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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

April, 1957

To DM

Have you any idea what the A Federation of A is for? I cannot make out. We started out here with a monster cocktail party and dinner for 1400 people 1400 given by Time-Life (who later showed their Eliminations next door). Just as we got used to that atmosphere along came Meyer Schapiro who outdid himself and persuaded everyone that Abstract Expressionism is The American Way, all life, liberty and democracy. 180 degrees opposite from Luce. Then we all went to the Houston Museum and saw the 3 Bros - with no credit given to Guggenheim Mus. and no credit given to any lenders on labels yet every picture was labelled. Kress & Bagger rooms pretty poor and Straus Old Masters not much better, yet they all spending God knows what on a new and dull dull dull wing by Mies. No money for pix.

Jim Sweeney sententiously presided the next morning, quoting T.S. Eliot, & Henry James and speaking of Picasso. He introduced Marcel Duchamp - who was regarded by all as a living fossil, a psychotherapist who considered no art but Blake, Randall Jarell who sounded like Time-Life in comparing Abstract Expressionists to that chimpanzee that paints and Rudolph Arnheim (Art & Visual Perception) who was good, though therefore lonely. In the afternoon Sidney Janis told us how everything he had sold had gone up in price. B. Reis was surprisingly good on how to help younger artists, and Jimmy Ernst was sharp and really witty. Bill Seitz presided. He must be awfully lonely at Princeton. That night we had another cocktail party for 1400 and a mammoth banquet with a slick harangue from Vincent Price.

We also made a tour of gorgeous homes - Miss Ima Hogg's American wing, some non-Macy Straus's regular set of Am. ptg. - 1 of everybody (but no Charles Umlauf). We got shifted around into other gorgeous homes for dinner - ours was a Mme. Bland who offered us Banana and Raspberry cordial afterwards.

Our first night we dined privately with the de Menils, who are nice and have good pictures and have succeeded in thawing out their P. Johnson interior so that it looks as though someone lived in it. They are having him build a University for 2000 students (present enrollment 360) with no thought of decent salaries so that they can get a good faculty, nor of any money for books. The Art Department has no library, and is now proud because they subscribe to two magazines - Art News & L'Oeil.

Everyone is frighteningly cordial, healthy, well-dressed and flavorless, on the whole uncomplicated except for the usual guilt-neurosis about being Texan. The food is dreadful and even the drinking water tastes funny (at least it tastes!) No hard liquor, but the hotel bar serves a champagne called Gordon Rouge.

Travel is broadening.

Love

J.

(McC Andrew)

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McB
DM

I take the liberty of
 to you the well-known American
 Mr. Medoff,
 visited in painting and a great
 in France. I would appreciate
 me that you could be able to
 with kind regards, I am
 Very truly yours,

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

February 28, 1956

October 1956

Dear Henry:

17 West 54 St. N.Y.C.

You shouldn't have troubled to write me about the Guernica poster. Believe me, it was a very small service and one which made us happy to perform.

I hope your new apartment is comfortable and gay. I wish it weren't so far away.

thank you for your great goodness in getting
 my Guernica poster perfectly mounted
 in regard to moving forward every effort in your
 direction. So I am reduced to put
 that I am not only overwhelmed with a feeling of
 but also with a sense of guilt. Now that

Sincerely,
 Alfred H. Barr, Jr.

Mr. Henry McBride
17 West 54 Street
New York, New York

AH :bj

New address: No. 2 Peter Cooper Road
New York 10, New York

The only way that occurs to me to
 shed some of the guilt is to arrange to
 be long now - but in the mean time I'll enjoy
 it greatly and be continually thanking you.
 With all my love!

Henry McBride

Address us at
 No. 2 Peter Cooper Road
 New York 10, N.Y.

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MacDuffie

Mr. S. A. Desoto-Mayor
Director
Museo de Prado
Talle de Felipe IV
Madrid, Spain

ty of
own American
t. MacDuffie
and a great
appreciate
be able to

is, I am

Jr.
Collections

September 1956

17 West 54. st. N. Y. C.

Feb. 25, 1956

Dear Alfred:

I meant to have ~~gone~~^{gone} over at once to thank you for your great goodness in getting my Guernica poster perfectly mounted but the exigencies of moving prevented every effort in your direction. So I am reduced to put it in writing that I am not only overwhelmed with a feeling of gratitude but also with a sense of guilt. Now that the poster is here I see how impossible it would have been to have had your man attempt a job that so obviously required the special equipment of such people as Rand, McNally and Co., and I wonder at my innocence and your tolerance of it ... The only way that occurs to me to shed some of the guilt is to arrange to bequeath it to you on my demise - which won't be long now. But in the mean time I'll enjoy it greatly and be continually thanking you.

With all my best!

Henry McBrude.

On Mar. 1. address me at
No. 2. Peter Cooper Road.
New York, 10. N. Y.

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Mac Duffie

Mr. S. A. Desoto-Mayor
Director
Museo de Prado
Talle de Felipe IV
Madrid, Spain

Mac Duffie

Dear Colleague:

I take the liberty of introducing to you the well-known American writer, Marshall MacDuffie. Mr. MacDuffie is much interested in painting and a great admirer of the Prado. I would appreciate any assistance that you would be able to afford Mr. MacDuffie.

With kind regards, I am

Cordially yours,

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

2 October 1956

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Mac Duffie

2 December 1955
27 September 1956

Dear Marshall,

The name of the dark horse or white hope of Russian abstract painting is Eli Michailovich Bilyutin. He was much spoken of as the big surprise which would be unveiled in the Russian Pavilion at the Venice Biennale. Instead, only Socialist Realist pictures were shown there.

It might be amusing to ask some people in the know about Eli and see how they respond.

Bon Voyage again!

Mr. Marshall MacDuffie
152 East 94th Street
New York 28, New York
AHB:ma

Alfred H. Barry, Jr.

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cc: Mr. Karpal

MacDuffie

Mc Ewen

2 December 1955



DIRECTOR
FRANK McEWEN

THE RHODES NATIONAL GALLERY

P.O. BOX 8137, GAREWAY, SALISBURY, SOUTHERN RHODESIA

TELEPHONE 21561
TELEGRAM 1212817

Chicago, 24th April 1959

Dear Marshall:

Dear Alfred

Just in case you haven't left, there is one thing we would like very much to have and that would be a catalogue or pamphlet or news release or anything having to do with the announced reopening of the collections of modern Western art. It's hard to get such documents and they would be really valuable to us. We will, of course, reimburse you for any costs.

the country and therefore shamefully

Bon Voyage!

late in expressing my profound

Alfred H. Barr, Jr.

gratified that Mrs. Barr -

Mr. Marshall MacDuffie
The Yale Club
Vanderbilt Avenue and 114th Street
New York, New York

Your generous gesture in inviting

AHB:ma

me to meet your friends and to

speak to them of this African Project

in which I have set my new heart

in a new country is unforgettable.

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cc: Mr Karpel

McEwen
McGarrick

McEwen



DIRECTOR
FRANK MCEWEN

THE RHODES NATIONAL GALLERY

TELEPHONE 20541
TELEGRAMS INSIGHT

P.O. BOX 8155, CAUSEWAY, SALISBURY, SOUTHERN RHODESIA

Chicago, 24th April 1959

Dear Alfred Barr,

I have been catapulted round
the country and am therefore shamefully
late in expressing my most profound
gratitude to you and Mrs. Barr -
Your generous gesture in inviting
me to meet your friends and to
speak to them of this African project
in which I have set my new heart
in a new country is unforgettable.

Board of Trustees

Sir Stephen Courtland, M.C., Chairman; K. C. Acutt, Esq., C.B.E.; F. Bryce-Hendrie, Esq.; Professor B. Fletcher; Col. The Hon. Sir Ernest
Guest, K.B.E., C.M.G., C.V.O.; C. A. Male, Esq.; E. T. E. Martin, Esq.; His Worship the Mayor of Salisbury; Sir Ronald Prain, O.B.E.

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cc: Mr Karpel

McEwen
McGavin

May I thank you warmly again
and say that I look forward to
telling you of the progress I have
been able to make during my tour.

My best wishes to you both -
yours sincerely

Frank McEwen.

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cc: Mr Karpel

McEwen
McGavin

Feb 9, 1955
February 17, 1955

THE BRITISH COUNCIL

Dear Frank McEwen: M. THE KING

British Council Library
 1, rue de Chancellerie
 Telephone: 502 (Paris 8^e)

Office of the Representative in France
 28 Avenue des Champs-Élysées
 Telephone: EL 7440 (Paris 8^e)

Reference

Many thanks for sending me the handsome
 Nicholson monograph. I shall pass it on to our
 Library after I have had an opportunity to read through
 it.

26th January 1955.

Thanks too for your invitation. I shall
 certainly let you know when next I am in Paris.

Dear Alfred Barr,
 Meanwhile, my very best to you.
 We have just opened the Ben
 Nicholson Exhibition at the
 National d'Art Moderne in Paris and I
 have much pleasure in sending you a copy
 of the "plaquette" we edited on this
 occasion.

Alfred H. Barr, Jr.

I would be most grateful for
 Mr. Frank McEwen if meeting you again when
 The British Council
 Office of the Representative in France
 28 Avenue des Champs-Élysées
 Paris 8, France.

AHB:ma

Frank McEwen

Mr. Alfred H. Barr
Museum of Modern Art
New York.

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June 1st McGavin

June 9. 1955

THE BRITISH COUNCIL

Patron: H.M. THE KING

British Council Library
9 rue de Chanaleilles
Paris 7
Telephone : SOLferino 89.31

Office of the Representative in France
28 Avenue des Champs-Élysées
Paris 8
Telephone : ÉLYsées 17-58
Telegrams : BRITCOUN-PARIS

Reference : 26th January 1955.

Dear Alfred Barr,

We have just opened the Ben Nicholson Exhibition at the Musée National d'Art Moderne in Paris and I have much pleasure in sending you a copy of the "plaquette" we edited on this occasion.

I would be most grateful for the pleasure of meeting you again when next you visit Paris and remain

Yours sincerely,

Frank McEwen

Mr. Alfred H. Barr
Museum of Modern Art
New York.

Exhibit
Musée
Henry

Dear

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 1st McGavic

June 9, 1955

Exhibition: Loans from Private Collections
Museum of Modern Art
New York, New York.

Dear Miss McGavic:

Dear Sir: There are only two watercolors by American
painters in our current exhibition: Paintings from Private
Collections. These are:-
John Marin, Lower Manhattan
Charles Burchfield, Night Wind

Very sincerely yours,

Marie Alexander
Secretary to Alfred Barr

Miss Eleanor McGavic
Maverick Road
Woodstock, New York

Thanking you most sincerely,

Eleanor McGavic
Maverick Road,
Woodstock, New York

Burchfield - Night Wind
Marin - Lower Manhattan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 1st 1955.

Exhibition: Loans from Private Collections
Museum of Modern Art
New York, New York.

Dear Sir:

In the coming loan exhibition of paintings from private collections, if there are watercolors by American painters, could and would you be so kind, as to send me a list of the artists whose watercolors are loaned for this exhibition?

Thanking you most sincerely,

Eleanor McGavin
Maverick Road,
Woodstock, New York

Burchfield - Night Wind
Maris - Lower Manhattan

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cc: d. Miller

McGraw-Hill

McGRAW HILL BOOK COMPANY, INC.
MCGRAW-HILL BUILDING
230 WEST 42ND STREET
NEW YORK 36, N.Y.

17 June 1957

CURTIS S. BENJAMIN
PRESIDENT

LONGACRE 4-3000

June 6, 1957

Dear Mr. Crandall:

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

I must beg your forgiveness for not answering your letter of June 6 before this. The aftermath of the Picasso exhibition with its many months of neglected work in other areas has given me no free time whatever -- and I must now leave for summer vacation Tuesday the 18th.

You may not have heard that McGraw-Hill will publish an English-language **The Encyclopedia of the History of Ideas**. The Encyclopedia problem you describe is indeed an interesting one and I shall be glad to help you after my return. However, should you wish to write me a list of problems, I could think about them before returning. Should this be the case, address me at the Museum and my office will forward the letter. It is to produce a definitive work covering all of the figurative arts in all times and places. The working Editorial Board is in Rome, but there is additionally an International Scientific Council of about 100 scholars who are acting in an advisory capacity. There will be 15 large volumes. **Alfred H. Barr, Jr.** Volume I will appear in the spring of 1959, with others following **Mr. Robert W. Crandall** each three months until the project is complete in 1961. We are responsible for translating the words and for the preparation of the editorial entries on the modern art of the **New York 36, New York**

We know, of course, that you have been very busy with the splendid Picasso show in addition to your normal administrative burdens, but we hope that by now you might be able to find a few moments so that we might (Dictated by Mr. Barr; transcribed particularly after his departure from New York) with regard to the articles we must prepare. I should mention that in addition to the articles on the Americas, we shall procure illustrations.

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We Kim

McGraw-Hill Book Company, Inc.
McGraw-Hill Building
330 West 42nd Street
New York 36, N.Y.

CURTIS G. BENJAMIN
PRESIDENT

LONGACRE 4-3000

June 6, 1957

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

Dear Mr. Barr:

You may not have heard that McGraw-Hill will publish an English-language edition of the ENCYCLOPEDIA OF WORLD ART in collaboration with the Institute for Cultural Collaboration in Rome. The Institute, which is jointly sponsored by the Sansoni Publishing Company and by the Cini Foundation, has had the project under way for nearly three years. The intent is to produce a definitive work covering all of the figurative arts in all times and places. The working Editorial Board is in Rome, but there is additionally an International Scientific Council of about 100 scholars who are acting in an advisory capacity. There will be 15 large volumes. McGraw-Hill's Volume I will appear in the spring of 1959, with others following at the rate of one each three months until the project is complete in 1961. We are responsible for translation of about 9-million words and for the preparation of some substantial entries on the modern art of the Americas.

We know, of course, that you have been very busy with the splendid Picasso show in addition to your normal administrative burdens, but we hope that by now you might be able to find a few moments so that we might discuss the project with you, particularly with regard to the contributions that we must prepare. I should mention that in addition to the articles on the Americas, we shall procure illustrations.

Sincerely,

seeing you in the spring.

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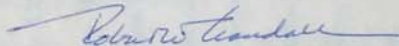
McKim

-2-

If some time next week you could be our guest for lunch, we would be very happy. Perhaps you will be willing to give me a call at McGraw-Hill, Longacre 4-3000, extension 486.

Congratulations on the success of the current exhibition. I look forward to hearing from you.

Sincerely,



Robert W. Crandall
Editor

RWC:eib

Sincerely,

seeing you in the spring.

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Sunset, in
an, Japan,
Japan
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writing

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McC Knight

Mr. d'Harnoncourt
Mr. Wheelert
Mr. Wheeler

- 2 -

June 15, 1955

June 15, 1955

problem. I am sorry that I cannot be more effective in helping you.

Dear Mr. McKnight:

Sincerely,

Here are some suggestions which you might care to pass on to Mr. Staber and his colleagues, but first, let me explain to you that I am in no sense an authority or even informed on the questions which were raised at our meeting this morning. Our Museum puts on special exhibitions from time to time of primitive and exotic arts, but we do not collect it nor do we assume special responsibility for it after the exhibition is over. However, René d'Harnoncourt, Director of the Museum, happens to be a connoisseur of certain areas of primitive art and Monroe Wheeler, our Director of Exhibitions, has been recently involved in our exhibition of Indian art. I have, therefore, consulted them.

For general advice Mr. d'Harnoncourt suggested Professor Paul Wingert of Columbia University who he thought might be willing to work with Standard-Vacuum. I have phoned Mr. Wingert and find that he is in Europe (one of the chronic handicaps of trying to organize anything in June).

Mr. d'Harnoncourt also recommended three dealers who he thinks are reliable and thoroughly familiar with the sources of material.

Mr. Julius Carlebach of the Carlebach Gallery, 937 Third Avenue, is a specialist in the primitive arts of the less highly developed countries in which you are interested.

Mr. J. J. Klejman of the Klejman Gallery, 8 West 56th Street, is another excellent dealer with somewhat sounder taste.

Mr. Ralph Chait, 24 East 58th Street, is one of the best dealers in Far Eastern antiquities, particularly China, although he also deals in fine arts of Indo-china, Indonesia and India.

Mr. Nasli Heeramaneck of the Heeramaneck Galleries, 23 East 83rd Street, is the leading dealer in Indian art, including of course Pakistan, Ceylon, Burma and probably the Malay Archipelago.

For Oceania, Australasia, East and South Africa, Carlebach and Klejman would be the best sources.

These four dealers are highly reputable and would, I think, serve you well both as to quality and authenticity. You may of course mention the Museum as having recommended them to you.

It was a pleasure to meet with you and to discuss your very interesting

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cc: Mr. d'Harnoncourt
Mrs. Woodruff
D. McKnight

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June 15, 1955

problem. I am sorry that I cannot be more effective in helping you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Maxwell S. McKnight
Standard-Vacuum Oil Company
26 Broadway
New York 4, New York

P. S. For your convenience I enclose two copies of this letter.

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A - Japan
A - Philippines
A - Hong Kong
A - { Indo. China
A - { Malaya
A - { Indonesia
A - Australia
A - New Zealand
W. Heller { Burma
 { India
 { Pakistan
A - South Africa
A - East Africa

Nasli ^{and} Heerametha galleries

Caroback
Kleijman 36th

Chitds
Ralph Chait 24 E. 58

Paul Wenzel, Columbia

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*Wed is at 10:00
2 Monday*

STANDARD-VACUUM OIL COMPANY
26 BROADWAY
NEW YORK 4, N.Y.

June 6, 1955

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

In reply please refer to
Code 1700

Dear Mr. Barr:

Further to my recent conversation, we would greatly appreciate taking advantage of your kind offer to meet with you so we might obtain your expert advice and guidance concerning certain aspects of our planning for our new building at Harrison.

Our group at the meeting would comprise Mr. E. H. Staber who represents the Board of Directors and is in charge of the building program, Mr. David Eggers of Eggers and Higgins, Mr. S. G. Rodgers of Rodgers Associates, and Mrs. Helen O'Connell, Interior Decorator. Would it be possible to arrange a meeting during the week of June 13-17?

I am enclosing a photograph of the Architect's rendering of the facade of the building. The building is much larger than appears from this front view, there being several wings to the rear. The photo will provide you, however, with a more concrete idea of the general architecture than I was able to convey orally. In addition there is enclosed information about our Company which indicates our Eastern Hemisphere orientation.

Mrs. McKnight and I revelled in the admirable and judicious selections you made for the current show at the Museum. We were particularly pleased to learn of the endowed lectureship that was established as a tribute to your fine accomplishments. We hope this will be a source of encouragement to you for even greater success in the future.

With very best wishes and regards.

Sincerely yours,

Maxwell S. McKnight
Maxwell S. McKnight

MSMcK/mp

Enclosure

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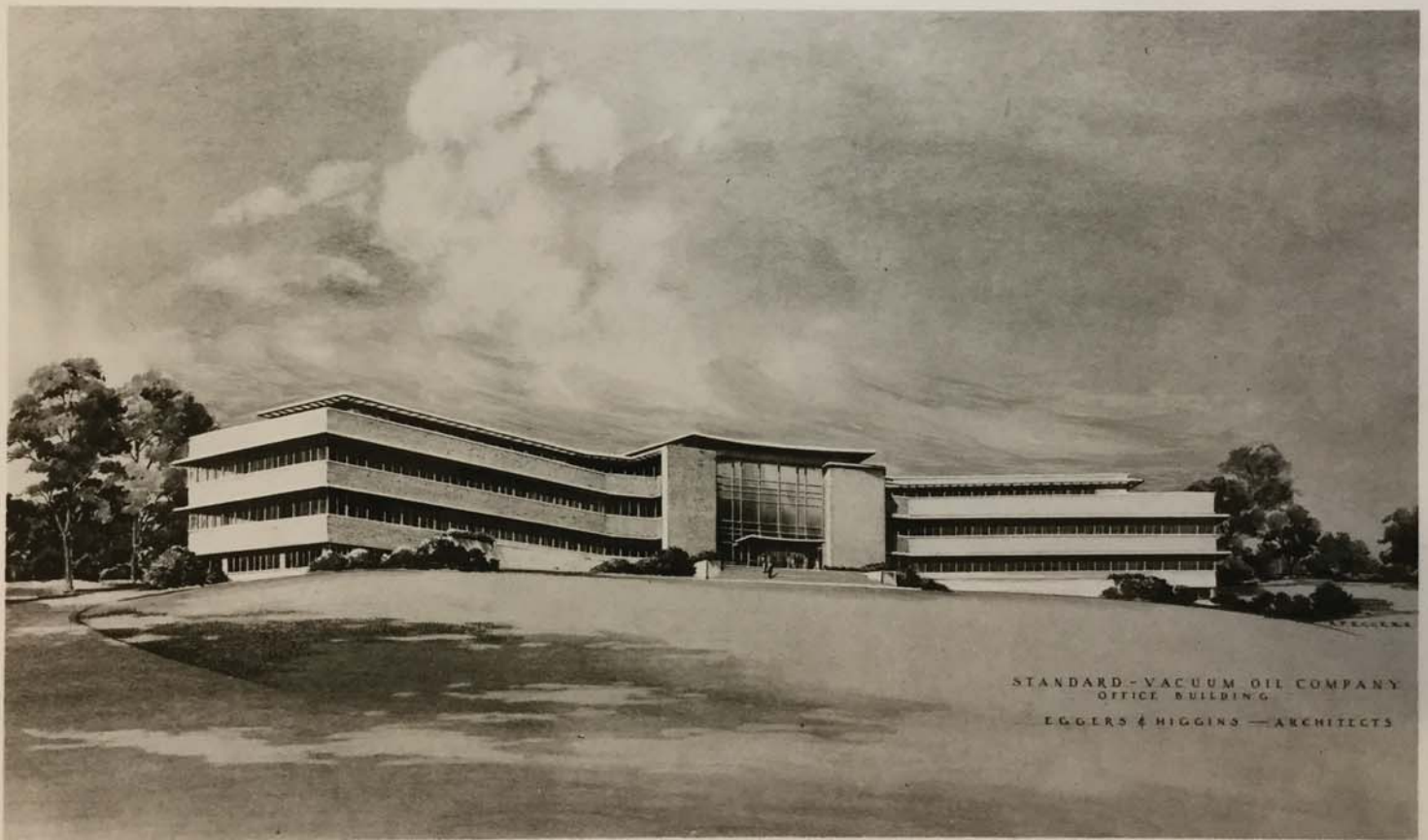
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Standard - V.

STANDARD-VACUUM OIL COMPANY
1000 WESTCHESTER AVENUE
WHITE PLAINS, NEW YORK

H. F. FRIEDMAN
PRESIDENT

1 October 1956



STANDARD-VACUUM OIL COMPANY
OFFICE BUILDING
EGGERS & HIGGINS — ARCHITECTS

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Standard - V.

STANDARD-VACUUM OIL COMPANY
1000 WESTCHESTER AVENUE
WHITE PLAINS, NEW YORK

H. F. PRIOLEAU
PRESIDENT

1 October 1956

September 26, 1956

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

Dear Mr. Prioleau:

Dear Mr. and Mrs. Barr: Thank you for your very cordial invitation

to come to the opening of your international headquarters
May 1, on October 10, the day we plan officially to open our new
international headquarters in the White Plains area.

Actually, that I can't accept because of a conflict with
building was not fully completed. Now that it is ready, we are very
happy to have our first Trustees' meeting of the year. Thank you for
our first Trustees' meeting of the year. Thank you for
have expressed a desire to see some of its interesting features.
your invitation.

Our plans for the day are quite informal. We do hope you will drop
in and see us any time after 4 o'clock on Wednesday, the 10th, and
let us show you around. Refreshments will be served until 7.
Sincerely,

It will assist us considerably if you could let us know whether or not
you will be able to attend. If you prefer, you may suggest that
you call Miss Madison, Rockwell 1-1000, extension 228.

Mr. H. F. Prioleau
President
I certainly hope the date is convenient, and we look forward with keen
pleasure to your visit to our new headquarters.
Standard-Vacuum Oil Company
1000 Westchester Avenue
White Plains, New York
Cordially yours

AHB:ma

H. F. Prioleau

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STANDARD-VACUUM OIL COMPANY
1000 WESTCHESTER AVENUE
WHITE PLAINS, NEW YORK

H. F. PRIOLEAU
PRESIDENT

September 26, 1956

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

Dear Mr. and Mrs. Barr:

May I, on behalf of our directors and staff, cordially invite you to be with us on October 10, the day we plan officially to open our new international headquarters building here in the White Plains area.

Actually, we moved in several months ago despite the fact that our building was not fully completed. Now that it is ready, we are very happy to have the opportunity to show it to the many friends who have expressed a desire to see some of its interesting features.

Our plans for the day are quite informal. We do hope you will drop in and see us any time after 4 o'clock on Wednesday, the 10th, and let us show you around. Refreshments will be served until 7.

It will assist us considerably if you could let us know whether or not you will be able to attend. If you prefer to phone, may I suggest that you call Miss Madison, Rockwell 1-1000, extension 228.

I certainly hope the date is convenient, and we look forward with keen pleasure to welcoming you at 1000 Westchester Avenue.

Cordially yours

H. F. Prioleau

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	AHB	I.A.311

*McKnight.
Standard oil*

THE MUSEUM OF MODERN ART

Date May 16, 1955

To: Alfred Barr

Re: _____

From: Betsy Jones

The Mr. McKnight who called you today is in the secretary's office at Standard Vacuum (Oil Co.?) and wanted to see whether you would be willing to help them in deciding what kind of art work*they should use in their new office building now under construction in White Plains -- scheduled to be completed about January 1956. The architects of the building are Egger and Higgins (who did the Mellon Art Gallery) and Mr. McKnight says they do not have any ideas on the subject.

Mr. McKnight is a member of the Museum and thought of you because of the connection of the Rockefellers with the Museum and Standard Vacuum. Mr. McKnight is on the Building Committee which will meet toward the end of this week. If he could give the Committee your answer then he would like to arrange for you to meet a luncheon with some of the Board to discuss the project.

McKnight: DI 4-0400; Ext. 314

* He mentioned murals as a possibility, but said no real ideas had been advanced yet.

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cc: D. Miller

PRINCETON UNIVERSITY
PRINCETON - NEW JERSEY

McLaughlin

SCHOOL OF ARCHITECTURE
ROBERT W. Mc LAUGHLIN
DIRECTOR

November 7, 1955

November 1, 1955

Mr. Alfred H. Barr, Jr.
49 E. 96th Street
New York, New York
Dear Bob:

Dear Alfred: I wish I could come down to talk to your students on the 29th but that very day is the opening of a large exhibition of new acquisitions here at the Museum. I am responsible for it and will be expected at the reception so I have got to stay at my post.

Though you do not ask for an alternate, I would like to suggest Edgar Kaufmann. I think he would be very effective as a seminar leader after his many years of experience here in our Architecture and Design department. He speaks with lucidity about architecture, he knows a lot about museums, and coincidentally he has several times been to Merida, Chichen-Itza and Uxmal. Indeed, I think he would be so much interested in the problem that I am taking the liberty of sending him the program, without of course mentioning that I am suggesting him as a participant.

Will you please let me know? I hope I shall have the pleasure of seeing you here then.

Sincerely,

Sincerely,

Bob McLaughlin

Alfred H. Barr, Jr.

Mr. Robert W. McLaughlin
Director
School of Architecture
Princeton University
Princeton, New Jersey

AHB:ma

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PRINCETON UNIVERSITY
PRINCETON • NEW JERSEY

SCHOOL OF ARCHITECTURE
ROBERT W. MC LAUGHLIN
DIRECTOR

November 1, 1955

Mr. Alfred H. Barr, Jr.
49 E. 96th Street
New York, New York

Dear Alfred:

Would you be willing to do a seminar on the evening of Tuesday, November 29, with our graduate students discussing the place and character of a museum in our life today. We would schedule this as a seminar with about ten of our advanced graduate students whose problem this term, under Enrico Peressutti's tutelage, is developing a museum center at one of the sites in the Yucatan. I attach a copy of the problem. While the seminar would be pitched particularly toward this group, we would open it to other students in Architecture.

We have an honorarium of \$100, available for such a seminar. I do hope very much that this will be possible for you. It can be done quite informally. Will you please let me know? I hope I shall have the pleasure of seeing you here then.

Sincerely,

Bob McLaughlin

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cc: D. Miller

*FYI Maignt
Magnette*

September 9, 1955

GALE

Dear M

Monsieur Alfred Barr
 THE MUSEUM OF MODERN ART
 11 West 53rd Street
 New York 19
 U.S.A.

WHICH belonged to an Indian princely state
 no longer in existence. It is worked through
 with gold threads and is very old. (I did not
 get the date).

I gave him the names of two dealers
 and suggested contacting the Metropolitan Mus.
 If you can think of anyone else, we can call
 him back or drop a line.

accomplish
 we should
 at your

Cher Monsieur

Je ne suis pas
 absent long
 ser cet he
 connaître
 tions amé

Nous sommes
 pour passer
 nous M.A.
 13, Rue
 Paris
 mais on m'a
 tent AHB:m

Le directeur
 ambassade
 votre Mus
 rien d'autre
 dement. Je prend
 vous demander s
 retour au courr
 Si cela ne vous
 je le comprendrais fort bien.

NAME	INITIALS	DATE
ALFRED BARR	X	SEP 10 1955
ALFRED BARR		SEP 10 1955
ALFRED BARR		SEP 10 1955

Eileen

Message to be sent to the
 which he is trying to sell for a living
 who was with the UN and has been back to
 which he described as a fine piece of work

(REVU)

Handwritten notes and stamps:
 SHI
 10/2/55
 10/2/55

Avec mes remerciements anticipés, je vous prie de croire,
 cher Monsieur Barr, en mes sentiments cordiaux et les meilleurs.

A. MAIGNT,

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cc: D. Miller

*FYI Maeght
Magnelli*

Alberto Magnelli

November 9, 1955

GALERIE MAEGHT

13, RUE DE Téhéran
PARIS VIII^e

Dear Mr. Maeght:

Monsieur Alfred Barr
THE MUSEUM OF MODERN ART
11 West 53rd street
New York 19
U.S.A.

I am happy to invite you on behalf of the Museum to come to this country to study American collections, particularly those of our Museum.

I hope that Mrs. Maeght will be able to join us that we may welcome you both. Believe me,

fill with corresp.

MONSIEUR ET MADAME ADRIEN MAEGHT

ONT LA JOIE DE VOUS FAIRE PART

DE LA NAISSANCE DE LEUR FILLE

FLORENCE

PARIS LE 31 DÉCEMBRE 1956

92, QUAI BLÉRIOT, XVII^e

Le consulat et Miss D. Speyer, Attachée culturelle de votre ambassade, m'ont conseillé de vous écrire, une invitation de votre Musée (qui serait de pure forme et ne correspondrait à rien d'autre) nous permettrait d'obtenir les visas très rapidement. Je prends donc le risque d'être indiscret et je viens vous demander s'il vous serait possible de nous envoyer par retour du courrier une lettre mentionnant cette invitation. Si cela ne vous était pas possible, ne vous inquiétez nullement, je le comprendrais fort bien.

Avec mes remerciements anticipés, je vous prie de croire, cher Monsieur Barr, en mes sentiments cordiaux et les meilleurs.

A. MAEGHT,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

*FYI Maeght
Magnelli*

Alberto Magnelli
39 rue de Valenciennes

November 9, 1955

GALERIE MAEGHT

13, RUE DE TEHERAN
PARIS VIII^e

Dear Mr. Maeght:

Monsieur Alfred Barr
THE MUSEUM OF MODERN ART
11 West 53rd street
New York 19
U.S.A.

I am happy to invite you on behalf of the Museum to come to this country to study American collections, particularly those of our Museum.

I hope that Mrs. Maeght will be able to accompany you so that we may welcome you both. Believe me, we shall be very happy to put the resources of our collection at your service.

With very best wishes for an early and agreeable voyage, I am

Cordially yours, a parlé, j'étais absent lors de votre passage à Paris, mais je désirerais réaliser cet hiver un projet formé depuis longtemps, celui de faire connaître les Etats-Unis, et spécialement les Musées et collections américains, à ma femme et à notre directeur Mr Clayeux.
Alfred H. Barr, Jr.
Director of the Museum Collections

Nous avons décidé de passer Noël à New York où de nombreux amis veulent bien nous rejoindre pour les fêtes.
M. A. Maeght
13, Rue de Teheran
Paris VIII, France
Je suis allé à l'Ambassade ce matin pour demander les visas, mais on ne laisse prévoir des délais assez longs qui ne permettent pas de retenir les places de bateau dès maintenant.

Le consulat et Miss D. Speyer, Attachée culturelle de votre ambassade, m'ont conseillé de vous écrire, une invitation de votre Musée (qui serait de pure forme et ne correspondrait à rien d'autre) nous permettrait d'obtenir les visas très rapidement. Je prends donc le risque d'être indiscret et je viens vous demander s'il vous serait possible de nous envoyer par retour du courrier une lettre mentionnant cette invitation. Si cela ne vous était pas possible, ne vous inquiétez nullement, je le comprendrais fort bien.

Avec mes remerciements anticipés, je vous prie de croire, cher Monsieur Barr, en mes sentiments cordiaux et les meilleurs.

NON TELEGRAPHIQUE SALFADONT PARIS - EN POST PARIS - BUREAU DE LA GALLERIE MAEGHT
A. MAEGHT.

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*Maurice Maeght
Magnelli*

GALERIE MAEGHT

13, RUE DE TÉHÉRAN

PARIS VIII ?

TÉL. LABORDE 16-43

Monsieur Alfred Barr
THE MUSEUM OF MODERN ART
11 West 53rd street
New York 19
U.S.A.

Paris, le 4 Novembre 1955

Cher Monsieur Barr,

Je ne sais pas si Monsieur Clayeux vous en a parlé, j'étais absent lors de votre passage à Paris, mais je désirerais réaliser cet hiver un projet formé depuis longtemps, celui de faire connaître les Etats-Unis, et spécialement les Musées et collections américains, à ma femme et à notre directeur Mr Clayeux.

Nous avons décidé de partir par bateau vers le 15 Décembre pour passer Noël à New York où de nombreux amis veulent bien nous attendre pour les fêtes.

Je suis allé à l'Ambassade ce matin pour demander les visas, mais on me laisse prévoir des délais assez longs qui ne permettent pas de retenir les places de bateau dès maintenant.

Le consulat et Miss D.Speyer, Attachée culturelle de votre ambassade, m'ont conseillé de vous écrire, une invitation de votre Musée (qui serait de pure forme et ne correspondrait à rien d'autre) nous permettrait d'obtenir les visas très rapidement. Je prends donc le risque d'être indiscret et je viens vous demander s'il vous serait possible de nous envoyer par retour du courrier une lettre mentionnant cette invitation. Si cela ne vous était pas possible, ne vous inquiétez nullement, je le comprendrais fort bien.

Avec mes remerciements anticipés, je vous prie de croire, cher Monsieur Barr, en mes sentiments cordiaux et les meilleurs.

ADR TÉLÉGRAPHIQUE GALMAEGHT-PARIS • CH. POST. PARIS 6148 101 R.C. SEINE 996-926

A. MAEGHT
A. MAEGHT,

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Magnelli
Magnelli

Alberto Magnelli
20 Villa Seurat. Paris 14me. - Tel: GOB: 55-44

9. I. 58

Dear M. Barr,

Please pardon me to answer so late to yors kind letter of 26 november 1957 .

I was very busy with my exhibition a la Galerie de France, which was open for almost two months and is going to be closed in these days .

If you happen to come over to Paris, I shall be very glad to see you again . In the eventuality I was not in Paris, the same Galerie de France , shall be able to show you a selection of my paintings . (Of course, j will be very happy , and I hope the same of you , to have one - at list - or somes of my works in your Museum !) .

Wishing you and Mrs. Barr, a happy 1958, I remain ,

sincerely yours

Magnelli

THE MUSEUM OF MODERN ART

Date Oct. 25, 1958

Present: Maria A.

Miss Mores (art) of Rome is here with a collection of pictures. She would like to see the collection at 2430 to see if it is possible to have it in the museum.

answer please
13.1.58

Director: Columbia University
1045 York Ave. - New York 17, N.Y.
Telephone: MU 2-1300

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THE ARTS CENTER PROGRAM



Mangravi te

Columbia University IN THE CITY OF NEW YORK

NEW YORK 27, NEW YORK

Telephone · UNiversity 5-4000, Extension 2653



July 24, 1956

Manca

THE MUSEUM OF MODERN ART

Date Oct. 25, 1955

To: AHB

Re: _____

From: Marie A.

Miss Manca (sp?) of Rome is here with messages from the Director of the Galleria Borghese. She would like to see you briefly this afternoon and will call at 2:30 to see if it is possible.

answer please

*ce shi non viter a New York
per tenerli: fin' spesso a
trovare -*

Non so quando vi foto'



resident, Columbia University
van · Frank D. Fackenthal
cques Kahn · Lincoln Kirstein
s Moore · Richard Rodgers

Ernest J. Simmons · Roger L. Stevens · James Johnson Sweeney · Robert Whitehead

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THE ARTS CENTER PROGRAM

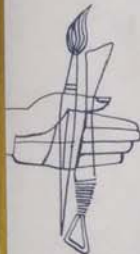


Mangravite

Columbia University IN THE CITY OF NEW YORK

NEW YORK 27, NEW YORK

Telephone · UNiversity 5-4000, Extension 2653



Mr.
The
11 W
New

Dear

I re
May
of a
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are
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arch

Manca
Kosior 3 Nov.

Caro Signor Barz,

Mi senti re con tanto
 ritardo la ringrazio del suo
 gentile dono, dono che offro
 ro moltissimo e mi dispiac
 ce di non poter a New York
 per tenervi fin' adesso a
 trovare.

Non so quando vi foto!



Advisory Committee
 Curt H. Reisinger, *Chairman* · Oscar James Campbell, *Administrator* · Grayson Kirk, *President*, Columbia University
 Leopold Arnaud · Erik Barnouw · Ralph F. Colin · Norman Cousins · William J. Donovan · Frank D. Fackenthal
 Charles Garside · Oscar Hammerstein II · Norris Houghton · Donald F. Hyde · Ely Jacques Kahn · Lincoln Kirstein
 Alfred A. Knopf · John A. Krout · Peppino G. Mangravite · Henry Allen Moe · Douglas Moore · Richard Rodgers
 Ernest J. Simmons · Roger L. Stevens · James Johnson Sweeney · Robert Whitehead

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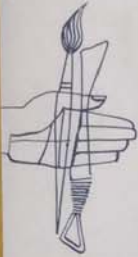


Mangravite

Columbia University IN THE CITY OF NEW YORK

NEW YORK 27, NEW YORK

Telephone · UNiversity 5-4000, Extension 2653



July 24 1956

Mr.
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ma
ar

ritornare, ma spero presto.
per aver così il piacere
di conoscerla lei e la sua
signora.

Molto cordialmente
distinti saluti

Giuseppe Mauri



Advisory Committee

Curt H. Reisinger, *Chairman* · Oscar James Campbell, *Administrator* · Grayson Kirk, *President*, Columbia University
Leopold Arnaud · Erik Barnouw · Ralph F. Colin · Norman Cousins · William J. Donovan · Frank D. Fackenthal
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THE ARTS CENTER PROGRAM



Mangravite

Columbia University IN THE CITY OF NEW YORK

NEW YORK 27, NEW YORK

Telephone · UNiversity 5-4000, Extension 2653

July 24, 1956

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

Dear Mr. Barr:

I regret the delay in answering your letter of May 9, in which you inquired about the possibility of obtaining recordings of Professor Mangravite's interviews. I waited, hoping to have something definite to tell you. We are planning to issue recordings from the tapes. They will not be available, however, for several months. When they are ready we will notify you in order that you may obtain a complete set of recordings for your archives.

Yours sincerely,

Oscar James Campbell

Oscar James Campbell
Administrator

Advisory Committee

Curt H. Reisinger, *Chairman* · Oscar James Campbell, *Administrator* · Grayson Kirk, *President, Columbia University*
Leopold Arnaud · Erik Barnouw · Ralph F. Colin · Norman Cousins · William J. Donovan · Frank D. Fackenthal
Charles Garside · Oscar Hammerstein II · Norris Houghton · Donald F. Hyde · Ely Jacques Kahn · Lincoln Kirstein
Alfred A. Knopf · John A. Krout · Peppino G. Mangravite · Henry Allen Moe · Douglas Moore · Richard Rodgers
Ernest J. Simmons · Roger L. Stevens · James Johnson Sweeney · Robert Whitehead



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D. Miller

Columbia University
in the City of New York
NEW YORK 27, N. Y.

SCHOOL OF PAINTING AND SCULPTURE
26 JANUARY 1955

February 2, 1955

Mr. RENE d' HARNONCOURT, DIRECTOR
MUSEUM OF MODERN ART

Dear Mr. Mangravite:
530 STREET
New York, New York

Mr. d'Harnoncourt has referred your letter of January 26th to this department. I am listing below the names and addresses which you request:

- Georges Braque - 6 rue du Douanier, Paris 14
- Massimo Campigli - Via Cerrazzi 13, Milan ^{REQUEST.}
- Marc Chagall - Route de St. Paul, Vence, A-M., France
- Marcel Duchamp - 327 East 58th Street, New York ^{CENTER}
- Sir Jacob Epstein - 18 Hyde Park Gate, London S. W. 7 ^{TRY}
- Oskar Kokoschka - 1153 Quartier Byrons, Villeneuve, Vaud, Switzerland
- Fernand Léger - 86 rue Notre Dame des Champs, Paris
- Marino Marini, - Piazza Mirabello 2, Milan
- Henry Moore - Hoglands/Perry Green/Much Hadham/Hertfordshire/England
- Candido Portinari - Consune Velho 103, Larangeiras, Rio de Janeiro ^{LA}
- Graham Sutherland - White House, Trottiscliffe, West Malling, Kent, England ^{A-M. F.}
- Rufino Tamayo - 230 East 50th Street, New York, N.Y.C. ^{JACOB EPSTEIN 18 HYDE PARK GATE, LONDON S.W. 7}

Sincerely yours,
MARIE ALEXANDER, ^{SECRETARY TO ALFRED BARR}
Larangeiras, Rio de Janeiro

Hoglar
Hertf
Hoglands-Perry Green-Much Hadham-

MEMORANDUM

To: Mr. Peppino Mangravite
Departmental Representative
School of Painting and Sculpture
Columbia University
New York 27, New York

From: *[Signature]*

Date:

Subject: *attached*

SHRDIALLY,
[Signature]
PEPPINO MANGRAVITE
DEPARTMENTAL REPRESENTATIVE

Can someone in New York give Prof. Mangravite this information?

[Signature]

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J. Miller

Columbia University
in the City of New York
NEW YORK 27, N. Y.
 SCHOOL OF PAINTING AND SCULPTURE
 26 JANUARY 1955

MR. RENE D' HARNONCOURT, DIRECTOR
 MUSEUM OF MODERN ART
 11 WEST 53D STREET
 NEW YORK, NEW YORK

DEAR F

COLUMB
 ANNOUN
 TO A
 AND A
 ADDRE

Route de St. Paul,
A-M. France

Hoglands-Perry Green-Much Hadham-
Hertfordshire-England

White House, Trotscliffe, west
Kent

EVER,

PM:CL

MEMORANDUM
 To: *Marie Alexander*
 From: **RENE D'HARNONCOURT**
 Date: *1/27*
 Subject: *attaché*
Can someone in Paris
Zippe give Prof.
Marguerite this
information?
J. Miller

QUEST.
 LETTER
 TS CENTER
 HIS COUNTRY
 WITH THE

ouanier, Paris 14
 lambre, Paris 14, or Via
 Gerrazzi 13, Milan
 th, N.Y.C.
 .Gate, London S.W.7
 rtier Byron Villeneuve, Vaud,
 re Dame des Champs, Paris Switz.
 bello 2, Milan

Velho 103, Larangeiras, Rio de Janeiro

, New York

u. As

ITE
 NTATIVE

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J. Miller

Columbia University
in the City of New York

NEW YORK 27, N. Y.

SCHOOL OF PAINTING AND SCULPTURE

26 JANUARY 1955

MR. RENÉ D' HARNONCOURT, DIRECTOR
MUSEUM OF MODERN ART
11 WEST 53D STREET
NEW YORK, NEW YORK

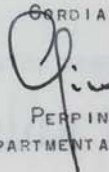
DEAR RENÉ:

I AM WRITING FOR AN UNUSUAL REQUEST.
COLUMBIA UNIVERSITY IS PLANNING TO SEND A LETTER
ANNOUNCING THE PREPARATION OF ITS FINE ARTS CENTER
TO A NUMBER OF DISTINGUISHED ARTISTS IN THIS COUNTRY
AND ABROAD. COULD YOUR OFFICE FURNISH US WITH THE
ADDRESSES OF THE FOLLOWING ARTISTS:

GEORGES BRAQUE, 6 rue du Douanier, Paris 14
MASSIMO CAMPIGLI, 9 rue Delambre, Paris 14, or Via
Route de St. Paul, Vence, A-M. France, Gerrazzi 13, Milan
MARC CHAGALL
MARCEL DUCHAMP, 327 E. 58th, N.Y.C.
sir JACOB EPSTEIN, 18 Hyde Park Gate, London S.W.7
OSKAR KOKOSCHKA, 1153 Quartier Byron Villeneuve, Vaud,
FERNAND LEGER, 86 rue Notre Dame des Champs, Paris Switz.
MARINO MARINI, Piazza Mirabello 2, Milan
- HENRY MOORE
CANDIDO PORTINARI, Cosune Velho 103, Larangeiras, Rio de Janeiro
Hoglands-Perry Green-Much Hadham- Hertfordshire-England - GRAHAM SUTHERLAND
white House, Trotscliffe, west Malling, Kent - RUFINO TAMAYO - 230 E. 50, New York

I WOULD BE MOST GRATEFUL TO YOU. AS
EVER, MY BEST WISHES.

CORDIALLY,



PERRINO MANGRAVITE
DEPARTMENTAL REPRESENTATIVE

PM:CL

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Marcus

Neiman-Marcus

DALLAS 1, TEXAS

February 10, 1956

MR. ALFRED H. BARR, JR.
THE MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK, 19, N.Y.

DEAR MR. BARR:

Just before leaving for the West Coast, Mr. Marcus asked me to write to you and ask you whether you would be kind enough to inscribe a copy of your book on Matisse for his daughter Jerrie and send it to her at Clark House, Smith College, Northampton, New Hampshire. Will you please send the bill for this to us here at the office.

I know Mr. Marcus would be grateful if you could find the time to do this.

Sincerely yours,

Anneliese Mauss

Anneliese Mauss
Secretary

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cc D. Miller

Marcus

Neiman-Marcus

14 May 1956

DALLAS 1, TEXAS

May 3, 1956.

MR. ALFRED BARR
MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, NEW YORK

Dear Stanley:

The Jawlensky seems to me to be quite a good, though very early, van-Gogh-like still life. I think that \$1,000 would not be excessive, but \$800 might perhaps be fairer.

Forgive my brevity. I'm flying to Europe this afternoon. My best to you. Sincerely,

Since I know of no dealer who has any authoritative knowledge in this field, I thought I might be able to preside on our friendship for this counsel.

Alfred H. Barr, Jr.

Mr. Stanley Marcus
Neiman-Marcus
Dallas 1, Texas

AHB:ma

Sincerely yours,

Stanley Marcus
Stanley Marcus

ak

encl.

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Neiman-Marcus

DALLAS 1, TEXAS

May 3, 1956.

MR. ALFRED BARR
MUSEUM OF MODERN ART
11 W. 53RD STREET
NEW YORK, NEW YORK

MY DEAR ALFRED:

When I was in Europe I came across a painting of Jawelensky of which I am enclosing a photograph. The painting is almost an entirely blue picture with a little green. It measures 48 X 49 cm. and can be bought for around \$1,000.00.

Knowing very little of the value of Jawelensky's paintings, I wonder if you would be kind enough to give me your judgment as best you can from the photograph and your opinion as to what this painting might be worth.

Since I know of no dealer who has any authoritative knowledge in this field, I thought I might be able to presume on our friendship for this counsel.

Best regards.

Sincerely yours,

Stanley Marcus
Stanley Marcus

ak

encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MRS. ARNOLD HAROLD MAREMONT

November 8, 1957

Dear Mrs. Maremont,

I shall indeed do my best to stop in, however briefly, at your cocktail party, though you must forgive me if I do not stay for dinner. I find cocktail parties fairly exhausting under any conditions, but even more before having to give a lecture.

Nevertheless I do very much appreciate your having asked me and hope the other two guests of honor, who will have done their lecturing for the day, will more than make up for my absence.

Very cordially yours,

Alfred H. Barr, Jr.

Sincerely yours,

15 November 1957

Mrs. Arnold H. Maremont

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MRS. ARNOLD HAROLD MAREMONT

November 8, 1957

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

Dear Mr. Barr:

My apologies for planning the Cocktail Party for you when you speak at the Art Institute on November 20, without having consulted you. I am afraid it did not occur to us that you would not want to come.

Dan Rich and I feel, as you do, that most of us would not want to rush for an early dinner before your lecture at 8:00 o'clock. My husband's offices in the new Prudential Building are just two blocks from the Art Institute. We felt it a convenient place to entertain our speakers and also some of the museum and university people who have been so helpful with the Picasso Show as well as some of our collector friends.

I do hope you will stop in for a moment with the Marxes, since the party is in your honor. Florine and Sam had already accepted the invitation but, of course, will not come unless you wish to do so also.

Sincerely yours,

Adile Marmont

Mrs. Arnold H. Marmont

MrsAHM:ch

Sincerely,

24 October 1957

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Marg

THE MUSEUM OF MODERN ART

Date March 24, 1955

Dear Mr. and Mrs. Maremont:

Dear Bernard:

You are very kind indeed to ask me for cocktails on November 20th and I hope to be able to come. However, it is quite likely that I shall not be able to because I must keep my wits about me for the lecture that evening. I find that cocktails and dinners before lectures at my advanced age are too great a strain, so that I hope you will forgive me if I do not appear. (I have already asked my hostess, Mrs. Samuel Marx, if she would not arrange a dinner before the lecture. This makes it all the more difficult to accept another social invitation until the lecture is over.)

Believe me, I am very grateful for your invitation and hope you will understand my not coming, if that should be the case. I shall make every effort to be there.

Sincerely,

24 October 1957

from 5:00 P.M. to 7:00 P.M.
The Prudential Building
Suite 3450 *R.S.V.P.*

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Marg

THE MUSEUM OF MODERN ART

Date March 24, 1955

To: Bernard Karpel

Re: MARG

From: Alfred Barr

Dear Bernard:

Unless Goodyear sends in his copies of MARG promptly and regularly, it does seem to me we ought to subscribe to it, since it's much the most important Indian art periodical touching on modern art.

I have not been passing on copies to us from time to time. Only last week we sent us no. 2 of 1953, and no. 1 of 1954. It seemed that this method of acquisition would serve. Of course, if there is a real need for current availability, why then we should not will subscribe. Shall we?

Urgent

Cocktails for
 Alfred H. Barr, Jr.
 S. Hane Laison, Jr.
 Sidney Janis
 Wednesday, November 20th
 from 5:30 P.M. to 7:30 P.M.
 The Prudential Building
 Suite 3450 R.S.V.P.

M

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Date March 24, 1955

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M

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MR. AND MRS. ARNOLD HAROLD MAREMONT

Marg
ART

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Alfred Barr

From: Bernard Karpel

THE MUSEUM OF MODERN ART

Date March 22, 1955

Re: Marg

Marg

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cc: A. Barr,
R. d'Harnoncourt
C. Keppel
L. Shaw

THE MUSEUM OF MODERN ART

Date May 17, 1956

Marg

THE MUSEUM OF MODERN ART

Date March 22, 1955

To: Alfred Barr

Re: Marg

From: Bernard Karpel

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BK

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46 E. 91 St.
N.Y. 28, N.Y.

Marg
5

Jan. 10, 1956-

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

Dear Mr. Barr,

Thank you for sending
me the copy of the letter you
mailed to Mr. Ruand.

I am sure Mr. Ruand
will be greatly pleased with the
effort you have made in
behalf of MARG.

Sincerely,

(Mrs. Charles J. Stol. W)

Mina H. H.

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cc: A. H. Barr,
R. d'Harnoncourt
C. Keppel
L. Shaw

THE MUSEUM OF MODERN ART

Date May 17, 1956

To: Miss D. Miller

Re: MARG Magazine article

From: Porter McGray

*Complete file with this
returned with O.N.B.S.
copy of other memo.*

Dear Dottie:

Following our conversation regarding the preparation by Eddie of an article on American Painting and Sculpture for Marg Magazine, I have asked Alfred's office for the file on these negotiations. Unfortunately until now I had not known the peculiar background of this request.

Alfred did ask me by telephone if we could accommodate this kind of request, and I had said in this instance we could, but we were anxious not to establish the precedent of becoming an angel to Foreign publications except possibly in very special cases where there was a direct relation to our program of exhibitions abroad. However, he had not confirmed to me that the article had been commissioned nor the commitment made to Marg. At the time we discussed this problem, I also said that the International Program in commissioning such articles would want to use them where possible elsewhere in connection with our program.

Would you be good enough to ask Eddie to submit to the Museum in my care an invoice for the amount of this commission and forward a copy of the article for our files. We shall pay him as soon as the invoice is received. Will he or would you like us to transmit the article and advise Marg of the conditions of use.

Mr. N. K. Raj Anand
Editor, MARG
MARG Publications
11-25 Park Street, Fort
Bombay, India

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cc: Mr. Porter McCray
Barr file

5 June 1956

Dear Mr. Anand:

My husband, Mr. Holger Cahill, has asked me to write you about the article on American art for MARG. He is extremely sorry that there has been such a long delay in finishing the article, a delay caused by his long illness during the past six months.

He is now recuperating and will finish the article within the next day or so. All that remains is to assemble the photographs to illustrate the article.

Mr. Porter McCray, Director of the Museum's International Exhibition Program, will forward the article and photographs to you as soon as possible.

With all best wishes,

Sincerely,

Dorothy C. Miller
(Mrs. Holger Cahill)
Curator of the Museum Collections

Mr. Malk Raj Anand
Editor, MARG
MARG Publications
34-38 Bank Street, Fort
Bombay, India

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cc: Mr. Porter McCray ✓
Barr file

Marg
Marg

MARG PUBLICATIONS
34-38 Park Street, Fort Bombay.

5 June 1956

My dear Alfred Barr,

I am deeply grateful for your letter of January and the very helpful information which you have given me.

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Curator of the Museum Collections

Mr. Malk Raj Anand
Editor, MARG
MARG Publications
34-38 Bank Street, Fort
Bombay, India

Alfred H. Barr,
Director of the Museum Collections,
The Museum of Modern Art,
125 York St.

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to AHB

cc Cahill

Marg
Marg

MARG PUBLICATIONS?
34-38 Bank Street, Fort Bombay.

20th January 1956.

My dear Alfred Barr,

I am deeply grateful for your letter of January 4th and the very helpful information which you have given me.

I apologise for my informal procedure in having written to an intermediary rather than to you direct, in regard to the article on Contemporary American Sculpture and Painting. Mrs Stoloff had been in contact with me on other matters and I thought that, perhaps, ~~xxx~~ a person resident in New York could intervene more successfully than my letters which had in one or two cases drawn a blank.

Now, I am very satisfied that you have secured the consent of Mr. Holger Cahill for the report on Contemporary American Painting and Sculpture. If I could have this article within the next two months, I would be in a position to bring out this important number which I have had in mind for over two years.

The essay could be about three to four thousand words with twenty to thirty illustrations.

Your kindness in offering to assist Mr. Cahill with photographs and a fee is most generous and I willingly accept it on behalf of Marg, because I am sure that we could not pay him adequately for his work. We will definitely pay, over and above what you will give him, our token fee.

It seems, then, that the project will materialize and we may be able to issue this number some time this year.

I had a brief note from Tony Kloman the other day and it was good to know that he is following up his idea of putting up the winning sculpture.

Again I want to thank you for your generosity.

With kindest wishes,

Yours sincerely,

Mulk Raj Anand
(Mulk Raj Anand).

Alfred H. Barr,
Director of the Museum Collections,
The Museum of Modern Art,
NEW YORK 19.

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[Faint, illegible text on the back of the envelope]

← First fold here →

→ To open cut here →

Sender's name and address :-

Marg Publications
34-38 Bank St,
Park,
Bombay

Coas - 66
← Second fold here →

Alfred H. Barr
Director of the Museum Collection
The Museum of Modern Arts,
New York 19

BY AIR MAIL
AEROPORAME
NO ENCLOSURE
ALLOWED



→ To open cut here →

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Marg
c

January 11, 1956

Dear Eddie:

Forgive me for not having sent you the enclosed copy of a letter to Anand about your article for Marg.

Do not be too impatient with the first few paragraphs which concern the very curious way in which Mr. Anand approached us.

The remarks about payment are the result of a good deal of thought and discussion with people who have written for Indian papers. It was our feeling that no matter how small we should ask, or rather state, to Anand our assumption that the magazine Marg would pay an American whatever it would ordinarily pay any writer for an article of this length and character. Some of our friends who know him say that they think he won't pay anything, but felt that we should write as I did in order to avoid the charge that this was just a propaganda handout from American sources.

I hope the article is coming along. I was much impressed with what you said about some of the points you wanted to make in your introduction.

Sincerely,

Mr. Holger Cahill
12 East 8th Street
New York, New York

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Dear Mr. Anand:

A few days ago I had the pleasure of talking for the first time with Mrs. Charles I. Staloff. She had previously phoned on January 5th, almost a year ago, but had refused to give her name or phone number so that we could not communicate with her directly. At that time she said that you had been put off by an American critic who had agreed to do an article on contemporary art. She then asked whether I could do the article within the succeeding month. My secretary (I was not in the building at the time) answered quite

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Do not be too impatient with the first few paragraphs which concern the very curious way in which Mr. Anand approached us.

Mrs. Staloff phoned again on January 5th, 1955 and we confirmed the fact that I could not do the article. However, I suggested to her that we had better contact her in some way. I again had to explain to her that we had no money to pay for an article of this length and character. Some of our friends who know him say that they think he won't pay anything, but felt that we should write as I did in order to avoid the charge that this was just a propaganda handout from American sources.

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Sincerely,

I am still unable to take the time to write the article for Marg. I write very slowly and I am very far behind already in revising my book on Picasso.

However, we have been able to secure the contact of a far more distinguished authority on American art than I, namely, Holger Cahill. Mr. Cahill is a distinguished scholar in the field of American art but also a distinguished artist. He has done several exhibitions for our Museum and was in fact the director of the enormous Federal art project under the Roosevelt administration during which he helped set up 500 art centers throughout the nation.

One of Mr. Cahill's books, "Look South to the Polar Star" deals

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Mr. Gopinath Anand

- 2 -

January 4, 1956

With modern China. He has been especially interested in Far Eastern literature and art which of course has led him to some study of Indian thought. Mr. Cahill is not at present on the staff of our Museum or of any other institution but is a private writer.

January 4, 1956

All things considered, I think he is the ideal person to write the article. He has already done work on it and expects to have it finished so that you will have it before the end of February, the date proposed.

Dear Mr. Anand:

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Mrs. Stoloff phoned again on January 6th, 1955 and we confirmed the fact that I could not possibly write the article. We did, however, suggest to her that she ask you to write me directly the details of the article, exact terms, et cetera.

On October 21st the same lady phoned again and seemed surprised that we had never had any communication from you following the January conversation. I again had to refuse the article because of desperate pressure from work here. On the following day we recommended that you ask Lloyd Goodrich, the distinguished Director of the Whitney Museum of American Art to write the article.

On December 21st Mrs. Stoloff phoned again and this time fortunately I was able to speak with her. She gave us her name and phone number so that we could communicate and also told us that the article you wished was about 2000 words with 20 photographs. Mrs. Stoloff also said that she had not passed on to you our suggestion of Lloyd Goodrich of the Whitney staff since she had been traveling. I hope she did pass on to you my own apologies for not being able to do as you requested.

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- 2 -

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All things considered, I think he is the ideal person to write the article you ask for. He has already done work on it and expects to have it finished so that you will have it before the end of February, the date proposed by you in your letter to Mrs. Stoloff.

The Museum will assist Mr. Cahill in securing the photographs. Because of our admiration for Marg and for its editor we will also help defray the expenses of Mr. Cahill's fee. However, we assume that Marg will pay Mr. Cahill whatever Marg ordinarily pays its writers for an article of this length.

I appreciate your long effort to secure this article. I only wish you had written me directly instead of through a third person who communicated by means of anonymous phone calls. However, I do appreciate Mrs. Stoloff's trouble in acting as an intermediary and I am taking the liberty of sending her a copy of this letter.

I often look back with pleasure on our friendly work together as members of the jury of the Competition for a monument for the Unknown Political Prisoner in London. We were all so much impressed with Marg that we look forward to cooperating with you.

My kind regards to you and best wishes for a Happy New Year.
Sincerely,

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

Mr. Mulk Raj Anand
Editor
MARG Magazine
34 Bank Street
Bombay, India

P. S. I forgot to say that in reference to this article we have consulted Mr. and Mrs. Faubian Bowers and Mrs. Vera Michele Dean.

One of Mr. Cahill's novels, "Look South to the Polar Star" Cash

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Mr. Malk Raj Anand

- 1 -

Marg
January 4, 1956

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Mr. Mulk Raj Anand

- 2 -

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THE MUSEUM OF MODERN ART

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Sincerely,

She will phone tomorrow for a response.

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

Mr. Mulk Raj Anand
Editor
MARG Magazine
34 Bank Street
Bombay, India

AHB:ma

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Read to Staff

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THE MUSEUM OF MODERN ART

Date December 21, 1955

To: AHB

Re: MARG Article on American Ptg.
and sculpture

From: MA

Alfred:

I attach ~~a copy~~ of a letter drafted to Anand of MARG magazine in response to another call from that mysterious American woman who won't give her name.

Can't we write him directly to allay his misinformation on this situation?

The anonymous caller read a portion of a very recent letter from Anand which said in part:

"Please telephone Alfred Barr and urge him in the name of Indo-American relations to send us 2,000 words on American painting and sculpture with about 20 photographs by the end of February." He also says something derogatory of the "efficient American friends" who continually put him off and don't reply to something which is after all free for their benefit.

She will phone tomorrow for a response.

Read today

!

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MARCo

THE MUSEUM OF MODERN ART

Date October 24, 1955

To: AHB

Re: article for MARG

From: MA

Alfred: I have just had a call from the same woman who refuses to identify herself who called last January about your doing an article on American art for MARG, India. (see attached memo)

I told her that Mr. ^{Annend} ~~Annend~~ had never written and that you had no time ~~that~~ in the foreseeable future to write such an article. She seemed surprised that 1) Mr. Annend hadn't written, and 2) that you didn't have an article all ready. I said that so far as I could remember her last call, it was left that Mr. Annend would write details, and that if you had suggestions as to someone who could do the article, you would pass them on.

I mentioned Mr. Sweeney's name as one that I remembered ~~her~~ from her previous call. She said Mr. S. had held up the article for a year while he made promises. They want no more to do with that.

She is a very unpleasant person to talk to, ^(accused Mr. Sweeney of lying, etc) - she keeps stressing that they want an "unbiased article" one from a person who has "no little clique", etc. I suggested that she call Wednesday and if you had any names to suggest I would offer them then. I said also that I thought that Mr. Goodrich of the Whitney might have suggestions, since they were exclusively a Museum of American art.

We still have no details on the article - honorarium or length. Would someone like Eliz. McCausland be interested?

Marie

10/26/55

She called: I gave her Goodrich's name at Whitney

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MARG

THE MUSEUM OF MODERN ART

Date January 5, 1955

To: Alfred

Re: Article for MARG

From: Marie

An unidentified woman called this morning on behalf of Malk Raj Anand of MARG, India. She says that he has written her in some distress over promised American articles which never materialized, and that he has also asked her to approach you, as an authority on contemporary art, about the possibility of doing an article WITHIN THE NEXT MONTH to be a "Report on Contemporary Painting and Sculpture" (she didn't say in the U.S.).

I said that I thought you would perhaps be too busy, but that you might recommend someone, but when asked, she had no idea as to length, coverage or illustrations, and said she would have to write to India. I should think by the time she had written and we had a reply, there would be little time left for an article within a month.

She says that Mr. Anand is very anxious to have a name which carries authority in the field.

I asked her for her name and number so that I could call back and she hurriedly explained that her name was not important and that she would call me. She went to some length not to reveal her name.

She will call back late this afternoon to see whether you have any message for her.

Replied impossible in next month. Suggested she have Mr. Anand write AHB for suggestions, stating exact terms. We left it so. She was very abrupt + suspicious of cooperation.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

Mark Marks
LO 4-1520

cc: Mrs. Shaw

manchester hosiery mills

1210 • empire state building • new york 1, n. y.

6 December 1957

Larry B. Marks
with collection

11 November 1957

THE MUSEUM OF MODERN ART

Date 18 November 1957

Dear Mr. Marks:

I had intended to write you before this to thank you for letting us see the photographs which you took of sculptures in the Museum garden, but I find myself quite overwhelmed by work as a result of a recent lecture series in the west.

I have the prints in my office and have looked at them with real interest. May I ask if you intended to let us keep this set for our Museum Collections files, or do you wish them returned to you now? If we may, we should be delighted to keep them. Won't you let us know?

Meanwhile, thank you for your courtesy in bringing them in to us. The photographs indicate that you have found much pleasure in our garden. I hope this is so.

Sincerely,

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

Mr. Larry B. Marks
Manchester Hosiery Mills
Empire State Building
New York 1, New York

AHB:ma

To:
From:

The Museum member of the
Larry B. Marks
(Adv. and Sales Promotions)
Manchester Hosiery Mills
Empire State Building, New York, NY
LO 4-1520

ES/abf

ERY MILLS

marks

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	AHB	I.A.311

Marks
LO 4-1520

Martin

manchester hosiery mills

suite 2210 • empire state building • new york 1, n. y.

larry b. marks
sales promotion
and
advertising director

1956

11 December 1957

THE MUSEUM OF MODERN ART

Date 18 November 1957

To: Mr. Barr

Re: _____

From: Elizabeth Shaw

The name of the Museum member who took the photographs in the garden is:

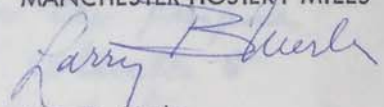
Larry B. Marks
(Advertising and Sales Promotion Director)
Manchester Hosiery Mills
Empire State Building, New York 1, NY
LO 4-1520

ES/ebf

I hope that one day soon I will have the pleasure of meeting one who has contributed to making many of my hours extremely exciting.

Sincerely,

MANCHESTER HOSIERY MILLS



Larry B. Marks

/ehk

11-17-57

11-17-57

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Marks

LO 4-1520

Martin

manchester hosiery mills

suite 2210 • empire state building • new york 1, n. y.

larry b. marks
sales promotion
and
advertising director

1956

11 December 1957

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

Dear Mr. Barr:

It was so nice hearing from you. When you say that the photographs indicate that I have found much pleasure in the Japanese garden, you are so right. I have found the Museum a wonderful beacon in a sometimes dreary world and a real source of stimulation.

I am extremely gratified that my photographs met with your approval. As photography is one aspect of my profession, I had hoped to interest the Museum in the commercial use of these specific photographs. However, it would seem, from your correspondence that this is not your intention. Since the inherent value of filed photographs diminishes with time and since the replacement value of these mat prints would be \$35, I would appreciate their return.

Sincerely, I wish I could afford to contribute them, but I'm sure you can understand. If, at any time, you can use photography, I would appreciate consideration.

I hope that one day soon I will have the pleasure of meeting one who has contributed to making many of my hours extremely exciting.

Sincerely,

MANCHESTER HOSIERY MILLS

Larry B. Marks

Larry B. Marks

/ehk

157

now

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

March 19th, 1956

Martin

465 EAST FIFTY SEVENTH STREET

16 Jan '56

NEW YORK 22. N. Y.

Dear Mr. Barr,

The Brooklyn Museum
is having an auction at the museum
on [unclear] for [unclear] profit.

Dear O- 2-9
Alistair Martin has been
calling Alfred to see if he
has any suggestions for this
Brooklyn auction. If you
have any, could you tell
Marie?

no time!
D

T

It is a fine way for a collector to
give without having it hurt too
much financially. Perhaps you
will be kind enough to let a few
of your collector friends know

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

March 19th, 1956

Martin

465 EAST FIFTY SEVENTH STREET

16 Jan '56

NEW YORK 22. N. Y.

Dear Mr. Barr,

The Brooklyn Museum is having an auction at the museum on the 19 of March, for its own benefit. They will sell a few of their own 'duplicate' works of art, and also other things from donors.

I said I would write you asking if you knew any private collector who might be interested in donating a painting or drawing. The museum will give a donor a retail evaluation of his gift for tax purposes. It is a fine way for a collector to give without having it hurt too much financially. Perhaps you will be kind enough to let a few of your collector friends know

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March 19th, 1966

Martin

about this event.

Very Sincerely

Alastair B Martin

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

March 19th, 1956

Martin

January 20, 1956

Dear Mr. Martin:

Thank you for your letter of January 16th.
I shall keep your request in mind and see whether
I can find some collectors who might be willing to
donate works to be auctioned for the benefit of the
Brooklyn Museum. I hope I may report some
success to you.

In any case, and quite inapropos, let me con-
gratulate you on your continued prowess in several
kinds of tennis.

Sincerely,

My best regards to you

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. Alastair B. Martin
465 East 57th Street
New York, New York
Glen Head, Long Island
AHB:ma

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

Martin

JAMES THRALL SOBY
Seaside Edge Road
New Canaan, Conn.

August 8, 1955

July 30, 1955

Mrs. Marianne W. Martin,
727 Pannure Rd.,
Haverford, Penna.

Dear Mrs. Martin:

Dear Mrs. Martin:

Mr. James T. Soby has send this office a copy of his letter of July 30th. Since Mr. Barr is in Europe, I am writing to give you addresses of people mentioned in Mr. Soby's letter.

Meudon (Seine-et-Oise)
New York.
so perhaps
and very
Via Aurora
memory is
Dorazio,
fellowship
tensively

Ettie Horn says this was not received -the check.
If she subscribed ~~in~~ before November, the book was the dividend. Subscriptions after Nov. 30 did not include the book. So I shall have to be certain that she gets it. Perhaps it would be best if she sent the check to our office? so that we can follow through?

Marie

du Parc,
ge in
quite old,
a young
sive,
a, whose
ed now.
exchange
worked ex-

Secretary to Mr. Barr

Mrs. Marianne W. Martin
727 Pannure Road
Haverford, Pennsylvania

widow, Rossetti's
magazines, etc., relating to the Futurist movement. I would certainly go on hand. I'd
also go see Giacomo Balla, at one point by far the most advanced of the Futurist
artists and the teacher of Boccioni; his address used to be Via Salaria 37 and, since
Italians don't move around much, I suspect still is. I'd also like to see the gallery of Umberto
Bocchi in Rome. I'd like to get more help from Italo Bardi than from the director, Dr.
Pina Bardi. I'd like to see Anton Giulio Bragaglia, Teatro Regio
Indipendenza 10, Turin. Bragaglia was at first a Futurist himself (and
oddly enough, he had a one-man show in Italy). He is a store of gossip and
information and generally helpful. He, too, has enormous bundles of Futurist material.
And G. del Corral, owner of the tiny Galileo Gallery on the Via Veneto (as you know
the liveliest gallery in Rome) can always help with difficult addresses, etc.

The architect of the Biennale Exposition at Venice (S. Goswami, I think)
Gustavino) are provided over by Arturo Apollonia, a charming man, who will help in
every way possible.

In its case you know, too, most of the important collectors of modern
Italian art are in Milan, and some include works by the Futurists. I suggest that you
contact G. Zaninelli, whose address I've given you above. He knows all the collectors,

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

JAMES THRALL SOBY
 200 West 11th Street
 New Haven, Conn.

August 8, 1955

July 30, 1955

Mrs. Marianne W. Martin,
 727 Panmure Rd.,
 Haverford, Penna.

Dear Mrs. Martin:

Dear Mrs. Martin:

I'm delighted to hear that you was a great fan of the American Association of University Women. Mr. James T. Soby has send this office a copy of his letter of July 30th. Since Mr. Barr is in Europe, I am writing to give you addresses of people mentioned in Mr. Soby's letter.

Gino Severini is listed in our files at 10 rue du Parc, Meudon (Seine-et-Oise), Paris.

Mrs. Rose Trillo Clough teaches at Hunter College in New York. The College is at 695 Park Avenue.

The last address we have for Professor Argan is quite old, so perhaps you should get it from the American Academy in Rome.

One other person who might be of help to you is a young and very intelligent Italian artist, Piero Dorazio (c/o Arte Visive, Via Aurora 41, Rome). Mr. Dorazio has worked closely with Balla, whose memory is sometimes subject to question since his age is advanced now. Dorazio, whose wife is an American, was in this country on an exchange fellowship for a year or so. Prior to that, I believe he had worked extensively on the Futurists.

Sincerely yours,

Another important source of information in Italy would be Marinetti's widow, Benedetta Marinetti (Piazza Mamini 20, Rome), who has trunks full of clippings, magazines, etc., relating to the Futurist movement. I would certainly go see her. I'd also go see Giacomo Balla, at one point by far the most advanced of the Futurist artists and the teacher of Bontade; his address is in Rome. If you can't find him, I suspect still in. At the National Gallery of Modern Art in Rome you can get help from Paolo Poldi than from the director, Dr. Poldi. You may try to see Anton Giulio Bragaglia, Dante degli Indignati. Bragaglia was at first a Futurist himself (and oddly enough gave to Giorgio de Chirico his first one-man show in Italy); is a nice old fellow and generally helpful. He, too, has enormous bundles of Futurist material. And G. del Curcio, owner of the tiny Galileo Gallery on the Via Sistina (as you know the liveliest gallery in Rome) can always help with difficult addresses, etc.

The archives of the Biennale Exposition at Venice (St. Marco, St. Giustina) are presided over by Ubaldo Apollonio, a charming man, who will help in every way possible.

As I'm sure you know, too, most of the important collections of modern Italian art are in Milan, and some include works by the Futurists. I suggest that you contact R. Castelli, whose address I've given you above. He knows all the collectors.

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

July 30, 1955

Mrs. Marianne W. Martin,
727 Pannuro Rd.,
Haverford, Penn.

Dear Mrs. Martin:

I'm delighted to hear that you've won a grant from the American Association of University Women to write a study of Futurism. Unfortunately, I leave the first of next week to spend ten days on Long Island, so that I won't get to New York before you sail. And my great friend and colleague, Alfred Barr, who knows more about Futurism than anyone else I can think of in this country, is in Europe for the summer. I'm sending his office a copy of this letter, since I think they can help with some addresses you may need in Italy.

To begin with, I'm pretty sure that Alfred Barr's office would have the New York City address of Rosa Trilla Clough, whose 1942 book, Looking Back at Futurism, you undoubtedly know. Mrs. Clough does not know much about Futurist painting and sculpture, being concerned with its literary history, but she might have some good suggestions; she used to teach at Columbia - or her husband did, I forget which. Her book reprints many of the principal Futurist documents as to the literary side of the movement.

At Milan, Raffaele Carrieri (Via Borgomanovo 15) at the end of the recent war prepared a very large dummy of a book on Futurist painting and sculpture which was never, I think, published, though his friend R. Toninelli (Via Sant' Andrea 8, Milan) planned at that time to issue the book. I think Carrieri would still have much Futurist material, but I must warn you that he is more journalist than scholar and you would have to check his factual material pretty carefully.

Another important source of information in Italy would be Marinetti's widow, Benedetta Marinetti (Piazza Mancini 20, Rome), who has trunks full of clippings, magazines, etc., relating to the Futurist movement. I would certainly go see her. I'd also go see Giacomo Balla, at one point by far the most advanced of the Futurist artists and the teacher of Boccioni; his address used to be Via Oslavia 39 and, since Italians don't move around much, I suspect still is. At the National Gallery of Modern Art in Rome, I think you'd get more help from Italo Faldi than from the director, Dr. Palma Bucarelli. And by all means try to see Anton Giulio Bragaglia, Teatro Degli Indipendenti, Via Lombardia 14, Rome. Bragaglia was at first a Futurist himself (and oddly enough gave de Chirico his first one-man show in Italy), is a mine of gossip and information and generally helpful. He, too, has enormous bundles of Futurist material. And G. Del Corso, owner of the tiny Obelisco Gallery on the Via Sistina (as you know the liveliest gallery in Rome) can always help with difficult addresses, etc.

The archives of the Biennale Exposition at Venice (S. Marco, Ca' Giustinian) are presided over by Umbro Apollonio, a charming man, who will help in every way possible.

As I'm sure you know, too, most of the important collections of modern Italian art are in Milan, and some include works by the Futurists. I suggest that you contact R. Toninelli, whose address I've given you above. He knows all the collectors.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

But I must warn you that he is not on very good personal terms with some of them, being a difficult man at times, and it may be better to make your own appointments after you get the collectors' names from him. Having worked with Carrieri on the Futurist book, he will know where the Futurist pictures are. I also suggest that at Milan you try to see Carlo Carra (Via Sandro Sandri 2), who is a very intelligent man and also, of course, one of the original Futurist artists. Similarly, if you get to Paris, I'd try to see Gino Severini, who lives in a Paris suburb (Alfred Barr's office will have his address).

Other people in Italy who might be helpful are: Lamberto Vitali, Via Boccaccio 45, Milan (a critic and a serious one, too); and C.L. Argan at Rome (also a critic), whose address I have misplaced but you can get it from the American Academy at Rome. And I think Laurance Roberts, Director of the Academy, can help; you probably know him, since he comes from Philadelphia. If you don't Henri Marceau could give you a letter to him, or I could, if you like.

Well, that's enough names for the present. But don't hesitate to write if I can be of further help; I'm sorry we can't meet before you leave. I hope I've got the de Chirico dates right in your splendid Arensberg Collection catalogue for the Philadelphia Museum. The de Chirico book is done at last, thank heaven, and comes out in September.

With kindest regards and all good luck in your exciting quest,

Sincerely,

P.S. Don't hesitate to use my name (and Alfred Barr's, too) in 'phoning these people. Barr and I had frequent contacts with them when doing the Museum of Modern Art's show of twentieth-century Italian art.

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

August 24, 1957

Dear Maria:

Though our plans are now thoroughly confused by the change of date of the Bienal opening in Sao Paulo, I hope that sometime during my visit to Brazil I may have the pleasure of seeing you. Doubtless you will be in Sao Paulo around the 22nd of September and perhaps I shall be in Rio de Janeiro before that though it appears that I may have to fly directly to Sao Paulo in view of the change of schedule.

Marga and I do want to see you very much though she will be returning to this country well before the 22nd because of prior New York engagements. I shall let Lawrence Morris know as soon as I get to Rio de Janeiro and expect to stay at the Copacabana Palace.

My very best to Carlos and of course to you.

Sincerely,

Alfred H. Barr, Jr.

Senhora Carlos Martins
664 Avenida Ruy Barboza
Rio de Janeiro
Brazil

AHB:bj

THE MUSEUM OF MODERN ART

The is staying with John C. Healy, 664 Avenida Ruy Barboza, Rio de Janeiro, Brazil.

Re:

Date: Aug 24, 1957

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H. Miller marusso

THE MUSEUM OF MODERN ART

Date May 10, 1957

To: Alfred

Re: _____

From: Betsy

Today at Mr. Fred Marusso (pronounced Marutho) stopped by to see you. He has a letter of introduction to you from Percy Horton at Oxford. I could not pry out of him his purpose in wanting to see you though I explained your situation and suggested that possibly it would turn out to be someone else in the Museum whom he should see. I said you might not be able to see him until after the opening of Picasso. He said he would stay here that long if he had to.

He is staying with John C. Maine, 8044 Cornish Avenue, Elmhurst, L.I.

I feel badly about this as I should like to see you and have some word from Percy Horton. If you could phone beforehand and let me know, I should like to take a few minutes from my installation in the hopes that you would forgive me for my present preoccupation. Meanwhile, I am sending you a courtesy card to the Museum.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. André Masson
Route de Cézaune

Mr. Fred Marusso
8044 Cornish Avenue
Elmhurst, Long Island
New York

AHB:ma

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D. Miller

Marusso

15 May 1957

Dear Mr. Marusso:

I am distressed to learn that you have not yet received ~~me~~ I am sorry that I was not here when you stopped by to see me.

Publications Department, and your copy has been returned. Unfortunately, I am desperately involved at the moment with last minute preparations for the Picasso exhibition of which I am in charge, and as soon as it opens next week I shall have to leave for a conference outside Boston.

I feel badly about this as I should like to see you and have some word from Percy Horton. If you could phone beforehand and let me know, I should like to take a few minutes from my installation in the hopes that you would forgive me for my present preoccupation. Meanwhile, I am sending you a courtesy card to the Museum.

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. André Masson
Route de Cézaune
Aix-en-Provence
Mr. Fred Marusso
8041 Cornish Avenue
Elmhurst, Long Island
New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

Massou

Le Tholonet
20 Feb 1955

March 7, 1955

Dear Mr. Masson:

I am distressed to learn that you have not yet received Masters of Modern Art. I have talked to our Publications Department, and your copy has been returned because of faulty addressing.

I have asked them to send out a copy immediately to the address listed in your letter of February 20th. Please let me know if you don't receive it in good time.

Sincerely,

Alfred H. Barr, Jr.

Mr. André Masson
Route de Cézanne
Le Tholonet, par Aix-en-Provence
France

AHB:ma

Handwritten notes in French:
Je suis sûr que...
Je fais...
à la gravure...
Dans une de vos lettres précédentes...
vous m'avez dit...
deux...
Il n'a pas été reçu...
le bien...
Vous en êtes remercié pour l'envoi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

Le T Kolomozh

20 Février 1955

Cher Alfred Barr

Je suis heureuse que ma petite
 aqua-tinte vous ait intéressé. Je fais
 en ce moment un grand effort dans
 le sens d'une application de la spontanéité
 (un peu la chère vieille écriture automatique!)
 à la gravure en couleurs.

Dans une de vos lettres précédentes
 vous me dites de vous avertir si j'avais
 deux reçus Masters of Modern Art. Or
 je n'ai rien reçu et le diplôme, croyez
 le bien.

Vous en-je remercie pour l'envoi.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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des photos des "Préparés" - Si non,
je te fais maintenant en ces attendant
mes excuses.

Bien cordialement à vous.

Amis à Japon

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	AHB	I.A.311

Masson

VILA RIO BRANCO
12 AVENUE RIO BRANCO 301
RIO DE JANEIRO
REPUBLICA FEDERAL DO BRASIL

27 May 1958

Dear M. Masson:

May I thank you belatedly but warmly

for sending me the Entretiens avec Georges Charbonnier.

I am delighted to have it -- and your charming inscription.

With kindest personal regards to you.

Sincerely,

Alfred H. Barr, Jr.

M. André Masson
Route de Cézanne
Le Tholonet
par Aix-en-Provence
France

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VILA RIO-BRANCO
 AVENIDA RIO-BRANCO 279
 49-24
 PETROPOLIS (E. DE RIO)

Marta

le 2^e avril 1931

Mon cher Alfred votre lettre m'a causé
 une grande joie. Vos paroles pleines en les m'ont
 rempli de courage pour continuer à travailler.
 J'ai reçu les cigarettes que Maria m'a si
 gentillemeent envoyés et j'en fumerai
 quelques unes par jour pour les faire
 comme ces enfants avec les deux cents.
 Je ne vous ai pas écrit plus tôt car
 un petit accident avec ma main droite
 m'a immobilisé pour un mois.
 La sculpture pour Brasilia (5m x 3)
 est heureusement presque finie mais ne
 sera pas à temps de l'inauguration de
 l'édifice - Je vous en ferai une photo
 La pièce qui est au musée "Les chemins"
 trop long trop étroits dont j'ai une copie
 est dans mon jardin et fait beaucoup
 mieux en plein air comme vous le voyez.
 Mon livre paraîtra en fin mai je vous
 enverrai une copie. Je vous envoie à vous
 deux le fidèle amant Marta

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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copied by Ptg & Sculp.

metta

Dear Alfred:

Dear Alfred:

I had a letter from
 Sen Hunter, (from Rowe) who
 wrote to the M.O.M.A. saying that I'm
 doing for U.N.E.S.C.O., and I
 will not be able to get to
 N.Y. until early next year -

But I thank you very much
 for the invitation.

With love to Paris and
 U: Cláudia
 You amigo de Suenje

[Handwritten signature]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

copied by Hg & Sculp.

Dear Alfred:

March 21, 1915

I'm writing to you again on the
morning -

I had a letter asking me a list of
a day when to send imitations for the
show -

I'll be very grateful if they could
send an imitation to

GORDON MATTA 107 WEST 11th

BATAN MATTA 107 WEST 11th

AND MRS. HOLLI ALPERT 107 WEST 11th

I thank you immensely.

Mrs. Edwin Mott
771 Adams Avenue
Buffalo, N.Y.

Yours
as ever

W. Matta

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	AHB	I.A.311

Mayers

Mayers

THE MUSEUM OF MODERN ART

Date March 22

To: Alfred

Re: Mrs. Baldwin Maull

From: Marie

Mrs. Maull is a regular out of town member. She returned the damaged copy of the A. book which was sent to her, and Membership's records show that they sent her a replacement on January 14, 1955. They are sending her a book now, since she seems never to have gotten the replacement - but it was not returned to the Museum.

Shall I draft a letter to her explaining this?

Marie

Dr. John C. Mayers
64 Metropolitan Oval
New York 62, New York Yours sincerely,

AHB:ma

J. Mayers

3/22/55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.311

Mayers

Mayers

0, 1956

Dec. 9, 1954

771 AUBURN AVENUE
BUFFALO 22, NEW YORK
ELMWOOD 3571

Dear Alfred

Your long anticipated book arrived from the Museum of Modern Art yesterday with a date mark of March 3. I could have cried with disappointment because the book was torn open at the back flyleaf exposing the glued back of all the pages — otherwise it was undamaged and the paper cover had no real tears though there were several perforations from rough handling. There appears to be no insurance stamp and I am wondering if the Museum will replace it — preferably autographed!

Prof. Ransbitch^(sp?) of Princeton was very interested in our son who was in several of his seminars on Greek philosophy, civilization etc. and

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

Mayers

, 1956

I subscribed for a non resident membership for him and his wife so they would receive the book. The check was sent in September but hasn't been cashed and I wonder if it went astray and they will not receive the book or have not been notified of membership.

Could your secretary check on these two things and let me know? I am in the hospital with an intestinal upset but will be home the first of the week.

The book is superb - marvellous layout and photography - I haven't had a chance to read it yet and look forward to the post Christmas lull. Congratulations!

Still hoping you will come this way sometime.

Best wishes for a happy holiday for you and your family.

Sincerely

Flora Maull

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

Mayers

1956

I subscribed for a non resident membership for him and his wife so they would receive the book. The check was sent in September but hasn't been cashed and I wonder if it went astray and they did not receive the book or haven't been notified of membership.

Could your secretary check on these two things and let me know? I am in the hospital with an intestinal upset but will be home the first of the week.

The book is superb - marvellous layout and photography - I haven't had a chance to read it yet and look forward to the post Christmas lull. Congratulations!

Still hoping you will come this way sometime.

Best wishes for a happy holiday for you and your family.

Sincerely

Flora Maull

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Mayers

Mayers

dupl check

February 10, 1956

DR. JOHN J. MAYERS
 64 METROPOLITAN OVAL
 NEW YORK 62, N. Y.
 LINDENHILL 2-3777
 CONFIDENTIAL EXCLUSIVELY

Dear Dr. Mayers:

January 27, 1956

Many thanks indeed for sending me a list of your collection. I am delighted to have it and I am taking the liberty of adding it to our private collection file

where it will be available to those members of our staff who are generally concerned with exhibitions.

Dear Mr. Barr,

With kindest regards, I am

During our very pleasant

you mentioned a desire to see a list of pictures. Sincerely,

I sincerely hope that I have not imposed on your invitation by sending the enclosed list. It is not

a small one. If you find the time to read it, it is not a small one. It is not a small one. It is not a small one.

Dr. John J. Mayers
 64 Metropolitan Oval
 New York 62, New York

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

AHB:ma

Yours sincerely,
John J. Mayers

JJM/ea

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Mayers

Dr. Charles

DR. JOHN J. MAYERS
64 METROPOLITAN OVAL
NEW YORK 62, N. Y.
UNDERHILL 3-3777
ORTHODONTICS EXCLUSIVELY

January 27, 1956

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

Dear Mr. Barr,

During our very pleasant chat the other day,
you mentioned a desire to see a list of my pictures.
I sincerely hope that I have not imposed on your
invitation by sending the enclosed list. It is not
a small one. If you find the time to read through
the pages, I shall be grateful.

Yours sincerely,

John Mayers

JJM/ea

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Mayers

DR. JOHN J. MAYERS
64 METROPOLITAN OVAL
NEW YORK 62, N. Y.
UNDERHILL 3-3777
ORTHODONTICS EXCLUSIVELY

Jan. 19, 1956

Mr. Alfred H. Barr
11 West 53rd Street
New York, N. Y.

Dear Mr. Barr,

I want to take this opportunity to thank you most sincerely for your kindness in discussing the Matisse oil with me yesterday. I realize that it was a great imposition on your busy schedule so that your generosity is all the more appreciated.

You mentioned a desire to see a list of my acquisitions. I shall have one made up and if you are interested, at any time, to see the pictures, I shall be only too happy to pick you up, when it is convenient for you, and then see you back again.

In appreciation,

John J. Mayers

JJM:ej

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Meier

cc: D. Miller UNIVERSITY OF IOWA
IOWA CITY
DEPARTMENT OF PSYCHOLOGY
February 6, 1956

2 March 1956

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

Dear Mr. Barr: Dear Professor Meier:

As the enclosed prospectus outlines, I am attempting to study the creative process in artists. Thank you for your letter of February 6th about your study of the creative process in artists. I hope you won't feel this uncooperative, but at this time I simply cannot attempt to make such a list as you suggest. May I suggest that the Museum of Modern Art's publications would be in the University library and from these, I believe

This you could easily extract a list of creative artists for the past half century. I would recommend especially our new publication, Masters of Modern Art and the various American show catalogues such as Fourteen Americans, Fifteen Americans, et cetera. I believe that Fantastic Art, Dada and Surrealism would also be useful.

I need individuals such as you. Should you wish to rank the list would be of greater value and your ranking. I am sorry that I cannot be more helpful, but I am desperately racing a publication deadline. Sincerely,
I would appreciate even more if you would supply two lists: one including names throughout the United States (foreign born or native) and a second list of those of your region or area which you know well.

Alfred H. Barr, Jr.
Director of the Museum Collections
Professor Norman C. Meier
State University of Iowa
Iowa City, Iowa

It is expected that eventually the results of the study will be published, augmented by a European phase later. Should you be interested in receiving such a report a copy will be sent you when available if you so request.

Sincerely yours,

Norman C. Meier
Norman C. Meier
Professor of Psychology

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STATE UNIVERSITY OF IOWA
IOWA CITY
DEPARTMENT OF PSYCHOLOGY
February 6, 1956

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

Dear Mr. Barr:

As the enclosed prospectus outlines, I am attempting to study the creative process in artists. This is not a new venture, as I have had an interest in the nature of artistic capacity going back to 1925 and have made research contributions from time to time supported by grants from several Foundations, and published in educational and psychological journals. I am the author of Art in Human Affairs published in 1942.

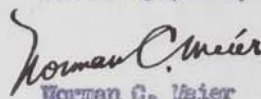
This project requires that I contact creative artists in the studio to review with each the stages or manner of work in developing a given painting or piece of sculpture, from the initial conception to the final completion.

I need to know which artists are regarded as creative artists by individuals such as you. Should you wish to rank them the list would be of greater value and your name will remain anonymous and so will the ranking, if that is desired. This is for scientific study, not for comparisons or ascertaining a popularity standing. I would appreciate even more if you would supply two lists: one including names throughout the United States (foreign born or native) and a second list of those of your region or area which you know well.

You may be assured that my contact with those selected will not be a waste of their time. I am an established psychologist specializing in the psychology of art and also a casual artist who is not unfamiliar with studio practices and who has interviewed artists in various parts of the country.

It is expected that eventually the results of the study will be published, perhaps augmented by a European phase later. Should you be interested in receiving such a report a copy will be sent you when available if you so request.

Sincerely yours,



Norman C. Meier
Professor of Psychology

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Creative Processes in Artists*
Norman Charles Meier
Professor of Psychology, State University of Iowa

Presumably the creative artist like the inventor perceives subject matter of interest more adequately (than does the non-artist) because of the necessity for organizing it into aesthetic form. The perceptual experience and the creative procedure are interlinked even when the perception occurred long before. Creative procedures no doubt differ from artist to artist, but the basic processes probably have common elements which are amenable to study and identification. It is the object of this study, through enlisting the cooperation of the artists themselves, to trace the significant aspects of the creative process and to ascertain, if possible, the common elements.

It is hence proposed to spend adequate time with cooperative creative artists, studying the stages of the creative procedure as followed by each individual artist, in the development of one or more specific creative works of the artist's own choice, gathering concrete data and relating it to psychological processes. In some cases this will involve a study of successive sketches made preliminary to the painting itself; in others it may include contact with objects, locations or persons; in others, it may include reference to past work - his own or others - or to thematic material of an abstract or non-objective character. Photography may be utilized for record permitting additional study in some cases, showing the progress in the evolving of the creative theme and the utilization of earlier perceived experience or composites. In the instance of abstract, involitional or other complex organizations the spatial and depth considerations (as interpenetration of planes) would be gone into, with a view toward understanding the immediate studio production and evolution of the artist's thinking over the years.

In addition some tests will be given, if the artist is agreeable, to measure perceptual acuity (sensitivity to subtle cues, significant elements, etc.) under conditions of anonymity to test the assumption that the artist's perceptions are superior to laymen's. Data will also be collected on personal history, training, interests, shifts of interests, etc. and all data will be related to various conceptions of creativity.

* A study supported by a grant by the American Philosophical Society of Philadelphia.

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Mellquist

cc: Mrs. Shaw
D. Miller

24 October 1956

Dear Jerome:

Mrs. Shaw, head of our publicity, is answering your request about photographs.

I would be very pleased if you were to dedicate one of your enquete projects to me, though I can't understand why you feel I should be so honored.

When do you expect to publish your book on Durand-Ruel? As you perhaps know, there is considerable new interest in the late work of Monet in this country. I think that even a few Frenchmen bought from the remarkable show at Katia Granoff's last summer. (We had bought a very large one, about 6 meters long, in 1955 directly from the son.)

One, perhaps two people, are working on books on Monet, Professor William C. Seitz at Princeton, and I believe Clement Greenberg, the critic.

I found the Matisse show very interesting although it was not quite up on the walls before I got there, but of course no one can have a really representative show by Matisse without loans from Moscow, Copenhagen and Merion, Pennsylvania.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jerome Mellquist
Hotel Paris-Dinard
29, rue Cassette
Paris 6, France

AHB:ma

Finally, would you mind if I dedicate one of my enquete projects to you?

Always, sincerely yours,

How does Matisse show here strike you?

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THE MUSEUM OF MODERN ART,
NEW YORK 19

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



TÉL.: LITTRÉ 63-86 & 63-87
ADR. TÉLÉGR.: PARIDNAR-PARIS

29, RUE CASSETTE - PARIS (6^e)

HOTEL PARIS-DINARD ***

ENTRE LUXEMBOURG ET SAINT-GERMAIN-DES-PRÉS

LE POULIQUEN PROP.

TOUT LE CONFORT

A S C E N S E U R

5 Oct. 1956

Dear Alfred,

Only yesterday did the "Cahiers d'Histoire Mondiale" authorities at UNESCO finally clear my immense research into Rapports among the 3 arts. Now, therefore, I enclose--as you proposed that I might do--a list of such photos from museum publication/as might be pertinent to my purpose. The supplementary list concerns the other photos for the article about American sculpture promised to Andre Bloc and his review. Please accept once again my thanks for your magnificent cooperation.

Soon I should be able to give it to you in person. After lecturing for ICA in London, Nov. 29, on "Is Teamwork in the Arts Possible?" (which stems, of course, from my enquete) I should get to the U.S. early in the year. Certain friends at Harvard are planning for me to give a similar conference there. Then, on March 8, I must address the Chicago Art Institute on "Paul Durand-Ruel & Impressionism", the title of the authorized biography that I shall shortly be completing. In this connection, anything new on Monet would particularly interest me. Entre nous, I may say that one supplement in the book is to contain a direct transcript from the accounts between the Impressionists and their dealer.

Finally, would you mind if I dedicate one of my enquete projects to you?

Always sincerely yours,

How does Matisse show here strike you?

Jean Metzger

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THE MUSEUM OF MODERN ART,
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8700
CABLES: MODERNART, NEW YORK

Mellquist

C.C. AHB, 1/11

January 6, 1956

Mr. Jerome Mellquist
Hotel Paris-Binard
29, rue Cassette
Paris 6, France

Dear Mr. Mellquist:

I am sending you under separate cover a copy of LATIN AMERICAN ARCHITECTURE SINCE 1945 by Henry-Russell Hitchcock. We will be happy to send you any photographs that interest you so do let me know when you have made your choice.

Sincerely,

Elizabeth Shaw
Publicity Director

ES:bb

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cc: Mrs. Shaw
~~XXXXXXXX~~

Mellquist

y 1956



TÉL.: LITTRÉ 63-86 & 63-87
ADR. TÉLÉGR.: PARIDNAR-PARIS

29, RUE CASSETTE - PARIS (6^e)

HOTEL PARIS-DINARD ***

ENTRE LUXEMBOURG ET SAINT-GERMAIN-DES-PRÉS

LE POULIQUEN PROP.

TOUT LE CONFORT
ASCENSEUR

21 Dec. 1955

Dear Mr. Barr,

Thank you very much for your set of answers to my UNESCO "enquete", and they will go very well with the rest from Gropius, Oud, Rietvelt, Will Grohmann, Giedion, et al. As it now stands, I have written approximately 250 letters, and am getting provocative replies from Brazil, Mexico, Argentine, and still other countries. This particular job won't need soon to be done again!

But would you furnish any supplementary biographical data to what you sent some 3 years ago? And if the Museum has published a brochure, or catalogue, on its Latin American Architectural Show (which I see well reviewed in December "Arts"), I would be glad to cite from it in my own text. A selection of photos would also be useful. And I would be glad to acknowledge the courtesy.

In any case, you have already done much to guarantee the value of my present undertaking. And I may reveal--entre nous--that as a result of my labors UNESCO is naming me Art Consultant.

With another prosperous New Year to you!

Sincerely,
Jerome M.

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cc: Mrs. Shaw
~~XXXXXXXX~~

Mellquist

Copy to Mrs Shaw

y 1956

Paris - 9 Jan.. 56

Dear Mr. Barr,

Your letter of 5 Jan. conveys an exhilarating spirit of cooperation. Yes, indeed, installation photographs from your Latin American show can be put to good use. And please tell Miss Shaw to keep me on the current list for museum publications.

And once again my thanks.

Sincerely,

Jerôme Mellquist

ed.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mrs. Shaw
~~xxxxxxx~~

Mellquist

5 January 1956

Dear Jerome:

Thanks for your letter of December 21st. I am sure your symposium on recent architecture and art will be very interesting. I am asking Mrs. Shaw, the head of our Publicity Department to send you a copy of our book, Latin American Architecture, just published for our show. Rather than make a blind selection of photographs for you, I think we had better wait until you pick out what you need. We would, of course, appreciate a copy of whatever you may publish.

Congratulations on your appointment as Art Consultant to UNESCO.

Sincerely,

Alfred H. Barr, Jr.

M. Jerome Mellquist
Hotel Paris-Dinard
29, rue Cassette
Paris 6, France

AHB:ma

P. S. We do have available a few installation photographs of the Latin American show, should you be interested.

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Mellquist

Hotel Paris-Dinsard
29, rue Cassette
Paris (I)
10 March 1956

Dear Alfred,

Stieglitz would sometimes say that in the days of "291" Americans knew what the word cooperation meant. But now, as a result of the immeasurable aid you have already given on my "enquete" for UNESCO's publication "Les Cahiers d'Historie Mondiale" and my report on sculpture for "Aujourd'hui", I think his term could be given a fresh contemporary meaning!

But, as a minute token of my appreciation, I did send you a few days ago a copy of the current "Figaro Littéraire", containing a long article on Matisse by my good friend Raymond Escholier. He mentions you in conjunction with a crucial point, and I have sent you the entire magazine so that you will see precisely the importance given to the article. When you have read what he has to say on the religious angle I would like to know your reaction.

For the rest I just pop away on this endless "enquete". But results are showing. Now I have 140 replies, one coming from South Africa (and in excellent French) and one even from behind the Iron Curtain. One most special discovery is that the Belgians have, ever since the time of Octave Maus, been particularly "up" on such questions. Philippe Dotremont, the Brussels collector, even had our "entretien" registered on a tape and taken down by a secretary.

Nevertheless, I would not be so near the end and so satisfied with results had it not been for you. And some day I shall reciprocate to the fullest of my powers.

Faithfully,

Jerrold Mellquist

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Mellquist

Paris, le 24 Février 1956

Mr. Alfred H. Barr, Jr.
Conservateur du
Museum of Modern Art
11 West 53rd Street
New York 19
N.Y.- U.S.A.

Dear Jerome Mellquist

Cher Alfred Barr,

Permettez-moi de vous remercier d'avoir si efficacement répondu au questionnaire de l'U.N.E.S.C.O.

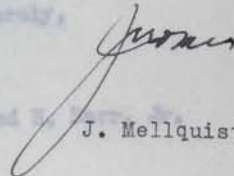
Il serait maintenant souhaitable que les collaborateurs choisis soient présentés par six ou sept lignes de détails biographiques (date de naissance, situation universitaire ou professionnelle, oeuvres principales, etc...)

Enfin, il serait opportun, si vous en possédez, de me faire parvenir des photos qui pourraient être un complément utile au contenu de votre article.

Votre collaboration a beaucoup contribué au succès de cette entreprise, et je désire vous exprimer ici toute mon appréciation pour l'aide précieuse que vous avez bien voulu apporter à cette enquête.

Je vous prie de croire, Cher Monsieur, en l'assurance de mes plus cordiaux sentiments.

Sincerely,



Alfred H. Barr, Jr.
J. Mellquist

Mr. Jerome Mellquist
Paris-Dinard
J. Mellquist
Hôtel Paris-Dinard
29, rue Cassette
Paris (VI°)

*This is merely the official acknowledgment.
You have done much more than the
letter could possibly indicate. Cise!
J.M.*

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cc: D. Miller

Mr. Jerome Mellquist

October 26, 1955

In the period immediately after World War I the architects, painters and sculptors, I think, deeper and more so than in any other period. Previously the support had been largely decorative of architecture. But in the early twenties and for some years before that date architecture, painting and sculpture were so intermingled and so interlarded that at times it was hard to distinguish one from the other. I refer to the Constructivist architects, painters and sculptors in Russia, the Stijl group in Holland, the Bauhaus in Germany and the Esprit Nouveau group in Paris.

Dear Jerome Mellquist:

I would like to answer the questionnaire that

you sent me, but I can't in any detail. The time is too short and the subject too complicated. The aftermath of our 25th Anniversary Year has been almost as bad as the year itself in terms of time-taking problems. I attach a few very brief notes. My answers are pretty half-baked and are simply dictated from a desk heaped with unanswered letters.

I look forward with interest and some trepidation to your comment on my Matisse book. Of course I would like to see the volume on Villon's early caricatures.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jerome Mellquist
Hotel Paris-Dinard
29, rue Cassette
Paris VI, France

AHB:ma

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Mr. Jerome Mellquist

October 26, 1955

1) In the period immediately after World War I the rapport between architects, painters and sculptors was, I think, deeper and more serious than it had been for many years. Previously the rapport had been largely a matter of decoration of architecture. But in the early twenties and indeed for some years before that date architecture, painting and sculpture were so intermingled and so interactive that at times it was hard to distinguish one from the other. I refer to the Constructivist architects, painters and sculptors in Russia, the Stijl group in Holland, the Bauhaus in Germany and the Esprit Nouveau group in Paris.

The great European architects of that period, Gropius, Le Corbusier, Mies van der Rohe, J. J. P. Oud, all respected and indeed learned a great deal from painters and sculptors.

2) Yes, the movement towards simplicity and empty spaces was a reaction against the decorative styles, partly the Art Nouveau, but even more of academic revivalism.

3) The idea of white interior walls and empty spaces is to my mind largely a legend or at most a perversion invented by decorators. The great architects never wanted blank walls and empty spaces although they did prefer, as any great architect should, to control the character of the painting and sculpture which might be used and often too they preferred on the exterior to use an independent piece of sculpture separate from the structure.

~~It must be admitted, however,~~ however, that in the early twenties unbuilt maquettes and often buildings themselves looked like abstract or cubist painting and sculpture.

4) It is true that today there is too little collaboration among architects, painters and sculptors. None of the three is willing to subordinate his ideas. Nevertheless, there have been in the United States a number of highly successful collaborations involving the use of sculptured reliefs, constructions and mural paintings or hangings.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jerome Mellquist
Hotel Paris-Edmond
25, rue Cassette
Paris VI, France

AHB:ms

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cc: D. Miller

Mr. Jerome Mellquist

Mellquist
October 24 1955

1) In the period immediately after World War I the rapport between architects, painters and sculptors was, I think, deeper and more serious than it had been for many years. Previously the rapport had been a matter of decoration of architecture. But in the early twenties and indeed for some years before that date architecture, painting and sculpture were so intermingled and so interactive that at times it was hard to distinguish one from the other. I refer to the Constructivist architects, painters and sculptors in Russia, the Stijl group in Holland, the Bauhaus in Germany and the Esprit Nouveau group in Paris.

26 October 1955

The great European architects of that period, Gropius, Le Corbusier, Mies van der Rohe, etc. all respected and indeed learned a great deal from painters and sculptors.

Dear Jerome Mellquist:

I would like to answer the questionnaire that

2) Yes, the movement towards simplicity, but even more of reaction against the decorative revivalism, you sent me, but I can't in any detail. The time is too

short and the subject too complicated. The aftermath of our largely 25th Anniversary Year has been almost as bad as the year itself in terms of time-taking problems. I attach a few very brief notes. My answers are pretty half-baked and are

independently dictated from a desk heaped with unanswered letters.

I look forward with interest and some trepidation, to your comment on my Matisse book. Of course I would like to see the volume on Villon's early caricatures. My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jerome Mellquist
Hotel Paris-Dinard
29, rue Cassette
Paris VI, France

AHB:ma

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Mr. Jerome Mellquist

October 26, 1955

1) In the period immediately after World War I the rapport between architects, painters and sculptors was, I think, deeper and more serious than it had been for many years. Previously the rapport had been largely a matter of decoration of architecture. But in the early twenties and indeed for some years before that date architecture, painting and sculpture were so intermingled and so interactive that at times it was hard to distinguish one from the other. I refer to the Constructivist architects, painters and sculptors in Russia, the Stijl group in Holland, the Bauhaus in Germany and the Esprit Nouveau group in Paris.

The great European architects of that period, Gropius, Le Corbusier, Mies van der Rohe, J. J. P. Oud, all respected and indeed learned a great deal from painters and sculptors.

2) Yes, the movement towards simplicity and ^{empty spaces} was a reaction against the decorative styles, partly the Art Nouveau, but even more ~~of~~ academic revivalism.

3) The idea of white interior walls and empty spaces is to my mind largely a legend or at most a perversion invented by decorators. The great architects never wanted blank walls and empty spaces although they did prefer, as any great architect should, to control the character of the painting and sculpture which might be used and often too they preferred on the exterior to use an independent piece of sculpture separate from the structure.

^{avoid of painting}
~~It must be admitted, however,~~ that in the early twenties unbuilt maquettes and often buildings themselves looked like abstract or cubist painting and sculpture.

4) It is true that today there is too little collaboration among architects, painters and sculptors. None of the three is willing to subordinate his ideas. Nevertheless, there have been in the United States a number of highly successful collaborations involving the use of sculptured reliefs, constructions and mural paintings or hangings.

Jerome Mellquist

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Jerome Mellquist
Hotel Paris-Dinard

Hotel Paris-Dinard
29, rue Cassette
Paris (VI)
14 October 55

Dear Mr. Barr,

This is to ask your participation in the inquiry I am preparing for UNESCO on reports in painting, sculpture and architecture. No limit is imposed as to length or train of thinking. Other participants--according to order in which their replies have been received--are: Leger, Sir Herbert Read, Venturi, Robert Ciron, Ernesto Rogers, Paul Fierens, etc. The closing-date is 1 November. Your name would indeed embellish this list, and I know that your ideas would be stimulating. Be assured of my appreciation for whatever you may feel moved to do.

And if you have any suggestions as to other collaborators, American or foreign, I would be delighted to have your ideas.

It will soon be my pleasure to make an extended comment upon your authoritative Matisse volume.

And would it interest you to see my volume on Villon's early caricatures which Pierre Cailler is shortly to publish? Robert Coldwater did ask, of course, for some of the articles I did about last spring's show in Paris. They were intended, he said, for you.

With best thoughts to you.

sincerely,

Jerome Mellquist

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Please reply in English

Jerome Mellquist
Hotel Paris-Dinard
29, rue Cassette
Paris (VI), FRANCE

Questionnaire

LES RAPPORTS CONTEMPORAINS ENTRE LA PEINTURE, LA SCULPTURE ET
L'ARCHITECTURE

UNESCO

"Cahiers d'Histoires Mondiales

INTERNATIONAL COMMISSION FOR A HISTORY OF THE SCIENTIFIC
AND CULTURAL DEVELOPMENT OF HUMANITY

- 1) Quels furent, dans l'immediate apres-guerre (1920) les rapports entre la peinture, la sculpture et l'architecture?
- 2) Doit-on considerer l'effort fait alors vers la simplicité et le depouillement comme une reaction contre l'art applique du commencement du Siecle? Si non, quel sens lui donner?
- 3) Quand a commence, selon vous, la fin de la period des murs blancs et des espaces vides qui elimine la peinture et la sculpture de l'architecture?
- 4) Ou en est l'architecture d'aujourd'hui quant a la collaboration entre ces trois arts?

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BOOKS IN REVIEW

MacArthur

In the preface (547 pp., Alfred uses a quotation is that written who did and said that it is also evidence but or cal research, tirelessly on the of

Whitney's book MacArthuriana by Caulaincourt value of these However, Whitney confirmed by a well become the MacArthur i Melbourne and reports, viz: Report by General Wa of the Eighth A Eichelberger; C Staff, by General The Commander C. Whitney.

These men w spheres, like Kr who fought the alysis. While the duplicate, here dovetail and cc Similarities are these men ground; indeed, least fragmenta torical document validity that it v the War Depart

Whitney, of e him a set of the now in MacAr

Maj. Gen. Will Arthur's Chief of Intelligence from 1939 to 1951. His book, MacArthur 1941-1951, was published in 1954.

WOODSTOCK 2942

OHAYO MOUNTAIN
WOODSTOCK, NEW YORK

April 2, 1956

Dear Alfred:

I enclose another bit from National Review, some small parts of which deal with the question of contemporary painting. I thought it might interest you. I am, as a matter of fact, trying to persuade Willi Schlamm to write a column on the question. One way or another, I hope to get something into NR's columns which will bear on the issue.

With best regards,

Yours,

Frank S. Meyer

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

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icance because of the coincidence (or perhaps calculated timing) of Presi-

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Dear Alfred

This, at least, I have succeeded in doing for modern poetry. I wish someone with my general point of view, but with a greater knowledge of visual art than mine would turn up to do the same for painting, etc. Perhaps if none does, I shall

The Uses of Modern Poetry

FRANK S. MEYER
had a try myself some day.

Undoubtedly the most characteristic, if not the gravest, vice of the Liberal mind is the eager monkey-like busyness with which it pries into and tries to organize other people's affairs. But lest we as conservatives look in our own eye too complacently, we ought to recognize that we too have a characteristic vice. Our enemies call it smugness. I should prefer to call it laziness: the spiritual laziness of the servant in the parable, who kept his talent laid up in a napkin.

To know that primary Truth exists, that men have had and have through reason and intuition operating within tradition, many inklings of it and some blinding insights, is something for which to be humbly thankful; but for each man and each generation, this is a beginning, not an end. The multiplex possibilities of human circumstances and of the human consciousness require not new truths, but new ways of approaching and understanding the same eternal Truth. It is here that the parable of the conservative servant applies. To preserve is not enough (although in times like these it is a great deal); it is demanded that the understanding passed on to us by tradition be used, not hoarded, that it be increased in depth and meaning.

I have long thought that the hostile attitude of many conservatives toward the contemporary tradition of American and English poetry — an attitude that identifies its difficulties and obscurities with the general spirit of the age — exhibits a failure to discriminate which arises from this characteristic self-satisfaction. I have been impressed again with this thought in reading two articles that have appeared recently in the quarterlies. Each in its way seems to me to place brilliantly the virtues and limitations of contemporary poetry. The one, by Allen Tate, "Reflections on American Poetry: 1900-1950," was published in the *Sewanee Review* for Winter 1956; the other, by Charles G. Bell, "Modern Poetry and the Pursuit of Sense," in *Diogenes*, No. 10, 1955.

Aside from this article, I know nothing of Mr. Bell except that he is an Assistant Professor of the Humanities at the University of Chicago and a poet; but Mr. Tate speaks not only with the broad authority of a poet and critic of the first excellence, but also as one whose twenty-five-year record in the intellectual Resistance to the dominant trends of modern thought gives him a special authority, to which conservatives at a minimum should pay the tribute of careful attention and consideration.

Implicit in both Mr. Tate's argument and Mr. Bell's is an assumption which I believe to be essential to an understanding of poetry and its place in human endeavor: that it is neither simple enjoyment divorced from other meaning than its own, nor ornament upon the soberer business of life, but an independent and serious mode of understanding. If it does not, in the strict sense, give us knowledge, then at the least, in the words of Eliseo Vivas,

it ought to be recognized that it is prior in the order of logic to all knowledge, since it is constitutive of culture, which is one of the conditions of knowledge. [For] the girders of culture are seldom formulated by [man] in the abstract way in which theologians, philosophers and scientists discuss them. They are expressed in mythopoetic terms . . . by the artist at a given juncture in history, in terms of the factors of a culture which, when he starts his work, is already a going affair, but which would not survive for long if it did not have the benefit of his renovating ministrations.

It is my contention that the poets of the last generation or two have played in this regard an heroic role, that they have preserved and deepened the true lineaments of the image of man, under the most adverse circumstances and in fierce defiance of the accepted norms of the intellectual milieu. The obscurity with which they are taxed is, for the best of them at least, a necessary outcome of their contingencies. To a small degree it is a smokescreen and a diversionist provocation, to draw off the fire of the

enemy, as, for example, in the eccentric typography of E. E. Cummings. But this is minor. The obscurity and the difficulty of their writing stems primarily not from perversity, but from the very virtue of an intransigent insistence upon creating nothing less than that which mirrors reality as personally perceived, despite the accepted manner in which conformity presumes that all right-thinking men must perceive it. This is the point to which Mr. Tate is directing our attention when he says:

What poets know and how they know it are questions that go beyond the usual scope of criticism, for what a poet of the past knows is viewed historically, not ontologically and we take it for granted. But with a poetry which is near us in time, or contemporaneous, much of the difficulty that appears to be in the language as such, is actually in the unfamiliar focus of feeling, belief, and experience which directs the language from the concealed depths that we must try laboriously to enter.

Style and the Age

Such labor is not without its reward. The gnarled form which so much of the very best writing of our time takes bespeaks the effort to reach truth in circumstances little conducive to that search. More open ages, ages which in their generality respect truth and beauty and the search for them, give nurture to a style which spreads generously, like a single oak or maple alone in an open field; in an age, however, which denies the very existence of truth and beauty, the desperate effort of the poet to recover identity and meaning creates a form with a different grace, the knotted grace of the apple tree, whose every fruiting is a frustration and a new beginning. So also the reader in such an age has himself a harder labor to perform — and, just because insight is so rare in the effusive jungle of mass communications, a commensurate reward.

If he prefers, he may save expendi-

If you get a chance, I would appreciate your comment.
Best regards,
FM

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ture of labor and dismiss this poetry as "too obscure for the common man"; he can still be gently titillated by B. B. D. & O. or Norman Corwin. But if he wants the pleasure and the insight contemporary poetry can give him, he must work for it. "This state of affairs," Mr. Tate acidly observes, "is frequently reprehended by the common man, a person of our age who can be either 'educated' or merely arrogant." But there is no way out of it in a society like ours without giving up poetry completely. The "difficulty" is implicit in the situation. Even the poetry of Robert Frost, which is sometimes brought in evidence as an example of simplicity over against the central tradition of Pound, Eliot, Tate, Stevens, Cummings, Auden, is "difficult" in its own way:

He is just as sophisticated and modern as anybody, and his way of being sophisticated and modern is to pretend in his diction that he is not: he is quite as self-conscious . . . as the late Hart Crane, or Wallace Stevens himself.

I am not—nor, do I believe, is Mr. Tate—making a case for obscurity as a virtue; I would maintain, indeed, that the very greatest poetry, while it too has its share of the obscure (think of *Antony and Cleopatra* or *Measure for Measure*) has a grand public quality. The point is not that the first half of the century has been a poetic age to rival, for example, the Elizabethan, but that, in our circumstances, we are fortunate to have had any poetry of quality, and very fortunate to have had such consistently fine poetry. By contrast, consider the poverty of imagination and values of, say, the philosophers or the statesmen of the same half century.

Alienation from Servility

Actually it is the very state of affairs these latter have created which has forced its peculiar private mode upon the poetry of the time. This has been an era where by and large the man of sensitivity has been forced into a posture of private resistance if he wished to preserve his integrity. And the poet in that posture is the poet we know. The "high contemporary tradition" is, therefore, as Mr. Tate points out,

not a tradition of the grand style or of the great subject. But it has resisted the strong political pressures which

ask the poet to "communicate" to passively conditioned persons what a servile society expects them to feel. . . . The common man in a servile society is everybody; modern society is everywhere servile; everybody must accept the servile destruction of leisure and of the contemplative life if he would live without alienation. . . . The liberal, utopian, "totalitarian" mind assumes that one must give up alienation at any cost. High on the list of costs would be poetry; and if we would sacrifice it, in the illusion that its sacrifice alone would propitiate the powers of darkness, we should forfeit along with it the center of consciousness in which free and disinterested men must live. There are some things from which man, if he is to remain human, must remain permanently alienated. One of these is the idolatry of the means as the end.

If there have been points of light in the murky fog generated through decades of "idolatry of the means as the end," it is the poets who have kept a great many of them burning. And the form their message has taken is that of a Declaration of Alienation from the public compulsions of a servile society. This is both their glory and their limitation—the limitation, again in Mr. Tate's words, of "the aesthetic consciousness aware of its isolation at a moment of time."

As we enter the second half of the century, we are approaching the end, I believe, of this tradition, with this particular glory and this particular limitation. Perhaps it is because the very growth of the all-pervasive monster state and octopus community of the norm has reached the point where it begins to enter the most private recesses, that the very struggle for the preservation of personal identity requires a more public commitment to the vindication of values. Whatever the reason may be, there is every sign in the air that we are at the end of one style and, if we are fortunate, at the birth of a new one. A consistent reading of the literary journals will show that the best poetry is being produced by men in their fifties and sixties and seventies. The younger poets who write in the tradition of Pound and Eliot are many of them good, but not good enough.

A New Poetry?

What can we expect, what kind of thing may come next? Mr. Tate thinks that this is a question that "nobody

can know or ought to think that he knows."

Mr. Bell rushes in where angels fear to tread; but his article, concerned very largely with precisely this question, has so many good things in it that he is very convincing, if not as to what the new poetry will be, at least as to what it could be. At the end of a style like the one we have been discussing, as the energy and the justification expire, it can well become, and in many cases has become, what Mr. Bell justly describes as "a last extension of fragmentation and disease." The search for violent image and for relations ever more dissociated, which in its origin had good ground in the revolt against a muddled leveling of thought and value, moves beyond the point of salutary criticism of misused reason to the disavowal of reason itself. But, as Mr. Bell says,

that a poem transcends its rational content in prose is such a commonplace, not only of our generation but of others, that I doubt if anyone would be found to deny it. But if somewhere in poetry the reason must be abandoned for that leap into the unknown, the radiance, the symbolic and associative light, there must still be some kind of a jumping-off place, and the reason plays a part in getting us there.

Nothing can detract from the value of the great poetry of the half century, of what Mr. Bell calls its "magic of the unservile image." But I tend to agree with him that more than that is now required:

The creation of a responsible art, as of a responsible freedom, depends on one thing: the regeneration . . . of a belief in man and the organizing universe, a relation of human values to eternal values.

As he is more daring than Mr. Tate would allow, he is, I am afraid, more sanguine than sober consideration of circumstances might warrant, as to the certain birth of such a poetry. But the direction he points is the right one, and his enthusiasm is infectious:

. . . the spirit of a new poetry is also the spirit of renewed freedom, being the wisdom and will to live affirmatively in the highest drama of mind . . . it may be difficult of access. . . . Its complications, however, will be those of responsible profundity, opening to reason, involving the explicit and affirmative core. Such is the fruit that will appear, and its token and sign will be wholeness.

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ARTS and MANNERS

WILLIAM S. SCHLAMM

A Horse for a Kingdom

Sir Laurence Olivier's filmed *Richard III* is the most handsomely mounted documentary I have seen since the Coronation of Queen Elizabeth. If, on the whole, I prefer that TV production of several years ago to Sir Laurence's laudable effort to sell Shakespeare to the masses, I am admittedly applying a special theory of esthetics; and it had better be explained before I return to the film.

In its most advanced forms of film and TV, photography has pushed all other visual arts toward a profound crisis. Though I am second to none in an angry distress over the state of modern painting, I am even more impatient with those who assure me that their seven-year-old children can draw better than Picasso. True, it was the exasperating arrogance of the *avant garde* that finally produced the ornery arrogance of the Philistines; but arrogance it is, and ornery, and quite stupid to boot. For the point, obviously, is not that Picasso cannot draw; the point is clearly that he can draw masterfully—and doesn't. And he doesn't for many reasons, quite a few of which are indeed exasperating. But one reason is objectively forceful and esthetically altogether valid: since the new invention of photography has enabled man to record his natural and social environment most competently with a machine, the painter can no longer consider this recording a pertinent or even permissible concern of his. In this respect, the contemporary painter's ambition has of necessity been reduced or expanded (depending on one's private esthetics).

And the fateful influence of our competent photographic gadgetry is by no means confined to painting. On the film and television screen, the breath-taking triumph of authenticity has turned the age-old conflict between realism and imagery into an immediate and desperate problem of every art form. The incredible familiarity of contemporary common man with the common three dimensions

drives the poet, and the composer, and the sculptor, and the novelist, into the most incredible affairs with the fourth and fifth dimensions. The results are mostly distressing and I, as I said before, am second to none in getting angry at the paucity of the modern arts. But, as it behooves a conservative, I am permitting my sense of history to consider the time and the place and the social scenery. And on that contemporary scene, perhaps for the first time, and certainly with unprecedented power, looms a stupendous gadgetry—the camera, for instance.

Now my only contact with Sir Laurence Olivier is that of a paying customer; and I have therefore no direct knowledge whether he has ever paid any attention to those profound and disturbing interrelations between photography and art. But judging by his filmed product—*Richard III* for instance—he seems to be as innocently unaware of the pitfalls as Hollywood's famously uneducated producers. When Sir Laurence films Shakespeare, he makes it indeed a supercolossal production—the most colossal production, in fact, since *Quo Vadis*. The blood that is so generously shed throughout *Richard III* is the reddest red Technicolor can supply; Richard's deformed hand just as authentically a clinical case as on TV's *Medic*; and the horses the most perfect beasts I've seen photographed since the newsreels of the latest Kentucky Derby. If I am allowed an almost irresistible pun: Sir Laurence preferred a horse to the kingdom of Shakespearean poetry.

Can Shakespeare Be Filmed?

Yes, somehow that poetry is gone, that exuberant magic, the wonder that is Shakespeare. One sits for 160 minutes in front of the VistaVision-Technicolor screen, the eyes and mouth and ears open to a technically ravishing pageant of sensuous perfection, but the soul remains un nourished and there is no delight for the imaginative mind.

There is, on the contrary, occasionally even some offense. For example, Richard recites sonorous Shakespearean asides to the audience, telling them vaingloriously what he is going to do and what a dim view he actually takes of himself. Now when you read these asides, Richard (on the boundless and surrealistic stage of your own imagination) is so much more than an actor who portrays an evil man—he so clearly personifies the more-than-realistic interplay of crime and punishment, of tragic sin and tragic atonement, that you joyfully cooperate with the unreality of these asides. Even when acted on the stage (which in its very limitations of props and depth and width retains the essential atmosphere of unreality) these asides evoke in the audience a happy sense of secret participation, of a satisfying conspiracy with the author. But they can do no such thing in a film which, in every other respect, pretends to be as realistic as the forthcoming TV coverage of Grace Kelly's royal wedding.

It is, in short, altogether dubious whether Shakespeare ought to be filmed. And I, for one, am not impressed by the argument that it is better for the masses to see Sir Laurence Olivier emote as Richard than to inhale a Mickey Spillane. There is but a meager chance that devotees of mayhem will be reformed, if only esthetically, by witnessing sadistic deeds in plush historic circumstances (slightly obfuscated by Elizabethan language). But there is, on the other hand, the considerable danger that sensitive young people, introduced to Shakespeare via VistaVision, might forever miss the point. Shakespeare, I contend, has to be read amidst the vista and the vision of inviolable privacy, the glowing cheeks in clammy hands, the mind aflame and the imagination on a glorious rampage.

Shakespeare, if at all, must be filmed with sovereign disregard for the "realism" of the plot. In which case, admittedly, Shakespeare would prove to be a less competent scenario writer than Mr. Ben Hecht, though perhaps a greater poet. As it is, I can wholeheartedly recommend *Richard III* to anyone who likes to look at pretty pictures, stunning props and handsome horses.

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10 April 1956

WOODSTOCK 2942

Meyer
SHAYO MOUNTAIN
WOODSTOCK, NEW YORK

Dear Frank:

You were most thoughtful to have sent me the two tear sheets from the National Review. I must say that I like your piece on modern poetry better than your colleague's essay. If only I didn't have Picasso on my neck at the moment, I would like to take the time to talk over the whole business. I hope we can in the future. I shall give you a ring.

Sincerely,
Sincerely,

71
Alfred H. Barr, Jr.
Frank S. Meyer

Mr. F. S. Meyer
Woodstock, New York

AHB:es

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WOODSTOCK 2942

Meyer
OHAYO MOUNTAIN
WOODSTOCK, NEW YORK

April 16, 1956

Dear Alfred:

Thanks for your note. Next time I am in New York--Picasso being liquidated (figuratively, of course)--I hope we can get together and thrash the whole business out. I shall give you a ring.

Sincerely,

FM

Frank S. Meyer

Mies

*cc Mr. Barr
Mr. Wheeler*

Memor
Lopez
Madrid

Dear

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PARIS: 62

Porter A. McCray
Director
The International Program

Enclosures: 24 items.

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Mies

cc Mr. Barr
Mr. Wheeler
Supplementary material for
publication description
From
green

VIA AIR MAIL

May 14, 1958

Donor: Emilio Millares
C/Gran Via de Nipos, 178, 3^a, 2
Madrid, Spain

Dear Senor Millares:

March 18, 1957

I was interested to learn, from your letter of January 7 to Mr. Barr, of the art **Dear Mies:** the group "El Paso" is now developing in Spain, and of its desire for an exchange of publications between our respective organizations.

Under another cover I am sending you a copy of a catalog of an exhibition by the Italian sculptor, Berto Lardera, which was held in and around the Lange house at Krefeld. I thought the sculptures looked very handsome in conjunction with your architecture and believe that you may be interested in having this catalog if it has not already been sent to you.

Maestros del Arte Moderno, by Alfred H. Barr, Jr.
I look back with such pleasure to my visit to the Haus ~~at~~ Lenge with J. B. Neumann in 1931.

In view of ~~your~~ **My best to you.** in the IV Biennial at São Paulo, you may also be interested in the enclosed catalog of the U.S. Representation there. These publications are being sent to you as per **Sincerely,** program of cultural exchange of the Museum's International Program, under the auspices of the International Council at The Museum of Modern Art. As of possible interest, I am enclosing a complete list of the Museum's publications; some of these publications may be available in Madrid, at **Alfred H. Barr, Jr.** at educational institutions.

I am also enclosing background releases on the Museum of Modern Art, its Publications Department, and the International Council at the Museum of Modern Art **Mr. Ludwig Mies van der Rohe.** You will note, from the enclosed schedule of **37 South Wabash** Chicago 3, Illinois will be shown in Madrid in July and August. The exhibition consists of eighty-one paintings by seventeen painters, representing **AHB:bj** trends in American art, and will, I trust, be of interest to you and other members of "El Paso".

Sincerely,

FAB:KPB:cd

Porter J. McGraw
Director
The International Program

Enclosures: As above.

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cc: Mr. Barr
Mr. Wheeler
Supplimentary materials:
publication donations
Franc
green

VIA AIR MAIL

May 14, 1958

Senor Manolo Millares
López De Hoyos, 178, 3^a, D
Madrid, Spain

Dear Senor Millares:

I was interested to learn, from your letter of January 7 to Mr. Barr, of the activity which the group "El Paso" is now developing in Spain, and of its desire for an exchange of publications between our respective organizations.

I therefore take pleasure in sending you, under separate cover, the following publications of the Museum of Modern Art:

Contemporary Painters, by James Thrall Soby
Fourteen Americans, edited by Dorothy C. Miller
Maestros del Arte Moderno, by Alfred H. Barr, Jr.
Jackson Pollock, by Sam Hunter
Twelve Americans, edited by Dorothy C. Miller

In view of your participation in the IV Bienal at São Paulo, you may also be interested in the enclosed catalog of the U.S. Representation there. These publications are being sent to you as part of the program of cultural exchange of the Museum's International Program, under the auspices of The International Council at The Museum of Modern Art. As of possible interest, I am enclosing a complete list of the Museum's publications; some of these publications may be available in Madrid, at libraries, at USIS and at educational institutions.

I am also enclosing background releases on the Museum of Modern Art, its Publications Department, and the International Council at the Museum of Modern Art and the International Program. You will note, from the enclosed schedule of major exhibitions prepared for circulation in Europe this year, that THE NEW AMERICAN PAINTING will be shown in Madrid in July and August. The exhibition consists of eighty-one paintings by seventeen painters, representing advanced tendencies in American art, and will, I trust, be of interest to you and other members of "El Paso".

Sincerely,

PAM:EPH:dm

Porter A. McCray
Director
The International Program

Enclosures: As above.

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cc: DM

E. Miller

29 January 1957
June 6, 1955

COPY: Mrs Kuh

Dear Mr. Missingham

Supplementing my note to you of December 18th, I have forwarded your letter to Mr. John D. Rockefeller, 3rd, and discussed it with Mrs. Rockefeller. They referred me to the Foundation. I have now talked over the proposal with Mr. Fahn, Director
Dear Mr. Miller:

I hope I didn't disappoint you too much in our phone conversation. The authentication of pictures is a very tricky business. Sometimes even the painters themselves are uncertain. However, the artists are the best authority if still living and not too old -- as I am afraid may be true in the case of Rousault.

Perhaps I should not say this, but it does surprise me. For Matisse, I should certainly send a photograph to the artist's son, Pierre. He has already left for Europe, but you could send the photograph to his Paris address, the Hotel Lincoln, 21 rue Bayard, Paris 8. He will be able to consult all the great archives of Matisse's work which his mother has. I am now receiving quite handsome bulletins from various galleries. For Utrillo about whom I know very little, I should consult the dealer, Sam Salz, 7 East 76th Street, New York. Thousands of pounds spent for paintings in the Melbourne galleries are Good luck! not wasted. It is very important to understand to secure first-rate works of European art in order to reinforce the tie between a new land and Europe. We have the same problem, of course. A tiny fraction of the money put into British and European art would go a long way to salvage the best examples of aboriginal art.

get name

When I started to write in this rather impertinent way. Believe me, I wish you all Mr. Edgar Miller in your efforts.
2920 Commonwealth Avenue
Chicago 14, Illinois

Sincerely,

AHB:ma Missingham,
Director
National Art Gallery of N.S.W.
Sydney, Australia

Alfred H. Barr, Jr.

P. S. I feel that the above is gratuitously critical without being constructive. I have just been looking through a report of the Carnegie Commission and find the enclosed pages on the "Program of the British Commonwealth. Try not draw up a carefully prepared plan indicating the importance of the subject and also, if you can, try the Commonwealth has not been able to find funds to carry it through itself. I enclose the

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Missingham

Mr. Missingham

- 2 -

29 January 1957

29 January 1957

Carnegie President's card so that you may address him if you care to. I should be glad to get René d'Harnoncourt to state the importance of Australian aboriginal art. His opinion would be much respected.

Dear Mr. Missingham:

Supplementing my note to you of December 18th, I have forwarded your letter to Mr. John D. Rockefeller, 3rd, and discussed it with Mrs. Rockefeller. They referred me to the Foundation. I have now talked over the proposal with Mr. Fahs, Director for Humanities in the Foundation.

I am sorry to have to send you a discouraging report. Mr. Fahs tells me that the Foundation has given certain support to social sciences and I understand to medicine in Australia, but Mr. Fahs does not think that your proposal would come within the Foundation's program.

Perhaps I should not say this, but it does surprise me a little that adequate Australian funds should not be available for the collecting, study, preservation and exhibition of aboriginal art. To those of us who are interested in the subject, Australian bark paintings are among the most distinguished of all primitive paintings. Many of the rock and cave paintings are of great interest too. I am now receiving quite handsome bulletins from various Australian museums, recently, for instance, from a public gallery which possesses half a dozen paintings by Sickert. Tens of thousands of pounds spent for paintings in the Melbourne galleries are certainly not wasted. It is very important I understand to secure first-rate works of European art in order to reinforce the tie between a new land and its sources. We have the same problem, of course. // Even a tiny fraction of the money put into British and European art would go a long way to salvage the best examples of aboriginal art.

get even

When I started this letter, I didn't mean to write in this rather impertinent way. Believe me, I wish you all possible success in your efforts.

Sincerely,

Mr. Hal Missingham,
Director
National Art Gallery of N.S.W.
Sydney, Australia

Alfred H. Barr, Jr.

P. S. I feel that the above is gratuitously critical without being constructive. I have just been looking through a report of the Carnegie ~~Exposition~~ and find the enclosed pages on the "Program of the British Commonwealth. Why not draw up a carefully prepared plan indicating the importance of the subject and also, if you can, why the Commonwealth has not been able to find funds to carry it through itself. I enclose the

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Mr. Missingham

- 2-

29 January 1957

18 December 1956

Carnegie President's card so that you may address him if you care to. I should be glad to get René d'Harnoncourt to state the importance of Australian aboriginal art. His opinion would be much respected.

Dear John:

I am not quite sure whether I should send you the enclosed letter or not. I do not recall in any detail the conversation of Blanche and Mrs. Gandy, nor am I sure that Mr. Missingham's proposal is one that would interest you in relation to Australia.

Perhaps you, or one of your staff, could let me know how I should answer the letter, or if you should be interested perhaps you could carry on from here. I am answering Mr. Missingham simply to say that "I shall look into the question he raises" without saying that I am forwarding the letter to you. I will have your answer shortly.

I might add that the aboriginal art paintings he mentions are at their best really interesting works of art and unique in style among all primitive paintings. In other words, they are well worth exhibiting.

Sincerely,

Mr. Al Missingham

Director

National Art Gallery of Australia

Sydney, Australia

Alfred N. Barr, Jr.

Mr. John D. Rockefeller, 3rd

Room 5600

30 Rockefeller Plaza

New York 20, New York

AHB:ma

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cc: D. Miller
cc: D. Miller

JDR
FYI

18 December 1956

Dear John:

I am not quite sure whether I should send you the enclosed letter or not. I do not recall in any detail the conversation of Blanchette and Mrs. Casey, nor am I sure that Mr. Missingham's proposal is one that would interest you in relation to Australia.

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I might add that the aboriginal ~~art~~ paintings he mentions are at their best really interesting works of art and unique in style among all primitive paintings. In other words, they are well worth exhibiting.

Alfred H. Barr, Jr.
Sincerely,

Mr. Hal Missingham
Director
National Art Gallery of N.S.W.
Sydney, Australia

Alfred H. Barr, Jr.

Mr. John D. Rockefeller, 3rd
Room 5600
30 Rockefeller Plaza
New York 20, New York

AHB:ma

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cc: D. Miller

18 December 1956

Dear Mr. Messingham:

Thank you for your letter of
December 11th about the exhibition of Australian
Aboriginal Art. I shall look into the question and
believe that you will have some answer shortly.

Sincerely,

Alfred H. Barr, Jr.

Mr. Hal Messingham
Director
National Art Gallery of N.S.W.
Sydney, Australia

AHB:ma

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NATIONAL ART GALLERY OF N.S.W.
SYDNEY

Director: Hal Missingham—Telephones: Director BW 9860—Office BW 9587

HM/MC

11th December, 1956.

Mr. Alfred H. Barr, Junr.,
Director.
Museum Collections.
The Museum of Modern Art.
11 West 53 Street,
NEW YORK...19.....U.S.A.

Dear Mr. Barr,

Mrs. R. G. Casey recently told me of her conversations with Mrs. John D. Rockefeller, 3rd, and yourself, in which some mention was made of an exhibition of Australian Aboriginal Art and the possibility of showing it in Australia and the Pacific with aid from the Rockefeller Foundation.

The Directors of the Six Australian States meet annually in Conference and for the past two years have considered collecting a major exhibition of Aboriginal bark painting, wood sculpture and other items for showing throughout the Commonwealth, in exactly the same manner that we have shown important collections of French, Italian and German work. That is, that we present the material as art in its own right and not with any anthropological or ethnological insistence.

Unfortunately, the Australian Galleries are so poorly staffed that we simply have not been able to go ahead with collating and collecting material for what we feel sure would be an exhibition of outstanding quality and interest.

State Directors have agreed that during the next 8-10 months each attempts to collect photographs of items in their own States which would be available, but I feel that other commitments and our lack of working time will probably result in little being done.

Mrs. Casey's suggestion that the Rockefeller Foundation may be interested prompts me to write to you, asking at this stage whether such assistance might be advanced and in generally seeking your advice as to what our approach should be if this were so.

Yours faithfully,

HAL MISSINGHAM,
Director.

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Moholy-Nagy

November 23, 1956

7 February 1957

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

Dear Mr. Barr:

I am very sorry that I cannot join you at Dinner with the Rockefellers on Monday. **Dear Mrs. Moholy-Nagy:** I owe their invitation to your friendly suggestion. And I had particularly liked to see the Recent Acquisitions Exhibition. **Thank you ever so much for sending** a lecture engagement at Carnegie Tech in Pittsburgh which is **unavoidable.**

me your article on architecture -- design(?). I do indeed look forward to reading it. It was a delightful experience to be with you and Mrs. Barr the other night. **could see each other a little more frequently and I would be happy if you came one day to my house to see the few - very few - Sincerely,** interest I have. I hesitate to repeat my invitation for a definite date for fear of imposing on you. Will you consider this a standing invitation and let me know when you have an evening open? With the exception of Monday, Tuesday and Thursday any night can be arranged - and then there is the prospect of 2 weeks Christmas vacation.

Mrs. Sibyl Moholy-Nagy
244 East 32nd Street
New York, New York
With warm regards to Mrs. Barr,
yours

AHB:ma

Sibyl Moholy-Nagy
Sibyl Moholy-Nagy

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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244 EAST 32nd STREET NEW YORK 16, N. Y. MURRAY HILL 4-4534

Moholy-Nagy

November 23, 1956

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

Dear Mr. Barr:

I am very sorry that I cannot join you at Dinner with the Rockefellers on Monday, Nov. 26, I am sure I owe their invitation to your friendly suggestion. And I had particularly liked to see the Recent Acquisitions Exhibition under your guidance. But I have a lecture engagement at Carnegie Tech in Pittsburgh which is unchangeable.

It was a delightful experience to be with you and Mrs. Barr the other night at Alex Bings. I wish we could see eachother a little more frequently and I would be happy if you came one day to my house to see the few - very few - things of interest I have. I hesitate to repeat my invitation for a definite date for fear of imposing on you. Will you consider this a standing invitation and let me know when you have an evening open? With the exception of Monday, Tuesday and Thursday any night can be arranged - and then there is ^{the} delightful prospect of 2 weeks Christmas vacation.

With warm regards to you and Mrs. Barr,
yours

Sibyl Moholy-Nagy
Sibyl Moholy-Nagy

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~~R. M. H.~~

Moise

HOWARD MOISE architect AIA

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architecture which Mr. Mumford has seen fit to dub the Bay Area "style", and those even more exciting things which were done around 1900. These turn-of-the-century achievements happen to be one of my special interests and, as you can see from the enclosure, I have recently lectured on them.

With thanks again for your letter, and hoping to have the pleasure of seeing you out here one of these days,

Yours sincerely
Howard Moise

FRANCISCO 11 BERKELEY 4
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~~R. J. H.~~

Moise

HOWARD

Mr. Alfred H. Director,
The Museum of New York 19,

Dear Mr. Bar

A few days ago in regard to an in some remarks they had not in question, do rather wish if to anyone

My complaint New York specific Picasso show eum on September was most interesting pretty unbearable breach have to state exhibit space believe that stairs. Yet

Here in San Francisco financial aspect one of the closing date inactively in Perhaps you run for the could take

northern area

university of california university extension



LAND AND LIFE
OF CALIFORNIA

art and architecture

LIFELONG LEARNING



BERKELEY 4
71 Panoramic Way
Thornwall 4411

thea Borden in indulged myself letter because er with the job er. They had to addressed to you

California to New ing date of the rived at the Mus- he half which I fess that I was tuted an inexcus- Of course you the worst-planned and I can readily work areas below

all struggling with recall that any e the published ons are more imag- our establishment. ow museums can be . Certainly you

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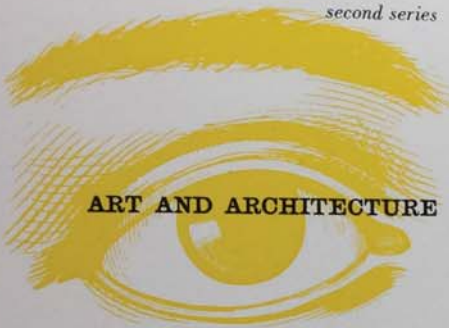
Moise

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LAND AND LIFE OF CALIFORNIA

second series



ART AND ARCHITECTURE

San Francisco: 540 Powell Street
Tuesday evenings at 8 p.m.
October 8–December 10, 1957

Berkeley: 155 Dwinelle Hall
Thursday evenings at 8 p.m.
October 10–December 12, 1957

Coordinator: HOWARD MOISE

Registration fee: \$10.00

Student fee: \$5.00
(Student must present student identification)

No single admissions

October 8 and 10

California Victorian, 1850–1890

ALLAN TEMKO, Lecturer in Speech, University of California, Berkeley; author, *Notre Dame of Paris* (Commonwealth Club Prize); contributor to *Sunset Magazine*, *House and Home*, *American Scholar*, *New York Times*, *San Francisco Chronicle*; awarded (1957) Guggenheim Fellowship to complete his *History of Architecture on the West Coast*.

October 15 and 17

California Barns

WALTER W. HORN, Professor of Art, University of California, Berkeley; art historian, mediaevalist, authority on timber construction of Middle Ages; two books in preparation: *The Plan of St. Gall* and *Mediaeval Timber Architecture*; Board of Directors, College Art Association of America.

October 22 and 24

New Trends in Architecture, 1890–1915

HOWARD MOISE, Architect, Member AIA; formerly Professor of Architecture, University of California, Berkeley; Past President, California Planning and Housing Association; designer of numerous houses in the Bay Area.

October 29 and 31

The Federal Art Project

GLENN A. WESSELS, Professor of Art, University of California, Berkeley; artist; former Art Editor, *The Fortnightly* and *The Argonaut*; Supervisor and Art Advisor, Northern California Division, Federal Art Project; Chairman, Advisory Committee, East Bay Artists Association; author of articles on Murals and Fresco Painting for *Encyclopedia Americana*; has exhibited frequently in Europe and the United States.

November 5 and 7

Contemporary Painting and Sculpture

HERSCHEL B. CHIPP, Assistant Professor of Art, University of California, Berkeley; Belgium-American Educational Foundation Fellow; Fulbright Fellow; University Graduate Fellow (Columbia); San Francisco correspond-

ent for *Art News*; art historian specializing in modern art; contributor of articles on Modern Art and Primitive Art for the *Encyclopedia Britannica* and various art and anthropology journals; co-organizer of the traveling exhibition, "California Drawings," 1956.

November 12 and 14

Photography of Today

ANSEL ADAMS, Photographer; Guggenheim Fellow; established Department of Photography, California School of Fine Arts; author, *High Sierra*, *Taos Pueblo*, *Making a Photograph*, *Sierra Nevada*, *John Muir Trail*, *Born Free and Equal*, *Yosemite and the Sierra Nevada*, and the five books of the *Basic Photo Series*.

November 19 and 21

Crafts and Decoration

WINFIELD SCOTT WELLINGTON, Professor of Design, Department of Decorative Art, Director of the Art Gallery and Associate Curator of Art, Museum of Anthropology, University of California, Berkeley; Architect, Associate Member AIA; architect for period rooms at De Young Museum; designed and installed many exhibitions at University and De Young Museums, including Japanese Exhibition of 1951.

December 3 and 5

Later Developments in Architecture

JAMES S. ACKERMAN, Associate Professor of Architecture and of Art, University of California, Berkeley; Research Fellow, American Academy of Rome; member, National Board of Directors, Society of Architectural Historians; author, *California Buildings*; contributor of article on Architecture for *Encyclopedia Britannica*.

December 10 and 12

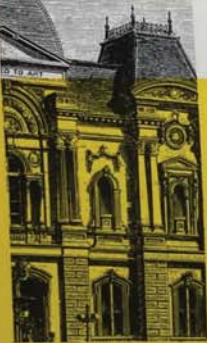
Landscape Architecture

LAWRENCE HALPRIN, Landscape Architect; projects include the Hadassah Hebrew University Medical Center and Community Center in Israel, State Department Exposition Building in Berlin, five United Mine Workers' hospitals in Kentucky and West Virginia, three college campuses, Greenwood Common in Berkeley, and many private gardens.

New address and telephone - 2161 Shattuck Ave., Berkeley 4, AS. 3-8479

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REGISTRATION FORM

Department of Conferences and Special Activities
University Extension
University of California
Berkeley 4, California

Enclosed is a check or money order (made payable to THE REGENTS OF THE UNIVERSITY OF CALIFORNIA) in the amount of \$10.00 (or \$5.00 for student fee), for which I will receive a registration card for the second lecture series, *Land and Life of California, Art and Architecture*, at:

(Please check which location.)

- Berkeley—October 10–December 12, 1957
- San Francisco—October 8–December 10, 1957

Name(s)

Address

35M-9/57 (C9119)



LIFELONG LEARNING

Vol. XXVII BERKELEY, SEPTEMBER 2, 1957 No. 14

Published weekly by University Extension, University of California. Entered as second-class matter February 12, 1932, at Berkeley, California, under the Act of August 24, 1912. Sent free of charge to those desiring information of University Extension activities.

university extension university of california northern area



**LAND AND LIFE
OF CALIFORNIA**

art and architecture

LIFELONG LEARNING



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Moise

~~R. H. H.~~

HOWARD MOISE architect AIA

SAN FRANCISCO 11 BERKELEY 4
260 California Street 71 Panoramic Way
Exbrook 8761 Thornwall 4411
November 4, 1957

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

Dear Mr. Barr:

A few days ago, in blocking out a letter to Mrs. Althea Borden in regard to an applicant for a job at the Museum, I indulged myself in some remarks which were later deleted from the letter because they had nothing to do either with the applicant, or with the job in question, or with Mrs. Borden as Personnel Manager. They had to do rather with museum policy, and hence should be addressed to you if to anyone.

My complaint was that I had scheduled a trip from California to New York specifically with regard to the published closing date of the Picasso show, only to find, only to find, when I arrived at the Museum on September 5th, that half of the show - and the half which I was most interested in - was no longer there. I confess that I was pretty burned up about this and felt that it constituted an inexcusable breach of faith with the museum-going public. Of course you have to stage your shows in what is without doubt the worst-planned exhibit space that ever came off a drafting board and I can readily believe that you may be equally handicapped in the work areas below stairs. Yet even so..!

Here in San Francisco we have three art museums, all struggling with financial and architectural problems. But I cannot recall that any one of the three ever dismembered an exhibit before the published closing date. Certainly most of our local exhibitions are more imaginatively installed than anything I have seen at your establishment. Perhaps you should come to San Francisco and see how museums can be run for the pleasure and convenience of the public. Certainly you could take a leaf out of Grace Morley's book.

Yours sincerely,

Howard Moise
Howard Moise

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Moore

cc: Mrs. Woodruff
D. Miller

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

Returned to
Morgan

February 9, 1956

Mr. Alfred Barr
49 East 96th Street
New York
New York

Dear Alfred:

Marga sent on to me a mysterious document. I should be fascinated to know how much the man is asking. Ingres drawings bring such phenomenal prices in New York, I should like to know what a man in France would wish to sell one for. I shall look up as much as I can. Betty and I are hoping that we may get to France this summer. If there were some way of looking at the original before the dealers get it, I would like to try.

Please tell Marga that the German drawings are going to the Metropolitan after all.

At the moment Dr. Winkler is waiting on the second floor, Anthony Blunt is somewhere, probably on the first floor, and Julius Held is to lecture on Rubens before the afternoon is out. So we have something like a three-ring circus, though not the activities of the M.M.A.!

Sincerely,


Agnes Morgan

AM:avd

Many thanks for
thinking of me.

NG "book."

Which looks very well done — I hope the exhibition will be a great success.

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Moore

Moore

Hoglands,
Perry Green,
Much Hadham,
Herts.

4th October, 1956.

Dear Alfred,

I meant to write to you before now to thank you for sending me the photographs of the King and Queen in your living room, showing how well they look, ~~and~~ I am delighted that you still find them a pleasure. I am proud that you have them.

I am very sorry not to have seen you while you were in England. I heard, though, that you weren't well and so I wasn't surprised not to hear from you.

I am just beginning work on the preliminary maquettes of the large sculpture group I have been asked to do for the new UNESCO headquarters in Paris. I think it is going to be quite a difficult problem, but, of course, an interesting one.

We are all three very well and hope you are. With love to Marga.

Yours ~~sooner~~

Henry.

P.S. It was very nice of you to send me a note the other day thanking me for my subscription.

I've just today received 'MASTERS OF BRITISH PAINTING' book. Which looks very well done - I hope the exhibition will be a great success.

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Moore

cc: Mrs. Woodruff
D. Miller

25 September 1956



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

First fold here

Second fold here

Sender's name and address: Mr. Henry Moore,
Hoglands, Perry Green,
Much Hadham, Herts., England.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

To open cut here

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Moore

cc: Mrs. Woodruff
D. Miller

25 September 1956

Dear Henry,

Our Membership Chairman has told me of your very generous contribution to the Museum as an Associate Member. I hope you won't consider it an intrusion if I add a word of personal thanks to the formal acknowledgement which you will receive. We are grateful not only for your support but for the warmth of feeling toward the Museum which your gift implies.

Speaking for myself, I am much touched by your gracious gesture.

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Herts, England

AHB:ma

Re:

Date September 17, 1956

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date September 17, 1956

To: Alfred & Dorothy

Re: _____

From: Betsy

Mrs. Woodruff phoned today to say that they had received from Henry Moore a nice letter and a check for \$50 to raise his membership from annual to contributing. This was in response to a form letter they had sent out asking for increases from members.

They will send him a form thank-you and receipt but Mrs. W. thought one of you or Ritchie might want to write him personally.

Dear Sir,

I shall be pleased to become a Contributing Member of the Museum of Modern Art as an Associate Member.

I have instructed my bank, Lloyds Bank Limited, 263 Tottenham Court Road, London, W.1, to make the necessary payment to you annually until further notice.

Yours sincerely,

Henry Moore.

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HOGLANDS.
PERRY GREEN.
MUCH HADHAM.
HERTS

14th August, 1956.

Ronald H. Macdonald, Esq.,
Chairman,
Membership Committee,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19.

Dear Sir,

I shall be pleased to
become a Contributing Member
of the Museum of Modern Art
as an Associate Member.

I have instructed my
bank, Lloyds Bank Limited,
263 Tottenham Court Road,
London, W.1, to make the necessary
payment to you annually until
further notice.

Yours sincerely,

Henry Moore.

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cc: Betsey Jones ✓

September 17, 1956

Dear Mr. Moore:

I was in I want to thank you most sincerely for
that it registered only 1956.

increasing the category of your membership in The
Museum of Modern Art to that of a \$50 Associate
Member. Not only is help enabling us to carry on
our present program, but the interest of someone
like yourself means a great deal to me and the other
members of the Board.

Sincerely yours,

The Museum of Modern Art
125 West 53rd Street
New York 19, New York

Ronald H. Macdonald
Chairman, Membership Committee

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Herts, England

Enc: Membership card & receipt

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Moore

cc: Mr. Ritchie

26 October 1956

Dear Marianne:

I don't know how to apologize sufficiently for not answering your letter of September 18th before this. I was in Vermont at the time and the letter was mislaid so that it reappeared only today.

I have looked at the reproductions of José Bartoli's drawings with interest, but the truth is that I have nothing to do with exhibitions at the Museum except as a member of the committee with a dozen other people. Andrew Ritchie is in charge and I shall pass your note and the reproductions on to him.

Sincerely and many apologies!

Miss Marianne Moore
260 Cumberland Street
Brooklyn 5, New York

February 27, 1957

Dear Alfred

I am enclosing a memorandum from Park Association about The Beehive. I can help but send it to you, although I am treated to think they are familiar with Don't bother to acknowledge it. Just if you might be interested.

I hope that we can
will with you hand

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Moore

MRS. PAUL MOORE
HOLLOW HILL FARM
CANFIELD ROAD
CONVENT, N. J.



JEFFERSON 9-0402

February 27, 1957

Dear Alfred:

I am enclosing a memorandum from the Park Association about The Ramble. I cannot help but send it to you, although I am distressed to think they are fussing with it. Don't bother to acknowledge it. Just thought you might be interested.

21 Wilson Rd.

Secretary to Mr. Barr

Mr. Marvin Halverson
Department of Worship and the Arts
Mrs. Rufus Morey of the Churches of Christ
21 Wilson Road
Princeton, New Jersey

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Am going South at the end of the week to look over our place in Palm Beach but will only be gone a few days.

Looking forward to seeing you during the spring, I am

Yours sincerely,

Fanny H. Moore

Dictated but not signed by Mrs. Moore

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21 Wilson Rd.

Secretary to Mr. Barr

Mr. Marvin Halverson
Department of Worship and the Arts
of the Churches of Christ
Mrs. Rufus Morey
21 Wilson Road
Princeton, New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 8, 1955

81 Cleveland Ln.

Princeton

Sept. 19th

(1955)

Dear Alfred,

Thank you

for the message of
Sympathy from Paris.

It has been a comfort
to me to hear from
so many people who
were fond of Rufus.

21 Wilson Road
Princeton, New Jersey

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August 8, 1955

I hope that all goes
well with your family
and that sometime I
shall see you and
your wife again
With warm regards
Sara Morey

Princeton, New Jersey

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21 Wilson Rd.
Princeton

Dear Alfred -

Rufus thanks you for your letter and will be glad to be included in the Committee. He asks me to send you a copy of a lecture on the Portrait of Christ, thinking it might be of use, but wants it sent back to him as he has no other copy.

I hope that you will get a vacation in Princeton this summer.

With warm regards from us both -

Sara & Mory

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August 8, 1955

Dear Mr. Halverson:

Dear Mrs. Morey: I returned from vacation to find an undated letter from Mrs. Rufus Morey stating:

Since Mr. Barr is not to return from Europe until September, I am acknowledging your letter and the copy of a lecture on the portrait of Christ, thinking it might be of "The Friend" containing Dr. Morey's lectures.

I have told the people at Life Magazine and Mr. Marvin Halverson of the National Council of the Churches of Christ of Dr. Morey's willingness to be included in the Committee.

Sincerely,

Sincerely yours,

Secretary to Mr. Barr.

Secretary to Mr. Barr

Mr. Marvin Halverson
Department of Worship and the Arts
of the Churches of Christ
Mrs. Rufus Morey
21 Wilson Road
Princeton, New Jersey

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Morey
J
August 8, 1955

Dear Mr. Halverson:

I have returned from vacation to find an undated letter from Mrs. Rufus Morey stating:

"Rufus thanks you for your letter and will be glad to be included in the Committee. He also asks me to send you a copy of a lecture on the Portrait of Christ, thinking it might be of use, but wants it sent back to him as he has no other copy."

Miss Sieberling has been told of his willingness to serve on the Committee. If you would be interested I will send you the copy of the piece on the Portrait of Christ published in the Honolulu "The Friend". You could easily read it and return it before Mr. Barr's return after Labor Day.

Sincerely,

Secretary to Mr. Barr.

Mr. Marvin Halverson
Department of Worship and the Arts
National Council of the Churches of Christ
297 Fourth Avenue
New York, New York

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cc: René d'Harnoncourt
 Alfred H. Barr ✓
 Betsy Jones

morof-Ser

14 May 1956

Dear Sara,

Through an oversight, the enclosed article by Rufus stayed in my files. I think you wanted it returned. Please forgive me for having been so long about it.

I am afraid we shan't get to Greensboro until the end of the summer, but I do hope we shall see you then.

Sincerely,

Alfred H. Barr, Jr.

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Museum Collections

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Alfred: In case you didn't know and wanted to write ^{Morey} Morey's family. J

NEW YORK HE

C. R. Morey, Princeton Art Expert, Dead

Special to the Herald Tribune

PRINCETON, N. J., Aug. 29. —Dr. Charles Rufus Morey, seventy-seven, Marquand professor emeritus of art and archeology at Princeton University and compiler of the monumental Princeton Index of Christian Art, died yesterday in Princeton Hospital after a long illness. He lived at 113 Laurel Road.

Dr. Morey was a recognized expert on early Christian art. The Princeton Index of Christian Art, an exhaustive listing of art objects from the birth of Christ to 1500 A. D., represented forty years of work by Dr. Morey and his associates.

Came to Princeton in 1903

Dr. Morey was graduated from the University of Michigan in 1899 and took his M. A. at the same university the next year. After studies at the American School in Rome he joined the faculty at Princeton in 1903.

He served as chairman of the Department of Art and Archeology from 1925 until 1945, when he resigned to take a government assignment at head of the information and cultural section in the Rome Division of the Office of War Information. He was acting director of the American Academy in Rome from 1945 to 1947 and served as cultural affairs officer in the American Embassy there until 1950.

For his contributions to the cultural relations of Italy and the United States and for his part in recovering art objects looted by the Germans in World War II, the Italian government presented him in 1952 with the Star of Italian Solidarity.

Held Many Honors

His other honors include the Silver Cross of the Vatican, Silver Medal of the Dante Alighieri Society, Syrian Order of Merit and Chevalier of the Order of the Crown of Belgium. Dr. Morey held honorary degrees from Oberlin College, University of Michigan, University of Chicago, New York University, Yale University and Princeton University.

Dr. Morey was a former president of the International Union of Archeological and Historical Institutes of Rome, and a fellow of the Medieval Academy, American Academy of Arts and Sciences and the Pontifical Academy of Archeology. He was also a member of the Archeological Institute of America, Archeological Institute of Germany and the



Prof. Charles Morey

American Philosophical Society. Surviving are his wife, Mrs. Sara Tupper Morey, and a son, Jonathan T. Morey, of Princeton.

A funeral service will be held at 2 p. m. Wednesday in Marquand Transept of the Princeton University chapel.

Stark Says T. A. May Cut Bus Runs

As the C. I. O. Transport Workers Union prepared yesterday to go ahead with demands for a wage increase of 20 cents an hour in negotiations with nine private bus companies next month, Arthur Stark, impartial adviser, ruled that the Transit Authority was free to go ahead with its plan to cut Brooklyn bus service by eliminating 219 weekday runs.

Mr. Stark's ruling, which is not binding on the Transit Authority or the union, held that the proposed cuts would not endanger the health and safety of employees, which was the ground on which Michael J. Quill, president of the union, had fought the case.

The reaction of the private company's to the union's decision to press its demands was that a fare rise from 13 to 15 cents would be inevitable to meet the increases. The other benefits sought for a one-year contract include two more paid holidays, for a total of eight, and improved vacation schedules.

Dr. J. L. Caughey, Retired Pastor

GLENS FALLS, N. Y., Aug. 29. —The Rev. John Lyon Caughey, eighty-five, pastor emeritus of the First Presbyterian Church at his home to-

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Head of Harcourt
Alfred H. Barr
Henry Jones

Morisani

THE Marie: June 6, 1955 **RT**

cc: D Professor Morisani wants an with Alfred for sometime
this week, any day except Tuesday. He's leaving New York
on June 12. He says he can ordinarily be reached in our
Library, but if not, he's staying at the Hotel Wellington,
CI 7-3900). He's writing something on Mondrian and it is this
he wants to discuss with Alfred. He has also asked to see all
the Mondrians the Museum owns and I have passed this on to
Dorothy.

Betsy

ing most of
ng on Mondrian.
in the building.
an't be found
ve. & 55th St.)

No checklist of our collections of drawings and prints has as yet
been published. However, we shall be glad to supply you also with a list
of French drawings in The Museum of Modern Art. Our Print Room is understaffed
and I do not know whether it will be possible in the near future to make up
a list of our French prints. However, a complete card file exists in the
Print Room, to which your research workers can refer.

In glancing rapidly through the list which you have already made
up and which you sent us, I note that there are a number of omissions. Also
the list includes certain works which were formerly in our collection but
have since passed into other collections. The latter group we shall indicate
to you by marking on one of the copies of your list.

The last complete catalog, the illustrated book, Painting and Sculpture
in the Museum of Modern Art, was published in 1948 and has been out of
print for several years. However, it may be referred to in libraries. Our
forthcoming checklist will not be illustrated since it is simply a reference
catalog to serve as a stop-gap until such time as we can publish another large
illustrated catalog. The new checklist does give all the information you
require, that is, title, medium, date, size, and date of acquisition.

I trust that the delay of a few weeks time in supplying this material
to you will not inconvenience you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

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cc: D. Dudley

Date June 6, 1955

THE MUSEUM OF MODERN ART

To: Dorothy Miller
From: Betsy Jones

Re: _____
December 21, 1957

A Professor Morisani, from Naples, is here in New York and spending most of his time in our Library doing research for a piece of writing he is doing on Mondrian. He would like to be able to see all the Mondrians we have that are now in the building. He leaves New York June 12 so he'd like to see them this week. If he can't be found in our Library, he is staying at the Hotel Wellington (CI 7-3900; 7th Ave. & 55th St.) He has an appointment to see Alfred sometime this week also.

No checklist of our collections of drawings and prints has as yet been published. However, we shall be glad to supply you also with a list of French drawings in The Museum of Modern Art. Our Print Room is understaffed and I do not know whether it will be possible in the near future to make up a list of our French prints. However, a complete card file exists in the Print Room, to which your research workers can refer.

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I trust that the delay of a few weeks time in supplying this material to you will not inconvenience you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

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cc: René d'Harnoncourt
Alfred H. Barr ✓
Betsy Jones

morot-sir

19 April 1958

M. Edouard Morot-Sir
Cultural Counselor
Ambassade de France
972 Fifth Avenue
New York 21, N. Y.

December 27, 1957

Dear M. Morot-Sir:

Mr. d'Harnoncourt has passed on to me your letter of December 19th, telling us of the list you are compiling of French art in the United States. We shall be very happy indeed to co-operate with you in making this survey.

Insofar as The Museum of Modern Art is concerned, we are about to publish a complete checklist of our collection of painting and sculpture as of the end of December, 1956. This checklist will be available in the next month or so.

A list of French paintings and sculpture acquired since December 31, 1956 will be supplied to you to supplement the printed checklist which we will send you as soon as we receive it from the printer.

No checklist of our collections of drawings and prints has as yet been published. However, we shall be glad to supply you also with a list of French drawings in The Museum of Modern Art. Our Print Room is understaffed and I do not know whether it will be possible in the near future to make up a list of our French prints. However, a complete card file exists in the Print Room, to which your research workers can refer.

In glancing rapidly through the list which you have already made up and which you sent us, I note that there are a number of omissions. Also the list includes certain works which were formerly in our collection but have since passed into other collections. The latter group we shall indicate to you by marking on one of the copies of your list.

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I trust that the delay of a few weeks time in supplying this material to you will not inconvenience you.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

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Morrison

19 April 1956

5 June 1956

Dear Mrs. Morrison:

As you can imagine, I was delighted to have your interesting letter. I have a set of the postcards published by the Museum of Modern Western Art. Marquet did several views of the Seine from his studio window on the Quai Saint Michel, just a floor, I believe, lower than the studio apartment occupied by Marquet's friends, the Matisses. This explains the striking similarity.

Dr. Barnes' refusing to let you in is all too characteristic. He died a couple of years ago in an automobile accident, it was said driving his own car against traffic signals into a ten-ton truck (Lorry). The Foundation is slightly more liberal in admitting people.

Ternoveto
I am sending the Russian card back to you. Von Ternowitz -- I wonder what has happened to him. I fear he was all too fond of formalist painting to last long in the Stalinist regime. I knew him in Moscow as director of the Museum in 1928.

When you next come to this country, I hope to have the pleasure of meeting you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Barbara Morrison
10, Montpelier Row
Twickenham
Middlesex
England

AHB:ma

... and through the room of my Mrs. Lewisohn, she kindly allowed me to look at the wonderful Bonnard exhibition which was being hung. ...

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XENT SCHOOL FIFTIETH YEAR COMMITTEE
 1956-1958
 NEW YORK OFFICE
 285 MADISON AVE., N. Y. 17. MURRAY HILL 5-5783

DEWITT PETERSON, Jr.
 T. DIXON WALKER
 JOHN D. MURPHY

10, MONTPELIER ROW,
 TWICKENHAM,
 MIDDLESEX.
 POPESGROVE 6046.
 March 30th
 1956.

Dear Mr Barr.
 I am taking the liberty of writing to you because I have just bought your superb book on Matsise. It is of absorbing interest, especially the Paninis notes & the two Steins working notes. So often books about painters are of small interest to practicing painters, which I am, but yours is important. I expect, by the mention of von Tarnowitz's name in your bibliographical section, that you

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1956 - 1956

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5 June 1956

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WINTER CONFERENCES
Mrs. S. Rosen

WINTER CONFERENCES
Louis T. Stone

already have the set of twenty
postcards published by the Museum
of Modern Western Art in Moscow,
for which he wrote a small pamphlet.

In case you do not possess this
set I thought it might amuse
you to look at this Margret,
which is obviously done from the
same window as your colored
reproduction on page 68. Did
Margret in fact paint the picture
from Morse's flat window?

My husband and I visited
your gallery in 1948 and through
the good offices of Mr + Mrs Lewisohn,
Mr Reuss most kindly allowed
me to look ^{see} at the wonderful
Bonnard exhibition which was
being hung.

Mr Fiske Kimball allowed us

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WEST SCHOOL FIFTIETH YEAR COMMITTEE
 1955 - 1956
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 225 MADISON AVE., N. Y. 17. MURRAY HILL 5-1222

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 Exec. Asst.
 JOHN H. MURPHY
 Business Secretary

5 June 1956

2

10, MONTPELIER ROW,
 TWICKENHAM,
 MIDDLESEX.
 P0PESGROVE 6046.

Essee the big Matisse show
 which was also in process of
 being hung. and Mr Cowdray,
 a contemporary of mine at
 The State School let us see
 the spandrel Bequest at Boston
 before the public had seen it.

So we were immensely fortunate!
 It is sad that Mr Thors Lane
 Lewisohn & Mr Knibball are no
 longer alive.

Our splendid opportunities of
 seeing so many superb works
 was not completed by admission
 to Dr Barnes' house in Merion

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1956-1957

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- GENERAL INFORMATION
John S. Moore
- WORLD-WIDE TRAVEL
John S. Moore

have were turned away, which was a deep disappointment.

Could you tell me what will happen to all the Barnes Foundation pictures when Dr Barnes dies?

would you kindly remember me to Mr. Rowald? He will have only the faintest recollection of me, if that, but he most generously gave me his little book on Bonnard and I prize it greatly read it often. My whole family constantly pores over his splendid impressionist book.

I hope you will forgive this long letter from someone unknown to you. If I might trouble you to send back the post-card sometime I should be glad to keep it with the set which I bought in Moscow in 1937. Yours truly
(Mrs) Barbara Morrison

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KENT SCHOOL FIFTIETH YEAR COMMITTEE

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Executive Secretary

5 June 1956

June 4, 1956

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WAR MEMORIAL SERVICE
Louis E. Guile

Dear Mr. Morse:

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

Mr. Barr is now in Europe and does not expect to return to this country until the end of August. We are holding your letter and the photograph of the car for his return.

Just installed at Kent, and I am enclosing a photo of it as you requested. This is not the permanent installation. Sincerely yours,
not please everybody, but the car itself is a thing of beauty. Would you like to borrow it for exhibition in the Museum Garden this summer?
Secretary to Mr. Barr

Mr. John D. Morse
Executive Secretary
Kent School Fiftieth Year Committee
285 Madison Avenue
New York 17, New York

Cordially,

John
Secretary

JUN 1956

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1906 - 1956

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Treasurer

T. DIXON WALKER
Kent Liaison

JOHN D. MORSE
Executive Secretary

June 4, 1956

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

Dear Alfred:

The bronze oar is at last installed at Kent, and I am enclosing a photo of it as you requested. This is not the permanent installation, which still does not please everybody, but the oar itself is a thing of beauty. Would you like to borrow it for exhibition in the Museum Garden this summer?

Cordially,



Secretary

JDM:SM
ENC.

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1954-1955

NEW YORK OFFICE

285 MADISON AVE., N. Y. 17, METROBY BLDG 1409

DONALD F. FERRIN, Jr.
President

T. LESLIE WALKER
Vice President

JOHN D. MORSE
Executive Secretary

March 19, 1955

Dear

Word

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done

Mr.

Exec

Kent

285 Madison Avenue
New York 17, New York

AHB:ma



1955

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Friday

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ESSAY CONTEST

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David P. Smith, Jr.

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KENT DAY

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W. Beaumont Whitney II

Carlton D. Matson

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KENT SCHOOL FIFTIETH YEAR COMMITTEE

1955-1956

NEW YORK OFFICE

285 MADISON AVE., N. Y. 17, MICHELLE FLOOR 1400

DONALD PETERLIN, Jr.
President

T. DESIGN WALKER
Vice President

JOHN D. MORSE
Executive Secretary

March 19, 1955

March 13, 1955

Dear John:

I think your idea of a bronze oar as a trophy for the Worcester Regatta is excellent. I think Hebard could do a very good job. Also, though I did not know Father Sill personally, I knew him indirectly through a number of friends.

I think he would like the idea too.

I earnestly hope that after you have read the enclosed letter won't you send me a photograph when the work is obviously inspired by Brancusi's "Bird in Space." I am to present it to a meeting of trustees on Friday of this week. The model is beautiful (like to see it?), and I really believe this is Sincerely, to open a number of Philistine eyes. Hebard will do the job for \$750.

Cardially,

Alfred H. Barr, Jr.

Mr. John D. Morse
Executive Secretary
Kent School Fiftieth Year Committee
285 Madison Avenue
New York 17, New York

AHB:ma

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DINNER
DeWitt Peterkin, Jr.

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KENT SCHOOL FIFTIETH YEAR COMMITTEE

1906 - 1956

NEW YORK OFFICE

285 MADISON AVE., N. Y. 17. MURRAY HILL 5-3783

DeWITT PETERKIN, Jr.
Treasurer

T. DIXON WALKER
Kent Liaison

JOHN D. MORSE
Executive Secretary

March 15, 1955

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

Dear Alfred:

I earnestly hope that after you have read the enclosed letter you will drop me a note endorsing this idea, obviously inspired by Brancusi's "Bird in Space." I am to present it to a meeting of trustees on Friday of this week. The model is beautiful (like to see it?), and I really believe this is a chance to open a number of Philistine eyes. Heald will do the job for \$750.

Cordially,


Secretary

JDM:SM
ENC.

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-2-
C O P Y

made by the sculptor whom we have in mind to make the full-size trophy. He is Milton Beald, the winner of the \$15,000 sculptural competition for a gigantic bronze group to be mounted on the front of the hospital at Eastchester Drive and Pelham Parkway. It will be unveiled this month, I believe. Also, he was notified last week that he is this year's winner of the Prix de Rome for sculpture -- the highest honor an American sculptor

Mr. T. Dixon Walker
Kent School
Kent, Conn.

Dear Tote:

We are delighted that the New England Interscholastic Rowing Association has voted to accept a trophy in memory of Father Sill to be awarded annually at the Worcester Regatta.

I must confess that I have a strong personal interest in this trophy. I have been campaigning for years against the sculptural atrocities that are turned out on Nassau Street to gather dust unnoticed on the shelves of trophy rooms all over America. So the opportunity to help with the creation of a genuine work of art to be used as a trophy for the Worcester Regatta in memory of Father Sill is almost too good to be true. Here is our plan. As all fine art should be, it is simplicity itself.

We propose that this trophy be a full-size, twelve-foot oar of polished bronze, standing on a simple granite boulder outdoors, where it would shine in the sunlight.

Not everyone knows that polished bronze is brighter than gold, and that it is easy to keep it polished. We visualize the polishing of the oar as a pleasant weekly task for second or third formers. The oar would weigh only about 150 pounds, so it would be a simple matter to lift it from the stainless steel rod on which it would be impaled and lay it down on the ground. Incidentally, this method of anchoring it on a rod imbedded into the boulder would enable us to lock it securely in place. A single bolt piercing both the oar handle and the rod would be padlocked. Anyone wanting to steal the oar would thus have to take the heavy boulder pedestal also.

However, both oar and pedestal could be easily transported in the truck in which each school brings its shells to Worcester. The winner's triumphal return from the Regatta, and the placing of the oar in an advantageous spot on the school grounds, would be a memorable event.

We further propose that a trust fund be established to award in perpetuity to each winning crewman a small gold replica of the oar, to be used as a tie clasp. These would be suitably engraved and awarded each year. Each school would attend to the engraving of its name and date on the shaft of the oar, but these inscriptions should be uniform. There would be enough room on the oar for the engraving of the names of winners for at least a century.

I have on my desk as I write a twelve-inch polished bronze model of the Sill Oar. It is not shining in the sunlight, but it is very beautiful. It was

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made by the sculptor whom we have in mind to make the full-size trophy. He is Milton Hebal, the winner of the \$25,000 sculptural competition for a gigantic bronze group to be mounted on the front wall of the new hospital at Eastchester Drive and Pelham Parkway. It will be unveiled this month, I believe. Also, he was notified last week that he is this year's winner of the Prix de Rome for sculpture — the highest honor an American sculptor can achieve.

I mention these biographical facts for two reasons. One is that although he is a busy man right now, as you might imagine, the assignment so intrigues him that he was willing to make the model on speculation. When he went out to the Columbia University boathouse to borrow an oar from Coach Rainey, Hebal was practically jumping with excitement. The shapes of the shells and the oars fascinated him with their sheer perfection. He said that it would be presumptive of any sculptor to try and improve on the shape of an oar, which he called a perfect example of form following function. So he will use the oar itself to make his plaster mold, merely smoothing its rough spots and removing the tape around the button.

The second reason for the biographical facts is to indicate that the Sill Oar should be widely publicized on sports pages and in all art journals as the work of an outstanding contemporary sculptor. This would make each school more keenly aware of its value, and (back to my original theme) help immeasurably to improve the esthetic quality of all future trophies. The oar would achieve the almost impossible in being both conservative and daring at the same time. It would be praised as highly by the members of the National Academy of Design as it would be by those of the Museum of Modern Art — no mean achievement. It would, in fact, be the first truly original work of athletic sculpture since Myron cast his Discobolus.

I sincerely hope that this proposal will meet with the early approval of both Mr. Lanier and Mr. Dancey, as well as our own Executive Committee for the Fiftieth Year Celebration honoring Father Sill. If this particular form of trophy should be offered and accepted, the oar would have to be finished before Hebal leaves for Rome, which would mean he ought to get started on it soon.

Yours cordially,

John D. Morse
Secretary

JDM:SM

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Morse
MORSE

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HADLEY CASE
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Vice Chairman

KENT SCHOOL FIFTIETH YEAR COMMITTEE
1954-1955
NEW YORK OFFICE
220 MADISON AVE., N. Y. 17, SUITE 1111 4-0728

DEWITT PETERKIN, Jr.
Treasurer
T. DENNIS WALKER
Kent Liaison
JOHN D. MORSE
Executive Secretary

December 16, 1953

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WAR MEMORIAL SERVICE
Louis B. Coffey

Dear John:

March 23, 1955

What a privilege to live with six different warblers all summer. On our place in Northern Vermont only five species breed.

Last Sunday I saw three pairs of Baldpate on the Central Park reservoir and met a stranger with binoculars who said he had a European goldfinch!

My best to your wife. It proved very helpful indeed. The Worcester Regatta people rejected the car in favor of a "conventional" trophy, but Kent liked the model so much that I have been instructed to commission Hebold to start work on it. Permanently installed on the grounds, it will be a fine abstract monument to Father Sill. I shall send you a photo with pleasure as soon as it is in place.

Alfred H. Barr, Jr.

Mr. John D. Morse
116 East 19th Street
New York 3, New York

Cordially,

John
Secretary

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REGIONAL OBSERVANCES

John B. Stevens

WAR MEMORIAL SERVICE

Lewis B. Cuyler

KENT SCHOOL FIFTIETH YEAR COMMITTEE

1906 - 1956

NEW YORK OFFICE

285 MADISON AVE., N. Y. 17. MURRAY HILL 5-3783

DEWITT PETERKIN, Jr.
Treasurer

T. DIXON WALKER
Kent Liaison

JOHN D. MORSE
Executive Secretary

March 23, 1955

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

Dear Alfred:

Many thanks for your cordial note endorsing my idea for the bronze car. It proved very helpful indeed. The Worcester Regatta people rejected the car in favor of a more "conventional" trophy, but Kent liked the model so much that I have been instructed to commission Hebard to start work on it. Permanently installed on the grounds, it will be a fine abstract monument to Father Sill. I shall send you a photo with pleasure as soon as it is in place.

Cordially,


Secretary

JDM:SM

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Th. d'Haroucourt

*return to A. Barr
via Morse*

KENT SCHOOL
KENT, CONN.

October 20, 1954

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

Dear Alfred:

It is getting so we can't turn on our television set any more without seeing you. And we like it very much. You should appear more often. I wish now that I had accepted Rene's offer to help with the Twenty-fifth Anniversary Show, and I now hope I do as well with the Whitney opening this coming Saturday.

Cordially,

John

John D. Morse, Secretary
Fiftieth Year Committee
285 Madison Avenue
New York 17, N.Y.

JDM:SM

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THE CITY OF NEW YORK
DEPARTMENT OF PARKS

JOHN D. MORSE
116 EAST 19th STREET
NEW YORK 3, NEW YORK

ALCONQUIN 4-2967

Dec. 11, 1953

Dear Alfred,

I am delighted with the at-long-last Profile. I didn't know we had birds in common. You would enjoy a lake near Brewster we have discovered, and where we have a cabin. When the sun hits the trees on the opposite shore in the morning they become alive with birds, including six different warblers all summer, and we get in our row boat and glide by watching them.

It has been too long since I have seen you. Since our last luncheon I have been to Europe three times, where I got an idea for a book which Rand McNally is publishing next year. It's to be a practical guidebook to "Old Masters in America." There are nearly 2000 of them in 93 public collections, I've discovered. I'm at home now, finishing it, and then I start on "Modern Masters in America." The Duncan Hines of the art world, that's me.

Cordially,

John

CONSTABLE
VE OFFICE
MULLANY
EXECUTIVE OFFICER
L. GARDLEY
BRANCH & OPERATION

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ROBERT MOSES
COMMISSIONER

THE CITY OF NEW YORK
DEPARTMENT OF PARKS
ARSENAL
84TH STREET AND FIFTH AVENUE
CENTRAL PARK
NEW YORK 21, N. Y.

STUART DONSTABLE
EXECUTIVE OFFICER
JOHN A. MULCAHY
ASSISTANT EXECUTIVE OFFICER
GEORGE L. QUIGLEY
DIRECTOR MAINTENANCE & OPERATION

MOS-5

March 18, 1958

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

Dear Mr. Barr:

I have your letter of March 13th. I don't know where you got your information about the big reservoir in Central Park. Attached is official statement of the attitude of the Park Department on this subject. Nobody in recent years has suggested anything as silly as draining in this area.

Cordially,

Commissioner

RM:HT:W
Attach.

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A SWIMMING POOL IN CENTRAL PARK

Interview with Robert Moses

Broadcast Over Radio Station W N Y C
October 24, 1957

QUESTION: Mr. Moses, what about recreational use of existing parks? A swimming pool in Central Park, for instance, has been discussed many times. What can we do about that?

MR. MOSES: Well, there are two ways of providing a pool there, which would be not only a dramatic thing, but would be of enormous benefit to the increasing surrounding population.

One way would result from the abandonment of the big reservoir. The little reservoir is gone. Now contrary to the general impression, such an abandonment is entirely practical from the engineering point of view, and no doubt some day it will happen. I am sure Commissioner Arthur Ford of the Department of Water Supply, Gas and Electricity, will substantiate this statement.

From the point of view of the need of this reservoir for emergencies, there isn't any problem, but the cost of abandonment would be heavy, because you would have to bypass that reservoir with tremendous conduits and pipes. I think it would run to between eight and ten million dollars. In other words, if the City were willing to spend between eight and ten million dollars, we would have a lake which could be used for boating, swimming, fishing - everything you can use a lake for.

And the water from upstate would bypass it by means of conduits. But obviously, at this time there isn't eight or ten million dollars available.

However, at some time in the not too distant future, when the

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City has that much money available and wants to put it into converting the reservoir into a lake, it would be a wonderful thing for the huge and increasing population around our most famous park.

Now the other method, which is a much simpler thing, on a much smaller scale, would be to cut off a part of the reservoir by a wall, and then have a swimming pool in that corner. It would have the same source of water, but the waters wouldn't be mingled. I mean the swimming pool water wouldn't be mixed up with the drinking water in the rest of the reservoir.

That would be a much less expensive thing and certainly would be practical, if we could get some generous individual or foundation to contribute a considerable proportion of the cost. Now this isn't at all impossible. We have had a number of substantial gifts recently for improvements in Central Park. We gave up the idea for a time of having an outdoor skating rink, because we couldn't get all the money from the City, or get some ice making company to build it on a concession basis, and along came Miss Kate Wollman who gave us most of the money, over six hundred thousand dollars. The City contributed the additional sum required and we have as a result a magnificent addition to our recreation facilities.

There are people who have already shown some interest in contributing a large, not nominal, sum toward the swimming pool at the big Reservoir.

It would cost between a million and a half and two million dollars.

So don't let's assume this is just a gleam in the businessmen's eye. It may happen some day.

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THE CITY OF NEW YORK
DEPARTMENT OF PARKS
ARSENAL
64TH STREET AND FIFTH AVENUE
CENTRAL PARK
NEW YORK 20, N. Y.

WILLIAM CARSTENSON
SAPPHIRE
JOHN A. MURPHY
ADRIAN S. BROWN
DONALD L. GIBSON
BUREAU MAINTENANCE & REPAIRS

March 18, 1968

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 83rd Street
New York 19, N. Y.

Dear Mr. Barr:

I have your letter of March 13th. I don't know where you got your information about the big reservoir in Central Park. Attached is official statement of the attitude of the Park Department on this subject. Nobody in recent years has suggested anything as silly as draining in this area.

Cordially,

Commissioner

RM:HT:W
Attach.

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A SWIMMING POOL IN CENTRAL PARK

Interview with Robert Moses

Broadcast Over Radio Station W N Y C
October 24, 1957

QUESTION: Mr. Moses, what about recreational use of existing parks? A swimming pool in Central Park, for instance, has been discussed many times. What can we do about that?

MR. MOSES: Well, there are two ways of providing a pool there, which would be not only a dramatic thing, but would be of enormous benefit to the increasing surrounding population.

One way would result from the abandonment of the big reservoir. The little reservoir is gone. Now contrary to the general impression, such an abandonment is entirely practical from the engineering point of view, and no doubt some day it will happen. I am sure Commissioner Arthur Ford of the Department of Water Supply, Gas and Electricity, will substantiate this statement.

From the point of view of the need of this reservoir for emergencies, there isn't any problem, but the cost of abandonment would be heavy, because you would have to bypass that reservoir with tremendous conduits and pipes. I think it would run to between eight and ten million dollars. In other words, if the City were willing to spend between eight and ten million dollars, we would have a lake which could be used for boating, swimming, fishing - everything you can use a lake for.

And the water from upstate would bypass it by means of conduits. But obviously, at this time there isn't eight or ten million dollars available.

However, at some time in the not too distant future, when the

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THE CITY OF NEW YORK
City has that much money available and wants to put it into converting the reservoir into a lake, it would be a wonderful thing for the huge and increasing population around our most famous park.

Now the other method, which is a much simpler thing, on a much smaller scale, would be to cut off a part of the reservoir by a wall, and then have a swimming pool in that corner. It would have the same source of water, but the waters wouldn't be mingled. I mean the swimming pool water wouldn't be mixed up with the drinking water in the rest of the reservoir.

That would be a much less expensive thing and certainly would be practical, if we could get some generous individual or foundation to contribute a considerable proportion of the cost. Now this isn't at all impossible. We have had a number of substantial gifts recently for improvements in Central Park. We gave up the idea for a time of having an outdoor skating rink, because we couldn't get all the money from the City, or get some ice making company to build it on a concession basis, and along came Miss Kate Wollman who gave us most of the money, over six hundred thousand dollars. The City contributed the additional sum required and we have as a result a magnificent addition to our recreation facilities.

There are people who have already shown some interest in contributing a large, not nominal, sum toward the swimming pool at the big Reservoir.

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ROBERT MOSES
COMMISSIONER

THE CITY OF NEW YORK
DEPARTMENT OF PARKS
ARSENAL
64TH STREET AND FIFTH AVENUE
CENTRAL PARK
NEW YORK 21, N. Y.

STUART CONSTABLE
EXECUTIVE OFFICER
JOHN A. MULCAHY
ASSISTANT EXECUTIVE OFFICER
GEORGE L. QUIGLEY
DIRECTOR MAINTENANCE & OPERATION

March 18, 1958

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

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Commissioner

RM:HT:W
Attach.

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A SWIMMING POOL IN CENTRAL PARK

Interview with Robert Moses

Broadcast Over Radio Station W N Y C
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It would cost between a million and a half and two million dollars.

So don't let's assume this is just a gleam in the businessmen's eye. It may happen some day.

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cc Mr. d'Harnoncourt
Mr. Barr
Mr. Wheeler
Mr. McCray
Mr. Keppel
Mrs. Shaw
Mrs. Woodruff

Munsing

March 25, 1957

Mr. Stefan P. Munsing
Cultural Affairs Officer
American Embassy
41, Grosvenor Square
London, England

Dear Stefan:

Many thanks for your letter of March 22. I am glad to know that you are settled in London as Cultural Affairs Officer, and I have noted your address and telephone number. There is a bare chance that I may be able to stop off in London for a couple of days on my way back from Germany toward the third week in May. I am not at all sure of this, as it depends on how much work I have to finish up in Germany, and how urgently my return is demanded here.

The show, by the way, does not open until October 1 and the catalog will not be ready until then. I shall certainly leave word to make sure that you are sent a copy. Meanwhile, I am sending you a copy of my recent book Masters of British Painting, with our compliments. I have also arranged to have your name put on the Museum's mailing list and, in short, established relations between the Museum and yourself.

You may have heard, by the way, that I have been appointed Director of the Yale University Art Gallery, to take effect July 1. I shall be sorry to leave the Museum, but look forward to the prospects at Yale. This means, however, that there is no likelihood of my being in Europe this summer (except for the brief trip to Germany this spring), but I hope to see you next year, or before then, if you return to the United States in the meantime.

My very best wishes to you, and good luck in the new post. The London Office is very fortunate to have you.

Sincerely,

Andrew C. Ritchie, Director
Department of Painting and Sculpture

acr:mf

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Andrew C. Ritchie, Esq.,
Museum of Modern Art,
11 West 53 Street,
New York 19,
New York, U.S.A.

March 22, 1957.

I believe it or not, your letter dated and mailed
which did not arrive at the Museum until June 22. I would
like to know what happened which explains the delay, but really doesn't matter
to me. You would think the Post Office could do better.

Dear Andrew, Well, by now I can't be of much use to
you in the exhibition. We couldn't in any case have lost you while
attempting to the Museum. This is to tell you I have finally arrived
in London and am in the Cultural Affairs Office of
the Embassy here. My address is 41 Grosvenor Square,
and my telephone number is Grosvenor 9000 extension 2684.
Did you get over to Europe this last winter as you had
planned or can I look forward to your coming some time
in the near future?

Is the German Contemporary show finalized?
I would appreciate your sending me a copy of the catalog
and if at all possible a copy of your recent British
Painting exhibition. I will send you something in exchange.

Could you arrange that my address be put on
the Museum's mailing list to receive all announcements of
the Museum's activities, as among other things my office
publishes a monthly Art Bulletin in which we feature American
museum activities.

Looking forward to seeing you soon and wishing
you a good summer and some needed rest,

With best regards,

Sincerely,

Stefan P. Munning,
Cultural Affairs Officer.

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cc: D. Miller

Munson

June 23, 1955



the little gallery

39 Palmer Square West Princeton, N. J.
Telephone 1-694

Dear Mr. Munson: (Forgive us if we have misspelled your name)

Believe it or not, your letter dated and mailed April 2nd did not arrive at the Museum until June 22. I enclose the envelope which explains the delay, but really doesn't excuse it. You would think the Post Office could do better.

Unfortunately, by now I can't be of much use to you in the exhibition. We couldn't in any case have lent you works belonging to the Museum for exhibition in shop windows. However, when I was in Princeton several weeks ago I saw some of the pictures and heard a good deal of comment about the show (including a remark of someone that you had written me but I had neglected to answer!). I hope the exhibition was a great success.

I look forward to seeing your gallery the next time I come to Princeton.

Sincerely,

Alfred H. Barr, Jr.

Mr. Laren Munson
The Little Gallery
39 Palmer Square West
Princeton, New Jersey

AHB:ra

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cc: D. Miller

Munsterberg



the little gallery

39 Palmer Square West Princeton, N. J.
Telephone 1-0395

April 2, 1955

Mr. Alfred H. Barr
Museum Of Modern Art
New York City

Dear Mr. Barr:

The merchants of Princeton are planning our first festival of modern art which will take place the first two weeks of June over the Commencement and Reunion weekends. It is our hope to turn over about twenty five shop windows on Nassau Street and Palmer Square to paintings by modern American artists. As you undoubtedly know there will be a tremendous influx of people from all over the world in Princeton at that time.

Before approaching any dealers in New York about the loan of pictures for this two week period, I am writing you for your approval of the plan, for your advice about the artists to be included, and to see if the Museum could spare one or two

ETCHINGS - PAINTINGS - PRINTS - FRAMING

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Sincerely yours

Hugo Munsterberg

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cc: D. Miller

Munsterberg



the little gallery

39 Palmer Square West Princeton, N. J.

Telephone 1-0395

paintings for the exhibition.

We are all very enthusiastic about the possibilities of this venture which may or may not be unique. Dan Coyle, who is the Public Relations man for the University, has promised us a terrific story. It should benefit all concerned. First, it will be good for "Modern Art", for the artists to be shown, and the galleries who are represented. Secondly, it should benefit Princeton's art consciousness and that of the surrounding areas, and the merchants will have something interesting in their windows for a change. And finally, this idea might be spread to other parts of the country.

The success of the plan depends most of all on the caliber of the paintings shown. They must be "big" names in modern painting-- Shahn, Marin, de Kooning, etc. to attract the response we want. I hope you will see fit to help us along with this project.

Sincerely,

ETCHINGS - PAINTINGS - PRINTS - FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

Laron B. Munson

sidered the avant gard of the present.

Sincerely yours

Hugo Munsterberg

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cc: D. Miller

Munsterberg

2441 Webb Av.
New York 68

8 October 1957

Dear Mr. Barr,

I was very interested to see your fine letter in the Art News which certainly showed what a farsighted and progressive policy has guided the Museum at the same time I could not help wonder

when I heard you and the Art News talk about avant-garde tendencies in contemporary art. I find upon my return from South America. My use of the word "avant-garde" in the reply to Mr. Hess' editorial in Art News was applied to the period about which we were arguing, namely before the middle of 1952. Since that time I have frequently pointed out that even within the "avant-garde" it has been evident that there is a tendency towards the natural image, though often masked or distorted. In other words, I think the Museum is entirely aware of this trend.

case. The three strongest members of the group Gorky, Tomlin and

Pollock has six artists mentioned in my letter, what six artists would you list as their most worthy successors, that is the leaders of the avant-garde today?

Motherwell has reached a complete dead end, with his recent collages and even De Kooning who is today the strongest living member of the group has not fulfilled his promise and as a man in his fifties could hardly

be considered a young painter. The rising generation both here and in Paris seem to be turning to representation and I think that ten years

from now a similar debate will take place about who first appreciated and supported the young neo-realists of the sixties. Representative shows like the Whitney, Chicago exhibition and the Illinois show all indicate a trend away from pure abstraction towards some more clearly recognizable form and symbolical meaning. I wonder if the Museum of Modern art is quite aware of this trend and if this should not be considered the avant-garde of the present.

Sincerely yours

Hugo Munsterberg

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2441 Webb Av.
New York 68

Dear Mr. Barr,

I was very interested to see your fine letter in the Art News which certainly showed what a farsighted and progressive policy has guided the museum. At the same time I could not help wonder when I heard you and the Art News talk about avant gard tendencies in contemporary American painting that you were rather looking back than forward. No one who has followed contemporary trends would deny that the New York School was the avant gard movemnet from the end of the war to about 1955 but I would seriously question if that is still the case. The three strongēst members of the group Gorky, Tomlin and Pollock have died and the other three you mentioned have lost most of their power. Baziotes is just repeating himself in ever weaker form, Motherwell has reached a complete deadend with his recent collages and even De Kooning who is today the strongest living member of the group has not fulfilled his promiss and as a man in his fifties could hardly be considered a young painter. The rising generation both here and in Paris seem to be returning to representation and I think that ten years from now a similar debate will take place about who first appreciated and supprted the young neo-realists of the sixties. Representative shows like the Whitney, Chicago exhibition and the Illinois show all indicate a trend away from pure abstraction towards some more clearly recognizable form and symbolical meaning. I wonder if the Museum of Modern art is quite aware of this trend and if this should not be considered the avant gard of the present.

Sincerely yours

Hugo Munsterberg

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Munsterberg

2441 Webb Av.
New York 68

Dear Mr. Barr,

Thank you so much for your kind letter. To name six outstanding painters of the Neo-realistic school would indeed be difficult but they no doubt exist only that they are not being pushed by the well known galleries who are always more eager to cash in on someone who has arrived than to experiment with someone unknown. Personally I have found Rivers, Kirschenbaum and Lasker the most interesting and if you can include Wyeth he too has merit. In Europe Buffet would of course come to mind but there are others in France and Germany who show the same sense of reality. Being born in 1916 I belong to a generation which had high hopes and believed that the world would be made a better place by social and political reform the Mexicans and in this country Shahn exemplified this feeling best and the non-objective movement seems to me to represent an escape into l'art pour l'art in its more decorative aspects and a cry of despair in the work of Gorky and Pollock whom I regard the most highly among the abstract expressionists The younger generation on the other hand is one which had never known the idealistic days of the early New Deal the popular front of the Spanish war the high hopes many of the best of my generation had in connection with Marxism and the world they depict is one of grey despair as also seen in Camus. Perhaps they will never rise to the height of the best of the older generation but still they have their message if we like it or not and time will tell if their art stands up over the years.

With best regards I am sincerely yours

Hy Munsterberg

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Museum:

"Notes on Museum Architecture" by Hans Curjel. WERK, september 1955, 42 year, no. 9, pp. 269 - 272.

Partial translation

Layout

In the general layout of a museum the monumental entrance and stairway should be eliminated; not so much as a means of saving space but for the sake of maintaining spacial balance in relation to the rest of the building. The lobby should be rather limited in size and should reflect the life and the particular character of a given museum. How the visitor can be received by such a stimulating, almost thematic conception is splendidly exemplified by the Museum of Modern Art in New York; its lobby is scant in dimensions but quite sufficient for the high number of visitors. Without completely abandoning the use of stairs, traffic to the upper floors in a building with several floors should be handled by elevators; in this way the visitor's energy is saved and the stream of visitors is diverted. Here, too, we can point to the experiences of the Museum of Modern Art in New York.

The inclusion of an outdoor area for sculpture represents a great asset in a museum, it can be like a garden (as in New York), it can be put on the roof or part of a roof

It is most desirable to have a room for repose in which the visitor can relax and isolate himself. Cafeterias which are a matter of course in American museums are just finding acceptance today inspite initial resistance. They should be located within the structural organism of the museum, in principle therefore within its atmosphere. The room should be vivid without stylish elegance.

Photo repr.: A view of the sculpture garden with the Northwall of the Museum and part of the ground floor cafeteria.

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September 1955

W E R K

42. Jahrgang Heft 9



Rijkmuseum Kröller-Müller, Otterlo (Holland). Skulpturenhalle des kürzlich fertig gewordenen Erweiterungsbaus. Architekt: Henry van de Velde |
La nouvelle salle de sculpture du Musée Kröller-Müller | The new sculpture hall of the Kröller-Müller Museum
Anpfoto Amsterdam

Anmerkungen zum Museumsbau

von Hans Curjel

Ähnlich wie der Theaterbau gehört der Museumsbau zu den ebenso aktuellen wie komplizierten Bauaufgaben unsrer Zeit. Niemand zweifelt, daß dem Museumsbau von vielen Seiten her grundsätzlich neue ästhetische, technische und organisatorische Probleme gestellt sind. Aber vielerlei Umstände – von der Schwerkraft des Traditionellen bis zu den Verlockungen des Modischen – führen dazu, daß verschiedene Lösungen, von denen aus sich eine gesunde und förderliche Entwicklung ergeben könnte, nur selten gewagt werden. Die verschiedenen Instanzen, die mit Museumsbau zu tun haben, scheinen im allgemeinen die Verantwortung zu scheuen, durch die entscheidende Schritte in der Rich-

tung auf neue Realisierungen ermöglicht werden. So kommt es in den meisten Fällen nur zu halben Verwirklichungen, in einigen grotesken Fällen sogar zu restaurativem Vorgehen, durch das in falscher Ausdeutung des Begriffs der Tradition scheinbar alte Bauten aus dem Schutt erstehen, hinter deren Fassaden neue technische Prinzipien des Museumsbaus eingezwängt werden.

Grundsätzliche Vorschläge, die in den letzten 25 Jahren gemacht wurden, sind Projekt geblieben. Corbusiers lebendige und sachlich vorzüglich durchdachte Idee eines «wachsenden Museums», deren erste Fassung er schon 1931 vorlegte, ist ebenso in der Versenkung

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verschwunden wie sein an musealen Bagedanken reicher Entwurf von 1935 für ein Museum in Paris. An dessen Stelle steht heute der unglückliche und gedankenlose Bau des Musée d'Art Moderne, der in seiner Disposition und Raumgestaltung dem zur Darstellung gebrachten Kunstgut denkbar schlechte Dienste leistet. Auch Frank Lloyd Wrights Konzeption für das Guggenheim Museum in New York, die – mag sie noch so problematisch sein – durch die Realisierung zweifellos wesentliche Dinge in Fluß bringen würde, wartet immer noch auf die Ausführung.

Wie stellt sich die Lage grundsätzlich dar? Zu der von den Futuristen vor bald fünfzig Jahren gepredigten Zerstörung der Museen, diesen «Kirchhöfen und öffentlichen Schlafstellen», ist es nicht gekommen. Das Sammeln und das Bedürfnis zum Rückblick auf die von Menschenhand geschaffenen künstlerischen Produkte sind zu tief in der menschlichen Natur verwurzelt. Aber die Veränderungen, die sich seit den Fanfarenstößen der Futuristen (die übrigens nur radikal aussprachen, was viele modern empfindende Menschen damals dachten) in der Auffassung über Sinn und Wesen der Museen ergeben haben, veränderten natürlich auch die Bedingungen und Ansprüche von Grund auf, die an den Museumsbau gestellt werden.

Selbstverständlich, daß der Repräsentationsbau klassischer oder klassizistischer Observanz verschwindet. Licht, Luft und Raum für das Kunstgut – Sinn und Zweck – bestimmen oder sollen die architektonische Gestalt bestimmen. Trotzdem wird die entsprechende und gegebene Architektursprache des Neuen Bauens teils nur halb und zaghaft angewandt, teils durch eine zwar von klassischem Detail freie, aber nicht weniger aufs Repräsentative bedachte Disposition ersetzt. Das Basler Kunstmuseum aus den dreißiger Jahren dient hierfür als typischer Fall. Man zielt nach einer architektonischen Form, die über das Aktuelle hinaus Dauer verspricht. Ein richtiger Gedanke liegt zu Grund. Im Gegensatz zum Ausstellungsbau, der mit variablen Methoden auf die Zeitsekunde und ihren raschen Wechsel eingestellt sein kann und soll, verlangt der eigentliche Museumsbau seinem Wesen nach eine

architektonische Gegenwartssprache gleichsam auf weite Sicht, eine überzeitliche Physiognomie in neuem Sinn, die, im Gegensatz zur früher angestrebten retrospektiv fundierten vorgeblichen Zeitlosigkeit, mit dem Blick nach vorn, nach dem Zukünftigen zu konzipieren hat.

Die Aufgaben, die das Museum heute zu erfüllen hat, sind im Gegensatz zum Museum des 19. Jahrhunderts breiter und vielfältiger geworden. Man kann sich nicht mehr mit der kultivierten Pointierung des ausgestellten Kunstgutes begnügen, das in der Atmosphäre feierlicher Stille erscheint. Man muß mit großen Besucherzahlen rechnen, mit Gruppenbesuch bei Führungen, bei denen auch das einzelne kleine Werk exakt sichtbar und das erklärende Wort hörbar werden muß. Die traditionelle Museums-Stimmung entspricht diesen neu gegebenen Voraussetzungen, die übrigens nicht durchwegs als positiv zu bewerten sind, ebensowenig wie den Akzentuierungen, welche die neuen Darbietungsmethoden bestimmen. Das Künstlerische soll in seiner äußersten Intensität sichtbar und bewußt gemacht werden; es sind ihm gleichsam Lebensmöglichkeiten zu schaffen, die vom Licht, vom Raum und von der Umgebung abhängen. Zugleich soll die Möglichkeit bestehen, daß die Lebenszusammenhänge des Kunstwerkes in Erscheinung treten können, sein Werden aus der Persönlichkeit dessen, der es geschaffen hat, seine ästhetischen, historischen und gesellschaftlichen Bindungen an Zeit und Umwelt, seine Verflechtung in das Gewebe der gesamten künstlerischen Phänomene. Von diesen verschiedenen Aufgaben aus müssen architektonische Lösungen gefunden werden, durch die jene Synthese von Erlebnis und Erkenntnis zu entstehen vermag, in der nach heutiger Auffassung die eigentliche Wirkung des Kunstwerkes beschlossen liegt. Daß von ihnen aus eine gesammelte Atmosphäre entstehen kann, die der früheren Museums-Stimmung als psychischer Wert mindestens adaequat ist, zeigen Lösungen, wie sie beispielsweise bei der Van-Gogh-Präsentation des Jahres 1953 im Kröller-Müller-Museum in Otterlo oder kürzlich im Hauptsaal der Mondrian-Ausstellung im Zürcher Kunsthaus erreicht worden sind.

Von den inneren Veränderungen aus, die im heutigen Museumswesen entstanden sind, ergeben sich Gesichtspunkte, von denen aus eine Art Bauprogramm für den Museumsbau entworfen werden könnte. Sie sind in Varianten für die verschiedenen Gattungen des Museums – für Gemälde, Skulptur oder Kunsthandwerk der zeitlich oder geographisch verschiedensten Kulturkreise – anwendbar, wobei festzustellen ist, daß im Gegensatz zu der früher gegebenen Methodentrennung der Museumsgattungen (Kunstmuseum, Kunstgewerbemuseum usw.) heute deren museumstechnische Realisierung in vielen Punkten nach gemeinsam gültigen Maximen erfolgen kann.

Gesamtdisposition

Die Disposition im ganzen wird auf monumentale Ein-

Skulpturenhalle, Kröller-Müller-Museum, Otterlo. Architekt: H. van de Velde | Salle de sculpture | Sculpture hall Photo: H. Truin, Arnhem



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gangshallen und ebensolche Treppenhäuser verzichten; nicht so sehr aus Gründen der Raumersparnis als aus Gründen der Raumbalance im gesamten Bau. In der räumlich eher knapp zu bemessenden Eingangshalle soll sich das Leben und die Besonderheit des jeweiligen Museums spiegeln; wie der Besucher von einer solchen bewegten, gleichsam thematischen Konzeption empfangen werden kann, dafür ist der Eingang des New Yorker Museums of Modern Art – knapp in den Ausmaßen, jedoch durchaus ausreichend für die hohen Besucherziffern – ein vorzügliches Beispiel. Ohne auf Treppen gänzlich zu verzichten, soll sich bei mehrgeschossigen Bauten der Verkehr nach den oberen Geschossen vor allem per Lift abspielen; man erreicht dadurch Kraftersparnis bei den Besuchern und zugleich eine Verteilung des Zustromes. Auch hierfür sei auf die Erfahrungen des Museum of Modern Art in New York verwiesen. Die Grundstruktur der Ausstellungssäle sollte prinzipiell Leerraum sein, der mit variablen Einbauten für die speziellen Zwecke zugerichtet wird, wobei durch Anwendung verschiedener Niveauhöhen innerhalb bestimmter Raumkomplexe sowie durch ineinandergreifende Raumfolgen lebendige Differenzierungen herbeigeführt werden können und sollen. Allerdings sind wir der Meinung, ein Museum solle im Gegensatz zum Ausstellungsbau in bezug auf seine Einrichtung eine gewisse Stabilität besitzen. Der Besucher soll jederzeit, auch noch nach Jahren, wissen, wo er bestimmte Werke findet. Den häufigen Wechsel, der – wir wissen es – in vielen Fällen umständebedingt und provisorisch ist, halten wir für falsch, weil sich das Geschichtsbild nur dann wirklich auswirken kann, wenn es für den Betrachter ein Wiederholungsbild ist. Seine Fixierung ist eine architektonische Aufgabe, die in Zusammenarbeit mit dem Museumsmann zu erfolgen hat.

Die Einbeziehung eines Freiraumes für Skulptur bedeutet für ein Museum ein großes Plus; er kann gartenartig sein (wie wiederum in New York), er kann auch aufs Dach oder einen Dachteil (z. B. bei abgetrepptem Baukörper) verlegt werden. Wenig günstig ist ein eingeschlossener Hof; auch hier bietet das Basler Kunstmuseum ein warnendes Beispiel.

Für sehr wünschenswert halten wir einen Ruheraum, in dem der Besucher sich entspannen und isolieren kann. Die Cafeteria, die – in amerikanischen Museen eine Selbstverständlichkeit – sich heute auch in Europa gegen anfängliche Widerstände durchgesetzt hat, soll innerhalb des baulichen Museumsorganismus, im Prinzip also in seiner Atmosphäre gelegen sein. Sie sei lebendig in der räumlichen Ausgestaltung, aber nicht modisch elegant.

Das Museum ein Forschungsinstitut

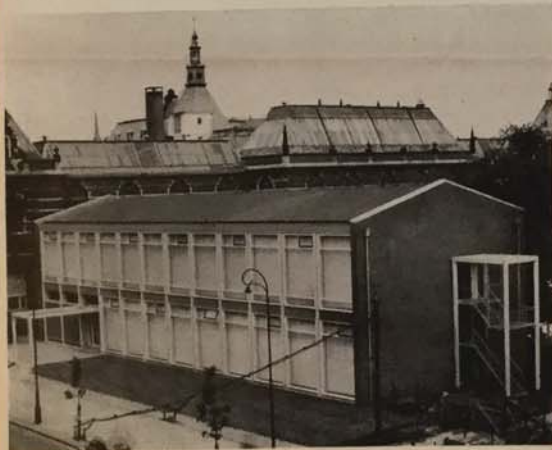
Dieser wichtige Wesenszug des heutigen Museums darf dem Besucher ohne weiteres zum Bewußtsein kommen; es muß dadurch weder die Luft eines chemischen Laboratoriums noch eines Röntgeninstitutes entstehen. Für den Architekten bedeutet dies, daß die Forschungsräume (technische Ateliers usw.) keineswegs versteckt werden müssen. Die in ihnen geleistete Arbeit verleiht dem Kunstwerk in der Vorstellung des Besuchers nur größeres Gewicht und tieferen Ernst.

Die Informationsräume für die Besucher (Vortragssäle, Leserräume, Reproduktionssammlungen und Studienräume für Einzelbetrachtungen usw.) sollen ebenfalls im baulichen Organismus deutlich in Erscheinung treten. Die Vortragssäle sollten Einrichtungen besitzen, die es erlauben, originale Kunstwerke den Anwesenden unmittelbar vor Augen zu führen (fahrbare Wände usw.); also nicht die übliche Hörsaalatmosphäre mit der typischen Grundassoziation auf das virtuelle Bild der Diapositive. Auch die parallelen Künste (Musik, Dichtung, Film, evtl. sogar Theater) sollten in den Vortragssälen zu Hause sein können.

Technisches

Daß die Höhe der Räume verschieden sein muß, versteht sich von selbst. Sie ergibt sich aus der organischen Differenzierung der Gesamtdisposition, die für den Museumsbau von höchster Bedeutung ist. Die gleichen Methoden sind für die Behandlung der Wände maßgebend. Neutralisierung durch monotone Farben bzw. Nichtfarben, vor allem durchgehende weiße oder weiß-

Der kürzlich erstellte Erweiterungsbau der Gemeente Musea Amsterdam. Architekt: J. Sargentini, Publieke Werken, Amsterdam | Extension récente des Gemeente Musea à Amsterdam | Recent extension to the Gemeente Musea of Amsterdam
Photo: Gemeente Musea, Amsterdam



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*Museum of Modern Art, New York. Der westliche, schlanke und viel-
flügelige Zweifelslosende Ausstellungsplatz. Gestaltung: Philip C. Johnson.
Architekt: Le grand et belle avec l'exposition du Musée d'Art
moderne, New York: The spacious and impressive exhibition courtyard
of the Museum of Modern Art, New York. Photo: A. George, New York*



*Whitney Museum of American Art, New York. Die Eingangsfassade
des künstlich fertig gewordenen Neubaus: Façade d'entrée du Whitney
Museum of American Art, New York: Entrance elevation of the recently
completed Whitney Museum of American Art, New York.
Photo: Ezra Stoller, New York*

gehörchen Tiere haben sich bei dogmatischer Anwendung als Fehldeposition erwiesen. Das Kunstwissen verlangt die farbige (nicht bunte!) Durchgestaltung der Räume und die Einbeziehung der verschiedensten Materialien als Folien. Daß die Wand indessen nicht das einzige Fixierungsmittel auch für Bilder ist, daß von der Wand abgerückte Anordnungen von Fall zu Fall wünschbar (nicht dogmatisch unvermeidbar) sind, haben wir in früheren Notizen zu Museumsproblemen (im WERK, Jahrgang 1953, Heft 4) erwähnt. Gute Lösungsvarianten sind inzwischen bei verschiedenen Gelegenheiten (Pissarro-Ausstellung Mailand, zuletzt bei der «Documenta» Kassel 1955) erprobt worden.

Licht, Licht und noch einmal Licht – eine Einsamkeit. Es ist jedoch hinzuzufügen, daß Licht jeder Gattung und Richtung von größter Wichtigkeit ist. Tageslicht zunächst, und zwar direktes Tageslicht, das, vor allem für Skulpturen durch große Fenster geleitet, in klimatisch und meteorologisch günstigen Stunden auch in unseren Breitenländern ohne das Medium des Glases eingeführt werden kann; besser zu wenigen Stunden des Jahres möglich als gar nicht! Bei allen anderen sogenannten natürlichen Lichtquellen (Oberlichter, alle Arten von Seitenlicht bei direkter oder indirekter Lichtführung) muß man sich darüber klar sein, daß es sich stets um durch Glas gebrochenes Licht handelt. Es ist eine der dringendsten Aufgaben der Beleuchtungstechnik, zu einem möglichst geringen Maß der Veränderung des Tageslichtes durch das Zwischen-

glied Glas zu gelangen. Was es auch eine höchst dringliche Forderung ist, das für das Museum unumgänglich künstliche Licht durch physikalische und durch Mischungsmethoden zu perfektionieren. Das künstliche Licht, das als zusätzliches Medium zur allgemeinen Verstärkung und zur Modifizierung, auch zur allgemeinen Modifizierung des Raumes neben das Tageslicht tritt und als alleinige Quelle in den Abend- und Nachtstunden das optische Lebensmoment zu spenden hat. Die Gestaltung des Lichtes, für die natürlich Spezialisten beigegeben werden müssen, gehört zu den fundamentalen Aufgaben des Architekten.

Architektonische Physiognomie

Es ist wünschbar, daß die architektonische Physiognomie eines Museums so beschaffen sei, daß die Benützung ohne weiteres erkennbar wird. Irregelmäßige symbolische Formen stehen nicht zur Verfügung. Alles bleibt der schöpferischen Vorstellungskraft des Architekten überlassen, der mit den Mitteln der Konstruktionsabstraktionen, der Farbe und vor allem mit bestimmten typischen Materialien arbeiten kann. Die Aufgabe selbst verlangt grundsätzlich hohes künstlerisches Niveau, profunde Bildung und Verantwortungsbewußtsein des Architekten. Die im Museumshaus beherbergten Werke der Kunst – wie sollten sie leben und anstrahlen können, wenn nicht das Haus mit den Konturen einer verwandten Sensibilität errichtet wird, die ihr eigenes Leben ausmacht?

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Musgrove

Dear Sir:

August 3 September 1958

we. of my family are interested in old paintings in oil. It has been

Dear Mr. Musgrove:

May I apologize for my delay in replying to your letter of August 8th. I am afraid that I can offer no suggestion about the paintings which you have acquired other than the following: if you are near a large public library

or a university library, the staff would probably help you in doing research on the painters. I think too that the John Herron Institute might be able to help you.

I regret that I cannot be more helpful.

Sincerely,

Marie Alexander
The Museum Collections

Mr. Hubert C. Musgrove
929 South Missouri Street
Indianapolis, Indiana

we would appreciate the knowledge you might give us in this matter would be greatly appreciated.

Sincerely yours
Hubert C. Musgrove
929 South Missouri St
Indianapolis, Indiana

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cc: Alfred Barr, Norway

Myers

August 8-1958

Dear Sir:

we, of my family are interested in old paintings in oil. It has been our fortune in the past few weeks to acquire some that we consider valuable and therefore we would like to know if you have a listing of old and rare pictures or maybe you have a list of painters whom works are in great demand, if not we would appreciate any information as to where we might acquire this knowledge. Any help you might give us in this matter would be greatly appreciated.

Sincerely yours
Hubert C. Musgrove
929 South Missouri St.
Indianapolis, Indiana

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cc: Alfred Barr, Norway

Myers

The City College

CONVENT AVENUE AND 138TH STREET
NEW YORK 27, N. Y.

DEPARTMENT OF ART

August 3, 1956.

Mr. Alfred H. Barr, Jr.,
Director, The Museum's Collections
Museum of Modern Art,
11 West 53 Street, N.Y.

Dear Alfred Barr;

August 7, 1956

Robert Parks of the Smith College
Dear Mr. Myers: asked me to do a small article for their
Bulletin on the new Kirchner acquisition, Portrait
of Macke. Your letter of August 3 to Mr. Barr has arrived

during his absence on an extended trip to work in Europe, on
the basis of your opinion which as you know I take
It will be forwarded to him, but I am not certain that he is
of this judgement which runs counter to the expressed
will be able to answer your question until he returns in the
and which is presumably based on an analogy with
early fall. I hope that will be time enough. I have sent
to Basel for a photo of this, if it exists. I had
the feeling myself that this Sincerely, fairly close
in form and feeling to your own Street Scene of
1907 although the color (judging only by the repro-
duction) is much harsher and intenser here.

Secretary of the Museum Collections

In any case I would very much appreciate
anything you may care to tell me about how you arrived at
your decision on the date.

Mr. Bernard S. Myers With warmest regards to your family,
Star Lake Cottages
Deep River
Connecticut

Very sincerely,

Bernard S. Myers
Bernard S. Myers

Summer address until Labor Day
Star Lake Cottages
Deep River, Conn.

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copy to AHB

Myers

The City College

CONVENT AVENUE AND 139TH STREET
NEW YORK 31, N. Y.

DEPARTMENT OF ART

August 3, 1956.

Mr. Alfred H. Barr, Jr.,
Director, The Museum's Collections
Museum of Modern Art,
11 West 53 Street, N.Y.

Dear Alfred Barr;

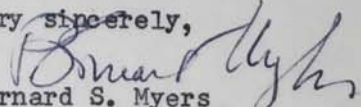
Robert Parks of the Smith College
Museum has asked me to do a small article for their
Bulletin on the new Kirchner acquisition, Portrait
of Heckel and his Wife.

The Museum has dated this 1909 on
the basis of your opinion which as you know I take
very seriously. Could you perhaps give me the basis
of this judgement which runs counter to the expressed
dating of the Kirchner Nachlass people, i.e. 1905/6
and which is presumably based on an analogy with
another Heckel portrait of that date---I have sent
to Basel for a photo of this, if it exists. I had
the feeling myself that this picture is fairly close
in form and feeling to your own Street Scene of
1907 although the color (judging only by the repro-
duction) is much harsher and intenser here.

In any case I would very much appreciate
anything you may care to tell me about how you arrived at
your decision on the date.

With warmest regards to your family,

Very sincerely,


Bernard S. Myers

Summer address until Labor Day
Star Lake Cottages
Deep River, Conn.

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Myers

Tibor De Nagy Gallery

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

Directors: TIBOR DE NAGY
JOHN BERNARD MYERS

Dear Alfred -

I figured something like that had happened and was sorry you missed what turned out to be an enchanting party. The scenes were done well, altho' most of the people didn't understand Lionel Abel's play ~~and~~ and only half understood the "musical". Wysten Auden loved the libretto, hated the score. Tenn. Wms. hated the Lionel Abel, loved the "musical". But most every one of our members who were able to attend - had their interest aroused. I was sorry we could'nt do a scene from Ted Koffman's Rich But Happy but we did'nt have the time. Maybe later. When Herbert gets back from Florida where he will direct Tallulah in the Streetcar.

Jimmy Merrill went 3 days ago to the Museum to see the George Washington and told me it was thrilling to see it at last properly hung & lighted. He seemed to be bursting with pride that he had been able to give the museum a good pic.

Was'nt that nice of Tom Hess to dismiss those 2 dopey Picasso books in the N.Y. Times, ~~and~~ advising his readers to wait for the big Barr Picasso? & must say if it's as good as the Matisse it will be very good.

I enclose the latest ;

As ever -
John

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This is the membership of Artists Theatre until headquarters are taken. Myers
12/21/55

Tibor De Nagy Gallery

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

December 21, 1955

Dear Alfred -

Don't you remember I asked you in August if you'd be a member of Artists Theatre promising you we wouldnt do Cocteau but only really new work? And you wrote back saying yes.

Dear John,

Sunday evening we had to go to a buffet dinner which I supposed might start at eight at the latest. Instead, we sat down at a quarter past nine. As the lady is important to the Museum, we just couldn't get up and run so it was really too late to come to your show at John LaFouche's. We both felt very badly. I hope it went well.

Sincerely,

Wm. Wm. dunge, Ivan Obolensky, Jas. T. Farrell, Lotte Lenya, Robert Vanderbrilt, Fred. Buechner, Mrs. ... etc. which names will lend megal... elegance to our atmosphere,

AHB:ma

(dictated by Mr. Barr, transcribed in his absence)

and you guys convince the Dept. of Int. Revenue that a... commercial production should there be tax exempt
We have to get the tax exemption in order to

** you do not have to pay it unless you... many make my problems, attend our pleasure and ending. At work with you no money*

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This is the new address of Theatre Artists Theatre until headquarters are taken.

↓ Tibor De Nagy Gallery

Myers

24 E. 67 STREET, NEW YORK 21, N. Y. • RE 7-4130

Directors: TIBOR DE NAGY
JOHN BERNARD MYERS

Dear Alfred -

Don't you remember I asked you in August if you'd be a member of Artists Theatre promising you we wouldnt do Cocteau but only really new work? And you wrote back saying yes.

Theatre artists, inc. is Artists Theatre. We have to call it that to keep the name from being challenged. Also the business of being a member means* that you will be on our letter head along with Auden, Saul Bellow, Tenn. Wms, Wm. Inge, Ivan Obolensky, Jas. T. Farrell, Fote Lenya, Robert Vanderbilt, Fred. Buechner, M.S. Pitzeler etc etc. which names will lend respectability and elegance to our atmosphere, and perhaps convince the Dept. of Int. Revenue that we are indeed committed to non-commercial productions & should therefore be tax exempt.

~~We~~ have to get the tax exemption in order to

* you do not have to go to meetings. You may make suggestions, attend our parties and criticize. It will cost you no money.

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raise money to put on more plays.

The 3 plays we are interested in for immediate production are: Rich But Happy by Theodore Hoffman (a bitter & funny social satire) Thirty Love by Kenneth Elmslie & Donald Fuller, and The Sun Dial by a new poet-playwright, Robert Thom. The second one is opera-buffe, an hilarious musicale. Perhaps you remember Donald when he was an editor of Modern Music Quarterly? He's a splendid composer. Thom writes very emotional plays about upset ladies.

Our only trouble these days is ^{that} we are so BROKE.

I wrote Dorothy Miller an art letter yesterday about how wonderful Grace & Larry is — and how happy ~~we'd~~ be if they were chosen for the 15 Americans.....

Truth to tell, these days my biggest passion is for the work of Helen Frankenthaler.

Did you know Bill DeKorning is painting abstract again?

My new gallery is a joy.

Yrs —
John

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DM

Myers

ARTISTS THEATRE
% TIBOR DE NAST GALLERY
206 EAST 53 ST. N. Y. C.

DIRECTOR: HERBERT MACHIZ

TREASURER: JOHN MYERS

3 November 1955

November 1, 1955

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

Dear Mr. ~~Mr.~~ Dear John:

At a special ~~box~~ I have had a letter from Marvin F. Gnatz ~~were~~
unanimously elected a regular member of Theatre Artists,
saying that I have been elected a regular member of the
Theatre Artists. I guess I should be honored, but
would you mind letting me know who the Theatre Artists
are and what my responsibilities will be as a member
and whether my name will be used.

Forgive my caution, since I am sure this is
an undertaking which you are interested in and I
probably would be.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Myers
215 East 67th Street
New York, New York

AHB:ma

P. S. The Artists Theatre letterhead still lists your
address on 53rd Street.

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ARTISTS THEATRE
% TIBOR DE NAGY GALLERY
206 EAST 53 ST. N. Y. C.

DIRECTOR: HERBERT MACHIZ

TREASURER: JOHN MYERS

November 1, 1955

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

Dear Mr. Barr:

At a special board meeting held on October 28, 1955 you were
unanimously elected a regular member of Theatre Artists.

Cordially yours,

Marvin F. Gnatz

Marvin F. Gnatz

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Myers

July 5, 1955

Dear John:

Yes, of course you may put my name down as a member of the Artists' Theatre if that will be of any help to you.

Yours for no Cocteau,

Sincerely,

Alfred H. Barr, Jr.

Mr. John Myers
Lakeside Summer Theatre
Landing
Lake Hopatcong
New Jersey

AHB:bj

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OPENING SUMMER THEATRE
LINDEN LAKE HOSPITAL, NEW JERSEY
MANAGING DIRECTOR: HERBERT MACHÉ

Myers
(1955)

January 4, 1955

Dear Alfred -
I was in New York for a few hours last
week + dashed in to see your private
Collection now. It's immense!!!

Dear John:

What a wonderful job you did with
it. I love the whole thing.
Yes, indeed, I should like to come to your
party on the 12th. By the way, what time of day is
it?

I'm here at this theatre doing my bit
to make it go - & enjoying it a lot.
Sincerely,

We've 24 E. 67 St with
Tibor de Nagy Gallery
206 East 53rd Street
New York 22, New York
the gallery. I think it's a nice
place.

By the way may I list you
as a member of Artists Theatre? (I
used to have 25 names for the U.S.
Government so we can get tax exempt
& the lawyer says I have to have
two names of individuals.) You don't

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LAKESIDE SUMMER THEATRE

LANDING, LAKE HOPATCONG, NEW JERSEY

MANAGING DIRECTOR: HERBERT MACHIZ

PHONE: HOPATCONG 8-0888

(1955)

Dear Alfred -
I was in New York for a few hours last
week & dashed in to see your private
Collection show. It's immense !!!
What a wonderful job you did with
it. I loved the whole thing.

I'm here at this theatre doing my bit
to make it go — & enjoying it a lot.
We've moved to 24 E. 67 St with
the gallery. I think it's a nice
place.

By the way may I list you
as a member of Artists Theatre? (I
have to have 25 names for the U.S.
Government so we can get tax exemption
& the lawyer says I have to have
some names of solid citizens.) You don't

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have to go to meetings, pay dues. You
may make suggestions if you like. I'm
asking all my friends like Auden &
Tenn. Wims, Jant. Farrell etc etc.

We promise to put on new plays by
new writers — No Cocteau.

Hope you get to Europe for a
vacation —————

John

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TIBOR DE NAGY GALLERY



206 EAST 53 STREET NEW YORK 22 N. Y. • PLAZA 9-1621

DIRECTORS: TIBOR DE NAGY JOHN MYERS

Dec. 29

Dear Alfred —

you were wonderful to send that nice, encouraging letter to al Bing (how I wish he'd endow the museum!) because I know how much he appreciated it.

I'm really sending you this note because I am giving a party January 12th to which I want you & yr. wife to come. It's to be at the Artists Theatre studio (just decorated into a chamber theatre & very nice.) The party will be in honor of Dwight Ripley, & Larry Rivers promised to supply Bop jazz & my artists will all paint ~~in~~ murals on paper, on the theme of Dwight Ripley.

I think you might enjoy it. all my friends & painters & poets will be there. It ought to be a ball. There's even going to be a buffet.

John

P.S. Did you like "o"?

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Myers

TIBOR DE NAGY GALLERY



206 EAST 53 STREET NEW YORK 22 N. Y. • PLAZA 9-1621

DIRECTORS: TIBOR DE NAGY JOHN MYERS

May 17

Dear Alfred -

at the end of next week I'm going to close the gallery and start facing the headache of finding a new location. I guess the Springtime of my group is over. We are no longer "new faces" or even news. And now must begin the tough period of finding out to what extent my artists are really with it, how serious they are. I could't agree with Kierkegaard more ^{than} when he insists upon "repetition", or with Bill de Kooning who talks about ~~keeping~~ - "keeping on doing it".

Even my own character seems to be undergoing all sorts of tests. The last two or three months have brought a deluge of ^{criticism} ~~criticism~~ on my head no matter what I've done. Even poor little Semi-color gets called names. By now I ought to be used to it - but like Darwin I seem to have a large capacity for being "astonished".

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From Friday at 1:00 till Monday morning I've been going to Lake Hopatcong, N. J. trying to get our summer theatre in order. (It's a charming property but misused and neglected for 10 years.) So I'm only here during the week. I'd be terribly happy if you could drop by before I close. Then you could see my Goodnoughs (three are marvelous) & a couple of Treilichers — (one is in particular excellent.)

I wish I could tell you I liked the European show. But honestly — I found most of it wearying. The Whitney 35 struck me as largely god-awful — what I got the biggest kick out of were ^{the} Motherwells. They seemed to me fresh & perfectly beautiful and — surprising. The thing that discouraged me was the lack of niveau, as they say. Jimmy Ernst is just as stupid and vulgar as Tooker (isn't it interesting how we can tell how bad a bad abstract painting is lately?) Almost everything else (25 of the 35) I would not hang in an out-house. In this sense the European show was better — altho' the best of them were not as good as the American best.

Hope to see you —

John

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TIBOR DE NAGY GALLERY



206 EAST 53 STREET NEW YORK 22 N. Y. • PLAZA 9-1621

DIRECTORS: TIBOR DE NAGY JOHN MYERS

April 14, 1955

Dear Alfred —

under separate cover, as they say, I've mailed you Semicolon no. 3 which I hope you enjoy reading.

Your secretary was asking me the details of the painting by Harry Kuehn — dates etc. — none of which I am certain. May I suggest she drop him a card (111 Tylesome Lane — Southampton, L.I.) and get the info. straight from him?

I'm going to move. I can't stand the headaches of 206 E. 53 another season (no heat, alley smells, garbage cans out in front, screaming kids in the hall, ceilings leaking & falling once too often etc etc.) Come September I hope we're in a better set up with more storage space. I've been completely buffaloesd by the problem of what to do with my pictures when a show is over. Just where we'll move to is a matter of luck & our thin pocketbook. But move we must!

over

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I hope you will have a chance to take a gander at Jane Freilicher before April 30th. Her pictures really require looking at — but are wonderful. My last show will be Goodnough thru out May. Real abstractions with lots of bang.

Did you read Clem's latest in PR? marvelous propoganda for establishing the American market (which isn't established at all.) But such "silly" things as he says. If he thinks Rothko goes farther than Matisse he ought to try looking at them side by side. Poor Rothko (whom I like) has'nt even gone "that far". I also can't see the comparison between Still & Whitman. Seems to me Still is more like Thomas Walke----- as for Barney Newman-----! Jackson Pollack I see has slipped to 4th place & Bill De K. is #1 horse.

Whatever would we do without Mr. Greenberg?

I hear the new theme song at the Mod. Mus. is "pale hands I've loved besides the Shalamar..."

Salud!
John

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Myers

Gothenburg, Neb.,
March 24, 1956

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

Dear Mr. Barr:

Some time ago I wrote to you in regard to an old picture we have in our family, - it is the Arrival of the Shepherds. I would like to know the name of the artist and something about the picture if it is possible. The kodak picture which I took of it is very poor, I will take another one if this does not show you sufficient of the picture.

I am also enclosing kodak picture of "The Christian's Refuge," by Currier and Ives. It is quite old and I wonder if it could be an original.

Thank you for your help.

Yours very truly,

Mary Fern Myers.

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28 March 1956

Dear Miss Myers:

Thank you for your letter of March 24th. The quality of the photographs makes it impossible to tell whether the works are paintings or prints, but I suspect that they are prints of 19th century religious paintings and that they are not of great value.

It is difficult to know how to help you further. If you lived nearer Lincoln, you could consult some member of the University art department. Perhaps there is a state teachers' college nearer your home.

Sincerely yours,

Alfred H. Barr, Jr.

Miss Mary Fern Myers
Box 122
Gothenburg, Nebraska

AHB:ma