BIENBERG · C CARLTON COLLINS · NORMAN HALL
F A MARTEAU · R J G STEVENS · DR JOHN BURTON MD
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