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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.353

Saarinen

THE MUSEUM OF MODERN ART

Date 12 February 1959

To: Mrs. Saarinen

Re: Attached list

From: Alfred Barr

This list includes painters and sculptors whose work has been of some significance during the past 25 years. It excludes the work of excellent artists such as Glarner, Tanguy, Gabo and Lipchitz who came to this country later than 25 years ago.

Making this list arouses grave misgivings about what would happen to the show if the paintings were badly chosen even if the artists were well chosen.

One group, the American Scene painters of the thirties, is not represented in spite of their political and social significance. If one could get the two good pictures by Grant Wood, he should perhaps go in.

Mrs. Lars Lewinson
Touhous Road
Bloomfield Hills, Michigan

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

Skinner



RANDOM HOUSE INC.

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LEGACY BOOKS · ALLABOUT BOOKS · THE AMERICAN COLLEGE DICTIONARY

1958

1958

Skinner

Bloomfield Hills
Michigan
December 6, 1958

Dear Alfred,

October 13, 1958

I have just returned from a short trip to Europe (cf. my letter to Daisy) and found your letter here. I deeply appreciate your writing it and pointing out the errors. Some of them I had caught, but I am sorry that a few of them--such as the purchase of the Blume, the unhappiness of you and Dorothy re the Rockefeller folk art disposition, The Minotauromachy and the number of Bliss Cezannes--escaped the second scrutiny, due, obviously, to my own ignorance. Happily, there seems to be a third printing in the offing. If the book goes on long enough, please God, I will get everything fixed. I am appalled that there are so many errors. Aware that there were possibilities of about 50 errors on every page, I tried so hard to be conscientious. But I have learned that if I ever do another book, I must set aside a month or two --or hire someone--to re-check every single thing. I don't think I'll ever undertake anything on such a scale again, ever, ever, ever.

The book has gotten a faantastically good and widespread press and, as you may have noted, is a "Best-Seller." It is all overwhelming and exciting, but also terrifying and makes me feel somewhat a phoney and a fraud.

If you have the energy, do read the first half--it is unquestionably better than the last half.

My profound gratitude.

Love,

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...ad been professional Director, an impression confirmed in the next sentence. He was a member of the Board of Directors.

366 - Mrs. Rockefeller did not buy Shahn's Sacco and Vanzetti series but just one picture from the series, the double portrait of Sacco and Vanzetti. She did not buy Blume's Parade from the

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cc: D. Miller
E. Shaw

Saarinen



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LEGACY BOOKS · ALLABOUT BOOKS · THE AMERICAN COLLEGE DICTIONARY

Pat Rose

Saarinen

October 13, 1958

Dear Mr. Barr,

You will soon receive an advance copy of
THE PROUD POSSESSORS, by Aline B. Saarinen.
Random House is proud to announce the
publication of this book on November 3.

THE PROUD POSSESSORS is Mrs. Saarinen's
own gallery, between book covers, of her
favorite American art collectors, their
lives and personalities, and how they
became interested in art and collecting.

Sincerely,

Pat Rose

Pat Rose

Associate Publicity Director

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

Mar 1958

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professional Director, an impression confirmed in the next sentence. He was a member of the Board of Directors.

366 - Mrs. Rockefeller did not buy Shahn's Sacco and Vanzetti series but just one picture from the series, the double portrait of Sacco and Vanzetti. She did not buy Blume's Parade from the

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cc: D. Miller
E. Shaw

Scan new

Mrs. Saarinen

24 November 1958

Carnegie International, but just before our 24 November 1958
66 Painters Under 35, in the spring of 1930.

The Minotaur is not ordinarily considered a comment
on war except Picasso's personal war with his family
situation.

Dear Aline,

I am still sore-eyed from sitting up too late reading your
fascinating book -- or rather one-half of it. Remembering your remark
that you were correcting errors in the second printing, I am taking
the liberty of jotting down a few notes just in case you missed them.

Page 182 - "hot-toned landscape". It seems to me Puvis painted cold.

197 - "Terraces". Should it be "terrasses"?

185 - Bruce, not Bunce.

190 - Not absolutely sure, but think Eutaw Place, not Eutaw Street.

Illustrations: Dreier. Brancusi is a Leda, not Bird.

Illustrations: Quinn. Picasso had left Fernande the decade
previously. The lady is Madame Picasso.

226 - cf. above

363 - third line from bottom. I suppose you need not correct this
happy ending, but I do not think everybody is now completely
happy. We are certainly not happy here, that is Dorothy Miller
and myself, nor I think is Mrs. Rockefeller's ghost.
She and we wanted the best things in her collection to stay
in New York in the Metropolitan to be shown as distinguished
American works without being weighted down by the antiquarian
atmosphere of the popular art museum. This was her purpose
in giving the best things to our Museum, but my protests
were overridden because so far as I can make out John D.
Rockefeller, Jr. had always wanted the whole collection for
Williamsburg. You have no space to put this in, but
maybe you could leave out "everybody is now completely happy."

364 - Goodyear was not round, but stocky and powerfully built.
Question your account of his collection which had several
important works by Cézanne, van Gogh and probably the finest
Gauguin in America, the Spirit of the Dead Watching. Calling
Goodyear "director" of the Albright looks as if he had been
professional Director, an impression confirmed in the next
sentence. He was a member of the Board of Directors.

366 - Mrs. Rockefeller did not buy Shahn's Sacco and Vanzetti series
but just one picture from the series, the double portrait of
Sacco and Vanzetti. She did not buy Blume's Parade from the

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Mrs. Saarinen

The First - 2 - Glass
Glass Square

24 November 1958

Carnegie International, but just before our exhibition,
46 Painters Under 35, in the spring of 1930.

The Minotauromachy is not ordinarily considered a comment
on war except Picasso's personal war with his family
situation.

At top of page: Lillie Bliss had 21 Cézanne oils and
watercolors, not 27 and only 8 or 10 might be called "superb".

- 368 - The Marini very definitely has a rider. See our Twentieth
Century Italian Art, plate 119.
- 386 - The Matisse ladies around Nelson's fireplace are neither
nude nor cavorting. Two are quietly sitting, one is sedately
singing and the fourth is asleep. The abstract murals on
the staircase are pallid rather than "bold".
- 393 - "Handicrafts suggests manual industry - bowls, weavings, etc.,
whereas most of the objects in the Primitive Arts Museum are
sculptures -- perhaps a minor point.
- 394 - The Dream cost well under \$150,000 and furthermore is not the
most valuable painting in the collection.

I am sure you caught most of these errors anyway and only a few have
any real importance.

I haven't read the Gardner chapter which delighted Marga who
suggests that "Suttermans", page 38 is Sustermans; and that risqué page
32 should be risquée and "simpática" should have no accent on the a.
Glancing at the page, I add that "Katuza" should be Kakuzo.

I liked your pieces on the auction. My best to you.

Sincerely,

Mrs. Eero Saarinen
Vaughan Road
Bloomfield Hills, Michigan

AHB:ma

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Saarinen

The New York Times
Times Square

Bloomfield Hills
Michigan
June 30, 1958

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

Dear Al,

By this time you are probably in Europe but this is a note to acknowledge receipt of your "September Morn" file. I am hoping to get to the proposed article sometime next month and want simply to reassure you that I am taking care of your wonderful material.

I wish I knew where you and Daisy were now and where you are going to be in August. Perhaps if you are returning from Russia you might come through Finland and we could all drink some schnapps and eat some crayfish together. We are due to leave around July 28th.

Hein

ABS:jes

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*Saari-
Saarinen*

cc: D. Miller

The New York Times
7000 SQUARE, NEW YORK 24, N. Y.

12 February 1958

Bloomfield Hills, Michigan
January 15, 1958

Dear Aline:

Some material for your ammunition dump.

My Washington correspondent reports potted palms in front of
the icon, but no prayer stools yet.

Miss Marie Alexander
Museum of Modern Art
21 West 53 Street
New York, New York

Sincerely,

Dear Marie:

Would you be good enough to send me on the enclosed
post card the address of Professor John W. Bodds.

Mrs. Eero Saarinen with the photograph of Matias's
Vaughan Road of Leo Stein which is reproduced on page 26
Bloomfield Hills, Michigan I would like to get hold of
this picture.

AHB:ma

Belated but no less sincere wishes for a Happy New Year.

Sincerely,

Aline

Aline E. Saarinen

ABS:jac
Enc.

*Can A
I met Walter Haas
20 January*

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Saarinen

Confidential
The New York Times
 TIMES SQUARE, NEW YORK 36, N. Y.

16 January 1958

Bloomfield Hills, Michigan
January 15, 1958

Miss Marie Alexander,
 Secretary to Alfred H. Barr
 Museum of Modern Art
 21 West 53 Street
 New York, New York

Dear Marie:

Would you be good enough to send me on the enclosed post card the address of Professor John W. Dodds. He is credited with the photograph of Matisse's painting of Leo Stein which is reproduced on page 26 of the Matisse book. I would like to get hold of this picture.

Belated but no less sincere wishes for a Happy New Year.

Sincerely,

Aline B. Saarinen

Aline B. Saarinen

ABS:jes
Enc.

*sent
 + Mrs Walker
 20 January
 Haas*

COULD YOU PLEASE TO THIS AS SOON AS YOU CAN IN SO THAT I MAY CALL MR. SAARINEN BEFORE SHE TAKES OFF FOR THE DAY.

Mrs. Saarinen does wish to include Dave Thompson and Peggy Guggenheim in her book as you suggest. May also use your name in writing to them.

You told her that you had once met Ferdinand Knauff of Denver. She would like to include a one sentence paragraph about him in her book. It would be a pleasure.

She is most grateful to you for your letter.

P.C. that the enclosed

*Saarinen
 Saarinen*

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Saarinen

COULD YOU REPLY TO THIS AS SOON AS YOU COME IN SO THAT I MAY CALL MRS. SAARINEN BEFORE SHE TAKES OFF FOR THE DAY.

Mrs. Saarinen does wish to include Dave Thompson and Peggy Guggenheim in her book as you suggest. May she use your name in writing to them?

yes

You told her that you had once met Ferdinand Howald of Denver. She would like to include a one sentence physical description of him if you can recall his appearance.

She is most grateful to you for your time and help.

Marie

P.C. that she could use his name

Aline B. Saarinen

ABS:jes

“ALL THE NEWS THAT’S FIT TO PRINT”

I feel strongly inclined towards a strictly moral position based on quality and integrity of judgment, I can see that there are indeed two sides to the question, particularly in view of the fact that judgment of quality can be highly subjective, whereas for instance Churchill's fame and the undoubted popular interest in the show are not at all debatable.

I look forward to luncheon with you.

Sincerely,

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills
Michigan

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Saarinen

The New York Times

TIMES SQUARE NEW YORK 36 N Y
LACKAWANNA 4-1000

Bloomfield Hills, Michigan
January 15, 1958

Mr. Alfred H. Barr
Museum of Modern Art
21 West 53 Street
New York, New York

Dear Alfred:

Our letters crossed. I will answer your new one as soon
as I get another breathing spell.

Love,

Aline

Aline B. Saarinen

ABS:jes

“ALL THE NEWS THAT'S FIT TO PRINT”

I feel strongly inclined towards a strictly moral position based
on quality and integrity of judgment, I can see that there are
indeed two sides to the question, particularly in view of the fact
that judgment of quality can be highly subjective, whereas for
instance Churchill's fame and the undoubted popular interest in the
show are not at all debatable.

I look forward to lunching with you.

Sincerely,

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills
Michigan

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

Confidential

10 January 1958

4 February 1958

CONFIDENTIAL

Dear Aline,

Bits of news from the big city -- all of which I am sure you know already: The Metropolitan has now agreed to show the Churchill pictures but the Art Institute of Chicago has refused (interesting parallel: the Philadelphia Museum turned down September Morn before the Metropolitan accepted it); Life has been working on a Peggy Guggenheim story but has apparently postponed or cancelled it all of a sudden between the time a researcher phoned me for an appointment and the time she was to get here.

Are you going to do that article you spoke about? If not, someone else might be interested. I have a strong feeling that such an article, published perhaps in Harper's or the Saturday Review since I think the Times wouldn't have the nerve to do it, would do a great deal to strengthen the moral stamina of museums throughout the country.

Interesting conversation with Jim Rorimer (please do not quote me) in which I raised the question of quality as a criterion of Museum activity to which he replied that the Metropolitan was a partially tax-supported institution and that they felt obliged to put on the Churchill show for reasons of goodwill. He didn't specify whether the goodwill was towards Churchill or towards the taxpayer.

As I said that night at the Winstons', though personally I feel strongly inclined towards a strictly moral position based on quality and integrity of judgment, I can see that there are indeed two sides to the question, particularly in view of the fact that judgment of quality can be highly subjective, whereas for instance Churchill's fame and the undoubted popular interest in the show are not at all debatable.

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

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Saarinen

4 February 1958

CONFIDENTIAL

Dear Aline,

Rereading your letter of January 11, I think I neglected to answer one or two questions.

Re: Peggy Guggenheim - I agree, and indeed tried to make clear in my preface to the catalogue to her collection that I thought her most important role was that of patron, which involved her function as impresario, purchaser (or collector) and, at least in the case of Pollock, granter ⁱⁿ of aid.

The collection does include some second and third rate things but it remains I believe the most complete representation of major avant garde movements of the 20th century from around 1910 to the late 1940's in any European collection, public or private. In most cases, the leading masters are represented by excellent works.

Although at the present moment I am deeply exasperated by her refusal to ^{acknowledge} believe that the Museum of Modern Art gives her any credit in its publications, I am completely convinced of her kindness and fundamental goodness.

Why did Life drop its story? Time, I now hear, is doing some sort of story on the Churchill exhibition.

Don't be too hard on Gordon for not wanting to be interviewed about Dave Thompson. Thompson is really the only person in Pittsburgh upon whom Gordon can depend for any real support or understanding.

At the same time, Thompson is capricious and easily offended.

I look forward to lunching with you.

Sincerely,

Mrs. Eero Saarinen
Vaughan Road
Bloomfield Hills, Michigan

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The New York Times

TIMES SQUARE, NEW YORK 36, N. Y.

Bloomfield Hills
Michigan
January 11, 1958

Page -2-

January 11, 1958

Mr. Alfred H. Barr
Museum of Modern Art
21 West 53 Street
New York, New York

Dear Alfred:

Forgive me for not answering sooner your nice letter about our Bloomfield Hills meeting.

Please don't apologize about the Boccioni exhibition. Although obviously many of the drawings should never have been preserved for posterity, the whole situation seemed to me also interesting and touching. I agree with you totally that an exhibition of all that material would be an imposition on the public and also wrong from the point of view of a museum's standards. I even wonder whether the entire lot should be reproduced. However, I gather from other conversations with Lydia that she thinks of these as a unit, indivisible and inseparable. She mentioned to me that you had spoken of publication. However, with the naive optimism of a professional collector she seemed to expect the museum to pay for such publication!!!

My advice to you would be to do nothing at the moment except to urge a few confederates such as myself to question casually every now and then if the Museum of Modern Art were sometime to have the related drawings.

My latest communication from Peggy Guggenheim mentions that she is planning to come to New York for the opening of the Guggenheim Museum. I can't decide for whom this arrival will be most devastating: Soloman in his grave; the Baroness; Harry; Mr. Moe; or James Johnson Sweeney. Clement Greenberg told me that if she did come the artists would give a "Homage to Peggy", which should further complicate matters. Of course I hope it does happen as it would make a wonderful final paragraph in my chapter. I have done a draft of that chapter but before it is in its final form I would, of course, love to talk with you again. The more I think about her the more I think her important role was as impresario rather than her many years as collector. There is an awful lot of "mingy" stuff in the collection, isn't there? I am grateful, however, to you for urging me to consider her, because both in the roles of impresario and her interest in surrealism she contributes to the structure of my book. I am also astonished to find myself concluding that despite everything she is fundamentally a nicer person than myself and my best friends in that she is almost totally without malice. How did you like the Time's story on her which I urged Cran Jones to do?

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Confidential

The New York Times

TIMES SQUARE, NEW YORK 36, N. Y.

Saarinen

10 December 1957

Mr. Alfred H. Barr

Page -2-

January 11, 1958

I am hoping to get to G. David Thompson's on the 20th. I have decided that Gordon Washburn is the most pusillanimous man I have ever known. He refuses to be interviewed about Thompson. I assured him that I was not setting out to slander the man or write against him, but he tells me he has refused ever to say anything about him lest Thompson think he might ever have said anything adverse. In my list of acknowledgments in the book I shall go out of my way to disacknowledge Washburn as the only person I have come across in the course of dealing with twenty collectors who has not been wonderfully helpful and generous.

I started the Rockefeller chapter this afternoon. I will probably want to bother you again about that one. Perhaps it is best to save up everything and have--if you are willing--a leisurely luncheon in the future.

Bless you - and a Happy New Year,

Sincerely,

Aline B. Saarinen

Aline B. Saarinen

ABS:jes

... go ahead, don't do it simply as a criticism or an expose' but as a sort of meditation on the moral behavior of the Museum director whose personal integrity is satisfied if he says yes, but whose institutional honor gets in whose publicity (etc) if he says no.

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Confidential

Saariinen

10 December 1957

Dear Aline,

A sort of postscript. I have been thinking a lot about the article you had proposed doing. I think it needs doing very badly, but I don't think either Art News or the New York Times would publish it, for various obvious reasons. I think The Arts would, or Harpers, but not The Atlantic.

Sincerely,

If you do go ahead, don't do it simply as a criticism or an expose' but as a sort of meditation on the moral dilemma of the Museum director whose personal integrity is satisfied if he says yes, but whose institution loses gifts or ~~or~~ publicity (ugh) if he says no.

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The New York Times

TIME SQUARE NEW YORK N. Y.
L. 10036

10 December 1957

Blomfield Hills
Michigan
April 15, 1957

Dear Aline,

A sort of postscript. I have been thinking a lot about the article you had proposed doing. I think it needs doing very badly, but I don't think either Art News or the New York Times would publish it, for various obvious reasons. I think The Arts would, or Harpers, but not The Atlantic. I am honored to have this award. I hope that the completed project will justify it. Sincerely,
with in me and will, perhaps better than any other means, thank you for your inestimable assistance and encouragement.

Very sincerely,

John

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

Really love you
and how to see you soon

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The New York Times

TIMES SQUARE NEW YORK 36 NY
LACKAWANNA 4-1000

173

Saari

4/18 '57

Bloomfield Hills
Michigan
April 15, 1957

Dear Alfred,

Although the announcement of awards is not to be made until April 29, 1957, I want to tell you now that I have been awarded a Guggenheim Fellowship for twelve months from May 1957. My gratitude to you for your recommendation is very real, because I know that your word meant a great deal in the committee's thinking. I am honored to have this award. I hope that the completed project will justify your faith in me and will, perhaps better than any other means, thank you for your inestimable assistance and encouragement.

Very sincerely,

Fluic

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

Really 1,000,000 thanks —
and hope to see you soon.

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Saarinen

The New York Times

TIMES SQUARE, NEW YORK 36, N. Y.

Bloomfield Hills
Michigan
September 8, 1956

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

Dear Alfred:

One thousand thanks for your willingness to help me on my Guggenheim Fellowship application. Knowing that you are inundated with such requests I am especially appreciative of your cooperation. It is my sincere intention to write a long gossipy letter to you and Daisy in Vermont during the coming week. I hope this is not one of the intentions to which the road to hell is paved. All the best to you both and

Love,

Heur

ABS:jes

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The New York Times

TIMES SQUARE NEW YORK 36 NY
LACKAWANNA 4-1000

Saarinen

Bloomfield Hills
Michigan
January 4, 1956

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

Dear Alfred:

This is a terribly belated thanks for your generous and kind comments on my article on the architects in Vogue. Since you surely know how deep my respect is for you, you must also know how much such encouragement and praise from you means to me.

With all best wishes for a happy New Year, I am

Sincerely,

Aline B. Saarinen
Aline B. Saarinen

AES:jes

''ALL THE NEWS THAT'S FIT TO PRINT''

Mrs. Saarinen. I hope that the rest of the papers arrive safely."

Maybe you will find the document under Partner, but for Pete's sake, don't worry any more about it.

Bloomfield Hills
Michigan Happy New Year to you and Eero.

AES:lh

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

AHB:ma

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

Mr. Shaw

Saarinen

January 4, 1956

Dear Aline:

I was delighted to have your pink text on black, but please don't feel inhibited about communication because of that speech by A. H. Berding of the U.S.I.A.

I repeat, please don't, because I have to disillusion you about the papers which you sent me. These (one was a duplicate) give quotations from Berding's speech and were sent you by Miss Alexander during my absence from the office. These are probably the key paragraphs but I should like very much to have back the original full text of the speech which was handed out at the A.P.A. meeting.

Just possibly my correspondence files with Leslie Portner may lead to its recovery. On February 15th, 1955 I wrote to Leslie Portner:

"For your information I am sending you my only copy of Mr. Berding's speech which so far as I know is the latest public statement of policy by the U.S.I.A. as regards modern art..."

Then on March 1st, when Miss Alexander told me that you did not have the complete text, I wrote her again:

"I am badly in need of my material if you should be through with it. In any case, won't you please send a copy of Berding's speech as soon as possible to Mrs. Eero Saarinen, Bloomfield Hills, Michigan. She needs it for an article she is working on."

And Mrs. Portner's letter of March 3 reports: "I sent Berding's speech to Mrs. Saarinen. I hope that the rest of the papers arrive safely."

Maybe you will find the document under Portner, but for Pete's sake, don't worry any more about it.

Happy New Year to you and Eero.

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

AHB:ma

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

Saarinens

March 10, 1955

October 12, 1955

Dear Aline:

We still don't have that copy of Berding's

Dear Aline:

speech for the A.P.A. at Corning in October, 1953.

I know how harrassed and pre-occupied you are, so that I hate to trouble you, but we really badly need the unique copy of that speech by Berding of the USIS made at the AFA meeting at Corning in October 1953. We lent it to you last spring with the promise that you would return it as soon as possible. We did not receive it and actually wrote you two letters since we needed it twice. We now need it again. (There is another copy at the Whitney Museum but it is incomplete in an essential paragraph.)

I think you borrowed our copy in connection with an article you were doing on government exhibitions to be sent abroad -- USIS, Smithsonian, etc.

I was very sorry to miss you at Charles's party, but I just couldn't stand talking any more.

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

Alfred H. Barr, Jr.

Mrs. Eero Saarinen
Bloomfield Hills
Michigan

AHB:lh

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Saarinen

March 30, 1955

Dear Aline:

We still don't have that copy of Berding's speech for the A.F.A. at Corning in October, 1953. This is a unique file copy which we need badly, particularly as the only other available copy - the Whitney's - is defective.

Won't you please return it to us as soon as you get back?

Sincerely,

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

AHB:ma

Sincerely,

Secretary

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

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March 17, 1955

September 28, 1955

Dear Alice:

I have just read your article "Four Architects," in *Yankee*. It seems to me admirable and astonishingly above the usual level of writing in *Yankee*. I hope it is interesting, since this kind of critical journalism about architecture is, as you know, extremely rare.

When you have finished with the U.S.I.A. speech by Mr. Berding delivered to the American Federation of Arts, could you return the text to us? This seems to be the only available copy of the complete speech. We borrowed another from Mr. Goodrich, but it has one badly jumbled section which

was correct in Mr. Barr's copy. I hope that you received the copy from Mrs. Portner in time for your article.

Sincerely,

Alfred H. Barr, Jr.

Secretary

Mrs. Aino S. Saarinen
Bloomfield Hills
Michigan
48304

Mrs. Eero Saarinen
Bloomfield Hills,
Michigan

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Saarinen

Paris le 3 Juin, 1958

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

September 28, 1955

Dear Aline:

I have just read your article, "Four Architects," in Vogue. It seems to me admirable and astonishingly above the usual level of thinking and writing in Vogue. I hope it will be widely read by the profession and laymen interested, since this kind of critical journalism about architecture is, as you know, extremely rare. I learned a great deal from it.

It was very good to see you and Bero in spite of the too short evening. I wanted to clear up one point of possible misunderstanding about Alfred Frankfurter's article on the collectors' show here at the Museum. I was inclined to agree with him but was amused to have your report that he was so enthusiastic about the show, since I had just read his review the day before. However, your impression of his viva voce attitude was exactly the same as mine.

I must tell you, too, that only after you had left did I realize what you had been through this summer and what you were still suffering. It just happened that nobody had told me. Please forgive what must have seemed to you both obtuse and lacking in sympathy.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Aline B. Saarinen
Bloomfield Hills
Michigan

AHB:lh

*To Sabarbi
from Alfred H. Barr, Jr.
Paris 7*

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Sabatier

Paris le 3 Juin, 1958

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

Mon cher ami.

J'ai bien reçu la copie qui m'était destinée, de la lettre envoyée par vous à l'éditeur londonien de MI-RAGE OF AFRICA, et je vous en remercie aussi bien de ma part que de la part de Picasso, lequel me charge expressément de le faire, en accusant réception de la copie que vous avez bien voulu lui faire parvenir.

Sur ce qui fait l'objet de votre aimable lettre du 21 mai, - PHOTOS EXPEDIEES PAR VOUS A MONSIEUR PICASSO, a CANNES, et que vous avez reçues en devolution, ce que j'arrive pas à m'expliquer, je ne saurais rien dire. Je suis sûr que Picasso n'en sait rien, ^{ou plus} et je pense que le mieux serait que, si comme vous me le dites, vous venez en France, dans quelque temps, vous portiez ces photos. avec vous. C'est, je pense, le moyen le plus sûr d'éviter d'autres complications.

A vous, très amicalement

Sabatier

*J. Sabatier
7, rue des Jds. Augustin
Paris 7.*

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Schabert

cc: D. Miller

KNIGHTS OF COLUMBUS VATICAN FILM LIBRARY
AT SAINT LOUIS UNIVERSITY

21 May 1958

The Vatican Microfilm Project began with a conversation between Fr. Paul E. Reinert, S.J., President of Saint Louis University, and two members of the Knights of Columbus, Rev. L. J. Daly, S.J., and Rev. J. P. Donnelly, S.J. Fr. Daly and Donnelly were filming the priceless documents of the Vatican Library, not only for the sake of preservation (for documents, like all human works, do not last forever), but especially for American scholars, who were separated by the Atlantic Ocean from the manuscript treasures of Europe. This conference was in March, 1950.

During the following months negotiations were carried on regarding the project. Rev. James Naughton, S.J., first American to hold the office of Secretary of the Jesuit Order, was most helpful in securing the blessing of the Holy Father upon the suggestion. In Nov. 1950, Fr. Reinert wrote the formal request to Most Rev. Abbot D. Anselmi, Director of the Vatican Library, setting forth the

Dear Mr. Sabartes:

security and central location of Saint Louis University. The program of graduate studies and the benefit to the American scholar were the official making Saint

In Feb. I write to send you greetings and to ask your advice. About the middle of December we mailed to Picasso two volumes with around fifty photographs giving him an almost complete documentation of the Picasso exhibition here in our Museum. About the 15th of April the package was returned to us by the post office in Cannes where it had been held against a charge of 115 francs. As we made the photographs especially for Picasso at a cost of some \$200, we should like to make certain that he receives them. What do you think is the best method?

Quite another matter: I have mailed you today a copy of a letter to an English publisher which may be of some interest to you. Papini certainly did Picasso a lot of harm.

My best to you, and also to Picasso and Jacqueline Roque when you see them again. My wife and I hope to have the pleasure of seeing you too, after two years' absence from Paris.

Cordially,

Alfred H. Barr, Jr.

Mr. Jaime Sabartes
88, rue de la Convention
Paris XV, France

AHB:ma

Fifteen copies and two developers carried out the microfilming. The original copy of the film was kept at the Vatican, and the original copy is a protected vault here in the U. S. Positive copies are used by the scholars in the Vatican Film Library at Saint Louis University. The project was completed in the Summer of 1957, the Film Library had about 210,000 feet of Vatican microfilm containing almost eleven million handwritten pages.

Conditions for using the filmed manuscripts are exactly like those at the Vatican, that is, all qualified scholars and researchers are invited to make full use of the materials available. The cataloging system of the Vatican has been followed, and the various Vatican indexes are present in film, photostat or print. The Vatican Film Library is one of the departments of the Pius XII Memorial Library of Saint Louis University which has been provided with spacious working quarters.

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St Louis

KNIGHTS OF COLUMBUS VATICAN FILM LIBRARY
AT SAINT LOUIS UNIVERSITY

The Vatican Microfilm Project began with a conversation between Rev. Paul C. Reinert, S.J., President of Saint Louis University, and two of his faculty members, Rev. L. J. Daly, S.J., and Rev. J. P. Donnelly, S.J. Fr. Daly suggested micro-filming the priceless documents of the Vatican Library, not only for the sake of preservation (for documents, like all human works, do not last forever), but especially for American scholars, who were separated by the Atlantic Ocean from the manuscript treasures of Europe. This conference was in March, 1950.

During the following months negotiations were carried on regarding the project. Rev. James Naughton, S.J., first American to hold the office of Secretary of the Jesuit Order, was most helpful in securing the blessing of the Holy Father upon the suggestion. In Nov., 1950, Fr. Reinert wrote the formal request to Most Rev. Abbot D. Anselmo Albareda, Prefect of the Vatican Library, setting forth the security and central location of Saint Louis University, its extensive program of graduate studies and the benefits which the Vatican Manuscripts would bring to American scholars. On Dec. 15, 1950, the Prefect of the Vatican Library wrote the official answer in the name of the Holy See granting the permission and making Saint Louis University the sole depository of these treasures.

In Feb., 1951, Frs. Donnelly and Daly left for Vatican City. After a short time Fr. Donnelly returned to Saint Louis while Fr. Daly in Rome began drawing up the list of manuscripts to be photographed. Meanwhile, Fr. Reinert was seeking additional aid so that the project could be developed to its fullest extent. The project was made known to the Supreme Council of the Knights of Columbus, and Mr. Luke E. Hart ably seconded and explained the proposals. As a result, the Knights of Columbus together with Saint Louis University established the Foundation for the Preservation of the Historical Documents at the Vatican Library. The vision and generosity of the Knights of Columbus was truly remarkable, for the tremendous importance of the project was not nearly so clear then as now. During the following months equipment was secured in the U.S. and shipped to Vatican City. The Vatican photographic laboratory did the filming, with Mr. M. E. Brand of Graphic Microfilm and Mr. E. T. Freel, then of Remington Rand, acting as technical consultants.

The Vatican printed and manuscript materials may be considered under three headings: 1) the archival collections which contain the "state papers" of the Vatican as a civil and ecclesiastical government; 2) the printed books; 3) the huge collections of handwritten volumes or codexes (each codex contains sometimes two or three, sometimes thirty or forty individual handwritten treatises, documents or books). The microfilming project was concerned with this last division, and the object was to obtain on film all manuscripts that experts believed to be of present or future use to scholarship in the Western Hemisphere, as far as this could be done within the budget requirements.

Fifteen technicians with eight cameras and two developers carried out the microfilming operation. A positive copy of the film was kept at the Vatican, and the original negative is stored in a protected vault here in the U. S. Positive copies are used by the scholars in the Vatican Film Library at Saint Louis University. When the project was completed in the Summer of 1957, the Film Library had about 840,000 feet of Vatican microfilms containing almost eleven million handwritten pages.

Conditions for using the filmed manuscripts are exactly like those at the Vatican, that is, all qualified scholars and researchers are invited to make full use of the materials available. The cataloging system of the Vatican has been followed, and the various Vatican indexes are present in film, photostat or print. The Vatican Film Library is one of the departments of the Pius XII Memorial Library of Saint Louis University where it has been provided with spacious working quarters.

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cc: Miller

Salzburg

Kirkland 7-7070 17 DUNSTER STREET - CAMBRIDGE 38 MASSACHUSETTS

Art Buchwald in Paris Feb 12 1957 Salz
Salz

Talk With An Art Dealer

PARIS.

One of the most important art dealers in the world is a sixty-five-year-old Polish-born American citizen named Sam Salz. Mr. Salz has been the confidant and art agent for the Rockefellers, Fords, Whitneys, Lehmanns, Albert Laskers, Edward G. Robinson, William Goetz and most of the important American collectors and museums interested in the late 19th century and 20th century impressionists and post-impressionists.



Buchwald

He comes to Europe three times a year and may spend \$2,000,000 or \$3,000,000 on paintings, assured, he told us, that no matter what he buys, he will have no trouble finding customers. "Art business," he said, "is not a question of customers, but of sources that have the paintings. I am lucky because I know where the impressionist paintings are that are for sale and I also have the entree to get in to the homes of the owners."

Mr. Salz said the reason that the impressionists and post-impressionists were selling for such fabulous sums of money (a Cezanne in London was recently auctioned for \$616,000) was because fewer and fewer impressionist paintings are available and he predicted that in three or four years the sources would dry up completely.

Inflation throughout the world was also driving the prices to new highs. "The art market is not an American market, it's a world market. The Swiss, the Swedish, the Japanese, the Germans are competing for the pictures.

They would rather put their money in pictures than in the bank and besides, with the situation as it is in the world, people don't know what's coming next and they want to enjoy beautiful things."

A third reason, particularly in the United States, for the rise in prices is that there are tax incentives involved. If, for example, a man buys a painting for \$75,000 and after six months decides to present it to a museum, school or charitable institution, he has it estimated by an expert. The expert will say the value of the painting is \$150,000. The man who made the donation gets a charitable deduction of the value of the painting less his life interest and may keep the painting for the rest of his life.

Mr. Salz said, "There's been some criticism of this but I think it's a good thing and very intelligent of the government. Because in a few years we will have the greatest museums in the world. The Louvre is trying to get the government to do the same thing in France. They know that paintings are not like diamonds. You can always replace diamonds, but once the paintings are gone they're gone forever."

The art dealer said he felt the French and the Americans have different attitudes about paintings.

"In America if they have a few pictures they want to show them. In France it's exactly the opposite. The French are jealous of their paintings as they are of their women. They don't want to show their pictures to anyone.

"The main source of the impressionist paintings in France can be found in the vaults of three French families. I have seen thirty Cezannes, 100 Renoirs, 50 Bonnard's and I don't know how many Gauguins, tied together without stretchers in the one family's vault. Most of them don't even enjoy the

paintings. They never bought them; they inherited the pictures and to them it's just another way of keeping cash. Paintings they don't know, but values they know better than me."

Most of Mr. Salz's time, he said, is wooing people whose paintings he wants to buy over dinner. "They drink wine, I drink water. Sometimes I'm waterlogged before I get a chance to bring up the subject."

Cash is not the only thing Mr. Salz uses to close a deal. A seller may express a wish for a yacht or a hunting villa or a race horse. No request is too outrageous for Mr. Salz if he has his heart set on a painting.

Mr. Salz, a collector himself, is very selective about the people he sells to. "I will only sell pictures to people I respect and know something about these paintings. Collecting today in America is a sickness. These modern paintings, for example—the abstracts—it's all mixed up with Freud. A man wants to be an intellectual, he's no intellectual, so he buys an abstract painting, hangs it on the wall and people think he's smart. This is an age we're living in when the less we understand about something the more we like it. Have you ever asked a man who collects abstract paintings why he likes a certain painting? All he ever answers is, 'Because I like it.'"

The art dealer said other art dealers will resort to all sorts of ruses to find out what he's up to. He says his phone's been tapped, he has been followed by private detectives and a few years ago a secretary he hired in Paris sold information to a competitor.

"Are the art dealers behind the high prices at the auctions?" we asked him.

"We used to drive up the prices twenty-five years ago," he said. "But now the children do it by themselves."

DANIEL ARON
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FRANK W. BURNHAM, JR.
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cc: A Miller
**SEMINAR
 IN
 AMERICAN
 STUDIES**

Salzburg

Kirkland 7-7070

17 DUNSTER STREET · CAMBRIDGE 38 MASSACHUSETTS

OFFICERS: DEXTER PERKINS, President
 FREDERICK P. MUHLHAUSER, Executive Vice-President and Treasurer
 GREGORY SMITH, Secretary
 24 April 1959

April 22, 1959

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

Dear Mr. Barr:

This letter is to inquire about painting and sculpture in America, with emphasis on the contemporary which extends from March 15th to April 16th in 1960. In talking with Dean J. ...
 Thank you for your letter of April 22nd extending an invitation to lecture at the 67th session of the Salzburg Seminar. Much as I should like to accept, I am afraid that I must refuse.

Our Museum is embarking on a fund raising program and I cannot accept other commitments for the next two years. Were you to go you would give three lectures a week for four weeks and conduct a seminar.

I do not believe I need to say ...
 May I tell you how honored I am that you asked me.

This is intended as an inquiry and not as a commitment on our part. Our appointments are usually made by our President, Professor Dexter Perkins, who is in Europe. I am anxious to be able to tell him about your availability as soon as he returns. If you have any questions, I think I will be able to answer them. Will you please ...
 Sincerely,
 Alfred H. Barr, Jr.

Mr. Frederick P. Muhlhauser
 Executive Vice-President
 Salzburg Seminar in American Studies
 17 Dunster Street
 Cambridge 38, Massachusetts

Sincerely,
F. Muhlhauser
 Frederick P. Muhlhauser
 Executive Vice-President

AHB:ma

P.S. Under separate cover I am sending you this year's brochure.

cc: Mr. Alfred H. Barr, 19th East 96th Street, New York, New York.

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SALZBURG
SEMINAR
IN
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Kirkland 7-7070

17 DUNSTER STREET · CAMBRIDGE 38 · MASSACHUSETTS

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FREDERICK P. MUHLHAUSER, *Executive Vice-President and Treasurer* GREGORY SMITH, *Secretary*

April 22, 1959

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

Dear Mr. Barr:

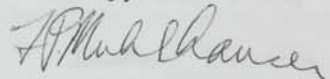
This letter is to inquire whether you would be interested in teaching about painting and sculpture in America, with emphasis on the contemporary at the 67th session of the Salzburg Seminar in American Studies which extends from March 18th to April 16th in 1960. In talking with Dean J. L. Sert, he suggested that you would be interested and might be willing and able to go.

Were you to go you would give three lectures a week for four weeks and conduct a seminar twice a week in the same period. A travel allowance would be made, and you would be lodged at the Castle during your stay at the Seminar.

I do not believe I need to say the Seminar has an established reputation in Europe and that our European Fellows will be an unusually interesting group to teach.

This is intended as an inquiry and not as a commitment on our part. Our appointments are usually made by our President, Professor Dexter Perkins, who is in Europe. I am anxious to be able to tell him about your availability as soon as he returns. If you have any questions, I think I will be able to answer them. Will you please write to me at the above address at your earliest convenience.

Sincerely,



Frederick P. Muhlhauser
Executive Vice-President

P.S. Under separate cover I am sending you this year's brochure.

cc: Mr. Alfred H. Barr, 49th East 96th Street, New York, New York.

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SALZBURG
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Salzburg

Kirkland 7-7070

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GEORGE W. ADAMS, *Director*

May 22, 1957

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

Dear Mr. Barr:

I am in receipt of your letter of March 29.

I regret very much that it will not be possible for you to go to Salzburg at the time suggested.

We are glad, however, to have you on our list and hope that at some other future date you may be free.

Best wishes.

Most sincerely yours,

Dexter Perkins

Dexter Perkins
President

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PAYSON S. WILD, JR., *Vice-President and Dean of Faculties, Northwestern University*

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Sanderson

THE MUSEUM OF MODERN ART

Date April 16, 1958

To: Alfred

Re: _____

From: Betsy

Messages:

1. Leon Russell of San Francisco called today to confirm tea date you had with him and his wife today. He had been in the south and had heard about the fire but did not realize the Museum was closed. I said I thought it would not be possible for you to have tea with them today, but that you could perhaps call them before they leave the middle of next week. They are at the St. Regis, PL 3, 4500, room 1728. He understands that you are quite involved just now and doesn't want to trouble you unnecessarily.
2. José Gomez-Sicre stopped in today saying he wanted to see you for about 5 minutes. I explained you were busy at that moment. He said he would be back in New York at the end of this month and would come in again then.
3. Re Ivan Sanderson's call on April 16: he explained his role in seeing the fire and his interview by WOR that very day, in fact while the fire was still raging. He said he'd been let off the elevator at "S" somehow, that he went through "S" to the second floor where he saw cans of paint and fireman. He said he cautioned them to be careful of paintings -- I think he said he saw someone about to hack one (?). He finally had to leave the second floor. He then offered his help in moving paintings and apparently did help there. Then he ran into a WOR man who asked Sanderson to give him a "beeper phone" interview since he had been right on the scene. He said he hoped that was all right and that what he said was correct. (A friend of Marie's who heard his broadcast said it was so scientific as to include the number of cans of paint he saw -- something like 29?). Sanderson said he was going away but would be back early next week. He offered to do anything he could to help including giving the Museum time on WOR - radio, I presumed -- for any use it might have. I did not ask what his position was at WOR nor whether he himself had a program on which he might give us time.

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Saturday Review

cc: Mr. Goodrich
D. Miller

4 February 1958

Saturday Review
Dear Mr. Cousins:

Lloyd Goodrich of the Whitney Museum has shown me his letter to you about Stuart Davis' review of the book on Arshile Gorky. I agree entirely with what he said and am surprised that you should not have published his highly justified protest.

Sincerely,

Alfred H. Barr, Jr.

Sincerely yours,

Norman Cousins

Mr. Norman Cousins
The Saturday Review
25 West 45th Street
New York 36, New York

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Saturday Review

*25 West 45th Street
New York 36, N.Y.*

Thanks for sending us your thoughtful letter. It is unfortunate that we do not have sufficient space to publish more of them. Our correspondence page is necessarily limited to a single page. Nevertheless, the comments we receive on our articles, editorials, and reviews are useful to us and serve as encouraging evidence of the careful interest of our readers.

Sincerely yours,

Norman Cousins

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER · SAN FRANCISCO 2, CALIFORNIA · HEMLOCK 1-2040

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GRACE L. McCANN MORLEY, Director

April 3, 1958

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

Dear Alfred,

My thanks for your letter in response to my inquiry about the Picasso which interests the Russells.

I shall be grateful if you do pass the query on to Henry Kahnweiler. He stopped in here very briefly and I told him that I had written you about the picture and that he would be hearing from you. As it was not a portrait he seemed to think there might be a chance. I hope so, for we would be so happy to have a few good Picassos in this area.

He saw one which some one gave us recently and which he did not like, I suspect with reason, and I showed him a gouache of which I have doubts which he thought rather nice but agreed that it did not seem right for Picasso. I was going to ask you to take a look at the photograph, but I shall spare you that since he said I might send photos of both on and he would consult Picasso. That leaves only our own two small if nice Picassos for here. It is rather meager.

Do not be too disturbed about me, though I appreciate your saying so. It is rather too bad in some ways and I do not yet know future plans. But anyway, I did bring things along here quite a way, and it was obvious that I could do no more in the present circumstances. So.....

Thanks for help on the Russell's Picasso quest.

Sincerely,



Grace L. McCann Morley
Director

GLMM:ap

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cc: D. Miller

Morley

SAN FRANCISCO MUSEUM OF ART
SAN FRANCISCO 2, CALIFORNIA

W. W. PETERSON, Chairman of the Board
D. MORLEY, Director
MUSEUM OF MODERN ART, The Palace
SUNSET & MARINA, Sausalito
SAN FRANCISCO, CALIF. 94965
GRACE L. MCCANN MORLEY, Director

11 March 1958

February 18, 1958

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

Dear Alfred, Forgive my not having replied to your letter of February 18th before this. It arrived during a recent illness and I have been overwhelmed by work since I returned.

I don't know yet what to say about the Picasso Still Life on a Table which Mr. and Mrs. Leon Russell would like to buy. If they have written Picasso, he will probably not reply. However, he may have turned the letter over to Kahnweiler who handles such transactions. Kahnweiler is coming over for the opening of our Gris show, arriving April 5th, and I could speak to him about the possibility of buying the picture. Meanwhile I'll write him.

I was very sorry to have seen you so briefly last week. I was deeply disturbed by the news of your retirement.

Sincerely,

Dr. Grace L. McCann Morley, Director
The San Francisco Museum of Art
Civic Center
San Francisco 2, California

AHB:ma

Sincerely,

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E. MORRIS COX, President
HECTOR ESCOBOSA, Vice President
ROBERT C. HARRIS, Secretary
RANSOM M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

February 18, 1958

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

Dear Alfred,

Mr. and Mrs. Leon Russell of 3778 Washing Street, San Francisco, closely associated with the Museum and collectors of discrimination on a sound but not at all flamboyant scale saw the Picasso show in New York to their great pleasure.

Mrs. Russell fell in love with the Still Life on a Table, 11 March 1931, illustrated on page 68 of the catalogue. They have, I believe, written to Picasso since it is credited as lent by the artist. Do you think there is any chance at all of their getting the painting by that direct appeal or in any other way? I should be very gratified for your opinion and suggestions.

They already have some good things: Matisse's View of Nice (c.1919), Portrait of Marguerite - unfinished, and a small early nude that were all in the Stein collection; the bronze recumbent nude, a Degas bronze and a couple of first rate Siamese pieces. They had built the Erich Mendelsohn house here and live in it. Need I say that I should like to see their enthusiasm for Picasso, which is a new departure, gratified if it is at all possible to do so. *We have so few collectors who fall in love with works; most by names if they buy.*
For your interest I enclose a press release though the news it contains may have reached you by other channels. I was sorry to have to make this decision but I obviously could carry the museum no further under prevailing conditions. I hope whatever ground we gained for understanding and supporting contemporary art here is not lost.

Cordially,

Grace L. McCann Morley
Director

GLMM:ap
1 encl.

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SAN FRANCISCO MUSEUM OF ART

PRESS RELEASE

WAR MEMORIAL
CIVIC CENTER
HEMLOCK 1-2040

FOR IMMEDIATE RELEASE

FOR RELEASE: SATURDAY, FEBRUARY 1, 1958

Dr. Grace L. McCann Morley and the Trustees of the San Francisco Museum of Art today jointly announced Dr. Morley's resignation as Director of the Museum, effective December 31, 1960. This date coincides with the 25th anniversary of Dr. Morley's service to the Museum as its Director. Dr. Morley helped organize the Museum in 1935 and has served as its Director during its entire existence. Under her guidance, the Museum has achieved international recognition as one of the outstanding institutions in its field, and has played a prominent part in the artistic life of San Francisco.

During her career as Director of the Museum, Dr. Morley has carried on a great many outside activities. She has lectured, organized exhibitions, and travelled abroad on cultural missions, including her recent trip for the United States State Department to Asia and Africa.

In making the announcement of Dr. Morley's retirement plans, Mr. E. Morris Cox, President of the Museum's Board of Trustees, stated: "On behalf of the Trustees and other Boards of the Museum, and its general membership, we wish to acknowledge the great contribution of Dr. Morley to our institution, and to the cultural advancement of our City. Under Dr. Morley's leadership, our Museum has developed from a modest beginning to a world-renowned center of modern art. We all hope that Grace Morley will enjoy the freedom she so ardently craves and that she will have the opportunity to devote herself to the arts without being burdened by the administrative duties which our growing Museum has placed upon her. We are happy to know that her retirement as our Director will not mean her retirement from the cultural world to which she has contributed so much and in which she is an internationally recognized authority."

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cc: D. Miller

Morley

14 March 1958

Dear Henry:

Dr. Grace McCann Morley of the San Francisco Museum of Art has written me on behalf of Mr. and Mrs. Leon Russell, supporters of her museum and collectors. Mr. and Mrs. Russell saw the Picasso exhibition in our Museum and liked very much the Still Life on a Table, 11 March 1931 which belongs to Picasso. Dr. Morley believes, in fact, that they may have written to Picasso asking him if he would consider selling the painting to them.

I write you now, though I shall see you in early April, to tell you of the Russells' interest in the picture. It may be that Picasso has received the letter and passed it on to you. Otherwise, I hope that you may have an opportunity to speak with him about the picture before your trip to the United States.

I should like to write Dr. Morley as soon as possible telling her whether or not the picture may be for sale and if so, the price.

Sincerely,

Alfred H. Barr, Jr.

Mr. Daniel-Henry Kahnweiler
Galerie Louise Leiris
47, rue de Monceau
Paris 8, France

AHB:ma

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Morley

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA TELEPHONE 3-3000

MISS GRACE L. MCCANN MORLEY
MISS GRACE L. MCCANN MORLEY
MISS GRACE L. MCCANN MORLEY
MISS GRACE L. MCCANN MORLEY
MISS GRACE L. MCCANN MORLEY

7 December 1956
November 30, 1956

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

Dear Grace:

Dear Alfred,
How very kind of you to have troubled to write about Mr. and Mrs. Gary. It is I who should thank you for your trouble. It will be good to see you when you next come to New York.

It was a great pleasure to have news of you. It is a long time, indeed, since I saw you. Sincerely, I hope that I may have better luck with visits to New York this next year. Recently I have been there so short a time and so hurriedly, and knew you were so busy, that I have hesitated to call you.

Alfred H. Barr, Jr.

Dr. Grace L. McCann Morley
Director
The San Francisco Museum of Art
Civic Center
San Francisco 2, California

Sincerely,

Grace L. McCann Morley
Director

GLM:tb

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HECTOR ESCOBOSA, *Vice President*
ROBERT C. HARRIS, *Secretary*
RANSOM M. COOK, *Treasurer*
GRACE L. McCANN MORLEY, *Director*

November 30, 1956

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

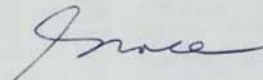
Dear Alfred:

Thank you very much for your note of introduction for Mr. and Mrs. Theodore S. Gary. Mrs. Gary had been here some years ago, before her marriage, we realized when we met.

It was a great pleasure to have news of you. It is a long time, indeed, since I saw you last. I hope that I may have better luck with visits to New York this next year. Recently I have been there so short a time and so hurriedly, and knew you were so busy, that I have hesitated to call you.

All good wishes for the holidays.

Sincerely,



Grace L. McCann Morley
Director

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For shipping chairs



or pears



or aluminum wares

**The better way
is Santa Fe**

ONE railroad all the way between Chicago, California and Texas! Call the nearest Santa Fe Traffic Office and have the longest railroad in the United States go to work for you.



SPORT

Poor Show

Onto the playing fields and down to the rainswept rivers of England marched a pride of U.S. athletes. Most of them might as well have stayed home. Items: ¶ At the Henley Royal Regatta on the River Thames, the University of Washington crew, whose trip to Britain was financed by voluntary subscription from loyal supporters, launched a gleaming cedar shell bought for them by U.S. admirers. But the long-legged Huskies, set to sail off with the Grand Challenge Cup, overlooked the heavily muscled Russians, who brought the same crew that narrowly lost to Cornell last year. Through a torrential thunderstorm Russia's Trud Club crew chopped off a snappy 37 strokes to the minute that gave them an immediate three-quarter-length lead. The Huskies started at 38, flagged to 31, lost by 1½ lengths. The rain-soaked Huskies glomped off to their tent without congratulating the victors. Then the Russians trounced the Leichardt Rowing Club of Australia in the finals by 2½ lengths. Only U.S. consolation: Harvard 150-lb. lightweights whipped all comers in their class to win the Thames Challenge Cup.

¶ At Wimbledon it rained, rained, rained, rotting the roses and mildewing many a seeded reputation. Down fast went U.S. Oldsters Budge Patty, 34, and Gardner Mulloy, 44. Still a hope in the quarter-finals was robustious Ohioan Barry MacKay, 22. But Australia's mercurial Mervyn Rose caught MacKay slew-footed with teasing volleys and adroitly angled passing shots, eliminated him 6-2, 6-4, 6-4. Though Rose wilted in a semifinal rout by Fellow Aussie Ashley Cooper, the men's final was an Australian crawl again for the third straight year, with Cooper beating Teammate Neale Fraser after a fierce 24-game fourth set. U.S. women did better: California's pesky 5-ft. 1-in. mite, Mimi Arnold, 19, startled the crowd with a savage 10-8, 6-3 mauling of Britain's ballyhooed six-footer, Christine Truman. Then Arnold lost in the quarter-finals to Mme. Suzi Kormoczi, 33, the shrewd Hungarian typist. That pinned remaining U.S. hopes, as usual these days, on poker-faced Althea Gibson, 30. In the final, Althea efficiently walked over Britain's Angela Mortimer 8-6, 6-2. But nowhere was there a sign of that combustible quality that lights the eye of U.S. Pro Promoter Jack Kramer. Said he: "I don't want any of these guys, let alone the dolls. My payroll is full."

Harness King

From a vast, air-conditioned restaurant with sweeping glass windows, thin, tanned women and fat, pale men peered over thick steaks and cool drinks at the dirt track below. Roosevelt Raceway, the orange-and-magenta pleasure dome at Westbury, N.Y. was having its biggest harness-racing season in history. A record \$1.44 million had been bet in the first 82



Ben Martin
O'BRIEN HANOVER & TRAINER MILLER
In suspension, domination.

days of the meeting. For the highlight Messenger Stake* prize money had reached \$108,565, making it the richest pacing race of all time.

Set Down. Early elimination trials narrowed the field to ten of the nation's best three-year-olds, driven by the nation's top drivers. But the best all-round harness man of them all was not driving. Balding, twinkly Del Miller was sweating out a 15-day suspension, imposed by the stewards for his driving in an earlier Roosevelt race. Miller had pulled back at the halfway mark, presumably to find a hole along the rail. There was no hole. He came in last, was promptly set

* Named for a great, grey English race horse who retired to a rich old American studhood in 1788. Messenger forefathered such thoroughbreds as Man o' War, War Admiral and Seabiscuit, plus 99% of all U.S. trotters and pacers. Messenger died at 28 in 1808, is buried near the fairways of Long Island's Piping Rock Country Club.

BASEBALL'S BIG TEN

The major-league leaders, as of the Fourth of July:

NATIONAL LEAGUE

Team: Milwaukee (by 1½ games)
Pitcher: McMahon, Milwaukee (6-1)
Batter: Musial, St. Louis (.362)
RBI: Thomas, Pittsburgh (66)
Home Runs: Thomas, Pitts. (22)

AMERICAN LEAGUE

Team: New York (by 10½ games)
Pitcher: Turley, New York (12-3)
Batter: Ward, Kansas City (.326)
RBI: Jensen, Boston (65)
Home Runs: Jensen, Boston (24)

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SAN FRANCISCO'S MORLEY

us," was the big Clyfford Still abstraction by the man who, along with Mark Rothko, sparked San Francisco's abstract art revival ("And don't think I wasn't baffled by them at first," she admits). Henry Moore's carved-wood *Reclining Woman* stood as symbol of her unceasing effort to bring the best of modern art to San Francisco, thus help bridge the gap that had tended to keep the West Coast ten to fifteen years behind trends set in Paris and Manhattan.

Behind her, Grace Morley is leaving a museum she has built up from scratch, and that now boasts a growing first-rate collection, an active membership of 4,400, an annual operating budget of \$150,000. Says she, "I'm rather happy—my sense is of 'mission accomplished.'" As a farewell present, she will take with her four massive portfolios of art contributed by some 200 local painters, printmakers, watercolorists and sculptors whom she has long championed. Their admiration and affection is warmly returned by Grace Morley, who says firmly: "The Bay Area is one of the most creative centers of art in the U.S." To the degree that this is true, it is largely thanks to Grace.

Period for a Period Piece

The defenders of Bridgeport's Gothic-towered Walnut Wood mansion, designed in 1846 by famed Architect Alexander Jackson Davis (*TIME*, Oct. 21 *et seq.*), resorted to politics, petitions, injunctions, fund-raising and even picketing in their efforts to save the Connecticut landmark. But by last weekend the battle was lost. Bridgeport's Democratic Mayor Samuel J. Tedesco, who skinned through to victory by 161 votes last November on a Save-the-Manse platform, ordered wrecking crews to tear down Walnut Wood and make way for a new city hall and civic center. The Bridgeport Historical Society claimed to have \$157,000 in pledges to preserve and maintain the building. Snapped Mayor Tedesco: "Not one red cent has been produced up to this moment." Walnut Wood, just about the finest Gothic Revival mansion in the U.S., was doomed.

TIME, JULY 14, 1958

5 BILLION DOLLARS worth of confidence

FIVE BILLIONS of insurance in force is now the measure of size for Continental Assurance Company.

This 5 billion dollars reflects the confidence that hundreds of thousands of policyholders have in the agents and brokers who represent Continental.

This 5 billion is also an indication of the confidence that the agents and brokers in turn have in Continental Assurance.

We are proud and grateful to the thousands of professional insurance men who have chosen Continental to protect their clients. We know that the men who represent Continental are the key to this company's spectacular growth.

These independent Continental representatives are far more than just salesmen . . . they are professionals in the science of protection . . . dedicated, as is Continental, to the interests and service of their policyowners.

At this time, we salute the general agents and representatives whose partnership with Continental has raised this company's insurance-in-force figure to the 5 billion mark . . . 5 billion dollars worth of confidence.

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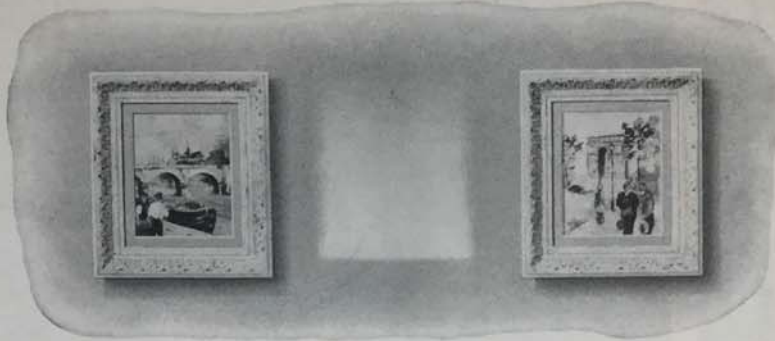
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"Picture frame" test often dramatizes how grimy film soils office walls.

Cleaning and decorating, which take 40¢ of every maintenance dollar, can be greatly reduced by the Honeywell Electronic Air Cleaner. It rids the air of "dirty" dirt—particles as small as 1/25,000,000 of an inch—which forms a grimy film on interior surfaces and furnishings. Nine times more effective than ordinary mechanical filters, Honeywell's Electronic Air Cleaner fits any air conditioning system. To learn more of how it can save money in your plant or office, write Honeywell.

Honeywell

Minneapolis 8, Minnesota

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COCTEAU & DOODLE



BUFFET'S STILL LIFE



LEONOR FINI & CATS

ART

Ice Cubism

In the 18th century painted decoration was the order of the day on everything from royal carriages to commoners' chamber pots. Has the time come to revive the tradition? Suggesting that the answer is yes, Paris' swank Galerie Charpentier last week had on display ten brand-new refrigerators decorated by ten top Paris painters. The show, called "The Nobility of the Everyday Object," was billed by Poet-Painter Jean Cocteau as "a victory over the negative style of emptiness." Said *Jours de France*: "The most bizarre show of the year."

Working with special cellulose paints guaranteed not to rub off or chip, Artist Bernard Buffet turned out a typical still life complete with pink fish, got an offer of 2,000,000 francs (\$5,000) for it. Cocteau drew a doodle, surrounded it with blue blobs. Tube-Squitter Georges Mathieu held himself down, produced only

some wispy black lines and fuchsia smears. Oldtime Surrealist Léonor Fini turned her refrigerator into a Chinese lacquer box decorated with stalking cats.

The refrigerators will travel to New York and back as a floating art show on the S.S. *Liberté*, then will be auctioned off for charity. Whether the culture-in-the-kitchen movement would catch on, not even the cool heads at General Motors (France)—who supplied the Frigidaires—cared to predict. Pablo Picasso had an opinion on the subject. Asked to contribute to the show, Picasso had refused. He wouldn't want to use anything but white paint on a refrigerator, he said, "so why bother?"

23 Years of Grace

In the crowded lecture hall of the San Francisco Museum of Art gathered a who's who of art, from black-tied sponsors to shaggy bohemians. The reception committee numbered 50 strong, ranged

alphabetically from the Association of San Francisco Potters to the World Affairs Council. Sitting nervously on the stage, and at times close to tears, was the object of this outpouring of affection: durable, forthright Dr. Grace Louise McCann Morley, 57 (*TIME*, Feb. 28, 1955). Dr. Morley, the most respected woman museum director in the U.S., and the dominant spokesman for contemporary art on the West Coast, was retiring after 23 years as director of the San Francisco Museum.

In a sense, the two paintings and the one sculpture witnessing Dr. Morley's farewell party one night last week were symbols in miniature of her long career. The Diego Rivera harked back to the 1930s, when San Francisco artists were caught up in Diego's own on-the-spot enthusiasm for filling vast wall surfaces with frescoes. Symbolic of what she calls "the incredible years of 1947 to 1949, when this wave of something new swept over

MARVELS OF BOMARZO

OFF the beaten track 60 miles northwest of Rome stands one of the strangest witnesses on earth to man's love of the curious and bizarre. Near the Villa Orsini at Bomarzo is a whole sculpture garden of beasts and ogres carved from volcanic rock (*see color pages*) on the site. Rarely has sentiment taken a more bizarre turn. Created in the 1560s by Duke Pierfrancesco ("Vicino") Orsini, the sculpture garden was meant not only to astonish and delight, but to serve as a memorial to Orsini's deceased wife.

The garden was "rediscovered" when Salvador Dali journeyed there from Rome to pose in an ogre's mouth (*opposite*) while conversing with a white cat. Research by Italian and English scholars indicates that, far from being a surrealist chamber of horrors, the garden was originally a rather solemn effort to combine the wonders of the ancient world with figures from a pagan sacred grove. With sphinxes on either side of the entrance to give fair warning, Vicino Orsini did all he could to create the impression

that some otherworldly spirit had brought the strange stone figures into existence, left no record of who the actual sculptors or stonecutters were.

Some of the sources of Orsini's inspiration can be guessed at. The ogre seems borrowed from the Mouth of Hell leading to Pluto's cave, as illustrated in medieval manuscripts on Ovid. The curious words ringing the ogre's mouth—*Lasciate Ogni Pensiero Voi Que Entrate* (Abandon all thought, ye who enter)—refer to the cup of forgetfulness ancient Greeks thought was drunk before crossing the river Lethe. The dragon-fighting lions (probably an oblique reference to political feuds) derived from a sketch by Leonardo da Vinci. The elephant with castle was a symbol used to depict Eleazar's slaying of the beast of King Antiochus (*1 Maccabees 6:17-40*), a feat of self-sacrifice interpreted as prefiguring Christ's martyrdom. But many of Vicino Orsini's fantasies remain obscure. He set out to create a garden unlike any ever seen—and he succeeded.

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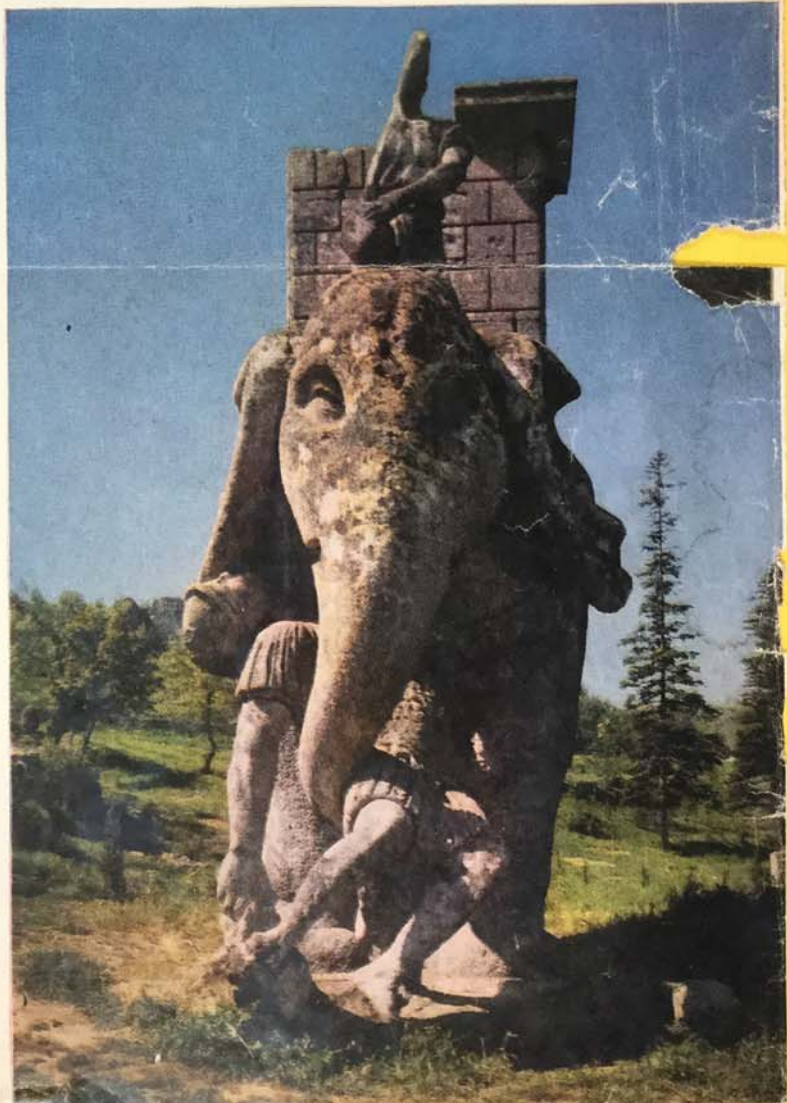


18-FT. NEPTUNE is gradually being covered by moss in unattended garden now owned by Roman Lawyer Giovanni Bettini. Eerie works are based on Greco-Roman myths.



FIGHTING DRAGON seems to surge out of hill with mouth yapping at prey, a lion and a lioness. Bomarzo garden was originally sacred grove of Orsini family, famed for its popes, princes, feuds and orgies.

WARRIOR-CRUSHING ELEPHANT, with castle on back and victim in trunk, towers 19 ft. above ground. Sixty miles from Rome and long ignored, Bomarzo valley garden attracts only a few tourists, mostly in summer.



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MONSTROUS OGRE, one of many beasts in the Villa Orsini gardens in Bomarzo, near Rome, is 20 ft. high, hides chamber

in 6-ft.-high mouth, was carved out of volcanic tufa. No one knows who carved sculptures or exactly when they were made.

Photographs by David Lees

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM DE CHERRY, Chairman of the Board
FRANKLIN WELLES, President
GEORGE L. WELLS, Secretary, Director

January 27, 1955
January 14, 1955

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

Dear Alfred: Thank you for your letter. You are very kind to have written as you did about our Museum and its anniversary. This country through New York late in November, I have been intending to send you a note of congratulations and good wishes on the 25th Anniversary. I had an interesting talk with Elizabeth Sprigge, though I am sure that I was not much help to her. I think she has a very delicate job ahead of her, what with the passionate friends and enemies Gertrude Stein left behind her. I brought back a few things (I had picked up in Turkey about a month before and have only just now shaken off) so I did not see anyone in New York on my overnight stop. However, I did see the Museum. Your call to me about your contribution is your contribution - not the only one but a great one - to the Museum's development. How lucky you have been to have had the means of buying, but how fortunate the Museum is to have had your knowledge and judgment to direct that buying.

Your book on the collections came a little while ago. It too is an achievement. Congratulations on that too.

The Museum is an example for all our institutions, in its rapid and intelligent development, for which everyone connected with art museums can be extremely grateful. I am particularly hoping that for our own Museum out here - which is in essentially the same field - your expert demonstration of the value of a museum's growth will serve as a model. Collecting - or rather the lack of it - privately and for the public (as for lack of funds, of course) is the major weakness for all of us of the profession in Northern California. Are the views from windows here too beautiful, so that people do not desire art? Whatever the reason I am trying to emphasize this activity a bit in our modest celebrating of a twentieth anniversary in our present location, hoping that the next twenty years may be more fruitful in that direction.

It is curious that when I saw your early shows in the Heckscher Building during my holidays from college teaching in Baltimore I did not realize that some five years later I was to have a museum to direct that would be choosing

Alfred H. Barr, Jr.

Dr. Grace McCam Morley
Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

AHB:ma

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SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA

WILLIAM W. CROCKER, Chairman of the Board
BRAYTON WILBUR, President
GRACE L. McCANN MORLEY, Director

January 14, 1955

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

Dear Alfred:

Since my return to this country through New York late in November, I have been intending to send you a note of congratulations and good wishes on the 25th Anniversary - your anniversary especially as you launched the Museum.

I brought back an especially bad kind of grippe (which I had picked up in Turkey about a month before and have only just now shaken off) so I did not see anyone in New York on my overnight stop. However, I did see the Museum. Your collection is magnificent and that I know is your contribution - not the only one but a great one - to the Museum's development. How lucky you have been to have had the means of buying, but how fortunate the Museum is to have had your knowledge and judgment to direct that buying.

Your book on the collections came a little while ago. It too is an achievement. Congratulations on that too.

The Museum is an example for all our institutions, in its rapid and intelligent development, for which everyone connected with art museums can be extremely grateful. I am selfishly hoping that for our own Museum out here - which after all is in approximately the same field - your superb demonstration of the importance of collections to a museum's growth will serve as some sort of inspiration. Collecting - or rather the lack of it - privately and for and by museums (in their case for lack of funds, of course) is the major worry for all of us of the profession in Northern California. Are the views from windows here too beautiful, so that people do not desire art? Whatever the reason I am trying to emphasize this activity a bit in our modest celebrating of a twentieth anniversary in our present location, hoping that the next twenty years may be more fruitful in that direction.

It is curious that when I saw your early shows in the Heckscher Building during my holidays from college teaching in Baltimore I did not realize that some five years later I was to have a museum to direct that would be choosing

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Alfred H. Barr, Jr.

-2-

January 14, 1955

the same general field as yours. I suppose in view of the place, a city a few more than a hundred years old so far from the great art centers, the work accomplished is not bad, but I am still unhappy that so few of those whose money supports us care about art, buy it, and live with it or give money for it. Perhaps that will come. Anyway, one can be happy about the example you set and the success you have had. In exhibitions at least you have helped us directly to an immeasurable degree by actual exhibitions in the early days when we had so many of yours, now when we sometimes share one with you and can always cite yours as worth emulating. It may eventually work in the same way for collections. I hope so ----

In writing just now I fulfill a promise to an English writer, Elizabeth Sprigge⁴, who has recently been here and will soon be back in New York. She has been commissioned by Harpers to do a book on Gertrude Stein, has been working with Miss Toklas, at Yale and now out here. She is pleasant and I have much enjoyed her stay. She hopes that she can see you to talk with you, about Picasso and Gertrude Stein principally, I think.* I told her I should write you and I was sure that you would see her if you could. She will telephone your office, but she can be reached in New York in care of Miss Rosamond Gilder, 24 Gramercy Park, New York 3, New York.

All good wishes to you - and again warm congratulations.

Cordially,

Grace L. McCann Morley
Director

GIMM:tk

* She was very successful with a biography of Strindberg, has written for the theatre and has directed little theatre projects in London.

** She also seems to know a good deal about contemporary art, knows Barbara Hepworth and Ben Nicholson, and others.

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

THE MUSEUM OF MODERN ART

Date March 1, 1960

To: Alfred

Re: March 28, 1959

From: Betsy

For the record:

1. Earl Stendahl wants you to call him. RE 4-7664. I told him it was unlikely that you could do so today.
(Santamora)
2. Dr. Santamora, from Toronto, who knows you from Taormina, called & left his regards for you and Marga.

for a short holiday to visit you and your family
did before all? greetings for the New Year
The Heavys are good friends of ours, and
we find them very charming. They come from
Ireland, but have lived in Toronto for the past few
years. I thought you might enjoy meeting them.
As, probably, Sophie told you during
your last visit in Taormina, I am now
settled in Canada, where I am married, and
have almost two children!

We were in Taormina last year
and enjoyed Sophie's hospitality for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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until Sunday Santa
 VN 4-0232
 P. D. HEARN
 WOOD, GUNDY & COMPANY
 LIMITED TORONTO

Suscut
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December 28, 1959

Dear Mr. Barn,

I am taking the opportunity of our friends Mr. & Mrs. Hearn coming to New York for a short holiday to send you and your family our best wishes and greetings for the New Year.

The Hearn's are good friends of ours, and we find them very charming. They come from Ireland, but have lived in Toronto for the past few years. I thought you might enjoy meeting them.

As, probably, Saphie told you during your last visit in Tasmania, I am now settled in Canada, where I am married, and have almost two children!

We were in Tasmania last year and enjoyed Saphie's hospitality for

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ANTONIO W. SANTAMAURA
DOCTOR JURIS
7 DONWOODS DRIVE
TORONTO 12, CANADA

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December 28, 1959

Dear Dr. Barn,

I am taking the opportunity of our friends Mr. & Mrs. Hearn coming to New York for a short holiday to send you and your family our best wishes and greetings for the New Year.

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a few days, and remembered you.

MARTI:

If you come to Toronto please look us up, we will be delighted to see you. We have a little house on top of a hill and it has in a way some of the atmosphere of Tasmania, and ... good Italian wines!

Molti cordiali saluti ed auguri.

Sincerely yours,

Antonio Santamaría

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WINTER STREET CONGREGATIONAL
CHURCH
Winter and Washington Streets
Bath, Maine

Sargent

MARTIN V. B. SARGENT
Pastor

JANE GOODMAN
Church Clerk

March 17, 1959

The Museum of Modern Art
11 West 53rd Street
New York -19-
New York.

Attention: Elizabeth Drewes

My dear Miss Drewes:

Thank you so much for your letter
of March 6th. Our group will be 33 in number. The
tour will be April 1st, 3:30 - 4:00.

I am grateful for your suggestion
as to the Guggenheim Museum but as it is a choice between
that and the Modern Art Museum we will stick with the
Modern Art.

Respectfully yours,

Martin Sargent
Martin Sargent

MS*jg

Chambers lecture at 4:15

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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N.A. would you get A. Porter to draft Sargent a letter? Mrs Sargent is a wonderfully belligerent supporter of modern art so let's save him money.

WINTER STREET CONGREGATIONAL
CHURCH
Winter and Washington Streets
Bath, Maine

MARTIN V. B. SARGENT
Pastor

JANE GOODMAN
Church Clerk

February 24, 1959

Alfred Barr, Jr.,
Museum of Modern Art
West 52nd Street
New York City

My dear Sir:

My wife, who is on the Commission of Fine Arts of the National Council of Churches with you, put me up to this, and I think it an excellent idea. Twenty-five of my High School young people will be in New York City on Wednesday, April 1st. We believe that these young people, who don't know Modern Art, should spend some time at your Museum and have their eyes opened. Could you answer the following questions?

1. We would arrive about 3:30 - 4:00 P.M. What is the admission price? *20¢ / 35¢*
2. Is there a possibility of a guided tour with a beginning explanation for these young people? *clueat 6*
Price? Is the dining room open for supper? *NO*
3. Will the Guggenheim Museum be open by this date? *NO*

Thank you for your help in this matter.

Respectfully yours,

Martin Sargent
Martin Sargent

MS*jg
encl:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 6, 1959

Dear Reverend Sargent:

Mr. Barr's office has asked us to answer your letter as we are in charge of scheduling group visits to the Museum.

First of all, we will be delighted to have your young people's group visit us on April 1st...and to extend our group rate to them. This is 20¢ each for the students and 35¢ each for any adults accompanying them. We will notify the Admission Booth to expect them some time between 3:30 and 4 o'clock that Wednesday afternoon, so will you please instruct them to present themselves there.

Mr. Chanin, the Museum's docent, will be free to lecture at 4:15 and will meet the group on the second floor at the entrance to the galleries. He is considered very good at shedding light on, and explaining, the various things that perplex newcomers to modern art. We have explained what you want. There will be no additional charge for the lecture.

The restaurant here is not open for supper but does, of course, serve luncheon (\$1 to \$1.35) and tea (40¢ to 50¢). Tea, coffee, and sodas, can, I believe, be bought separately, too, at tea time if one doesn't want the complete tea..with sandwiches, etc.

Unfortunately, the date for the opening of the new Guggenheim Museum has not yet been set. They are, however, opening a new exhibition (20 contemporary painters--from a private Belgian collection) on April 1st and will be glad to have you visit them. They have requested that either you or I notify them if you are interested in this. Their temporary quarters are at 7 East 72.

Please let us know if there is anything further we can do for you. We hope that the trip to New York and especially the visit to this Museum will be a great success with your group.

Sincerely yours,

Elizabeth Drewes

Reverend Martin Sargent
890 Washington Street
Bath, Maine

Enclosure

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

cc: D. Miller

8 January 1959

Dear Katharine:

I would like to encourage you about your wish to visit Picasso, but I am afraid there is very little chance that you will succeed. He has indeed been so harrassed by admiring visitors in Cannes that he has recently bought an inaccessible chateau in the mountains of Provence where he hopes to be able to give more time to his work. You know he is approaching eighty and wants to give his time and energy to the many projects which he has in mind or has actually undertaken.

*difficult to meet
complete stranger
he opened even
work.*

It's good to hear from you. My best wishes for the coming year.

*Would you suggest
or a go-between who could possibly
arrange a short meeting? Any
advice will be appreciated.*

Sincerely,

Miss Katharine Sater
371 Northview Drive
Columbus 9, Ohio

*With every
continued life
had an Art.*

AHB:ma

*Very sincerely yours,
Katharine Sater*

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

Sawyer

1 May 1958

371

771 Northview Drive
Columbus 9, Ohio
January 6, 1959

My dear Mr. Barr,

As we try to serve
our MASTER. so do we try to increase
our numbers by learning.

A bit of advice
from you would be a real help.
I would like very much to meet
Picasso. During the years since
cubage I have learned a great deal
from his work and realize how
great a thing his mastery is.

Next May it will
my good fortune to be in Antibes
for five days. I have heard it is

I don't know who the artist was shown at
Galliera's in 1911. I had heard about the rivalry for the three
years in 1911. Some other names were mentioned at the time
the sculpture in 1911-1912.

Sincerely,

Alfred H. Barr, Jr.

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

Sawyer

1 May 1958

difficult to meet the artist and as a complete stranger the door might not be opened even to a student of his work.

Would you suggest an agent or a go-between who could possibly arrange a short meeting? Any advice will be appreciated.

With every good wish for the continued life of the Museum of Modern Art, I am

Very sincerely yours,
Katherine Seter

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

Sawyer

1 May 1958

Mr. William Schack
280 N
Stamford, Connecticut

Dear Mr. Sawyer:

There are at least some answers to your very interesting question. Forgive my delay in acknowledging your

letter of April 9th. I am not directly concerned with the problem of filling positions in our Department of

Painting and Sculpture, so I am passing your letter on to the Director of the Museum, René d'Harnoncourt.

Let me say that I have read some of your reviews and essays with interest and profit.

Sincerely,

Alfred H. Barr, Jr.

Mr. Kenneth B. Sawyer is the "reappraiser" of Corot in Brooklandville, Maryland to paint out Corot's architectural side, though he may have been anticipated by Walter Dill Scott and Maurice Denis.

I can't characterize Paul Gauguin. I saw him only once or twice and found him very soft-spoken and well-mannered. Wouldn't Thomas Moore know something about him? Of course some of the French dealers too, such as Georges Keller and Roland Sagot. I have the impression that Gauguin had some controversy with him in the late twenties over the Rouart Exhibition.

I didn't know the Gauguin of 1912 was shown at the Museum in 1921. I had heard about the Gauguin for the first time in 1921. James Johnson Flaxmer was Director of Painting and Sculpture in 1921-1922.

Sincerely,

Alfred H. Barr, Jr.

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

RFD 4, Ridgefield, Conn.
May 21, 1958

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

Mr. William Schack
RFD 4
Ridgefield, Connecticut

Dear Mr. Schack:

I am pleased to answer you with a few more questions, now that I am on the last lap of the Barnes book and your problems of the museum files. Here are at least some answers to your very interesting questions of May 21st.

arranged
Laurance Bevringer

1. Are your library files available yet? I am particularly interested in the Barnes collection.
1. Our library is closed to the public at present, but is informally open to scholars. You would of course be welcome.

2. Had you applied for admission to the collection in your own name while you were at Princeton?
2. I visited the Barnes collection on three occasions, twice when I was a student at Princeton and was asked to join a party/taken through the Barnes collection by Dr. Lawrence Breyer who was, I believe, an instructor or graduate student in Philosophy and had been a friend of Dr. Barnes or possibly a consultant or staff member of the Barnes Foundation. The third time was with a group of educators. Later, at the time I was working on my Matisse book, I asked Dr. Barnes for permission to see the marvelous group of Matisse in the Foundation collection but the permission was emphatically refused.

3. No.

4. I think that with some research it would be possible to date the "reappreciation" of Corot in our time. I suspect that in English Roger Fry may have been one of the first to point out Corot's architectonic side, though he may have been anticipated by Meier-Graefe, André Lhote and possibly Maurice Denis.

5. I can't characterize Paul Guillaume. I saw him only once or twice and found him very soft-spoken and well-mannered. Wouldn't Thomas Monro know something about him? Of course some of the French dealers too, such as Georges Keller and Roland Balay. I have the impression that Henri Bing had some controversy with him in the late twenties over the Rousseau Sleeping Gypsy.

I didn't know the Matisse Joy of Life was shown at Guillaume's in 1923. I had heard about the Rivalry for the Three Sisters in 1931. James Johnson Sweeney was Director of Painting and Sculpture in 1945-1946.

Sincerely,

Alfred H. Barr, Jr.

Schack

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RFD 4, Ridgefield, Conn.
May 21, 1958

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

Dear Mr. Barr:

May I trouble you with a few more questions, now that I am on the last lap of the Barnes book and your problems of the museum fire are all settled?

1. Are your library files available yet? I am particularly interested in the early issues of Les Arts à Paris.
Barnes
2. Had you applied for admission to the/collection in your own name while you were teaching at Princeton, before resorting to pseudonym and mass protection?
3. Do you have any idea of what Barnes paid for the Matisse murals?
4. Is it possible to date, even roughly, the re-appreciation of Corot in our time?
5. Am I far wrong in thinking/ of Paul Guillaume as ~~xxxxxxx~~ a shrewd go-getter; after his early work on Negro sculpture? Is there anyone around who knew him well and would talk of him objectively? (Not his widow of course!) Can you yourself do him--in one sentence, and not for quotation?
6. You suggested Pach as a source of information on the Quinn-Barnes controversy. Unfortunately, Pach considers Barnes an untouchable. "Let him stay dead."

This pedantic note may interest you, re your book on Matisse. Barnes exhibited the Joy of Life at Guillaume's as a recent acquisition in January 1923, and in Philadelphia in the spring. Barnes bought The Three Sisters triptych from Valentine Dudensing in 1931--I have the amusing story of his stealing it from under the noses of the Philadelphia museum people.

Figure this one: when I approached Forbes Watson to tell me of his relationship with Barnes he said indignantly, "I'll not be a party to an attack on Barnes now that he's dead and can't defend himself." And hung up. I'm afraid that I wrote F.W. a rather strong note after that since he is alive and able to defend himself.

Oh yes, one more question: 7. Just when was Sweeney with the museum and what was his official title?

After I'm through with this job, I'm retiring to the quietist corner of the woods ~~the woods~~ with a cool case of Argyrol.

Sincerely,
William S. Black

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

cc: D. Miller
J. Volkmer

Schimmel

NORBERT SCHIMMEL
15 MITCHELL SQUARE
KINGS POINT, N. Y.

9 June 1958

November 11, 1958

Dear Ed:

I should like very much to accept your invitation to take part in the conference on conservation which you plan to hold in the Fall, but unfortunately, I cannot possibly spare the time, since we shall have a forced march in order to open our Museum early in October and thereafter I must prepare two lectures for a lecture tour in the U.S.S.R. in November. You must count me out.

Mr. and Mrs. Alfred H. Barr, Jr.
11 W. 53rd Street
New York, N.Y.

This is really no great loss since I am not at all expert in restoration and conservation problems. Dorothy Miller is the Curator of the Museum Collections and is directly responsible for curatorial problems.

Dear Mr. and Mrs. Alfred H. Barr, Jr.

George M. A. Hanfmann, Professor of Fine Arts at Harvard, and Keeper of Classics at the Harvard University, is our Restorer. I should think that Dorothy Miller should take my place, but I would hope that Jean Volkmer could be asked as an observer.

In any case, let me say again how much I regret not being able to participate myself.

Professor Hanfmann will present an informal report on his excavations illustrated with color slides, on Friday, November 11st, at 8:30 P.M., at the Harvard Club, President's Room, located at 27 West 44th Street.

Sincerely,

On behalf of the group known as the Supporters of Sardinia, may I extend to you a cordial invitation to attend the lecture. I know that Professor Hanfmann joins us in the hope that you will be able to attend.

Alfred H. Barr, Jr.

Mr. Edgar C. Schenck, Director
The Brooklyn Museum
Brooklyn 38, New York

I am enclosing for your convenience, a self-addressed reply card.

AHB:ma

Sincerely yours,

Norbert Schimmel

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schlemmer

Schimmel

NORBERT SCHIMMEL
15 MITCHELL DRIVE
KINGS POINT, N. Y.

1959

November 11, 1958

Mr. and Mrs. Alfred Barr
11 W. 53rd Street
New York, N.Y.

Dear Mr. and Mrs. Barr:

George M. A. Hanfmann, Professor of Fine Arts at Harvard, and Keeper of Classical Art at the Fogg Museum, led a very successful expedition to ancient Sardis last summer. The expedition was sponsored by the Fogg Museum of Harvard University, Cornell, and the American Schools of Oriental Research.

Professor Hanfmann will present an informal report on his excavations illustrated with color slides, on Friday, November 21st, at 8:30 P.M., at the Harvard Club, President's Room, located at 27 West 44th Street.

On behalf of the group known as the Supporters of Sardis, may I extend to you a cordial invitation to attend this lecture. I know that Professor Hanfmann joins us in the hope that you will be able to be present.

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Sincerely yours,



Norbert Schimmel

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Schlemmer

cc: D. Miller

10 February 1959

SCHWARZ

Milan, December 2nd 1958

Prof. Alfred H. Barr, Jr.,
Museum of Modern Art
11 West 53rd Str.,
NEW YORK, N.Y.

Dear Mrs. Schlemmer:

Thank you for sending me the beautiful publication on the occasion of Oskar Schlemmer's seventieth anniversary. Believe me, I am sincerely touched by it, remembering not merely Schlemmer's painting, but also the very charming and great-hearted man that I knew in Dessau over 30 years ago.

Sincerely,

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

Mrs. Oskar Schlemmer
94498 Gedak House
17 Holderlinstrasse
Stuttgart, Germany

AHB:ma

[Faint, mostly illegible text from a document or letter, possibly a copy or a related document, mentioning names like 'Mrs. Schlemmer' and 'Book's office'.]

Sept. 26, 1959

*you could
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be dif-*

*Thank you
al regards,*

ely,

[Handwritten signature]

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

SCHWARZ

Milan, November 17th 1958

Mr. Alfred H. Barr Jr.
Museum 25 November 1958
11 West 53rd Str.,
New York, 19, N.Y.

Sept. 28, 1959

Marie:

I've arranged with Miss Marlowe for Alfred to see Mrs. Schriever at 4:00 tomorrow with A's approval (but I haven't put it on his calendar). She is the wife of a Lt. Gen. who is on the Bd. of a number of companies that the Rocks have interests in, and is also a ~~fixed~~ friend of Mr. Walkowitch in L. Rock's office. She will bring a painting by an Australian artist who lives and paints in Washington, D.C. She wants someone to tell her whether he's any good.

Betsy

WANTS TO SEE YOU

RUSH

Message

Patron of Museum
has painting he wants
lent to SF, who can
do it.

Operator

Alpha Office Supply Co., Inc.

Can I rely on your collaboration? Thank you in anticipation and, with best personal regards, I remain,

Yours sincerely,



Arthur Schwarz

enciclopedia di cultura moderna
collana di storia e cultura
nuovo campionario
dialoghi col poeta
artisti contemporanei
il segno e la parola
campionario
quaderni

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Art

of Modern Culture which
have already been published.
on volume of this series is dedi-
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Sculpture and Philosophy, and
Unfortunately, the achievements
are far behind in some of the
and take on no
collaborate, and I
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SCULPTURE (1945-1958)

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space however that the interest
Barr, Jr. towards a better
new trends in American art

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two, I remain, Dear Sir,

Yours sincerely,

Arthur Schwarz.

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

SCHWARZ

Schwarz

Milan, November 17th 1958

Mr. Alfred H. Barr Jr.,
Museum 25 November 1958
11 West 53rd Str.,
New York, 19, N.Y.

Modern-New Zealand

SCH

To _____
Date (Laurance R) Time _____

WHILE YOU WERE OUT

Mr. T.F. Walkowitch's Secty
of Ci 7-3700
Phone Miss Marlowe, Secty -

TELEPHONED	PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	RUSH

Message Patron of Museum
has printing he wants
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do it.

Operator _____

Alpha Office Supply Co., Inc.

nd 1958

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Yours sincerely,

Arthur Schwarz
Arthur Schwarz,

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Arthur Schwarz



enciclopedia di cultura moderna
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quaderni

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cc: D. Miller

SCHWARZ

via s. andrea, 12
telefono 7090
c.c. postale 3/345

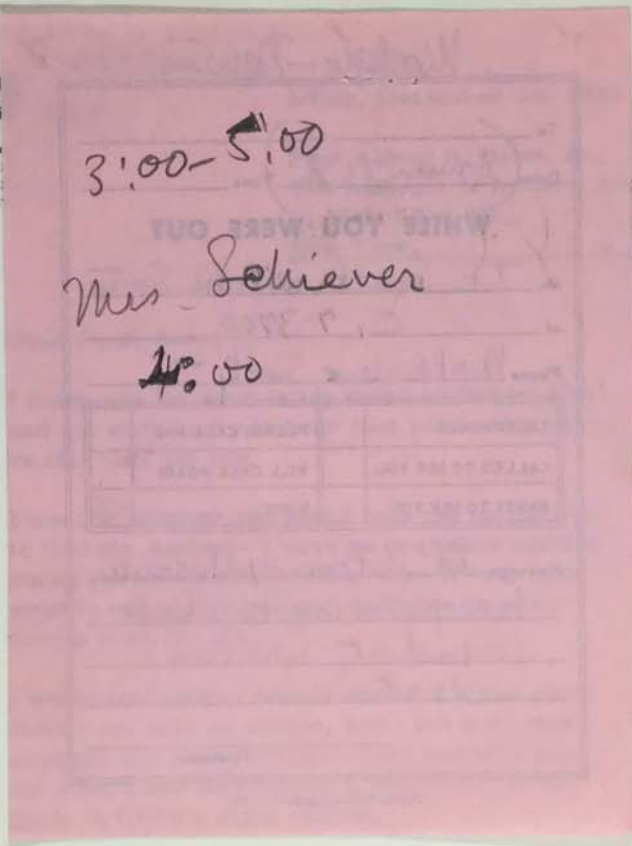
Milan, November 17th 1958

Milano
Mr. Alfred H. Barr Jr.
Museum 25 November 1958
11 West 53rd Str.,
New York, 19, N.Y.

Schwarz

SCHWARZ

via s. andrea,
telefono 7090
c.c. postale 3/345



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Yours, I remain, Dear Sir,

Yours sincerely,

Arthur Schwarz
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enciclopedia di cultura moderna
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cc: D. Miller

SCHWARZ

EDITORE

Milano

via s. andrea, 23

telefono 709024

c.c. postale 3/34573

SCHWARZ

EDITORE

Milano

via s. andrea, 23

telefono 709024

c.c. postale 3/34573

Milan, December 2nd 1958

Prof. Alfred H. Barr, Jr.,
The Museum of Modern Art
11 West 53rd Str.,
New York,

Dear Prof. Barr,

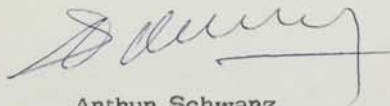
I thank you for your letter dated november 25th and am very sorry to hear that you cannot take on this task for me.

I wonder whether you could help me on the task to find the Author - I have no prejudice against young but intelligent critics, even if they have written very little before - suitable to write such a book for me.

I would feel indeed deeply grateful if you could favour me with an advice, and I am sure that amongst the young critics which come to you for advice and inspiration it would not be difficult to find the right Author.

Can I rely on your collaboration? Thank you in anticipation and, with best personal regards, I remain,

Yours sincerely,



Arthur Schwarz



enciclopedia di cultura moderna
collana di storia e cultura
nuovo campionario
dialoghi col poeta
artisti contemporanei
il segno e la parola
campionario
quaderni

Milano, November 17th 1958

Mr. Alfred H. Barr Jr.,
Museum 25 November 1958
11 West 53rd Str.,
New York, 19, N.Y.

of Modern Culture which
have already been published,
the volume of this series is dedi-
cated to you. The series is
dedicated to do
Sculpture and Philosophy, and
Unfortunately, the achievements
far behind in some of the
I take on no
to for me the book which I intend

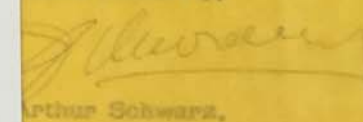
SCULPTURE (1945-1958)

abilities leave you very little
you however that the interest
Barr, Jr. towards a better
new trends in American art

and the usual royalties

As, I remain, Dear Sir,

Yours sincerely,



Arthur Schwarz,

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Mr. Arthur Schwarz

cc: D. Miller

SCHWARZ

via S. Andrea, 23
Milano 19 10 14
tel. 02/48 534274

Milan, November 17th 1958
Mr. Alfred H. Barr Jr.,
Museum of Modern Art
11 West 53rd Str.,
New York, 19, N.Y.

Dear Sir,

I have started publishing an Encyclopedia of Modern Culture which will consist of all of volumes, 19 of which have already been published, completed by 1960, each volume of this series is dedicated to a well known author. The series is devoted to Philosophy, and

I am honored by your invitation to do a volume on American Postwar Painting and Sculpture for the Encyclopedia of Modern Culture. Unfortunately, I can't possibly take on this task. I am far behind in my writing schedule for the Museum and can take on no outside jobs.

Thank you for asking me.

Sincerely,

Alfred H. Barr, Jr.

Mr. Arthur Schwarz
Via S. Andrea 23
Milan, Italy

AHB:ma



Encyclopedia of Modern Culture
Volume 19 - American Postwar Painting and Sculpture
1958

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SCHWARZ

EDITORE

milano
via s. andrea, 23
telefono 70 90 24
c.c. postale 3/34573

Milan, November 17th 1958

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

Dear Sir,

I have started publishing an Encyclopedia of Modern Culture which will count in all 40 volumes, 10 of which have already been published, and which will be completed by 1960. Each volume of this sery is dedicated to a single argument and dealt by a single Author. The sery is dedicated to post-war (1945-1958) Art, Litterature and Philosophy, and is the first attempt to make a comprehensive survey of the achievements in these fields in the last 15 years. For the foreign sections some of the most authoritative personalities have been called to collaborate, and I would be extremely glad if you could write for me the book which I intend to publish on

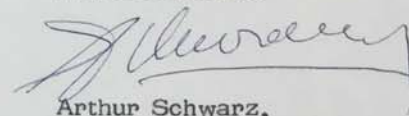
AMERICAN POSTWAR PAINTING AND SCULPTURE (1945-1958)

I am well aware that your heavy responsibilities leave you very little spare time to dedicate to such a task. I hope however that the interest of such a book, and the contribution it would make towards a better comprehension of the vitally interesting new trends in American art will influence your final decision.

Regarding conditions, I am prepared to grant the usual royalties for your book.

Anticipating the pleasure of your early news, I remain, Dear Sir,

Yours sincerely,



Arthur Schwarz.



enciclopedia di cultura moderna
collana di storia e cultura
nuovo campionario
dialoghi col poeta
artisti contemporanei

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objected to than could *Così Fan Tutte* as salacious operetta. May I draw attention also to the edgily insistent music of Bernard Herrmann which so faithfully underlines the camera mood?

De Sica's *Il Tetto* at last appears at the International Film Theatre: several years ago, when he came to England for the presentation of *Umberto D*, he was speaking of it with enthusiasm. But the truth is that that this Zavattini-De Sica film lacks the spontaneity of their earlier co-operation, and the fault is De Sica's, whose touch here makes for fine backgrounds and posed actions - the reverse of true Neo-Realism. Subject and script seem admirable: the housing shortage in which a working-class family live a dozen in two rooms, and the efforts of a newly married couple to build up their own dwelling in a night on the waste-land. If they can get the roof finished before the police come round, the building is theirs by law. The poor wedding, the bride changing from her dress in the car, the honeymoon journey by bus, the overcrowded bedroom at the end: all seems set for satire and sympathy, but the last at any rate comes in short measure. Perhaps De Sica has flirted too promiscuously with the public as an actor, or perhaps neo-Realism and the conditions underlying it were already on the way out: the result, anyway, is disappointment. I don't mean that *Il Tetto* shouldn't be seen. Its counterpart in English talents would bring the skies down.

WILLIAM WHITEBAIT

Modern Art in Scotland

Thirty years ago a Royal Commission considered the demand for a National Gallery of Modern Art in Scotland. Only now a compromise has been reached. Part of Inverleith House, Edinburgh, a residence of the Regius Keeper of the Royal Botanic Gardens, has been adapted to house a collection of paintings and sculptures of this century - much of the collection very different from the expectations of some members of the Scottish Modern Arts Association, who have grown old agitating in the cause. There is a healthy emphasis on the work of today already passing into the work of yesterday.

To keep abreast of the *avant-garde* - Appel, Say and Riopelle - and the younger Scots is plain sense. But where to begin? One of the first purchases out of the new gallery's £7,500 grant has been Sickert's *Israel Zangwill*, while the loans - most of the works in the present collection are loans - include such orthodox favourites as that early flower piece by Picasso in the Tate, and a Vlaminck landscape (1908) from Manchester. The leading movements can be traced through the Fauves, Cubists, Surrealists to the abstract and action painters. We must, however, await the larger gallery, for which a site has been set apart in the centre of Edinburgh, to see modern Scottish art unfold from the start of the century to the work of William McTaggart, Gillies, Maxwell, Joan Eardley, Colquhoun, Gear, Pulsford, Davie and the rest.

The visitor cannot see in Inverleith House, for example, how good a portrait painter the post-Impressionist S. J. Peplow was, or discover, with a shock of surprise, how the very last paintings of the elder MacTaggart carry looseness to the pitch of Monet's cathedrals and waterlilies.

For the full range of modern Scottish painting it is still necessary to go to Kirk-

caldy and elsewhere in Scotland, and to the London dealers. But the Inverleith Gallery does bring together a few works of such Scots as Robert Colquhoun, William Gear and William Crozier, whose paintings are nowadays seen more frequently abroad than at home. Colquhoun's *Mater Dolorosa* has a wonderful balance of sign and matter, of a distinction no less than De Staël's.

Faced with the task of turning a dozen or so rooms of a medium-sized house into a museum of contemporary art, Mr David Baxandall and his colleagues have wisely retained something of the domestic air of the building. The eye strays from the thorny plant forms of Graham Sutherland, the burnished brass of Zadkine's *Three Graces*, the exquisitely modulated austerities of Ben Nicholson, to the birches and limes and rhododendrons outside. Scotland has at last acquired the most idyllically situated of all art galleries.

JOHN TONGE

The Face of Prison

Obsession with crime is as chronic in our society as the thing itself. Every now and then this chronic condition becomes acute. The present seems to be such a moment. The world's criminologists are in congress in London: the latest Home Office statistics of indictable offences have caused the usual buzz of alarmed comment; for the first time in my life I have been sent a review copy 'with the compliments of The Chairman of the Prison Commission'; and for the first time in history - and unthinkable, surely, only a few years ago - television cameras and interviewers have been allowed inside British prisons; and prisoners have been seen recognisably (with their permission, of course) and heard expressing fairly uninhibited views.

The review copy is of the first issue of the *Prison Service Journal* (HMSO, 6d) - edited at the Prison Service Staff College, Wakefield, and printed, presumably by prisoners, at Leyhill, the open prison in Gloucestershire. This *Journal* will not be entirely to the taste of the harder-faced old 'screws': it prints, for instance, an eirenic article by Hugh J. Klare. On the other hand, it also prints a long review of Mr Klare's recent book by Sewell Stokes, in which, in the course of an attack on 'progressive reformers' and the whole idea of the rehabilitation of prisoners, Mr Stokes makes this significant statement: 'Two prison governors I met, each of whom spoke his mind in no uncertain terms (*incidentally each of them has since become a Prison Commissioner*) was [sic] of the opinion that to expect the average inmate to come out of prison a better man than he went in, was nonsense . . .' (My italics and [sic].)

Even the most progressive reformer, however, will agree with the literal sense of this opinion, in the context of British prisons as most of them are. A refreshing aspect of Christopher Mayhew's BBC series *Crime* is that it has not glossed over the noisome horror of such overcrowded local prisons as Armley gaol at Leeds, or the asocial, amoral toughness of many prisoners whose strength of personality makes them influential in the nightmare 'community' of prison: such men, if they saw it, probably watched last month's ITV programme *Prison Officer*, with its emphasis on 'dedication', even more cynically than the old-style screws did. (Some Wake-

Scotland
Note for next week
selected programmes
from

GRANADALAND



ITV Monday 15 August, 6.13

WHO GOES NEXT?

CROSSMAN, MUGGERIDGE
FLETCHER - COOKE

Views on the news of the day

ITV Monday 15 August, 10.35

APPOINTMENT WITH

the Rt. Revd,

GEORGE PATRICK DWYER

Malcom Muggeridge interviews
the Roman Catholic
Bishop of Leeds

ITV Thursday 18 August, 5.00

FOUR FEATHER FALLS

The Children's Western with a difference

ITV Thursday 18 August, 10.35

WHAT THE PAPERS SAY

Discussed by J. P. W. MALLALIEU

ITV Friday 19 August, 9.35

ON TRIAL

The Tichborne Case

GRANADA TV NETWORK

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field prisoners, having agreed to take part in a 'group-counsel' session for this programme, and having expressed themselves freely and seriously, were disappointed - I think justly - that their voices were faded out while a commentator explained what group-counseling was.) Interesting as much of *Prison Officer* was, it suffered as television from being, basically, recruiting propaganda. One instructor must have been chosen for his portentous obviousness: 'I want you to remember at all times that keys are one of the most important factors in the security of a prison.'

I hope the prison officers didn't mind being lined up with prisoners, in the second of Mr Mayhew's series, for a viewers' identification parade - the purpose being to show that prisoners do not necessarily look 'criminal' or 'abnormal'. I don't know how accurate the viewers' guesses were, but I think the point was proved; though, if there is not a 'criminal type', there does seem to be, among those who have been inside for some time, a 'prison type'. In some of the faces presented to us, too, it seemed possible to discern the emotional (not necessarily intellectual) immaturity characteristic of so many people outside as well as inside prison. As Mr Mayhew's expert put it, 'the wave-pattern in some prisoners' brains is shown by electroencephalography to be similar to that of children'; or, as the famous Victorian soap advertisement put it, 'He won't be happy till he gets it' - and he gets what he wants, by stealing it or, if he's luckier, by HP. Mr Mayhew was

neatly snubbed by one approved-school boy, whose motives he tried to probe: 'Why d'you think you take these vans, and not other boys?' The boy simply said: 'A lot of the boys can't drive'.

Mr Mayhew's statistics were simple but useful. Three million crimes will be committed in this country in the next five years. Seventy-five per cent of all prisoners serve the whole of their sentences in the 37 local prisons. The latter point is important just because reform and rehabilitation are almost impossibly difficult in these hell-holes. Perhaps, when Polaris or Skybolt goes the way of Blue Streak, Mr Butler will be able to grab the £12m needed for the projected building programme.

At least viewers will have been startled by the contrast between the best and the worst in British prisons. Not that this is entirely a matter of the physical environment: Dartmoor is severe enough to look at - but when I was talking recently to a man in a local prison (in which he had been in solitary confinement, for 23 hours a day, for seven months), and he said that he might in due course be moved to Dartmoor, and I said (having the layman's idea of Dartmoor, which is almost as false as the layman's idea of Alcatraz), 'That'll be pretty grim, won't it?', he retorted, bridle, 'Dartmoor's a wonderful prison - you know where you are there - not like this dump... They don't know if they're coming or going, here!'

By contrast Wakefield sounds almost Utopian. I recall a letter from a prisoner in which, describing a performance by a visiting ballet company, he said: 'It was the best ballet I've seen since coming to Wakefield.'

TOM DRIBERG

Correspondence

LABOUR'S CONSTITUTIONAL CRISIS

SIR, - In his article in your issue of 6 August, Mr R. H. S. Crossman has a case which may legitimately be argued. Why, then, does he have to spoil it by inaccurate abuse of people who happen not to agree with him? Disapproving as he evidently does of one passage in the editorial of the recent special issue of the *Political Quarterly* - a passage which he quotes with the omission of certain essential words in the middle - he dismisses the 11 contributors as 'Croslandite revisionists to a man', links the *Political Quarterly* itself with the *News Chronicle*, the *Guardian* and the *Economist*, and with the 'right-wing extremists' who feel that the present mechanisms for reaching decisions in the Labour Party are not entirely satisfactory. The 11 contributors are quite capable of defending themselves against Mr Crossman's charges, though several of them are more than a little surprised at his description of them. They were certainly not selected for their uniformity of outlook; indeed, the one thing they have in common is that they are all relatively young and outside the ranks of the party pundits. Six of the 11 have been Labour parliamentary candidates. If, from their widely differing viewpoints, they come to broadly similar conclusions (which were certainly not imposed on them by the editors), that in itself is of some significance for the future of Labour thinking.

Mr Crossman seems to think that the editorial (incidentally, why does he make such a point of its being unsigned? Editorials usually are unsigned, being the responsibility of the editors) was in favour of the total independence of the Parliamentary Labour Party from conference, and forecasts what might happen following a defeat of the defence policy which he himself

has helped to formulate. Yet we specially pointed out that an overwhelming defeat on a vital issue (as defence certainly will be at this year's conference) would be sufficient to shake the Leader's position. Also, if he will refer to my own article later in the issue he will find it stated that the arrangement proposed (i.e. of greater autonomy for the Parliamentary Party) 'presupposes that the broad policies of the party should be acceptable to the people who need to be brought into it and kept as active members... The leadership will not, if it is wise, allow itself to get too far removed from the members.' What he is attacking is not what we said, but what he would like to think we said so that he could attack it.

After nearly 30 years of active constituency party work I should be one of the last to minimise the place of the constituency parties. But (and I speak here purely personally) I am intensely worried that the attempt now being made by some people to arrogate to the constituency parties powers that they have not traditionally exercised will be bad for the party inasmuch as it will make the process of decision-making even more difficult than it is. I am aware that there is a fundamental difference between Mr Crossman and myself on how important it is for decisions to be made. If I understand his recent Fabian pamphlet correctly, he believes that it is not essential for the party in opposition to behave as an alternative government; thus the only decisions that need be made are on broad principles, to be applied in detail when the party comes to power. I believe that in a long period of opposition in which the prospect of power is remote the party will simply decline into ineffectiveness; good men will not seek election to parliament, and the public will lose interest. Behaving like an alternative government does not mean simply claiming to do the Tories' job better than they do. It does mean (if I may again quote the *Political Quarterly* editorial) that 'the party must be a continuous threat to the government, ready with distinctive policies and with the will to take office when the moment comes'. That implies that the party in parliament must be able to come to decisions quickly when conditions change, showing a flexibility of approach which at present it cannot do. Conference will, in such a case, still be the watchdog, ensuring that the boundaries of principle are not overstepped. But it will not be called upon to take binding decisions on matters of detailed policy on which, by reason both of its composition and the shortage of time available for discussion, it is not equipped to decide.

The weakness inherent in the present structure of the party is nothing new; as Mr Crossman rightly points out, it has merely been masked in recent years by the consistent support of the big unions for the leadership. What has brought things to a head is the break in union unanimity. What worries me is not that conference may disagree with the leadership - I disagree myself on several issues, including defence - but that the over-assertion of its claims to determine policy will make it impossible to have a policy at all. Hence the plea for a modified relationship of conference to the leadership and the Parliamentary Labour Party, not by way of any constitutional amendment or other such elaborate device, but by an understanding between the two as to where the powers of each begin and end, with the balance more towards the Parliamentary Party than at present. Some such improvement is in my view essential if the Labour Party is to remain an effective opposition, a genuine alternative government, and not to decline into a mere debating society in which points of principle will be argued over in a setting wholly removed from political reality.

T. E. M. MCKITTERICK
Joint Editor

The *Political Quarterly*
2 Hanway Place
W1

SIR, - My attention has been drawn to the injustice which I perpetrated on Mr Merlyn Rees in my last week's article on Labour's constitutional crisis, when I described the contribu-

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DARTMOUTH COLLEGE
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JOHN R. SCOTFORD, JR.
Special Assistant on the Hopkins Center Program

March 27, 1958

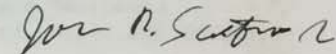
Dear Mr. Barr:

Thank you very much for your prompt reply to my request for information on European museums and for your suggestion about the new wing of the Stedelijk in Amsterdam.

I will certainly write to Mr. Andrew Ritchie at Yale as you suggest.

I made a hurried trip to New York last Tuesday, but did not fail to visit the Museum. I think the Seurat exhibit one of the best you have held. I have been a Seurat fan for many years, but now I have more and better reasons to be.

Sincerely yours,


John R. Scotford, Jr.

JRS:jah

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

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DARTMOUTH COLLEGE
HANOVER, N. H.
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JOHN R. SCOTFORD, JR.
Special Assistant on the Hopkins Center Program

March 21, 1958

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

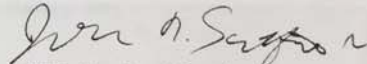
Dear Mr. Barr:

I am hoping to visit the Universal Exhibition in Brussels this May as a representative of Dartmouth College. The primary purpose of the trip is to study new exhibition techniques being employed in cultural, educational, scientific and commercial exhibits and in art museums. I expect to spend ten days to two weeks at the Brussels Fair and the balance of the month visiting fairs, museums, theaters and concert halls elsewhere in Europe.

Dartmouth is in the process of planning the physical and organizational structure of their soon-to-be-erected Hopkins Center, a \$7,500,000 group of buildings (designed by Wallace Harrison) devoted to the creation and enjoyment of drama, art, music and crafts.

I wonder whether I could impose upon you for a list of outstanding museums in Europe which, in your opinion, employ the most effective, imaginative and original methods of displaying works of art?

Sincerely yours,


John R. Scotford, Jr.

JRS: jah

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Sute

GEORGE J. COOKE, JR.
PRESIDENT
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WILLIAM S. HADLEY, JR.
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25 March 1958

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27 APRIL 58.

ALBERT H. BARR, JR., DIRECTOR,
MUSEUM OF MODERN ART,
11 WEST 53RD STREET,

Dear Mr. Scotford:

I should like to answer your letter of March 21st, but the truth is I do not have at my fingertips a list of European museums remarkable for their installation or display techniques. I understand that there are some in Germany which I have not visited since the war and others in Italy, notably Naples and Genoa which I have not seen. Of the museums I have seen I think the new wing of the Stedelijk in Amsterdam is the most interesting.

Locally we have a very promising lad who is badly in need of considered advice. I am sorry to disappoint you but I have not travelled widely since the war nor have I done sufficient research to answer your question adequately. I am going to ask my colleagues here for suggestions and think you might wisely write Andrew C. Ritchie, Director, Yale University Art Gallery, New Haven. Mr. Ritchie has travelled extensively particularly in Germany.

Sincerely,

WOULD YOU TAKE A FEW MINUTES TO TALK TO ALBERT BARR IN YOUR OFFICE - POSSIBLY LOOK AT A FEW OF HIS EFFORTS AND GIVE HIM THE BENEFIT OF YOUR ADVICE ON THE NEXT MATTER (THE ALFRED H. BARR, JR. DARTMOUTH CENTER?) I KNOW THAT YOU WILL LIKE THE BOY AND I AM ALSO SURE THAT

Mr. John R. Scotford, Jr.,
Special Assistant on the Hopkins Center Program
Dartmouth College
Hanover, New Hampshire

AHB:ma

ALWAYS THE BEST

Bill

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GEORGE J. COOKE, JR.
PRESIDENT
BOX 46, PRINCETON, N.J.

WILLIAM H. DUNKAK
TREASURER
70 PINE STREET
NEW YORK 5, N.Y.

WILLIAM E. MASSEY, JR.
SECRETARY
BOX 1922, HADDONFIELD, N.J.
HAZEL 9-1753



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ST. LOUIS 1, MO.
27 APRIL 58.

ALBERT H. BARR JR., DIRECTOR,
MUSEUM OF MODERN ART,
11 WEST 53RD STREET,
NEW YORK CITY.

DEAR AL:-

HAVE READ WITH INTEREST OF YOUR EFFORTS TO CONVERT SOME OF THE LESS DESIRABLE ART ASSETS INTO INSURANCE DOLLARS. PAW READERS WOULD BE INTERESTED I AM SURE IN YOUR ACCOUNT OF THE EVENT. WILL YOU WRITE IT UP FOR ME OR AT LEAST MAKE A STATEMENT? THEY KEEP ME LIMITED IN SPACE.

LOCALLY WE HAVE A VERY PROMISING LAD WHO IS BADLY IN NEED OF CONSIDERED ADVICE. HE IS THE SON OF A LOCAL ARTIST AND TEACHER AND HE HAS REACHED THE STAGE OF OUTGROWING THE THE INSTRUCTIONS OF THE PHILADELPHIA SCHOOL OF INDUSTRIAL ARTS. HIS WORK HAS NAMED HIM AS ONE OF THE TWO MOST PROMISING YOUNG ARTISTS OF THE COUNTRY AND HIS SAMPLES HAVE EARNED HIM A FELLOWSHIP AT THE RUSKIN SCHHOL OF DRAWING OF THE ASHMOLIAN MUSEUM AT OXFORD. FROM WHAT HE HAS BEEN ABLE TO FIND OUT THIS IS NOT EXACTLY THE SPOT FOR HIM AND THE QUESTION IS - WHERE EITHER HERE OR ABROAD WOULD HE BE ABLE TO ACCOMPLISH THE MOST?

WOULD YOU TAKE A FEW MINUTES TO TALK TO ALBERT SANSKI IN YOUR OFFICE - POSSIBLY LOOK AT A FEW OF HIS EFFORTS AND GIVE HIM THE BENEFIT OF YOUR ADVICE ON THE NEXT RATHER IMPORTANT STEP TO FURTHER HIS TRAINING CAREER? I KNOW THAT YOU WILL LIKE THE BOY AND I AM ALSO CERTAIN THAT HE WOULD VALUE YOUR OPINIONS. WILL CALL YOU EARLY IN THE WEEK FOR A POSSIBLE APPOINTMENT.

EVEN FROM MY SUB CELLAR STATUS AS A STUDENT PAINTER I THINK THIS IS A MOST INTERESTING CASE AND DESERVES EXPERT ADVICE AND DIRECTION.

ALWAYS THE BEST

Bill

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cc: Mr. d'Harnoncourt
Mr. Wheeler
✓ Mr. Barr
Mr. Soby
Mr. White
A. Legg

Seitz

Seitz

WILLIAM C. SEITZ
1073 PRINCETON - KINGSTON ROAD
PRINCETON, N. J.

October 25

yr?

Dear Alfred,

Since I have been in the Museum every week it seems that I see you even less than before. Last Wednesday I checked before lunch, but the girls said you were at home working on a lecture.

I remember once, long ago, you said you would prevent the Guggenheim Museum from being built if you could. I don't know how you feel now, but, as for me, I now wish you had been able to do it! I have all but become a supporter of John Canaday.

This week I must remain in Princeton and work on the catalogue, but I expect to be back Thursday and Friday the 31st and sixth. If you are going to be free, perhaps we could have lunch one day.

Yours,

Bill

PS:ld

MA 1892

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cc: Mr. d'Harnoncourt
Mr. Wheeler
✓ Mr. Barr
Mr. Soby
Mr. White
A. Legg

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Seitz
January 26, 1959

Dr. William C. Seitz
Department of Art and Archeology
Princeton University
Princeton, N. J.

Dear Bill:

It gives me great pleasure to invite you to be the guest director of the Monet exhibition at the Museum of Modern Art.

We are very enthusiastic about your proposal to concentrate on Monet's series in the exhibition but to also include a small sampling of significant earlier paintings.

As we discussed the exhibition, you will be responsible for the selection of the paintings, the writing of the catalogue and the installation of the exhibition. In other words, the show will be yours but let me assure you that this Department will help you in expediting the work. The dates for the exhibition are March 7 to May 15, 1960, but we may find it desirable to open about two months earlier in order to share the exhibition with another museum.

The Museum is prepared to pay you a fee of \$2500. for directing the Monet exhibition. I would appreciate hearing from you at your earliest convenience and hope that you will find it possible to accept this offer.

Sincerely,

Peter Sels
Curator

PS:kb

NA 1992

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Selz

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date 10 November 1958

To: Mr. Selz

Re: Attached correspondence

From: Alfred Barr

Dear Peter,

Here's an interesting letter by Edouard Roditi proposing an Austrian exhibition. It might be worth machine copying before you return it to Tibor de Nagy.

Nagy told me that he had read the German book and that he thought it a good deal better than Bernard Myers' separate book but still found it rather ill-proportioned, with too much of the sense of a Ph. D. dissertation. He was not impressed by the philosophical sections -- of course he wouldn't be. He knew nothing about Selz except the book.

PART TWO: PANORAMA OF GERMAN ART SINCE 1900

III. THE SENTIMENT OF THE CLASSIC 36

- Anselm Feuerbach
- Arnold Böcklin
- Hans von Marées
- Max Klinger
- Franz von Stuck

IV. REALISM AND IMPRESSIONISM 47

- Wilhelm Leibl
- Max Liebermann
- Louis Corinth
- Max Slevogt
- The Impressionist Movement in Germany Broadens
- The Berlin Secession

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Return Soby - Selz

THE MUSEUM OF MODERN ART

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GERMAN EXPRESSIONIST PAINTING

Date 5 June 1958

BY PETER SELZ

To: Mr. Soby and Mr. d'Harnoncourt

Re: Peter Selz

From: Alfred Barr
Chapter

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------------------------------------------------	---

Dear Jim and René:

Semper's Functional Theory

Theorie: I telephoned Meyer Schapiro about Peter Selz. He could not remember him, which is not surprising since Selz had studied at Columbia only a year twenty years ago and not necessarily with Schapiro.

Worringer's Abstraction and Empathy

Express: Meyer said however that he had read the German book and that he thought it a good deal better than Bernard Myers' comparable book but still found it rather ill-proportioned, with too much of the sense of a Ph. D. dissertation. He was not impressed by the philosophical sections -- of course he wouldn't be. He knew nothing about Selz except the book.

The Admiration for Grünewald

The Relationship to the Romantic Movement

PART TWO: PANORAMA OF GERMAN ART AROUND 1900

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---------------------------------------------	----

Anselm Feuerbach

Arnold Böcklin

Hans von Marées

Max Klinger

Franz von Stuck

IV. REALISM AND IMPRESSIONISM	47
-----------------------------------------	----

Wilhelm Leibl

Max Liebermann

Louis Corinth

Max Slevogt

The Impressionist Movement in Germany Broadens

The Berlin Secession

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*Return to Barr
Selz*

GERMAN EXPRESSIONIST PAINTING

BY PETER SELZ

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Selz

cc: D. Miller

POMONA COLLEGE
CLAREMONT, CALIFORNIA

October 10, 1956
15 October 1956

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

Dear Dr. Barr: I am really honored and touched by your invitation to write a preface for your book, but I am under such obligation to the Museum that I ought not to take on any outside responsibilities.

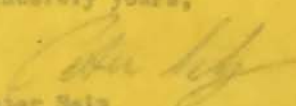
My refusal has nothing to do with any doubts about your book. I hear your talk on Der Sturm with admiration and pleasure and I am deeply impressed by your table of contents -- and so, incidentally, is Andrew Ritchie to whom I have just shown it. I am looking forward eagerly to the publication.

I am writing all this as a preface to a major request. There is no need to tell you that I have always held you in great esteem as the leading scholar in the field of modern art, and I would feel it a great honor if you should find it possible to write a brief foreword or preface to my book. I realize that you are probably too busy to consider this suggestion and that the forthcoming exhibition of twentieth century German art at the Museum may complicate the matter further. But in case you should be interested in this idea, it would be possible to send the page proofs to you sometime in the spring. They will be much more readable than the manuscript in its present form.

Mr. Peter Selz
Chairman
Art Department
Pomona College
Claremont, California

enclosing a table of contents which, with very minor changes, constitutes an accurate outline of the book as it will finally appear.

P. S. I have suggested that we should do whatever we can to assist you with the color plates of the two Kirchner's, but the matter is in the hands of Monroe Wheeler, and indeed the Museum needs your aid and cooperation that I have received on the manuscript during the entire period of its preparation.

Sincerely yours,

Peter Selz
Chairman, Art Department

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POMONA COLLEGE
CLAREMONT, CALIFORNIA

ART DEPARTMENT

October 10, 1956.

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

Dear Dr. Barr:

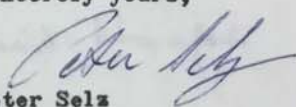
Mr. Philip Lilienthal of the University of California Press wrote to you recently requesting that we borrow plates for my book on German Expressionist painting, so I presume that you know the manuscript is now in publication. After about ten years of work on the subject I am relieved that it will soon be entirely out of my hands, although I feel, of course, many misgivings about its completeness and possible misinterpretations, etc. But I think that as a whole it is a decent piece of work. In its printed version it will have close to 500 pages of text and a little more than 200 illustrations, some forty of which we hope to reproduce in color.

I am writing all this as a preface to a major request. There is no need to tell you that I have always held you in great esteem as the leading scholar in the field of modern art, and I would feel it a great honor if you should find it possible to write a brief foreword or preface to my book. I realize that you are probably too busy to consider this suggestion and that the forthcoming exhibition of twentieth century German art at the Museum may complicate the matter further. But in case you should be interested in this idea, it would be possible to send the page proofs to you sometime in the spring. They will be much more readable than the manuscript in its present form.

Meanwhile, so as to give you an impression of the work, I am enclosing a table of contents which, with very minor changes, constitutes an accurate outline of the book as it will finally appear.

I hope to hear that you are interested in my request, but in any case, let me take this opportunity to thank you -- and indeed the Museum itself -- for the aid and cooperation that I have received on the manuscript during the entire period of its preparation.

Sincerely yours,


Peter Selz
Chairman, Art Department

PS/t

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S

Seventeen

seventeen

EDITOR & PUBLISHER

October 16, 1958

Dear Alfred:

May I again express my thanks to you for taking time from your busy schedule to come to the offices of *Seventeen* to judge the Annual Art Contest.

This is an important event for the contributors and the readers of the magazine and I know they are as deeply grateful for your interest as am I.

Every good wish.

Sincerely,

Guid Haupt

the printer.

With many thanks for your interest and assistance.

Sincerely yours,

Charles E. Seaton

CHARLES E. SEATON

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S

seventeen

seventeen

EDITOR & PUBLISHER

September 29, 1958

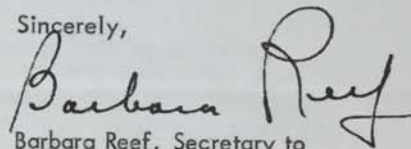
Dear Dr. Barr:

We are so happy to have been able to change the date for the Art Contest Judging.

It is now definitely scheduled for Tuesday, October 14th, at 12:00 noon at the offices of Seventeen Magazine. A brief luncheon will follow.

We look forward to seeing you.

Sincerely,



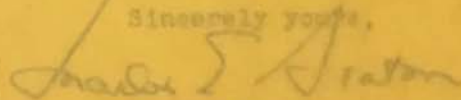
Barbara Reef, Secretary to
Mrs. Enid A. Haupt

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

the printer.

With many thanks for your interest and assistance.

Sincerely yours,



CHARLES E. SLATTERY

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Shokokusha

Publishing Co.

11-2-chome HIRAKAWA-CHO, CHIYODA-KU, TOKYO, JAPAN.

Publishers of monthly magazine, "Kenchiku Bunka" and books on architecture.

Nov. 4th, 1959
Tokyo

Mr. Barr Alfred
c/o The Museum of Modern Art
11 West 53rd St.
New York 19, New York
U.S.A.


Dear Sir,

The SHOKOKU-SHA published a series entitled "Contemporary Architecture of the World" several years ago.

To comply with numerous requests from the reading public in Japan, we are planning to publish a year book on the contemporary architecture of the world. This will be published every year starting from 1960 as a sister edition to another year book entitled "Contemporary Architecture of Japan". The Japan Architects Association is also keenly interested in and is assisting this undertaking.

We wish to solicit your assistance in gathering material for this year book. A list is enclosed herewith outlining the data which we wish to have. Your kind cooperation will be highly appreciated by the architectural world in this country as well as ourselves, and we remain,

Very truly yours,


Genshichi Shimode
President

Shokokusha Publishing Co.

one cover to you which would be distributed to good purpose.
This would enable us to order an adequate supply of copies from
the printer.

With many thanks for your interest and assistance.

Sincerely yours,


CHARLES E. SLATTERY

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Shokokusha

Publishing Co.

11-2-chome Hirakawa-cho, Chiyoda-ku, Tokyo, Japan.

Publishers of monthly magazine, "Kenchiku Bunka" and books on architecture.

1. Works:

No discrimination made whether the architect is famous or not, but desire something which contains creature elements of contemporary architecture.

2. Drawings:

- a. Plans, elevations, sections, details.
- b. Others explaining the characteristics of the building.
- c. Specifications.

3. Photographs:

- a. These which indicate overall architecture of the building.
- b. Name of photographer.
- c. We will take full responsibility to return these to you.

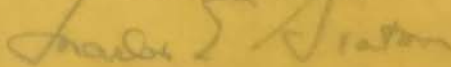
4. Explanations on designing motives, characteristics of the project, structure, materials and others.

5. Brief personal history of the architect.

This would enable us to order an adequate supply of copies from the printer.

With many thanks for your interest and assistance.

Sincerely yours,



CHARLES E. SLATTEN

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Slatkin
GALLERIES

Charles E. Slatkin

4 February 1959

Galleries

115 East 92nd Street • New York 28, N. Y.

January 26, 1959

PAINTINGS
DRAWINGS
SCULPTURES

Dr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
11 W. 53rd St.,
New York 19, N. Y.

Dear Doctor:

Thank you for your letter in which you kindly offer to send the interested members of our staff catalogues of your exhibition, French Master Drawings. There are six members of our staff who I know would be very much interested in having copies. If you send them to me I will be glad to distribute them. We are holding an exhibition of French Master Drawings from the 15th to the 19th Century to the 20th, to be held from February 10th through March 7th, 1959. This exhibition is intended to be an elaborate and important one. If you should wish to, I think that many members of our Junior Council would be much interested about it. I enclose a list with their addresses of Art. for your use only. Please guard it.

In addition to the loans from some thirty private collectors of drawings like Mr. Robert Lehman, Mr. C. Baker, Mr. John Newberry and Mr. Winslow Ames, we shall also have the cooperation of loans from The Fogg Art Museum, The Museum of Fine Arts, Boston, The Cleveland Museum, The National Gallery of Canada, The Philadelphia Museum, The Princeton Museum, etc.

Alfred H. Barr, Jr.

In connection with our exhibition, we are publishing a handsome catalogue which includes over one hundred very fine illustrations. Mr. Charles E. Slatkin, 115 East 92nd Street, New York 28, New York, it will be sent free of charge to art museums and college art departments in this country and to many abroad.

The expense of the catalogue prohibits our sending it out to the public indiscriminately. Therefore, we wonder whether you would care to indicate to us those of your staff and local collectors who would be specifically interested to receive copies directly; or the number of copies we could send under one cover to you which could be distributed to good purpose. This would enable us to order an adequate supply of copies from the printer.

With many thanks for your interest and assistance.

Sincerely yours,

Charles E. Slatkin

CHARLES E. SLATKIN

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LEHIGH 4-4222

Charles E. Slatkin
Galleries

115 East Ninety-second Street • New York 28, N. Y.

January 26, 1959

PAINTINGS
DRAWINGS
SCULPTURES

Dr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
11 W. 53rd St.,
New York 19, N. Y.

Dear Doctor Barr:

We are currently preparing an extensive exhibition called FRENCH MASTER DRAWINGS FROM THE 16th CENTURY TO THE 20th, to be held from February 10th through March 7th, 1959. This exhibition is intended, in part, to complement the more elaborate and important exhibition of French Master Drawings which is about to move from the Louvre to the Metropolitan Museum of Art.

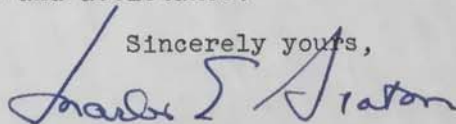
In addition to the loans from some thirty private collectors of drawings like Mr. Robert Lehman, Mr. Walter C. Baker, Mr. John Newberry and Mr. Winslow Ames, we shall also have the cooperation of loans from The Fogg Art Museum, The Museum of Fine Arts, Boston, The Cleveland Museum, The National Gallery of Canada, The Philadelphia Museum, The Princeton Museum, etc.

In connection with our exhibition, we are publishing a handsome catalogue which will include over one hundred very fine illustrations. Like all our catalogues, including the Degas-Renoir Exhibition Catalogue, it will be sent free of charge to art museums and college art departments in this country and to many abroad.

The expense of the catalogue prohibits our sending it out to the public indiscriminately. Therefore, we wonder whether you would care to indicate to us those of your staff and local collectors who would be specifically interested to receive copies directly; or the number of copies we could send under one cover to you which could be distributed to good purpose. This would enable us to order an adequate supply of copies from the printer.

With many thanks for your interest and assistance.

Sincerely yours,



CHARLES E. SLATKIN

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cc: D. Nille

SLIFKA Slifka

16 September 1959

Modigliani See Estorick

Dear Bill,

A new but quite active collector named Joseph Slifka (870 Fifth Avenue) has asked indirectly that whoever is doing the Monet exhibition at the Museum come to see his picture. It's a late water lily picture bought from Katia Granoff not long ago. Our informant -- and a good friend of the Museum -- Allan Emil thinks that even though it may be too late for your show or you may not want it, that it would be very helpful diplomatically if you could go to see it. Just possibly you don't know the picture and would need to see it anyway.

Would you let me know when you go so that I can reassure Mr. Emil.

Sincerely,

Mr. William Seitz
The Museum of Modern Art

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SLIFKA

Modigliani See Estorick

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sluys

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

22 April 1959

Dear Dr. Sluys:

If I understand your very interesting question rightly, I believe that one of the greatest 19th century American paintings might be a ideal illustration for your purpose. This is a large painting called The Clinic of Dr. Gross by one of our leading artists, Thomas Eakins, painted about 1875. It shows Professor Gross, one of the best American surgeons of his period, standing scalpel in hand demonstrating surgery in the amphitheatre of the college.

The picture is realistic but painted with such forceful character that we consider it a masterpiece. It hangs in the Jefferson Medical College in Philadelphia, but to obtain a photograph I would suggest that you write to the Philadelphia Museum of Art, Fairmount Avenue at Parkway, Philadelphia 30, Pennsylvania. The Philadelphia Museum has, I understand, photographed the painting a number of times.

Sincerely,

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

Dr. Félix Sluys
62, rue Froissart
sur Rendez-vous
Brussels, Belgium

AHB:ma

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DOCTEUR FÉLIX SLUYS

BRUXELLES, LE

17. IV. 59

Monsieur

Je n'ai pas sous la main le catalogue de votre Musée
ce qui m'oblige à vous demander un service:

N'avez vous pas un dessin, une estampe ou un
tableau représentant une école, un lycée, une université
(un professeur donnant cours, ou un amphithéâtre etc)

* Si non, ne savez vous pas où cela se trouve à
New York ou en Amérique? Je me souviens de Ste
Anne donnant ~~un~~ leçon d'écriture à la Vierge.

Je suis chargé de faire l'écrographie d'un numéro
de luxe d'une Revue médicale - Le Thémis
cette année: Continuité de la Culture

62, RUE FROISSART
SUR RENDEZ-VOUS

TÉL. 34.06.76

en Somme: Homo sapiens - C'est

DE OUT OF OUR POSSESSIONS...
original is at Smith we shall have it photographed
by Herbert Vose of Boston, but this won't be in
time for our publication purposes, obviously. Of
course we'll be glad to assume full responsibility
for the apparently unique photograph that is now
in your hands. A photo of a photo is never really
satisfactory.

Please let me hear from you soon.

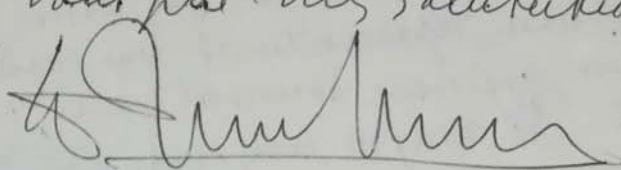
Sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:vk

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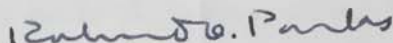
L'Enseignement ~~qui~~ est au centre. J'ai déjà pas mal de
illustrations - mais on n'en a jamais assez -
En attendant de la sorte vous avez droit à
ma vive reconnaissance -
Avec de vous mes salutations
empressées,


A Mr. H. J. BARR Junior
Modern Art Museum
11 West 58th Street
N.Y. U.S.A

be out of our possession otherwise. When the original is at Smith we shall have it photographed by Herbert Vose of Boston, but this won't be in time for our publication purposes, obviously. Of course we'll be glad to assume full responsibility for the apparently unique photograph that is now in your hands. A photo of a photo is never really satisfactory.

Please let me hear from you soon.

Sincerely,



Robert O. Parks
Director

ROP:vk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Smith
(both sent)*

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

July 27, 1959

Miss Marie Alexander
Secretary to Mr. Barr
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Alexander:

Many thanks for your letter of July 2nd. I must go down on my knees to beg you to lend us the photograph of Picasso's "Music" in the Caroline Marmon Fesler collection. I am virtually positive that Mr. Barr would approve. This photo will be used as the basis for a halftone only and will not be out of our possession otherwise. When the original is at Smith we shall have it photographed by Herbert Vose of Boston, but this won't be in time for our publication purposes, obviously. Of course we'll be glad to assume full responsibility for the apparently unique photograph that is now in your hands. A photo of a photo is never really satisfactory.

Please let me hear from you soon.

Sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:vk

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

THE MUSEUM OF MODERN ART

cc: D. Miller

Date 25 May 1959

To: Mr. d'Harnoncourt

Re: National Arts Foundation

From: Alfred Barr

Dear René:

Carleton Smith of the National Arts Foundation, Bement, Illinois phoned me at some length Friday to say that he and his backers were setting up a museum for Bement, a town of 15,000 people but not too far from the University of Illinois at Urbana. He wanted advice on works of art, who should speak at the opening, etc. He mentioned the following names as having agreed to participate in one way or another, or at least he gave me that impression: Malraux, Oppenheimer, Adlai Stevenson, Mrs. Roosevelt, Sir Kenneth Clark, but he also said that the Robert Woods Elises were going to give objects and that the museum had secured four Rouaults and one Modigliani. He sounded me out as to whether we had anything to give or to sell.

(dictated by Mr. Barr; transcribed during his absence because of illness)

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

27 CRAIGIE STREET, CAMBRIDGE, MASSACHUSETTS

16 March 1959

February 16, 1959

Mr. Alfred Dear Arthur,
Museum of Modern Art

11 West 53rd Street I am sorry not to have been able to answer your
New York, letter before this. I won't bother you with excuses, but among
them is the fact that I don't quite know how to reply.

Dear Alfred:

I doubt if Sam Salz would want to come up to
Cambridge. He travels almost not at all in this country unless
tempted by a big deal. I think Knoedler's is the best bet, though
frankly I don't see why Thannhauser shouldn't do it, since he has
paid have perhaps sold you more things than anybody else -- though I recall
with the for some reason you didn't want to ask him or he had already refused.
indeed to set valuation for insurance purposes."

My best to you and Neige, and again my apologies.

Consequently, I guess I had best try someone else. In some
respects, I wouldn't mind trying Sam Salz since Sincerely,
have him see our collection. However, I would be just as glad to try
Knoedler's depending upon your opinion of the relative advisability.

With kindest regards to you and Daisy,

Mr. A. K. Solomon
27 Craigie Street
Cambridge, Massachusetts

Yours sincerely,

AHB:ma

A. K. Solomon

(dictated by Mr. Barr; transcribed during his absence because of illness)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.353

27 CRAIGIE STREET, CAMBRIDGE, MASSACHUSETTS

February 16, 1959

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

Dear Alfred:

Germain Seligman writes that he has "practically given up this particular field of Impressionist and Post-Impressionist artists, as my personal conviction is that in the majority of instances, the prices paid have not been in keeping either with the merit of the artist or with the quality of the works sold. Thus I would be in great trouble indeed to set valuation for insurance purposes."

Consequently, I guesst I had best try someone else. In some respects, I wouldn't mind trying Sam Salz since I would rather like to have him see our collection. However, I would be just as glad to try Knoedler's depending upon your opinion of the relative advisability.

With kindest regards to you and Daisy,

Yours sincerely,



A. K. Solomon

AKS:cr

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959

34 & 35, New Bond Street,
London W. 1.



INTERNATIONALE BAUAUSSTELLUNG BERLIN 1957

11 West 53rd Street,
New York 19,
N.Y.,
U.S.A.

one of the
best
examples

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 F. ROSE,
 R. S. TIMEWELL,
 C. GRONAU,
 ASSOCIATE

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959

34 & 35, New Bond Street,

Dear Marga & Alfred:-

Objekt 15. 10 - gesch. Wohnhaus
 mit 68 Wohnungen
 (Dageneck/Samuelson, Schweden)

The opening of the Kongresshalle would have interested you as many groups were represented & quality was the general tenor of the affair. Since Stubbins' building is quite near the Bauausstellung with Aalto's, Gropius', Niemeyer's & others' apartments already finished; - it does the U S credit. You would have enjoyed Portugal too: very different but equally cordial. It really belongs to ones education & might be termed: **Preliminary to Brazil**. Will be back in the very near future and look forward tremendously to the German show. Trust the concert will do it justice. The Juilliard has been here & received a deserved ovation.

Very warm regards
 Faithfully,
 Carlton

Mr. & Mrs.
 Alfred Barr
 49 East 96th
 New York
 N Y

U S A

[1957?]

New York 19,
 N.Y.,
 U.S.A.

one to
 Dept
 Carlton

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Sotheby

*34 & 35, New Bond Street,
London, W.1.*

er 1959

TELEPHONES:

ANNUAL ART SYMPOSIUM

"SINCE 1900"

APRIL 3 TO APRIL 7

N.Y.,
U.S.A.

*preparing
one Best
Cover*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE FLORIDA STATE UNIVERSITY • TALLAHASSEE
THE JOHN AND MABLE RINGLING MUSEUM OF ART • SARASOTA



Man from Cyprus (Head), by Professor Karl Zerbe, F.S.U.

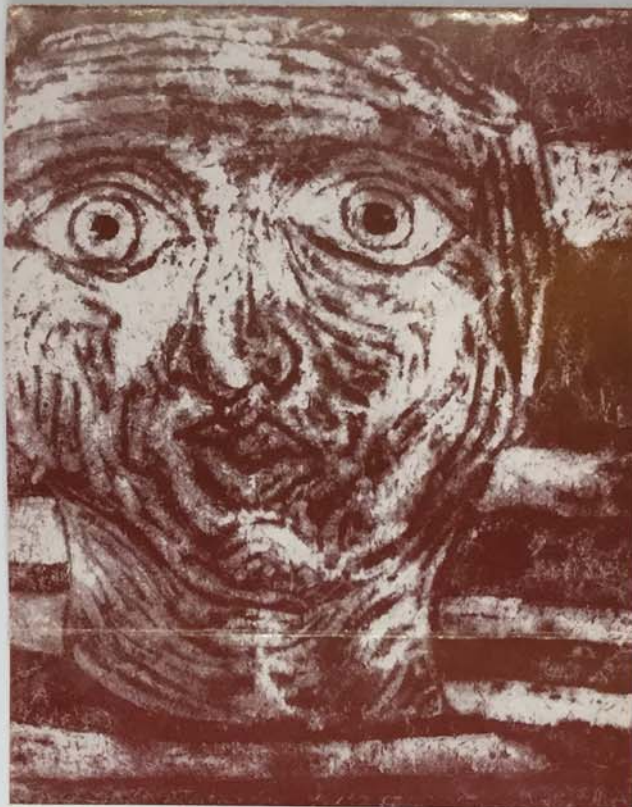
A gouache on Japanese mulberry paper, inspired by a small Cypriote head which is part of the Cesnola Collection of the Ringling Museum of Art. The sculpture is presently on loan to the Department of Art at F.S.U.

"SINCE 1900"

ANNUAL ART SYMPOSIUM

The Department of Art of The Florida State University in conjunction with The John and Mable Ringling

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Man from Cyprus (Head), by Professor Karl Zerbe, F.S.U.

A gouache on Japanese mulberry paper, inspired by a small Cypriote head which is part of the Cesnola Collection of the Ringling Museum of Art. The sculpture is presently on loan to the Department of Art at F.S.U.

"SINCE 1900"

ANNUAL ART SYMPOSIUM

The Department of Art of The Florida State University in conjunction with The John and Mable Ringling Museum of Art presents the Eighth Annual Art Symposium at Sarasota in 1955. Sponsored chiefly as a service to the Art majors of F.S.U., the Symposia of the past have brought outstanding national authorities in the various fields of art to the students, and to the general public of the Sarasota region. These programs which began as intensive studies in the history of art soon broadened out to include consideration of other areas of humanistic study. The participation of Alfred H. Barr, Jr., Clayton Charles, Bartlett H. Hayes, Jr., Edgar Kaufmann, Jr., Arthur Osver, Stuart Purser, Andrew Sanders, Peter Selz, and prominent members of the staffs of the Ringling Museum of Art and the Florida State University promises to offer a program in keeping with the high quality of the Art Symposia of former years.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"SINCE 1900"

EIGHTH ANNUAL ART SYMPOSIUM, 1955
"SINCE 1900"

Sunday, April 3 — Thursday, April 7
John and Mable Ringling Museum of Art
Sarasota, Florida

SUNDAY, April 3

1:00 P.M.

ADDRESS OF WELCOME

Karl A. Bickel,
Member of the Operating Committee
The John and Mable Ringling Museum of Art

OUR PLACE IN TIME AND SPACE

Adolph Karl, Acting Head
Department of Art
The Florida State University

3:00 P.M.

MODERN ROOMS SINCE 1900

Edgar Kaufmann, Jr.,
Historian of Modern Design

8:15 P.M.

PAINTING AND POLITICS — I

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

MONDAY, April 4

9:00 A.M.

NEW CONCEPTS OF THE PAINTING SURFACE

Karl Zerbe, Visiting Professor
Department of Art
The Florida State University

10:30 A.M.

PAINTING AND POLITICS — II

Alfred H. Barr, Jr.

1:00 P.M.

WHAT'S HAPPENING TO MODERN FURNITURE

Edgar Kaufmann, Jr.

TUESDAY, April 5

9:00 A.M.

CONTRASTS IN AMERICAN PAINTING

James V. McDonough, Professor
Department of Art
The Florida State University

10:30 A.M.

FROM DE STIJL TO THE BAUHAUS

Kenneth Donahue, Curator
The John and Mable Ringling Museum of Art

1:00 P.M.

SURREALISM AND NEO-ROMANTICISM

A. Everett Austin, Jr., Director
The Ringling Museums

WEDNESDAY, April 6

9:00 A.M.

GALLERY LECTURE

Samuel T. Blaisdell,
Director of Educational Activities,
The John and Mable Ringling Museum of Art

10:30 A.M.

GERMAN EXPRESSIONIST PAINTING

Peter Selz, Institute of Design

Illinois Institute of Technology,
Chicago, Illinois

1:00 P.M.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TUESDAY, April 5 *Sundate*

9:00 A.M.

CONTRASTS IN AMERICAN PAINTING

James V. McDonough, Professor
Department of Art
The Florida State University

10:30 A.M.

FROM DE STIJL TO THE BAUHAUS

Kenneth Donahue, Curator
The John and Mable Ringling Museum of Art

1:00 P.M.

SURREALISM AND NEO-ROMANTICISM

A. Everett Austin, Jr., Director
The Ringling Museums

WEDNESDAY, April 6

9:00 A.M.

GALLERY LECTURE

Samuel T. Blaisdell,
Director of Educational Activities,
The John and Mable Ringling Museum of Art

10:30 A.M.

GERMAN EXPRESSIONIST PAINTING

Peter Selz, Institute of Design
Illinois Institute of Technology,
Chicago, Illinois

1:00 P.M.

ARTIST THROUGH THE LOOKING GLASS

Bartlett H. Hayes, Jr., Director,
Addison Gallery of American Art,
Andover, Massachusetts

7:00 P.M.

FILM PROGRAM

"The Informer", 1935; "Picasso's Guernica",
Narrative by Eva LeGallienne

9:00 P.M.

FILM PROGRAM REPEATED

THURSDAY, April 7

9:00 A.M.

THE ARTIST BACK AGAIN

Bartlett H. Hayes, Jr.

10:30 A.M.

AMERICAN ABSTRACT EXPRESSIONIST
PAINTING

Peter Selz

1:00 P.M.

THE PANEL'S CHOICE

(from the exhibition, "Fifty Florida Artists")

Clayton Charles, Chairman, Art Department,
University of Miami

Arthur Osver, Artist in Residence,
University of Florida

Stuart Purser, Head, Department of Art,
University of Florida

Andrew Sanders, Instructor of Painting,
Ringling School of Art

Karl Zerbe, Visiting Professor,
Florida State University

Kenneth Donahue, (Moderator), Curator,
The John and Mable Ringling Museum of Art

8:15 P.M.

THE BEAUTIFUL PEOPLE

A play by William Saroyan. Players from the
Department of Speech at the Florida
State University.

All meetings will be held in the Asolo Theatre of
the Ringling Museum of Art except the artists' panel
on Thursday afternoon which will be held in Gallery 18
of the Ringling Museum.

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Sotheby

1959

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TELEGRAMS:
ABINITIO, WESDD, LONDON.
CABLEGRAMS: ABINITIO, LONDON.
CODE: A.B.C. 5th EDITION.

PLEASE ADDRESS ALL COMMUNICATIONS
TO THE FIRM, AND QUOTE REFERENCE
AA/27

4th June 1959.

Dear Mr. Barr,

Thank you so much for giving me information about the Braque Woman with a Mandolin. I am most grateful.

I will send you a catalogue of the Chrysler sale on July the 1st as soon as it is ready.

Yours sincerely,

John Rickett

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

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

2 December 1959

Dear Elouise,

Many thanks indeed for sending me the issue of America with the review of New Images of Man. I hope to read it this week and shall then pass it on to Peter Selz.

I greatly appreciate your thoughtfulness for I wouldn't have seen the issue otherwise.

My very best to Otto and yourself.

Sincerely,

Mrs. Otto L. Spaeth
120 East 81st Street
New York 28, New York

AH B:ma

*My dear Elouise
you're the reviewer
but if not I thought
you'd be interested
for I've never seen
an art criticism
in it - this is a
pretty penetrating
one Best
Review*

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

25 March 1958

My dear Alfred:
You've probably
seen this review
but if not I thought
you'd be interested—

For a magazine
that never has
an art criticism
in it—this is a
pretty penetrating
one—

Best,
Clare.

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Spaeth

25 March 1958

Dear
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Mrs.
640
New
AHB:

Mrs. Otto Lucien Spaeth

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spaeth

25 March 1958

Dear Elouise:

I have been so rushed I have only now been able to show the transparency of your idea to Eleanor Steinberg who Dear Elouise: set aside another in line. She gave a figure of around \$5,000 which is exactly what I would have guessed. This would be I am delighted to have a catalogue of the dealer of course would pay a good deal less but right take the exhibition, God and Man in Art, which I think you have done so much to organize. It seems to me to be an admirable job.

My very best to you and Otto.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Otto L. Spaeth
640 Park Avenue
New York 21, New York
AHB:ma

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Speyer

Mr. D. Miller

17 December 1958

Dear Darthea:

I have been so rushed I have only now been able to show the transparency of your Klee to Eleanor Seidenberg who now is the most active dealer in Klee. She gave a figure of around \$5,000 which is exactly what I would have guessed. This would be a selling price on the New York market. The dealer of course would pay a good deal less but might take the picture on consignment with a discount of 20% or so.

Good luck! And Merry Christmas.

Sincerely,

Alfred H. Barr, Jr.

Miss Darthea Speyer
The United States Information Service
Embassy of the United States
Paris, France

AHB:ra

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cc: D. Miller

Speyer

er 1958

DARTHEA SPEYER

Nov. 30th
83 quai d'orsay
Paris. 7

Dear Alfred,
I apologize for
bothering you about a
personal matter, but
you are one of the few
people I trust to
help me with it.

You may remember
the gouache I have by
Paul Klee called "Nord
Deutsche Stadt". I am
considering selling it,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The left hand corner. Below the gouache to the left is written "1930 C.10" and to the right below the gouache is written "Nord Deutsche Stadt." The photo ~~was~~ does not give an exact idea of the picture which is actually longer than it is wide; it is $14\frac{1}{2}$ inches long and $13\frac{1}{4}$ inches wide. I ^{would} deeply appreciate hearing from you on this subject when you have a minute.

The Indian art show has been extraordinarily successful, and I think

much as I hate to do so, ⁽²⁾ as I am thinking of making another purchase. Could you write me what the approximate value of this picture would be, on the market in the United States. If I part with one of my choice possessions, I at least wish to be given full value. Naturally, I shall keep your information completely confidential.

I enclose a color transparency of the picture. The work is signed blue, on the gouache, in

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CC: D. Miller

Speyer

25 September 1958

you would have liked the
installation - I am now
having a brief respite
between exhibitions

With warmest
regards to you and
Daisy.

Affectionately,
Dorthea

some time,
inable" of
am told
for paintings
small, late

lection
e affects
outside limit
this picture.

his matter,
the values.

r.

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

Speyer

THE FOREIGN SERVICE

Speyer

September 1958

DARTHEA SPEYER

Oct. 14th
83 Guaidorsey

Dear Alfred —

I thought you would be pleased to know all is going particularly well at the moment and I shall be in the States on "home leave" in a few weeks; I am reassigned to Paris after leave.

I shall be in New

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CC: D. Miller

Speyer

York for about two weeks 958
starting November 19th, I do hope
you will be there then,

My very best to you
and Daisy. Yours.

Darthea

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.353

CC: D. Miller

Speyer

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

25 September 1958

CONFIDENTIAL

Dear Darthea:

I have not priced Eilshemius' work for some time, but I understand that he is one of the most "bargainable" of American artists, being somewhat out of style. I am told that the Kleemann Galleries have been asking \$800 for paintings recently, but that this is an outside price. Some small, late ones go for as little as \$75 to \$100.

Paintings by Eilshemius in our own collection have been published more frequently which of course affects their value. We have raised our insurance to the outside limit of \$1200 in one instance, but I would pay more for this picture.

I am sorry not to be more helpful in this matter, but perhaps this will give you some indication of the values.

Sincerely,

Alfred H. Barr, Jr.

Miss Darthea Speyer
Exhibits Officer
The United States Information Service
Embassy of the United States
Paris, France

AHB:na

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy, Paris
September 15, 1958

Dear Alfred:

I am sorry to bother you about this matter, but I did not wish to write to a gallery dealer concerning this request, for obvious reasons.

I have been contacted by one of the museum directors in Paris who wishes to know the price paintings by Elsheimius are selling for in the United States.

I have no idea of the value of Elsheimius's paintings today and I wondered if it would be possible for you to let me know approximately. Of course, I would not reveal the source of my information. Could you write me this information at your earliest convenience?

Again, my excuses for bothering you and all my thanks.

Yours,

A handwritten signature in dark ink, appearing to read "D. Speyer".

Dorthea Speyer
Exhibits Officer

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

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René has asked me to receive and coordinate the responses to this request, and submit them to him. The final list must be in Mrs. Belt's hands by next Wednesday, May 11th.

I have in my office the complete lists of Fulbright Grantees in Painting, Sculpture and Graphic Arts from 1949 through 1958, if you should ever wish to consult them.

You will have the other lists on Monday. Even three or four suggestions would be welcome

Thanks.

Elizabeth

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- Robert Lohr, b. 1930
American Artists
 1922
 1924
 Virginia Admiral, b. 1915
 Ross Abrams, b. 1920
 Calvin Albert, b. 1918
 Alcopepley, b. 1910
 Irving Amegh, b. 1918
 Oliver Andrews, b. 1925
 Leon Applebaum, b. 1924
 David Aronson, b. 1923
 Ruth Asawa, b. 1926
 Maxil Ballinger, b. 1914
 Rudolf Baranik, b. 1920
 Will Barnet, b. 1911
 William Bazilotes, b. 1922
 Leonard Baskin, b. 1922
 Herbert Beerman, b. 1926
 Teland Bell, b. 1922
 C. Whitney Bender, b. 1929
 Rainey Bennett, b. 1907
 Roloff Beny, b. 1924
 Jason Berger, b. 1926
 Fred Berman, b. 1926
 Nell Elaine, b. 1922
 Hyman Bloom, b. 1913
 Seymour Boardman, b. 1921
 Ernest Briggs, b. 1923
 Harry Broby, b. 1927
 James Brooks, b. 1906
 Fritz Baltman, b. 1919
 Louis Bunce, b. 1907
 Calcagno, b. 1916
 Jewett Campbell, b. 1912
 Nicolas Carone, b. 1917
 Edmond Casrella, b. 1920
 H. Carroll Cassill, b. 1928
 Giorgio Cavallon, b. 1904
 Edward Chavez, b. 1917
 Herman Cherry, b. 1909
 Lee Chesney, b. 1920
 Yuen Yuey Chin, b. 1922
 Pierre Clerk, b. 1928
 Carroll Clear, b. 1913
 George M. Cohen, b. 1919
 William Congdon, b. 1912
 Robert Conover, b. 1920
 Edward Corbett, b. 1919
 Martin Craig, b. 1906

Harold Altman

Charles Ameryk

Louis Bourgeois

Dorothy Bucke

- Kenneth Best, b. 1909
 Lucien Bravalton
 Barnett Newman, b. 1905
 Franz Bogner, b. 1904
 Ralston Crawford, b. 1906
 Ben L. Culwell, b. 1918
 Elaine de Kooning, b. 1920
 Willem de Kooning, b. 1904
 Robert de Niro, b. 1922
 José de Rivera, b. 1904
 Louis Diugoss, b. 1916
 Seymour Drulevitch, b. 1923
 Arthur Deshaies, b. 1920
 Jimmy Ennet, b. 1920
 Dean Fausett, b. 1913
 Herbert Ferber, b. 1906
 Keith Finch, b. 1920
 Leander Fornas, b. 1925
 James Forsberg, b. 1919
 Sam Francis, b. 1923
 Helen Frankenthaler, b. 1917
 Antonio Frasconi, b. 1919
 Jane Freilicher, b. 1924
 Joseph Frieber, b. 1908
 Sue Fuller, b. 1914
 Ilse Gets, b. 1917
 Joseph Glasco, b. 1925
 Michael Goldberg, b. 1924
 Xavier Gonzales
 Robert Goodnough, b. 1917
 Byron Goto, b. 1919
 Joseph Goto, b. 1916
 Morris Graves, b. 1910
 Clive Gray, b. 1918
 Balcomb Greene, b. 1904
 Peter Grippe, b. 1912
 Philip Guston, b. 1912
 Dimitri Hadzi, b. 1921
 David Hare, b. 1917
 Grace Hartigan, b. 1922
 John Edward Heliker, b. 1909
 Dorothy Heller, b. 1920
 Clinton Hill, b. 1922
 Joseph Hirsch, b. 1910
 Margo Hoff
 John Hultberg, b. 1922
 Paul Hultberg, b. 1926
 Ynez Johnston, b. 1920
 John Paul Jones, b. 1924
 Mervin Jules, b. 1912

Rome Hagme

*Super John
 Diebenkom*

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

Robert Kabak, b. 1930
 Wolf Kahn, b. 1927
 Matsumi Kanemitsu, b. 1922
 Sam Kaner, b. 1924
 Herbert Katzman, b. 1923
 James Kearns, b. 1924
 William Kienbusch, b. 1914
 William D. King, b. 1924
 Dong Kingman, b. 1911
 Jonas Kiningstein, b. 1923
 Lyman Kipp, Jr., b. 1929
 Franz Kline, b. 1910
 Harry Koerner, b. 1915
 Gabriel Kohn, b. 1910
 Misch Kohn, b. 1916
 Irving Kriesberg, b. 1919
 Louise Kruger, b. 1924
 Mauricio Lasansky, b. 1914
 Ibram Lassaw, b. 1913
 Jacob Lawrence, b. 1917
 Alfred Leslie, b. 1927
 John Levee, b. 1924
 Arthur Levine, b. 1928
 Jack Levine, b. 1915
 Norman Lewis, b. 1909
 Leo Lionni, b. 1910
 Richard Lippold, b. 1915
 Seymour Lipton, b. 1905
 Vincent Longo, b. 1923
 Byron McClintock, b. 1930
 Loren MacIver, b. 1909
 Corrado Marca-Relli, b. 1913
 Robert Marx, b. 1923
 John Masteller, b. 1913
 Herbert Matter, b. 1907
 Joseph Messina, b. 1926
 Wayne Miller, b. 1918
 Raymond August Mints, b. 1925
 Joan Mitchell, b. 1926
 Keith Monroe, b. 1917
 George Morrison, b. 1919
 Robert Motherwell, b. 1915
 Seong Moy, b. 1921
 George Mueller, b. 1929
 Robert Mueller, b. 1925
 Lee Mullican, b. 1919
 Ernest Mundt, b. 1905
 Richard Munsell, b. 1909

Kenneth Neck, b. 1923
 Louise Nevelson
 Barnett Newman, b. 1905
 Isamu Noguchi, b. 1904

 Okada, b. 1902
 Charles Oscar, b. 1923
 Arthur Osver, b. 1912

 Raymond Parker, b. 1922
 Robert Andrew Parker, b. 1927
 Bernard Parlin, b. 1918
 Gabor Peterdi, b. 1915
 Alton Pickens, b. 1917
 D. Pierce (Danny), b. 1920
 Leona Pierce, b. 1922
 Richard Pousette-Dart, b. 1916
 Gorman Powers, b. 1921
 Rudy O. Pozzatti, b. 1925
 Easton Pribble, b. 1917
 Gertrude Quastler, b. 1919

André Racz, b. 1916
 Paul Rand, b. 1914
 Ad Reinhardt, b. 1913
 Larry Rivers, b. 1923
 Walter Rogalski, b. 1923
 Herman Rose, b. 1909
 Bernard Rosenquit, b. 1923
 Bernard Rosenthal, b. 1914
 Theodore J. Rossak, b. 1907
 Mark Rothko, b. 1903
 Miriam Schapiro, b. 1923
 Honoré Scharrer, b. 1920
 Karl Schrag, b. 1912
 Aubrey Schwartz, b. 1928
 Ira Schwartz, b. 1922
 Charles Seliger, b. 1926
 Ben Shahn, b. 1896
 David Smith, b. 1906
 Robert Sowers, b. 1923
 Nora Speyer, b. 1923
 Theodoros Stamos, b. 1922
 J. L. Steg, b. 1922
 Saul Steinberg, b. 1914
 Hedda Sterne, b. 1916
 Glyfford Still, b. 1904
 Walter Stuenkel, b. 1914
 Carol Summers, b. 1925

*Krushevich**Norma Morgan**Richard Stankiewicz
Robert Rauchenberg*

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Stanley Hayward

AUSTRALIA - Roger Purves Smith, b. 1913
 John Talleur, b. 1925
ARGENTINA - Reuben Tam, b. 1916
BRAZIL - William Thon, b. 1906
 George Tooker, b. 1920
CHINA - Vera Tornakowsky, b. 1929
 Hugh Townley, b. 1923
 Michael Train, b. 1931
 Jack Tworckov, b. 1900
 Richard O. Tyler, b. 1926
FRANCE - Sylvia Wald, b. 1914
 June Wayne, b. 1918
GERMANY - Albert Weinberg, b. 1925
 Andrew Wyeth, b. 1917
INDIA -
ITALY -
JAPAN -
MEXICO -
NETHERLANDS -
PERU -
RUSSIA -
UNITED STATES -
UNITED KINGDOM -
WEST INDIES -
YUGOSLAVIA -

FRANCE - Bernard Defont, b. 1909
 Etienne Ladje, b. 1907
 Hans Hartung, b. 1904
 Larjon,
 Alfred Nardone, b. 1911
 Georges Mathieu, b. 1928
 Chade
 Edouard Pignon, b. 1909
 Serge Poliakoff, 1906
 Germaine Richier, b. 1917
 Pierre Soulages, b. 1919
 Viara de Silva, b. 1908
 Sao Wan-Hi
GERMANY - Willy Heunelster
 Bernard Holliger, b. 1915
 Hans Janssen, b. 1907
 Klemann
 Ernst Wilhelm Nay, b. 1902
 Hans Uhlmann, b. 1900
 Fritz Winter, b. 1907
GUATEMALA - Robert Gonzalez Gorta, b. 1909
HAITI - Wilson Higued, b. 1911
 Rogertrand Gousses, b. 1910
 Hector Hypoclitte
 Theleme Chin
 Rene Vincent, b. 1911
ITALY - Afro, b. 1912
 R. Sacchi, b. 1913
 E. Scacchi
 Marcello Sacconi, b. 1914
 G. Scacchi
 Alberto Sarti, b. 1919
 G. Cappello
 Bruno Cassinari, b. 1912
 G. Cerri
 Leo Crescimati, b. 1904
 Piero Dorazio, b. 1909
 Foricle Bassini, b. 1907
 Salvatore Fuso, b. 1914
 Anselmo Franzosini
 G. Franzosini
 P. Gualtieri
 Giuseppe Guerrazzi, b. 1902
 Renato Guttuso, b. 1912
 Stendice Lucci, b. 1900
 R. Nelli
 Giuseppe Penone, b. 1900
 Rostreinoni
 F. Sacchi
 G. Scacchi
 Lucio Sottile, b. 1912
 Sottile, b. 1912
 L. Sottile
 Sottile, b. 1912

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- AUSTRALIA - Peter Purves Smith, b. 1913
Sidney Nolan, b. 1917
- AUSTRIA - Fritz Wotruba, b. 1907
- BELGIUM - Roger van Rogger, b. 1914
Racul Ubac, b. 1911
- BRAZIL - Roberto Burke-Marx, b. 1909
Carybe
Mario Cravo, b. 1923
Hector dos Razeses, b. 1918
Aldemir Martins, b. 1922
Candido Portinari, b. 1903
- CANADA - Jean-Paul Mopelle, b. 1923
William Ronald, b. 1926
- CHILE - Matta, b. 1912
Israel Roa, b. 1909
Raul Vargas, b. 1908
Enrique Zanartu, b. 1921
- COLUMBIA - Gonzalo Ariza, b. 1912
Edgar Negret, b. 1920
Alejandro Obregon, b. 1921
Eduardo Ramirez, b. 1921
- CUBA - Cundo Bermudez, b. 1914
Jose Ignacio Bermudez, b. 1922
Mario Carreno, b. 1913
Sandu Darie, b. 1908
Mariano, b. 1912
Luis Martines-Pedro, b. 1910
Raul Milian, b. 1914
Filipe Orlando, 1911
- ECUADOR - Oswaldo Guayasamin, b. 1918
Diogenes Paredes, b. 1910
Robert Adams, b. 1914
- ENGLAND - Kenneth Armitage, b. 1916
Sandra Blow, b. 1925
Reg Butler, b. 1913
Lynn Chadwick, b. 1914
Robert Colquhoun, b. 1914
Alan Davie, b. 1920
Lucien Freud, b. 1922
Robert MacBryde, b. 1913
F.E. McWilliam, b. 1909
Philip J. Martin, b. 1927
Bernard Meadows, b. 1915
Albert Newhall, b. 1920
Ben Nicholson, b. 1894
Eduardo Paolozzi, b. 1924
Alan Reynolds, b. 1926
William Scott, b. 1913
Graham Sutherland, b. 1903
Leslie T. Thornton, b. 1925
William Turnbull, b. 1922
- FRANCE - Balthus, b. 1910
Jean Bazaine, b. 1904
Arbat Blatas, b. 1908
Bernard Buffet, b. 1928
- FRANCE - Bernard Dufour, b. 1922
Etienne Hadju, b. 1907
Hans Hartung, b. 1904
Lorjou,
Alfred Manessier, b. 1911
Georges Mathieu, b. 1921
Okada
Edouard Pignon, b. 1905
Serge Poliakoff, 1906
Germaine Richier, b. 1924
Pierre Soulages, b. 1919
Viera da Silva, b. 1908
Sao Wou-Ki
- GERMANY - Willy Baumeister
Bernard Heiliger, b. 1915
Hans Jaenisch, b. 1907
Kleemann
Ernest Wilhelm Nay, b. 1902
Hans Uhlmann, b. 1900
Fritz Winter, b. 1905 1924
Robert Gonzalez Goyri, b.
- GUATEMALA - Robert Gonzalez Goyri, b.
- HAITI - Wilson Bigaud, b. 1931
Enguerrand Gourgue, b. 1930
Hector Hyppolite
Philome Obin
Rene Vincent, b. 1911
- ITALY - Afro, b. 1912
E. Bacchi, b. 1913
M. Bacchis
Marcello Boccacci, b. 1914
G. Breddo
Alberto Burri, b. 1915
C. Cappello
Bruno Cassinari, b. 1912
C. Corsi
Leo Cremonini, b. 1925
Piero Dorazio, b. 1927
Pericle Fazzini, b. 1913
Salvatore Fiume, b. 1915
Anselmo Francesconi
N. Franchina
F. Gentilini
Giuseppe Guerreschi, b. 1929
Renato Guttoso, b. 1912
Stanislao Lepri, b. 1910
M. Mafai
Giacomo Manzù, b. 1908
Mastroianni
F. Mensio
G. Mignaco
Luciano Minguzzi, b. 1911
Luciano Mioli, b. 1920
Mirko, b. 1910
L. Montanarini
Marcello Muccini, b. 1926

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Mr. Barr
 Mr. Starnes
 Mr. Lichtenstein
 Mr. Murray
 Mrs. Mellon
 Miss Miller

Mrs. Perkins
 Mrs. Shaw
 Mr. Stryker
 Mr. Wheeler
 Mr. White

- ITALY - Antonio Music, b. 1909
 Negri
 Pagliacci
 Armando Pizziniato, b. 1910
 M. Radice
 Signori
 Tancredi, b. 1927
 G. Turcato
 Emilio Vedova, b. 1913
 Renzo Vespignani, b. 1924
- JAPAN - Yoze Hamaguchi, b. 1909
 Sato
 Shiryu (Riyoshi Morita), b. 1912
 Sofu, b. 1913
 Suije (Sunio Ikaka), b. 1912
- MEXICO - Raul Anguiano, b. 1909
 Enrique Echevarria-Vasquez
 Jesus Gurrero Galvan, b. 1910
 Guillermo Meza, b. 1917
 Juan Soriano, b. 1920
 Angel Tebo, b. 1916
 Alfredo Zalce, b. 1908
- NETHERLANDS - Karel Appel, b. 1921
 Toon Kelder, b. 1894
- SWEDEN - Hans Erni, b. 1909
- RUSSIA - Anatoly Zverev, b. 1931
- VENEZUELA - Alefandro Otero, b. 1912

May 21, 1958

Mrs. Grace Selt
 Director,
 New York Office,
 Foreign Leader Program
 Department of State
 220 West 57th Street
 New York 19

Mrs. Carleton Sprague Ogden

MS:K

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COPY

State Dept

bc: Mr. Barr ✓
Mr. d'Harnoncourt
Mr. Lieberman
Mr. McCray
Mrs. Mellon
Miss Miller
Mrs. Parkinson
Mrs. Shaw
Mr. Soby
Mr. Wheeler
Mr. White

May 21, 1958

Dear Grace,

In accordance with your request for short lists of "young" artists, American and foreign, who might receive State Department Specialist Grants, I am pleased to enclose a compilation representing the opinion of qualified staff members of The Museum of Modern Art.

The artists have been chosen on the basis of merit only; all considerations, such as previous trips, if any, ability to lecture, financial situation, especial reasons to travel this year, would only complicate the issue at this stage, and would take a much longer time to investigate. We would be glad, however, to try to supply such information if you request it later. I shall in any case send you their addresses as soon as they have been checked.

The Museum is glad to cooperate with the State Department on this excellent project and understands that the enclosed lists will be considered confidential.

Very sincerely,

Mrs. Carleton Sprague Smith

Mrs. Grace Belt
Director,
New York Office,
Foreign Leader Program
Department of State
250 West 57th Street
New York 19

ESS:fk

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May 20, 1958

FOREIGN LIST

First Choice

Germaine Richier, sculptor, born 1904. FRANCE

Second Choice

Balthus, painter, born 1908. FRANCE
 Alberto Burri, painter, born 1915. ITALY
 Reg Butler, sculptor, born 1913. ENGLAND
 Etienne Hajdu, sculptor, born 1907 in Rumanian Transyl-
 vania of Hungarian parents. FRANCE
 Emilio Vedova, painter, born 1913. ITALY
 Maria Helena Vieira da Silva, painter, born 1908 in
 Portugal. FRANCE
 Fritz Wotruba, sculptor, born 1907. AUSTRIA

Third Choice

Edmondo Bacci, painter, born 1913. ITALY
 Sandra Blow, painter, born 1925. ENGLAND
 Mario Cravo, sculptor, born 1923. BRAZIL
 Alberto Giacometti, sculptor, born 1901 in Switzerland. FRANCE
 Hans Hartung, painter, born 1904 in Germany. FRANCE
 Alfred Manessier, painter, born 1911. FRANCE
 Albert Tucker, painter, born 1914. AUSTRALIA
 Fritz Winter, painter, born 1905. GERMANY

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May 20, 1958

THE MUSEUM OF MODERN ART

cc: Mrs. Smith
AMERICAN LIST

Date: 2 May 1958

To: Mr. White

Re: Exchange of Artists

From: ALW First Choice

Leonard Baskin, sculptor and printmaker, born 1922
William Basistos, painter, born 1912

Dear Jim:

Second Choice I couldn't respond to your memorandum of

April 17th Grace Hartigan, painter, born 1922 - international

exchange. I am not very good about pulling lists out of my head and have

Third Choice

to do a lot of thinking before I can get names down. I gathered

Edward Corbett, painter, born 1919

from Bill's Franz Kline, painter, born 1910. Immediately so that in my

Willem de Kooning, painter, born 1904 The Netherlands,

current from in U. S. since 1926 In any case, I am awfully bad

Ibram Lassaw, born 1913 Egypt of Russian parents,

at being "born in U. S. since 1921" I am not sure what

Seymour Lipton, born 1903

you meant by Elbert Weinberg, born 1928 slight odor of Conservatism.

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State Dept.

THE MUSEUM OF MODERN ART

cc: Mrs. Smith

Date 5 May 1958

To: Mr. White

Re: Exchange of Artists

From: Alfred Barr

Dear Jim:

I am sorry I couldn't respond to your memorandums of April 29th and 30th about lists of artists for international exchange. I am not very good about pulling lists out of my head and have to do a lot of thinking before I can jot names down. I gathered from Elisabeth that the list had to be done immediately so that in my current frenzy I had to beg off. In any case, I am awfully bad at being "careful not to tilt at windmills." I am not sure what you meant by this phrase but it had a slight odor of ^{anti-} censorship.

The whole scheme is still in the planning stage but there is no urgency about it and in order for us to have any say we should like word to come by the end of the week (that would mean Tuesday). Oscar has also asked the Department to contact the Embassy in connection with Mexican artists and she is going to telephone Floyd Goodrich.

Any information received from us in this connection will of course, as I told you verbally yesterday, remain confidential with the Department - we do not seem to worry about the being made public, naturally. As we discussed, the artists, either coming or going, whom we presented should be persons whom we really believe would be welcomed and have a useful purpose either here or abroad. I might emphasize again that we should, in the present climate, be careful not to tilt at windmills.

cc: Mr. [unclear] Mr. [unclear]
 Mr. [unclear] Mr. [unclear]
 Mr. [unclear] Mr. [unclear]

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State Dept.

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
 Mr. Wheeler
 Mrs. Parkinson

Date April 30, 1958

To: Mrs. Smith

Re: Exchange of Artists

From: James White

Dear Elisabeth:

Reference is made to my memorandum to you of yesterday's date, April 30, subject as above.

A subsequent conversation this morning with Grace Belt reveals the following:

'The Department requests that, in addition to the list of foreign artists whom we would be interested in having the Department bring to this country, we advise them of the names of American artists whom we would like to see go abroad - the same general idea in reverse.'

The whole scheme is still in the planning stage but there is an urgency about it and in order for us to have our say we should have word to Grace by the end of the week (that would mean Monday). Grace was also asked by the Department to contact the Whitney in connection with American artists and she is going to telephone Lloyd Goodrich.

Any information received from us in this connection will of course, as I told you verbally yesterday, remain confidential with the Department - we do not have to worry about its being made public, naturally. As we discussed, the artists, either coming or going, whom we recommend should be persons whom we really believe would be welcomed and serve a useful purpose either here or abroad. I might emphasize again that we should, in the present climate, be careful not to tilt at windmills.

cc: Mr. d'Harnoncourt and Mr. McCray
 Mr. Wheeler Mr. Lieberman
 Mr. Barr Mrs. Parkinson

JPW:edw

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Wheeler
Mrs. Parkinson

Mr. Barr
Mr. McCray

Date ~~April 29, 1958~~

2 January 1959

To: Mrs. Smith

Re: ~~Exchange of Artists~~

From: James White

Dear Elisabeth:

Grace Belt telephoned me today to tell me, informally, the following:

"As you know, the State Department has during the past years brought over various people in the cultural fields, some of whom we have been interested in. The Department now is considering, again informally and - at this stage - between them and us, the possibility of bringing over a few (no number stated) young artists from abroad (meaning anywhere in the world outside of the U.S.). They would be brought over as Specialists (Smith-Mundt Act).

The Department would like advice from the Museum in this regard. In short, and just between us, the Department would appreciate it if the Museum would informally give them a list of a few names of artists abroad whom we would be interested in having brought to this country and whom we feel would be especially well received here. For your information, a Specialist grant means approximately four months.

I asked what "young" means in this context and Grace said she assumed roughly 40s and under - rather than artists who are say 60 years old. However, at this point, this is only a conjecture. I think that the Department simply wants our advice before passing the word to its Cultural Offices at its Missions abroad since, naturally, we can assume that each Cultural Officer would automatically have a number of candidates.

If the Museum agrees, Grace would hopefully like to have word from us by the end of the week."

This seems to me to be a logical interest of the International Council. Accordingly, if you and Eliza agree, I hope that you will talk with Alfred and Porter and let me know what you come up with. Personally, I think it is very good for us to be in the position for the Department to ask our recommendations prior to consulting its own agencies abroad.

I might emphasize that the whole project is merely in the "if" stage at this point and may never materialize at all.

*Tedorat
wished so to come*

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Spingold

cc: D. Miller
E. Shaw

STAMPFLI GALLERY, INC.
47 EAST 77th STREET
NEW YORK 21, N. Y.

sent to Jane Mull

June 17, 1959
2 January 1959

Gentlemen:

Several weeks ago we telephoned from this office to ask if it would be possible to send a copy of the December Fortune to Mrs. Nate B. Spingold, 12 East 77th Street, New York. This issue carries on page 108 the

color reproduction of the painting by Rouault from Mrs. Spingold's collection.

You told me that you would send out the magazine, but Mrs. Spingold has called to say that she has not received it. We would greatly appreciate your mailing a copy to her immediately.

Sincerely,

Secretary to Alfred Barr

Art Staff
Fortune Magazine
9 Rockefeller Plaza
New York 20, New York

Mr. Alfred Barr
12 East 77th St.
New York, N. Y.

[Handwritten signature]

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1959, INC.

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Staempfli

STAEMPFLI GALLERY, INC.

47 EAST 77TH STREET
NEW YORK 21, N. Y.

LEHIGH 5-1919

June 17, 1959

Spingold

FRANCES SPINGOLD

12 EAST 77TH STREET
NEW YORK 21, N. Y.

July 10, 1958

My dear Mr. Barr:

Thank you so much for your warm and personal letter. I feel your letter was a personal one which makes it even warmer and I appreciate it very much. I always felt that you were a good friend and I knew the great affection that my Nate had for you.

My heart is too heavy to tell you all the things I would like to say so please forgive me. All I want to say is that I expect to follow in my Nate's footsteps - if anyone could do that - and I know he would want me to do that - and carry on for him and for myself as part of the art world and with the good guidance of you and Sam Salz, I know that Nate will be proud of me.

Please convey my very kind wishes to your wife. Some day I hope to meet her. My affection for you always,

Most cordially yours,

13
Mr. Alfred Barr
49 East 96th St.
New York, N. Y.

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Staempfli
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President

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Staempfli

STAEMPFLI GALLERY, INC.

47 EAST 77TH STREET
NEW YORK 21, N. Y.

LEHIGH 5-1919

June 17, 1959

Dear Mr. Barr:

Staempfli Gallery will open for its first season on September 29, 1959. The gallery will exhibit works of contemporary American and European painting and sculpture, as well as major works of art of the twentieth century. We shall attempt to develop a number of promising artists in one-man shows. Group shows will survey specific aspects of contemporary art.

These are some of the exhibitions for the coming season. One-man shows: DAVID PARK, California; PAUL DELVAUX, Brussels; ELMER BISCHOFF, California; CLEVE GRAY, New York; HARRY BERTOIA, Pennsylvania; JEAN TINGUELY, Paris; NORMAN CARTON, New York; Group shows: "Young San Francisco Painters", "Sixteen European Sculptors", "Paris Avant-garde".

In addition to the artists mentioned above, we shall also represent exclusively the following Europeans: BERNHARD HEILIGER, Berlin; NORBERT KRICKE, Dusseldorf; HANS UHLMANN, Berlin; FRITZ KOENIG, Munich; RUDOLF MAUKE, Berlin; SOTO, Paris; YVES KLEIN, Paris.

A group show of European sculpture will be held annually in December. My specific interest in sculpture relates to my activities as Coordinator of the Fine Arts Program for the U. S. Pavilion at the Brussels World's Fair. In this capacity, I personally selected and commissioned the works of American sculpture exhibited there. The scope of the gallery's exhibitions and their artistic level will reflect my experience as Curator of the Museum of Fine Arts of Houston and as an associate of Knoedler Art Galleries in New York, as well as my education abroad in art history.

I have already assembled here a considerable number of paintings for the inaugural show in the fall, a one-man exhibition of David Park's work, and also a selection from subsequent shows. Should you like to drop in before that time, I would be delighted to have you see the gallery and these works of art.

Sincerely yours,

STAEMPFLI GALLERY, INC.

Best personal regards -

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

George W. Staempfli.
George W. Staempfli
President

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cc: D. Miller

Staempfli

STAEMPFLI GALLERY, INC.
47 EAST 77TH STREET
NEW YORK 21, N. Y.

Marie's file

Staempfli

LEHIGH 5-1919

May 13, 1959

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

Dear Mr. Barr:

You may have heard that I am in the process of opening my own gallery here in New York. After the excitement and tension of the State Department job connected with Brussels, this seemed a much more tempting way to continue my varied artistic experiences than to go back to some provincial museum and to keep moving around from town to town.

I propose to show contemporary paintings and sculpture and shall, of course, spend a great deal of my time on the organization of outstanding exhibitions. I have just come back from six weeks in Europe, which have led up to a major European sculpture exhibition for the month of December of this year.

Though I will not officially open my gallery until the end of September, I would like to tell you that I have already assembled a considerable number of paintings by two Californians, who will each have a one-man show at my gallery next winter. The first is David Park, whose pictures will make up my inaugural show, and the second is Elmer Bischoff, whose exhibition will probably take place in January, 1960. I have hung the work of these

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cc: D. Miller

Staempfli
Stempfli

Mr. Tolson
Mr. DeLoach
Mr. Casper

Mr. Alfred H. Barr, Jr.
May 13, 1959
Page 2

two artists temporarily to become acquainted intimately with the specific problems of the exhibition rooms and their lighting. Both Bob Hale and Harris Prior have expressed their interest in seeing more of Park's and Bischoff's paintings before their prices will reflect their rising fame. It occurs to me that you might be equally interested in seeing a group of works by these two Californians, who will undoubtedly become far better known in the East in the future. Perhaps you could telephone me to tell me if and when I might have the pleasure of showing you these paintings, as well as my new gallery.

With my very best personal regards,

Sincerely yours,

STAEMPFLI GALLERY, INC.

George W. Staempfli

George W. Staempfli
President

GWS/co

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cc: D. Miller

Mr. Faley
Mr. Collins
Mr. Barr

Staempfli
Stanton

20 May 1959

Stanton

Dear Mr. Staempfli:

Many thanks for writing me about your new gallery. Dorothy Miller will stop in to see the two Californians, and I shall hope to do so, if possible before I leave for Europe at the end of the month, but otherwise when I return in August. Meanwhile, we appreciate your letting us know your plans.

Sincerely,

Alfred H. Barr, Jr.

Mr. George W. Staempfli
47 East 77th Street
New York 21, New York

AHB:ma

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copy: Mr. Paley
Mr. Colin
Mr. Karpel

Stanton

THE MUSEUM OF MODERN ART

Date 5 October 1959

19 February 1959

Stephen Tarsus

Stanton

State aid

HED

JAN 12 1959
STATE ARTS UNIT URGED
NY Times
Bipartisan Bill Asks \$500,000
to Promote Activity

Special to The New York Times.
ALBANY, Jan. 11—A \$500,000 fund to promote activity in the fine and performing arts would be created under bipartisan legislation to be introduced here tomorrow.

Two Manhattan lawmakers, Senator MacNeil Mitchell, Republican, and Assemblyman Bentley Cassel, Democrat, are sponsoring a bill to create a fifteen-member New York State Arts Council to administer the fund.

The state would provide \$250,000, but this would only become available when it was matched by contributions from private donors, foundations or other agencies.

The money would be distributed in loans or grants for projects involving painting, sculpture, music, theatre and the dance.

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	AHB	I.A.353

copy: Mr. Paley
Mr. Colin
Mr. Karpel

Stanton

THE MUSEUM OF MODERN ART

Date 5 October 1959

19 February 1959

Stephen D'Amico?

Stanton

DISTINGUISHED
SERVICE
AWARD

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copy: Mr. Paley
Mr. Colin
Mr. Karpel

Stanton

THE MUSEUM OF MODERN ART

Date 5 October 1959

19 February 1959

Steichen "agenda"

THE DISTINGUISHED SERVICE AWARD has been created by the Radio Television News Directors Association to honor outstanding contributions to the development of broadcast journalism.

The Association believes that freedom of the press, like liberty itself, can be assured only at the price of eternal vigilance; that the press's freedom will never be wholly out of danger; that it must always have courageous and effective champions; and that "the press" is indivisible so that a threat to freedom in broadcast journalism is a threat to all journalism.

The award will be made from time to time, as occasion warrants, to those whose leadership in words or in actions have notably strengthened the freedoms of broadcast journalism so that its ability to contribute to the democratic experience has been significantly defended or markedly advanced.

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Mr. Colin
Mr. Karpel

Stanton

THE MUSEUM OF MODERN ART

CITATION OF DR. FRANK STANTON

The Radio Television News Directors Association makes its first Distinguished Service Award to Dr. Frank Stanton, President of the Columbia Broadcasting System, in recognition of his energetic and articulate leadership in advancing the freedom of broadcast journalism.

Early in 1959, the application of an unreasonable statute to the radio and television coverage of important local, national and international news during election campaigns brought about a suspension, in the broadcast media, of the traditional principles of a free press. This interpretation of Section 315 of the Federal Communications Act was so sweeping that the American people would be deprived not only of the direct and vivid reporting of radio and television

during election campaigns, but also government officials and political considered candidates for office.

Dr. Stanton was quick to see the paralysis inflicted upon major news By his sharp definition of the issues, call for early remedial legislation and inform the public of the implication contributed greatly to a swift correction

In so doing, Dr. Stanton was widely news media for having advanced sign to report the news and for having eloq principle: the right to know is the life

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copy: Mr. Paley
Mr. Gal...

Stanton

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be deprived not
o and television

during election campaigns, but also of all news involving government officials and political leaders who might be considered candidates for office.

Dr. Stanton was quick to see the dangers inherent in this paralysis inflicted upon major news media in times of crisis. By his sharp definition of the issues, his clear and persistent call for early remedial legislation and his vigorous labors to inform the public of the implications of the situation, he contributed greatly to a swift correction of the problem.

In so doing, Dr. Stanton was widely recognized by all the news media for having advanced significantly their freedom to report the news and for having eloquently restated a basic principle: the right to know is the lifeblood of a free people.

October 16, 1959

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copy: Mr. Paley
 Mr. Colin
 Mr. Karpel

Stanton

THE MUSEUM OF MODERN ART

Date 5 October 1959

19 February 1959

Re: Steichen "agenda"

To: Mr. Frank Stanton
 From: Alfred Barr

Architectural

Dear Mr. Stanton:

I greatly appreciate your thoughtfulness in sending the script of Hamlet with Ben Shahn's illustrations. If it is at all possible I shall see the Old Vic performance on CBS next Tuesday and I am grateful for the reminder. In any case, the publication is superbly presented -- a really distinguished achievement. Indeed, I can't bring myself to surrender my copy to the Museum Library; would you send another for the Museum's collection of modern illustrated books? I'd appreciate it.

February 13, 1959

Sincerely,

Dear Mr. Barr:

This is the script of HAMLET as it will be presented by the Old Vic Company on the CBS Television Network Tuesday, February 23, 1959, 10 to 11 PM EST. Mr. Frank Stanton, President Columbia Broadcasting System, Inc., 485 Madison Avenue, New York 22, New York. AHB:ma

I earnestly hope that you will have an opportunity to see this performance of HAMLET.

Sincerely,

Alfred H. Barr, Jr.

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

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Steichen

RHODE ISLAND SCHOOL OF DESIGN
THE MUSEUM OF MODERN ART



Date 5 October 1959

To: Mr. d'Harnoncourt

Re: Steichen "agenda"

From: Alfred Barr

Confidential February 2, 1960

COLUMBIA BROADCASTING SYSTEM, INC.

485 Madison Avenue, New York 22, N.Y.

FRANK STANTON
President

February 13, 1959

Dear Mr. Barr:

This is the script of HAMLET as it will be performed by the Old Vic Company on the CBS Television Network Tuesday, February 24, from 9:30 to 11 PM EST.

We take some pride in noting that the presentation of this great play marks the midpoint of the CBS Television Network's current dramatic season, which since late September has brought over 50 notable original plays and adaptations to audiences ranging from 19 to 39 million.

I earnestly hope that you will have an opportunity to see this performance of HAMLET.

Sincerely,

Frank Stanton

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

regard-
is already selected.
probably selected, or
partly begun
t status vague

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Steichen

RHODE ISLAND SCHOOL OF DESIGN

THE MUSEUM OF MODERN ART



Date 5 October 1959

To: Mr. d'Harnoncourt

Re: Steichen "agenda"

From: Alfred Barr

Confidential February 2, 1960

Stanton

COLUMBIA BROADCASTING SYSTEM, INC.

485 Madison Avenue, New York 22, N.Y.

FRANK STANTON
President

February 21, 1959

Dear Mr. Barr:

I am delighted to know you think well of the HAMLET television script, and I am only too glad to send you another copy for the Museum Library.

With all good wishes.

Sincerely,

F. Stanton

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

regard-
is already selected.
probably selected, or
partly begun
t status vague

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Steichen

RHODE ISLAND SCHOOL OF DESIGN
THE MUSEUM OF MODERN ART



Date 5 October 1959

To: Mr. d'Harnoncourt

Re: Steichen "agenda"

From: Alfred Barr

Confidential February 2, 1960

Dear René:

Notes on the Steichen "Agenda"

Thank you for your concise and positive opinion regard-

- 1. Part I, Photograph section, Floor II - is already selected.
- 2. Part II, "1960. I" is usually " - probably selected, or partly begun
- 3. New Photographs, Floor I
- 4. "Book on Photography Collection - Present status vague decision.
- 5. Steichen retrospective - ????

I appreciate your consideration of this matter.

Very sincerely yours,

Harve Stein
 Harve Stein

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RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island



February 2, 1960

Dear Mr. Barr;

Thank you for your concise and positive opinion regarding my project for research and study within the Soviet Union during the summer of 1960. It is exactly what I had hoped for and it will be of great help to the directors of Rhode Island School of Design in implementing their decision.

I appreciate your consideration of this matter.

Very sincerely yours,

A handwritten signature in dark ink that reads "Harve Stein". The signature is written in a cursive style with a horizontal line through the middle of the name.
Harve Stein

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RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island



28 January 1960

January 9, 1960

Stein

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

Dear Mr. Stein:

Dear Mr. Barr:

Because of the pressure of work, I do

not have time to write a lengthy answer to your question, project, which I have submitted for research and study during the summer of 1960 in my area of teaching. But I do think that a study of Soviet use of popular illustration throughout their pictorial art, including murals and easel paintings, would be well worthwhile.

Mr. Russell Lynes has expressed interest and approval of my plan, and he has suggested that I write to you. Sincerely, Russia last year and travelled rather widely, you would be an excellent person to intelligently evaluate the validity of my project.

The directors are well aware of my project, Alfred H. Barr, Jr. in relation to this plan, however they are seeking advice and guidance from specialists in order to make a decision.

Mr. Harve Stein
Rhode Island School of Design
Providence 3, Rhode Island

My project is:

AHB:ma
OUTLINE PLAN FOR RESEARCH AND STUDY DURING THE SUMMER OF 1960
IN THE AREA OF PICTORIAL COMMUNICATION

To survey the foremost art schools of the Union of Soviet Socialist Republics where illustrators, in particular, and communicative artists in general, receive their art training. To discuss with Soviet illustrators how they are attempting to solve the problem of developing contemporary communicative symbols which will have universal comprehension and acceptance.

To ascertain if the brotherhood of art in illustration is not truly super-national, transcending language and ideology barriers. To work out if, in this area, artists regardless of national origin do not have a singleness of purpose. Disregarding the use to which the art of the illustrator is put, it would appear that much could be learned in an exchange of information relating to the nature of the visual tools used.

If American industry is to compete on a world-wide basis with that of the U.S.S.R., it may be well for us to understand what role the Soviets expect visual images to play in communication.

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RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island



January 9, 1960

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

Dear Mr. Barr;

Rhode Island School of Design is considering the sponsorship of a project, which I have submitted, for research and study during the summer of 1960 in my area of teaching at the college. I have been asked to obtain, for the directors of Rhode Island School of Design, an expression of opinion from various authorities regarding their estimate of the importance of my research project, and also the feasibility of its accomplishment.

Mr. Russell Lynes has expressed interest and approval of my plan, and he has suggested that I write to you. Since you were in Russia last year and travelled rather widely, you would be an excellent person to intelligently evaluate the validity of my project.

The directors are well aware of my personal qualifications in relation to this plan, however they are seeking advice and guidance from specialists in order to implement their decision.

My project is;

OUTLINE PLAN FOR RESEARCH AND STUDY DURING THE SUMMER OF 1960
IN THE AREA OF PICTORIAL COMMUNICATION

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RHODE ISLAND SCHOOL OF DESIGN
Providence 3, Rhode Island



I would like to visit book stores in large cities to look over their stock and try to get a bearing on the quality of their illustrative material. I would likw to discuss with book publishers problems of publishing, production and illustration.

I would like to visit engraving houses and printing plants to study their practices.

I would like to discuss with authorities what role the government takes in the formidable task of promoting good taste and understanding in art, and what role the state takes in support of art schools and illustrators.

A study of the communicative pictorial art of the U.S.S.R. would be one of the best means for a broadening of understanding, for a profitable exchange of cultural information between countries.

*

If you will consider this project, and send me your candid opinions or suggestions, which will be submitted in the form of a report to the directors of Rhode Island School of Design, you may be sure that the college and myself personally will be most grateful to you.

Very sincerely yours,

A handwritten signature in dark ink that reads "Harve Stein". The signature is written in a cursive style with a large, sweeping "S" for "Stein".

Harve Stein
Associate Professor of Fine Art
Head, Department of Illustration
Rhode Island School of Design

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cc: D. Miller

Stenersen

2 February 1959

Dear Mr. Stenersen:

Thank you for your letter. I look forward
to seeing you after you arrive in New York.

Sincerely,

Alfred H. Barr, Jr.

Mr. Johan H. Stenersen
Gubbegt. 2-4
Oslo, Norway

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOHAN H. STENERSEN

GRUBBEGT. 2-4
OSLO

Oslo, the 28th January, 1959.

jhs/is

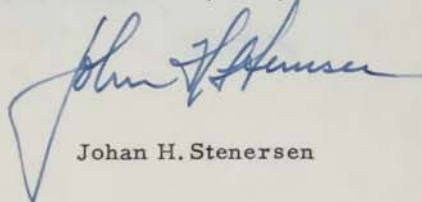
Museum of Modern Art,
New York, N. Y.,
USA

Dear Mr. Barr,

I shall arrive back in New York within about 14 days and will appreciate very much if it is possible for me to visit you then, as I have several interesting things to discuss with you regarding my family's collection.

I shall probably be in New York on the 15th February.

Yours very truly,



Johan H. Stenersen

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Museum file

cc: D. Miller

Storn

Commissions for U.S.S.R.

28 September 1959

Lou Stern: Krylov's Fables, illustrated by Pasternak (Shasky)

Russian books on Chagall (Stern to provide list) #4102

Dear Lou: ~~since Pasternak-Pasternak~~ I ask leaf

I am sorry to say that I was not able to get for you Krylov's Fables, illustrated by Pasternak, nor could I get either of the Chagall books, A. Efross and J. Tugendhold or Boris Aronson. I submitted the list and the problem to the Secretary of the Society for Cultural Relations for Foreign Countries which was my host in the U.S.S.R. He was very sanguine and eager to help, but could not find the books in any of the antiquarian shops in Moscow. I checked two or three times during the three weeks I was in Moscow but had only negative reports.

I also asked in Leningrad where I ran into a painter named Pasternak who of course knew the work of the artist of the previous generation, but was himself unrelated.

I wish I had had better luck.

Sincerely,

Mr. Louis E. Stern
444 East 52nd Street
New York 22, New York

AHB:ma

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Museum file

Commissions for U.S.S.R.

Lou Stern: Krylov's Fables, illustrated by Pasternak (Skazky)

Russian books on Chagall (Stern to provide list) *below

Prince Zalstem-Zallesky: 1 oak leaf

Dear Alfred Barr,

1. Chagall by A. Efross and J. Tugendhold, Moscow, 1918, Gelikon publisher. 13 plates.
2. Chagall by Boris Aronson, Berlin, 1923-24. Russian language.

There is also a book by Chagall by a Boris Aronson, written in the Russian language and apparently published in Berlin in 1923-24.

It is of distinct recollection that there are other books in Russian, probably written, but they do not seem to appear in any of the Chagall bibliographies which I have. It is not a matter of great importance, and I don't want you to spend much time looking for it. If you find across these two items or any other of Chagall in the Russian, I will be grateful to you to send my thanks for me, and I will refer to you any amount which you may have brought out - a thank for each book!

It is very likely in the back shop, you will receive an illustrated copy of the fables by Pasternak - in the Russian, I think it is "Skazky" - I don't know who the artist might be, but it would be of interest to us here, as I told you, the "Sketch" is the Russian name of the Russian illustrations.

I say you the copy to Russia and shall get great pleasure in your undertaking. With best regards,

Sincerely yours,

Paul Strand

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

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Museum file

444 EAST 52ND STREET · NEW YORK 22, N.Y. · PLAZA 3-7191 · CABLE: LUESTERN



May 27, 1959

Dear Alfred Barr,

I have looked in the most recent catalogue of the Chagall exhibition which is now still in Munich, and the only book in Russian which is mentioned is by A. Efross and J. Tugendhold, published in Moscow in 1918 by "Gelikon". This same item is mentioned in the Museum of Modern Art Catalogue No. 61. According to that, it has thirteen plates.

There is also a book on Chagall by a Boris Aronson, written in the Russian language but apparently published in Berlin in 1923-24.

It is my distinct recollection that there are other books in Russian, probably earlier, but they do not seem to appear in any of the Chagall literature which I have. It is not a matter of great importance, and I don't want you to spend much time looking for it. If you come across these two items or any other of Chagall in the Russian, I will be grateful to you if you buy them for me, and I will refund to you any amount which you may have to pay out + a drink for each book!

If, in your visit to the book shop, you come across an illustrated copy of the Fables by Kryloff -- in the Russian, I think it is "Skazky" *Сказки Крылова* --. I don't know who the artist might be, but it would be of interest to me for, as I told you, the Kryloff is the Russian Aesop and the Russian LaFontaine.

I envy you the trip to Russia and wish you great success in your undertaking. With warm regards,

Sincerely yours,

Louis E. Stern

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

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Stewart

THE MUSEUM OF MODERN ART

for Alfred to see on return

Date June 15, 1959

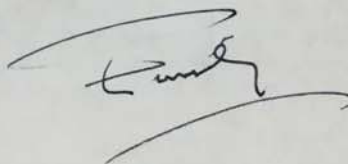
To: Dorothy Miller

Re: _____

From: Emily C. Woodruff

I attach a "Magic Copy" of the letter which this department just received from Mr. Jack Stewart. Although Mr. Stewart sent a copy of this directly to Alfred, I am calling this matter to your attention because I thought you might want to answer it in his absence.

We already acknowledged his contribution and sent him a routine thank you letter signed by Ranald Macdonald. Naturally, his \$50 will not be used for acquisitions and I would appreciate your mentioning this fact in your reply. Many thanks.



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June 11, 1958

Mr. Ronald B. Macdonald
Chairman, Membership Committee
The Museum of Modern Art
New York 19, N.Y.

COPY TO: Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Same Address

Dear Sir:

Thank you for your letter of appreciation for our contributing membership. This was finally sent after much deliberation because of what I felt to be the very low quality of the work in the recent New Acquisitions Show in general and the appalling triteness of the works of Jasper Johns, for which Museum purchase money was spent.

But feeling that it would do great injury to the otherwise wonderful work the museum is doing if many people were of the same opinion and withheld membership contributions because of a remarkably unfortunate year in new acquisitions my wife and I have renewed our membership.

Perhaps you would try to do me a personal favor though. Until the majority of the New Acquisitions Committee is replaced would you try to isolate my \$50.00 and see that it is not spent on new acquisitions?

Yours very truly,

Jack Stewart

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

June 11, 1959

Mr. Ranald H. Macdonald
Chairman, Membership Committee
The Museum of Modern Art
New York 19, N.Y.

COPY TO: Mr. Alfred H. Barr, Jr.
Director of Museum Collections
Same Address

S T E W A R T S T U D I O

135 EAST 62 • N. Y. 21, N. Y. • T E 8 - 8 4 9 3

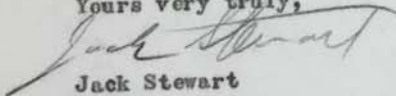
Dear Sir:

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Perhaps you would try to do me a personal favor though. Until the majority of the New Acquisitions Committee is replaced would you try to isolate my \$50.00 and see that it is not spent on new acquisitions?

Yours very truly,


Jack Stewart

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Poly Prep
1854-1958

The POLYGON

The Polygon
1914-1958

Vol. LXXVII, No. 20

Polytechnic Preparatory Country Day School, Brooklyn, N. Y., April 25, 1958

Subscription \$5.00 per Year

Artists

To Display Year's Work In Annual Art Festival; Tea Planned for Visitors

Continuing the format of last year's successful show, the Art Department will present its Second Annual Art Festival starting May 12 and running for two weeks.

From 3:00 to 5:30 P.M. on May 12 parents may inspect the school's art display. During this time all visitors are invited to attend a reception in the Alumni Room where tea will be served.

The display will include paintings, crafts, woodwork, drawings, and ceramics. The paintings of Mrs. Gretchen McBlair, Mr. Milton Wright and Mr. William Christopher will also be on exhibit for the two weeks.

None of the art pieces will be shown in the Art Shop. They will be exhibited, however, in Commons Hall, the Alumni Room, Library, and along the halls of the building.

Regarding the scope of the Art Festival, Mrs. McBlair feels, "It is a tremendous job, probably consisting of 300 items." The Lower School will contribute drawings, paintings, crafts, and ceramics, while the Middle and Upper School will display the majority of paintings and woodwork.

Two extensive student projects will be exhibited at the Festival: a bookshelf made by Martinson and Tuttle, of the Fifth Form, and a tea table constructed by Gangi and Sirianni, also of the Fifth Form.

Oasis

Opens Annual Contest; Prose, Poetry, and Art Fields Opens for Prizes

Paintings and original creative writing for the Oasis Art and Literature Contest must be submitted by May 12.

The contest is open to anyone in the school who wishes to enter an original painting or literary work. As opposed to recent years no sculpture or ceramics will be judged. The paintings may, however, be done in any medium. No more than three paintings may be submitted by any one person.

Two winning paintings of past years by Steven Lebowitz and Sebastian Scialabba, are now hanging in Mr. Scull's study.

Any form of original writing may be entered: essays, poems, short stories, and plays. Mrs. Gretchen McBlair and Mr. Milton Wright, of the Art Department, will judge the art contest, and Dr. Miles M. Kastendieck, head of the English Department, the literature contest.

It has been decided that something more concrete than the usual five dollar first prizes will be awarded.

Scull Speaks to Mothers On Courses and Colleges

Mothers of Fourth and Fifth Formers met with Headmaster J. Folwell Scull, Jr. last Tuesday and yesterday respectively in Chapel.

The Fourth Form mothers met with the headmaster to discuss the subjects that their sons can take next year. The Fifth Form mothers met to be advised on helping their sons to select a suitable college for next year.

The mothers were then served tea in the Alumni Room and library where they had a chance to meet their sons' masters and discuss any problems concerning the students' work.



Down to the Pond in Ships

Awards To Dominate Tuesday Assembly

Various Trophies, Medals To Recognize Excellence In Athletics and Speaking

Four significant awards will spotlight the assembly program on April 29.

The awards to be presented are the Thomas Cullen Trophy, the Washburn Award, the Jay Gintel swimming Award, the Herman A. Buschek trophy, and the Joseph H. Bearns Medals.

The first of these awards, the Thomas Cullen trophy, is given to the most valuable basketball player on this year's squad. Last year's winner was Philip Hertz.

The Jay Gintel swimming award is presented by the class of 1948 in memory of Jay Gintel to the boy who shows the greatest improvement in swimming. Sebastian Scialabba won it last year.

The Herman A. Buschek trophy is presented by Robert Breckenridge Baird '42 to the outstanding senior on the wrestling team. Vincent Chiarello was the recipient last year.

The Washburn prize is awarded to the member of the rifle team who is "high gun" for the season. The winner last year was James Feldman.

The Joseph H. Bearns medals are given each year to the final and preliminary winners of the speaking contest. Last year's winners were Raymond Rizzuti I, Stephen Gold II, Michael Rebel II, Robert Siegle IV, and Dennis McNamara VI.

Students

Compete, Perform, Discuss In Lower School Meeting

Members of the Lower School held their fourth meeting of the year yesterday in Chapel.

In the course of the meeting, Arthur Richman, Richard Ratzer, and Michael Krinsky, all of the First Form, competed in the finals of the Lower School spelling contest.

There was a Sixth Grade panel discussion of the topic, "Teasing, by Friends and Enemies."

Music was one of the highlights of the Thursday program. John Snolow of the Sixth Grade gave a piano rendition of "Rondo Alla Turca," from Mozart's "A Major Sonata." The boys also listened to Russell Hume of the Fifth Grade play two selections entitled "Land of Enchantment" and "Pirate Caves."

The remainder of the meeting was devoted to a series of reports by the Lower School officers.

Alumni To Gather

Alumni of Poly, Adelphi Academy, Brooklyn Friends, and Berkeley Institute have been invited to attend the annual Spring Cocktail Party to be held on the Roof Garden of the Gramercy Park in Manhattan, May 16, from five to seven o'clock.

It is expected that the gathering will turn out to be as successful an affair as it was last year with not only graduates but also their wives in attendance. The tab will be \$1.75 per person and will include one drink. Door prizes will also be distributed.

Dramatists Give Two Nights of "Caine"; Paucity of People Present Promotes Poll

Highlighting its season, the Dramatic Society presented Herman Wouk's *Caine Mutiny Court Martial* in chapel last Friday and Saturday nights. A dance followed the Saturday night performance.

Although Friday night's attendance was not very large, Saturday's performance attracted about 300 people. Nearly 150 of these attended the dance that followed.

Financially, the play proved a success. About \$500.00 was collected, which easily met the production expenses.

Music for the dance was supplied by the Dick Van Combo, a band consisting of two outsiders and six Poly boys. Fourth Formers Richard Berg, Richard Perry, and Richard Rosenberg, Fifth Former Dave Liehtman, and seniors Tony Manne and Harry Feldman made up the Poly contingent.

Attendance for the Dramatic Club's to performances of *The Caine Mutiny Court Martial* was not up to expectations. Last Friday night, about 100 theater-goers attended the play, while the Saturday "crowd" was just 300.

To find out the students' reasons for not attending, the *Polygon* conducted a poll of the Upper Schoolers. Many boys said that they had already seen the play or movie. A common reply was, "Since I saw the movie, why should I see this performance? I know the whole story, and this fact would ruin the play for me."

A few students felt that the choices of the play wasn't wise. They pointed out that in a play of this type there are many scenes which fail to hold one's interest. Several Upper Schoolers stated that they would have gone had the play been different.

Another reason for the small audi-

Juniors to Undergo Exams

Heelers

To Present Supplement On Occupations, Trades In Next Three Issues

Starting this week, the 'Gon Heelers' supplement, which covers the topic of professions and occupations in a series of interviews and research assignments, will appear in the *Polygon*.

This is the first time, since its inception in 1950, that the entire supplement hasn't been published in one issue.

The Heelers, a group of sophomores who have met twice a week with Mr. John Hughes for training in journalism, have interviewed Meyer Berger, feature writer for the *New York Times*; Harold Weissman, sports writer for the *Daily Mirror*; Harold Clurman, who recently produced Anouilh's *Waltz of the Toreadors*; Alfred H. Barr, Jr., director of the Museum of Modern Art; Joseph M. Chamberlain, director of the Hayden Planetarium; Dr. Edwin Nicholson, head of the Poly Science Department; a meteorologist, a sculptor, and an educational administrator.

Research stories were written on accounting, law, industrial training programs, and pharmacy.

Heelers who contributed are Bloom, Glickman, Groothuis, Kamen, Mitchell, Rahr, Robinson, Scheinman, Smolow, Stone, Thomas, Trippitelli, and Wollman.

ences was the cost of tickets. "I am not so interested in the theater," said one sophomore, "that I would pay two dollars for a ticket. If I spent this sum, I would have to forego many pleasures during the week." Some who used this complaint, however, admitted that they would not have gone, even if the cost was considerably lowered.

Another common reason offered was that so few others planned to attend. One sophomore said, "No one I know will be going. If none of my friends will be there, why should I go? I would just have a miserable time."

Several upper schoolers were not present because of reports of the play. Many who were to attend on Saturday stated that they had spoken to people who had gone Friday night, and that the reports were not favorable.

The "sneak preview" given in Chapel on Tuesday, also discouraged many would-be theater-goers. A few boys were of the opinion that the Dramatic Club should not have given this preview at all. Others felt that it was a good idea, but that the scene performed should have been a more exciting one.

Musicians Start Practice

With nothing else on the agenda in the way of concerts or Chapel programs, the Music Department has begun preparations for the June Commencement Exercises.

Thirty members of the band are planning to march in the June 5 Brooklyn Day Parade, an annual appearance for the band. It will march in the Bay Ridge section. Similar parades will be held in Coney Island, Flatbush, Bensonhurst, and Williamsburg.

Fifty-eight to Compete For Merit Scholarships In Annual Examination

Fifty-eight juniors will take the National Merit Scholarship qualifying examination at 9:00 A.M. next Tuesday in their form room.

This is the first time that the juniors will be permitted to take the exam. The tests were formerly administered in the fall of the senior year and have now been changed to the spring of the junior year. This permits earlier reporting of scores and hence greatly increases the value for senior year and college guidance purposes.

An estimated \$5,000,000 in Merit Scholarships and other awards are at stake in the national competition, now beginning its fourth year. \$12,000,000 in Merit scholarships have been awarded during the first three years of the program.

Merit Scholarships are provided by 80 corporations, foundations, professional societies, and individuals, as well as by the National Merit Scholarship Corporation itself.

The three hour exam places emphasis on broad intellectual skills, understanding, and ability of the student to use what has been learned.

A group of 10,000 students composed of the highest scorers in each state will advance to the semi-finals. Semi-finalists will then take a second examination. Students with the highest grades in the previous exam will take a final test. The winners will be announced in the spring of 1959.

Each Merit Scholarship carries a stipend based on the need of the individual winner. The average grant in past years has been \$650. The minimum award in the 1958-59 program will be \$100, and the maximum will be \$1,500 a year.

The National Merit Scholarship Corporation which directs the annual competition, was founded on grants of \$20,000,000 by the Ford Foundation and \$500,000 by the Carnegie Corporation of New York.

Library

Purchases New Volumes From Bartholomew Fund

Almost 70 new books and a white-oak bookshelf have recently been added to the library.

Fifty of the new books were acquired by Mrs. Elsie M. Lilley, the librarian, from the Lowell F. Bartholomew Memorial Fund. Each of these bears a memorial book plate. Many were bought for immediate use by the English Department.

Richard and Charles Bous donated 30 volumes of the Random House Landmark Series. Each book, written at the grammar school level, deals with an important historical event.

Francis Love III gave the library a copy of Harold Swiggett's *Durable Fire* and Peter Fleming's *Operation Sea Lion. Operation Sea Lion* is one of the titles chosen by the Secondary Education Board in its list of the ten best adult books of 1957 for pre-college readers.

A Dictionary of Contemporary American Usage by Cornell and Bergen Evans was donated by Richard Hafley of the Sixth Form.

The oak book cases were designed and constructed in Shop Club by Robert Martinson and Frank Tuttle of the Fifth Form.

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EDITORIAL

THE POLYGON

Cultural Interests

Need Rejuvenation

At this time of year the school's attention is drawn to the activities of certain cultural and artistic organizations. The imminent Arts Festival placed on school-wide display the accomplishments of one of Poly's best-equipped departments.

With the addition last year of the woodworking shop, three separate and distinct phases of art work are now contained in that one department. Each of these artistic "specialties" is taught by a professional in that field. The results are readily found: two juniors recently completed some book-cases for the library; the exhibition of pictures always on display in the halls is mute evidence of the work in the art department.

Interest in such extra-curricular activities leaves something to be desired. A general apathy toward any cultural or artistic activity may even be characteristic. For instance, after much coaxing by a small group of seniors, a music appreciation course was inaugurated a few years ago. The group is supported, however, by only a small group this year. Indeed, there exist a number of students who feel that the school can survive easily without anything more than football, basketball, and baseball teams that will keep the trophy room well stocked.

Musical assemblies were, at one time, anticipated with at least some expectation. Now they have become a time to catch forty winks, or to cram for a second period test! The most glaring example of student indifference to various activities, however, came last week at the Dramatic Association's production of *The Caine Mutiny Court Martial*.

It would appear that the increase in difficulty of the society's productions is inversely proportional to the size of their audiences. The lack of interest in the play may be just another instance of indifference and "lack of school spirit". It may also be attributed to the fact that this play has been presented through many mediums, and therefore a large number of students have become acquainted with the work.

A real shock came in regard to the "Caine Mutiny Poster Contest". In this instance, not even the prize offered could induce more than one boy to participate. Evidently boys cared little about producing any artistic work for the occasion and cared less about the play.

The Arts Festival will place on exhibit the work of a number of boys who have found themselves caught up in the web spun by art. They have worked hard on their projects, and look forward to gaining some recognition through this display. Through its many innovations, the Art Department has been able to keep up the interest of a greater number of students than the other cultural and artistic groups. The novelty, however, is steadily wearing off. Unless students and faculty keep the school's interest in the activities of the department alive, it will soon be dormant too. It is up to each student to help revitalize Poly's cultural program and to prove that academics, athletics, and the arts can form a syzygy here.

Off Broadway entertainment arrived at Poly last Friday and Saturday as the Dramatic Association launched its annual production. This marked the culmination of much hard work on the part of the boys as well as their faculty adviser. However, not all of the group's work was represented by the actors. Many boys also worked hard preparing scenery and lighting arrangements. The pleasure obtained from the production by the audience was clearly signified by their hearty applause.

THE POLYGON

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Weakly Gasp



Pseudo-Intellectualism
(with apologies to "End Game")

Stan's

Give me a night at Stanley's
When finals draw too near,
When the soul is gripped in unholly fear,
Oh, give me a night at Stan's.

Give me a night in the basement
When my future looketh wrecked,
When I surely must save my intellect,
Oh, give me a night at Stan's.

Give me an evening of learning
At that mecca of tortured minds,
But damned be the woeful tie that binds
Me so to that evening at Stan's.

Just Surprised

Little Jack Horner
Sat in the corner,
Wearing a dunce's cap.
He sat very glum
'Cause he wasn't that dumb:
He was just surprised by a Jap.
—E. B. Gradinger

Oh Yeah?

Collecting Friends
Is for the birds.
I'm all for furds and whey.
I think the Furda,
Who love the smurds,
Aren't but anyway.
—A. Newman

Around the School

As Geoffrey Chaucer said, "Hyt is not all gold that glareth." One thing that is sure to glitter, although golden in name only, is the production of *The Solid Gold Cadillac* to be performed by the Christ Church Dramatic Club under the direction of Mrs. Felicity Hoeffcker, wife of Mr. J. Savin Hoeffcker of the English Department. Mrs. Hoeffcker, who has acted at Poly, produced Thornton Wilder's *Our Town* earlier this year at the church. The present production will take place tonight and tomorrow at the Parish Hall of the church. As of yet, no one has donated an aurete El Dorado.

Debtors to the bursar's office, previously carried away with the "buy now, pay later" plan, will find their credit disregarded next month. Student requisitions will not be accepted after May 1, although purchases can still be made in cash. The reason for this tightening of regulations is that Mrs. Rice and her assistants must total up the bills before school ends. Shocked parents will soon find out their financial status.

Judo, the ancient, honored sport of Japan, has recently attained new recognition as one of the most effective methods of attack and defense. Two Poly grapplers, Chuck Franco VI and Tim Sharp V, have devoted time to learning this greatly revered sport. "Because of its similarity to wrestling," says Sharp, "Judo has not been too difficult to learn. There are, however, quite a few different techniques, and, as in most sports, only practice will perfect them." The boys work out twice a week, and have sustained no major injuries.

News and Views from Other Schools

Horace Mann recently formulated a plan for a student court which will handle cases of students involved in disciplinary difficulties. As the proposal now stands, the court is to consist of five faculty members, two seniors, two juniors, and one sophomore. The faculty members are to have voting powers, while the students will act in an advisory capacity. Provisions have been made, however, for the granting of voting powers to the student members. If successful, the court will be given the right to investigate and decide the guilt of students involved in disciplinary misdemeanors.

A First Form swimming club has just emerged at Fieldston. This elite group of thirteen boys augments three weeks of swimming instruction and additional time to give members a chance to obtain individual instruction in strokes in which they are deficient. The club, the first of its kind, has been designated to prepare boys for varsity competition.

Fairness, teaching ability, personality, and understanding are the four qualities which Mercersburg students look for most in a teacher, according to a poll taken this past month. When the tables were turned, and the question read, What Qualities Do You Dislike in Teachers?, hardness, favoritism and "jappiness" ranked high in the elements incurring the students' disfavor.

Gifted high school students will be given the opportunity to study for college credit in the Trinity college summer school. A limited number of students who have completed their junior year "with distinguished records" will be permitted to enroll this summer.

Taft has recently rearranged their scholastic program to provide ample work in science. Moreover, the able students may take all three of the major sciences, physics, chemistry, and biology. Physics, once taught as both an Upper and Middle School subject, is now for seniors only. In the case of chemistry, however, the procedure is reversed. This change came about because physics is actually the foundation of science and requires a greater understanding and maturity than do the other two subjects. Consequently, the Modern Language Department will allow boys to take three years of a language and gain the same amount of credits he has been receiving in four years of study. —J.R.

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SPORTS

THE POLYGON

Indians Lose Scalps in Two Encounters As Manhasset and Alumni Teams Win

Competing against a strong and undefeated Manhasset squad, the varsity lacrosse team was defeated 11-2 on Wednesday, April 16. It was the Indians' second loss of the season against one victory.

Jeff Marlin, the team's leading scorer, tallied his sixth goal of the year in the second quarter and Joe Guarino, a newcomer, scored the final goal, his second of the year, in the third quarter.

Because of the insurmountable lead Manhasset had built up, Coach Bill Griffin gave the second team a lot of exercise.

Owing to injuries received in practice, Wesley Ostergren, part of the backbone of the defense, was unfortunately unable to play. Bill Berggren played in his place.

The lineup:
Poly (2)
 Reiss G. Simpson
 Berggren D. Gould
 Diamond D. Anderson
 Franco D. Wroldsen
 Sirianni M. Allen
 Tuttle C. Bowen
 Loughrey M. J. Hazy
 Martin A. Waite
 E. Jeffer A. Sillman
 B. Jeffer A. Smith
 Poly substitutes: Engler, Guarino, Hartfield, Mackis, Marcus, Pearlman, Razzors, Romans.

Box to Alumni 9-3
 Playing without the services of four starters, the varsity lacrosse team was defeated by the alumni 9-3 here last Saturday.

The alumni scored twice before Tony Sirianni tallied Poly's first goal in the closing minutes of the first quarter. By the end of the half, the alumni had scored three times com-

pared to only one goal, which was netted by Fred Tuttle, tallied by the undergraduates. The alumni, bombarding the Blue and Gray nets, scored four more times in the third period before Tom Loughery scored Poly's third and final goal, the first of his career, in the fourth period.

Jeff Marlin, the team's leading scorer, along with Gene Spiritus, Wes Ostergren, and Ed Jeffer, was missing from the lineup. Bill Berggren and Chuck Franco, on defense, Mike Marcus on attack, and Joe Guarino at midfield, filled their places creditably.

Fred Tuttle continued his fine play of this season by continually bringing the ball down the field into scoring position and captain Ed Reiss performed well chalking up nine saves.

John P. Howes '49 and Wilbur Davis '46, midfielders, were outstanding for the alumni. Howes, who was captain, scored most of the alumni goals.

The lineups:
Poly (3)
 Reiss G. Pankhuser
 Diamond D. E. Davis
 Berggren D. Schieller
 Franco D. Pirman
 Tuttle M. W. Davis
 Sirianni C. Marshy
 J. Guarino M. Sebarago
 Loughrey A. Scheweish
 B. Jeffer A. Weymuller
 Marcus A. Shapiro
 Poly substitutes: DiGregorio, Franco, Hartfield, Pearlman, Rizzuti, Tuttle.
 Alumni substitutes: Bunsick, Howes, Lattie.

Freshman Nine Wins

In a close contest, undecided till the last inning, the freshman baseball team came from behind to defeat Brooklyn Tech 5-4 last Saturday.

Raymond Hamway clinched the game for the freshmen, hitting a double with two men on in the bottom of the sixth inning to drive in the tying and winning runs. Walter Rymzo was the winning pitcher.

Sportalk

By Bruce Landesman

Although he was on the JV baseball team last year, Vic Sanira, converted to catcher—left fielder from the third base spot, has been displaying his strong hitting power this spring on the varsity. After last Saturday's game he was batting at .400 clip with five RBI's. . . . In the baseball team's first league game a week ago on Wednesday, the team found itself at one point playing against ten opponents—nine Stony Brook players and one Stony Brook dog. The quadruped entered the contest unheralded as Mike Solomon was caught in a run-up between first and second. By the dog's skillful blocking, Solomon was eventually tagged out. Nevertheless, the Blue and Gray was victorious proving to Stony Brook that they might have fared better with less man and more dogs.

In its game against Manhasset the lacrosse team found itself facing unusual opponents. The Manhasset Indians literally looked like Indians as most of the team had Mohican haircuts while a few brave souls appeared with clean-shaven heads. In addition they gave out war whoops and Indian calls as they conquered the more sedate Poly Indians. . . .

Speaking of lacrosse, it seems that with the advent of the new league, the Inter-State Lacrosse Conference, this old Indian sport has finally come of age. With Poly one of the five schools in the league and still the only lacrosse playing school in New York City, this sport should be especially appreciated here by the student body who not only should support and preserve it but even have an excellent opportunity to play and benefit from it. This is a chance offered by only a few other schools and should be taken advantage of as much as possible.

Second Formers Triumph

In a game marked by many walks and errors, the Second Form baseball team edged out Collegiate 14-13 in their opening game last Tuesday.

Pitcher Pete Berggren saved the game in the last inning by relieving and striking out the side.

Nine Wastes 4-0 Advantage



"Crossing the Bar"

Linksmen Edge Curtis as Rodgers Triumphs on Extra Hole

Winning an extra hole after finishing even in a 12-hole match, Jimmy Rodgers clinched a 3-2 victory for the golf team against Curtis last Monday at Silver Lake Golf Course. Captain Jeff Graham, with the best score of 37, and Frank Strafaci had won their matches, while Evan Silvy and Jim Bakis had lost tying the meet at 2-2. The team accompanied Rodgers and his opponent on the extra hole which Rodgers won by a single stroke to win the match.

Captain Graham is undefeated in three matches this year, and both Strafaci and Rodgers have 2 and 1 records.

The summaries are as follows:
 Captain Graham, Poly, defeated Pullner, 2 and 1.
 Strafaci, Poly, defeated Barney, 1 up.
 Elligers, Curtis, defeated Bakis 3 and 1.
 Lazar, Curtis, defeated Silvy, 2 and 1.
 Rodgers, Poly, defeated Ford, 1 up.

Defeat Fort Hamilton 5-0

Bouncing back from a first match drubbing by Fort Hamilton, the varsity golf team, led by Captain Jeff Graham, shut out St. Peter's School of Staten Island 5-0 for its first victory, on April 17, at Silver Lake Golf Course.

Graham, who finished with a one-over-par 35, has now compiled a remarkable 11-2 record in his two-year captaincy. The other linksmen who won were Frank Strafaci, Jim Rodgers, Evan Silvy, and Mike Groothuis.

The summaries are as follows:
 Captain Graham, Poly, defeated Bullivan, 5 and 4.
 Strafaci, Poly, defeated Moller, 4 and 2.
 Rodgers, Poly, defeated Clark, 2 and 1.
 Silvy, Poly, defeated Jensen, 3 and 4.
 Groothuis, Poly, defeated Parker, one up.

Drops Second League Game To Trinity 6-4 By Losing an Early Lead; Record Now 1-1

Getting off to a lead for the first time this season, the varsity nine dissipated its 4-0 advantage and blew a 6-4 decision to Trinity last Saturday at Poly. The defeat gave the team a 1-1 record in league play.

The Blue and Gray scored two runs in the second frame without benefit of a base hit. The team tallied twice more in the next inning on singles by Rich Glustra, Bob Brower, Pete Basta, and Paul Kraus.

Trinity came back with two in the third, one in the fourth, and three runs in the sixth on a two-out home run by second baseman and leadoff hitter, Powell. This proved to be the clincher as the Blue and Gray stickmen were held scoreless the rest of the way.

The team's downfall was due to an adventurous spirit on the basepaths which caused three baserunners to be thrown out stretching hits.

John Magliocco went all the way on the hill, allowing five hits and five bases on balls, while striking out four. The hitters collected seven hits including a triple by Magliocco.

The box and line score:

Poly (4)	AB	R	E	Trinity (6)	AB	R	E
Glustra, 2b	3	0	0	Powell, 2b-3b	3	1	1
Brower, 1b	4	1	1	Baker, cf	4	0	0
Groothuis, cf	4	0	0	Kostm'r, ss	3	0	1
Basta, ss	3	2	2	Dodge, 1b	5	0	0
Kraus, rf	2	1	1	Bose, p-1f	2	0	0
Samra, lf	2	0	1	Tankel, c	7	1	0
Solomon, 3b	3	0	1	Ehrlich, 3b-p	2	0	0
Sarrel, c	2	0	1	Lemkuhl, rf	2	2	1
Samra, rf	2	1	1	Ben'ett, lf-2b	2	2	2
Magliocco, p	3	0	1				
Totals	26	4	5	Totals	24	6	5

Netmen Succumb to Riverdale 4-1 In Opening League Tilt

Opening its Ivy League season, the varsity tennis team was defeated by Riverdale 4-1 on the winner's courts last Saturday.

The team was severely hurt by the absence of Captain Neal Evans, who was unable to compete. The only match won was the first doubles, in which Steve Mitchell and Mike Ellsworth teamed together to defeat their opponents 6-4, playing only one set because of the lack of time.

The summaries are as follows:

Singles
 Gordlin, Riverdale, defeated Weinstein, Poly, 6-4, 6-2.
 Walter, Riverdale, defeated Roststein, Poly, 4-6, 6-2, 7-5.
 Angobis, Riverdale, defeated Lebowitz, Poly, 6-3, 6-4.
 Doubles
 Ellsworth and Mitchell, Poly, defeated Backman and Rosenbluth, Riverdale, 6-4.
 Spring and Tyxlin, Riverdale, defeated Penley and Feldman, Poly, 6-4, 6-4.

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HEELER FEATURES

THE POLYGON

Noted Broadway Director Gives Résumé Of Theatrical Life, Recipe for Success

By Stephen Mitchell

"Anybody who doesn't go to the theater is a square, a clothopper, a bum, and a no-good fool," stated Harold Clurman, noted Broadway director. "This is what theater people must impress upon the minds of teachers and students alike. Theater-going should be made something that everyone should do, can't help but do, for the simple reason that some of the greatest literature of the world has come to us through the theater. Shakespeare, Molière, and Shaw are literature to begin with, and their plays were written for the theater. Beyond this, the theater is a great deal of fun. If people miss fun in life, they are also very stupid."

With a shake of the head, a wave of the hand, and finally a warm smile, Mr. Clurman emphasized these sentiments in true theatrical style. His record in the theater is impressive. He co-produced Arthur Miller's first success, *All My Sons*, which won the New York Drama Critics Circle Award. He also staged the national companies of *Death of a Salesman* and *A Streetcar Named Desire*, and the London and New York productions of *Tiger at the Gates*. Since 1949, he has directed many of Robert Whitehead's productions such as *The Member of the Wedding*, *The Waltz of the Toreadors*, *The Time of the Cuckoo*, *Bus Stop*, and the revival of *Desire Under the Elms*.

Enjoys Failures

Clurman has enjoyed his failures just as much as his successes. "I like them because when I did them, I didn't know they were going to be failures. I worked hard on them and they are part of my career. If a man doesn't have failures, he will never live to have success."

Clurman was one of the founders of the Group Theater, whose biography he wrote in his book *The Fer-*

rest Years, and for whom he staged the memorable *Golden Boy* and *Awake and Sing*. "The Group Theater was formed in order to create a permanent acting company that would be trained as a team to do representative plays, and would all grow up as one organism."

As a reward for his services to the French theater, Mr. Clurman was made "Chevalier of the Legion of Honor." He feels that the greatest difference between theater in New York and in Europe is that we do not have permanent acting companies. The government-subsidized companies in Europe have a permanent policy: they are devoted to doing the finest of their classics and occasionally new plays as well. These plays represent the national dramatic literature, and this method creates a standard for the entire community of theaters.

Cites Changes

In Clurman's opinion, three important developments have occurred in the theater since World War II. The most significant is the change in musical comedies, which have more story and more meaning than before. Secondly, there has been an increase in interest in plays which are poetic in expression and literary in statement—plays which are not only good shows but are also of some substance or content based on contemporary life and yet which have a certain poetic stature and eloquence. Third, there has been a revival of off-Broadway productions.

"The best plays this season are *Look Homeward Angel* and *The Dark at the Top of the Stairs*. Two other plays which I have found extremely interesting are *The Chairs* and *End Game*, but these are a little difficult and are for a special audience. My favorite playwrights are Tennessee Williams, Arthur Miller, William Inge, Clifford Odets, and Eugene O'Neill. The latter, whose last play, *A Touch of the Poet*, I am going to direct next season, is, in my opinion, the greatest American playwright. The actors and actresses I like best are Alfred Lunt, Frederick March, Marlon Brando, Julie Harris, and Maureen Stapleton."

How much power do the drama critics wield?

"They have considerable power. I would say that unless a play gets at least three good notices among the more powerful critics, it will have a



Alfred H. Barr, Jr.

Heelers' Supplement

The three interviews on this page have been written by the 'Gon Heelers as part of their supplement. The subject of this series is "Occupations Which Art Off-beat and Interesting." It will be continued in the next two issues of the *Polygon*. A 'Gon Heeler Supplement has been the aim of each group since its creation in 1950.

Lindholm '16 Tells of Tunnel Construction

By Jeff Stone

"I think that Poly was the background for all my understanding in life," said Henry Lindholm '16, who has been an employee of the Port of New York Authority for the last 31 years.

After leaving school, Mr. Lindholm studied engineering at Carnegie Tech, Brooklyn Poly, and New York University after the First World War,

very difficult time. The unfortunate tendency for the people to depend too slavishly on the opinion of the critics is disastrous since many people begin to become skeptical the minute they hear that one of these critics doesn't like the play. As a matter of fact if some people see one bad review, they think that all other critics disliked the play.

"To be a success on Broadway," Mr. Clurman stated, "a play need not necessarily have both outstanding actors and an outstanding script. A good company can make a play which is, from the standpoint of literature, not very strong into a very effective one. This is perfectly legitimate because the acting, direction, and all the things we attribute to the art of the theater are not merely interpretive instruments. They are creative instruments. If they are able to make a play, which is not highly regarded as literature, effective and live in the theater, that is all to the good. The most famous example is the *Lady of the Camellias*, sometimes called *Camille*, which as a play is not a work of literary art but has sustained itself for a long time because of the creative opportunities it offers to the players."

Director of Museum Describes Work; Claims Freedom Element of Modern Art

By Jeff Stone

"I think I became interested in art because my teachers weren't," explained Alfred H. Barr, Jr., director of the Museum of Modern Art. A pleasant, tall, and young-looking man, Barr has been director of the Museum since its founding in 1929. When he attended Princeton, his art professors marked indifference to painting made him more and more interested in that field. He taught the history of art at Princeton, Harvard, and Wellesley before asked to direct the Museum of Modern Art.

"At the Museum," Mr. Barr said jokingly, "I mostly answer the telephone and write letters. I have to be responsible for the selection of pictures and, as a member of the Museum staff, I have to supervise the additions

to the collection." Mr. Barr pointed out that additions to any part of the collection are first recommended by the curator of that division. In the ensuing committee meeting, the director's job is "to back up the recommendation of the curator."

When asked how the Museum acquired new pieces, he replied that they were purchased—or donated by the artist or some other party. He added, "We don't want more than half the things that are offered us."

As for the outstanding factors of modern art, Barr replied, "I would say freedom, perhaps, would be the first characteristic and variety, the second." He observed that many people fail to grasp modern art because they do not take time to study it properly. "I don't think people in general have ever been interested in art without paying it some attention." He felt that "a gradual spread of understanding would have to take place before people could really appreciate modern art."

Scores Dali

Speaking of Mondrian and Dali, Barr thought that Mondrian's works have achieved practical results to an amazing extent and that his geometric ideas are today widely used by display advertisers. He then added, "Mondrian's chief influence was in design, but he had had great importance in painting."

Dali he found displeasing. "Dali is trying to please people, and his pictures tend to be a little cheap and obvious. He can also be offensive in the sense that he paints some very disagreeable things. But then people love disagreeable things—I should say that three-fourths of what people read is unpleasant."

He added, "The modern paints what he intends to paint as well as he possibly can. He is his own judge."

and was hired by the Holland Tunnel Commission in 1920. "I decided to work on a tunnel," he said, "because I was interested in electricity, which was a new field at the time."

Feted by the Port Authority for his many years' faithful service at a dinner last week, Mr. Lindholm explained the construction and operation of the third tube of the Lincoln Tunnel. "The third tube was driven beneath the Hudson River by the shield method, which was also used in the construction of the Holland Tunnel and the existing tubes of the Lincoln Tunnel. A vertical shaft was excavated in solid rock on the New Jersey side of the tunnel and a prefabricated steel tunnel shield was erected at its base. Then a rock drift was blasted toward the river and the shield was pushed into it."

"After a cast-iron ring section, the outer shell of the tunnel, is installed, the shield is pushed forward by means of hydraulic jacks, and a new ring section is then put in place. When the shield has progressed about 60 feet, a ten-foot concrete bulkhead is erected behind it, and compressed air is pumped into the working space between the shield and the bulkhead. The bulkhead is then pierced by three air chambers so that men and materials can enter or leave the working chamber without loss of air pressure."

The new third tube is only the forerunner of an expanded arterial facilities program.

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Stone

27 March 1958

May 1, 1958

Dear Jeffrey Stone:

I shall return your photographs to you as soon as possible. Thank you for sending me the copy of your interview. It was very thoughtful of you and I appreciate it. I do hope, however, that you may be able to make the revisions I have indicated. Thank you again for letting me speak with you.

Thank you too for the concern and sympathy expressed in your postscript.

Jeffrey Stone
Sincerely,

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

Mr. Jeffrey Stone
670 East 22nd Street
Brooklyn 10, New York

AHB:ew

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Stone

670 EAST 22ND STREET
BROOKLYN 10. NEW YORK

May 5, 1958

Dear Mr. Barr:

Enclosed please find one copy of the "Polygon" of April 25, which contains your interview (page 4).

I realize that we erred in calling you "Director", but trust that neither you nor anybody else will mind terribly.

I am genuinely sorry that your excellent and most thoughtful emendations could not be made, but the editor's great desire to print the story as soon as possible made this impossible. I am, however, saving the emended copy for myself because of its value as a source of information and as a source of continuous personal enjoyment.

Some of my favorite parts of the interview, including your most interesting comments on modern American automobiles, had to be cut. Much as I disliked to see it cut, I hope you are pleased with the net result.

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I shall return your photograph as soon as I get
it back.

Thank you again for letting me speak with you.

Sincerely,

Jeffrey Stone

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670 EAST 22ND STREET
BROOKLYN 10, NEW YORK

one
April 15, 1958

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

Dear Mr. Barr,

Enclosed please find one copy of
your interview as it will probably
appear in the POLYGON, and which
I have intended to send to you
for the past week. I should
like now to thank you again
for being so very kind and helpful,
and I assure you that your kindness

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670 EAST 22ND STREET
BROOKLYN 10, NEW YORK

has been well — moreover, eagerly,
received. I was really much
impressed by many of the things
that you said and feel privileged
to be able to pass them on to
others.

Sincerely,

Jeffrey Stone

P.S.

I was both shocked and horrified
when I heard of the fire, but I hope
that the damage is only superficial
and that this awful occurrence
occasioned you as little pain as
possible.

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cc: d miller

Stone

27 March 1958

670 EAST 22ND STREET
BROOKLYN 10, NEW YORK

Dear Mr. Stone:

March 23, 1958

Mr. Alfred H. Barr I would be very glad to talk with you
Museum of Modern Art
New York about the Museum. Perhaps you can come in some afternoon

Dear Mr. about five. I suggest that you phone my secretary, Miss
I have been interested in many
forms Alexander, so that we can set a day. and I have
always found the exhibitions at the Museum of
Modern Art most gr I look forward to seeing you.

I am an Upper School at the
Polytechnic Preparatory Country Day School, and
I should very much like to interview you for my
school newspaper, the Polygon.

Sincerely,

Alfred H. Barr, Jr.

Your interview, I am sure, would
be gr Mr. Jeffrey Stone d by faculty, should, and
student 670 East 22nd Street should be most happy to be
able to Brooklyn 10, New York

AHB:ma I should like, if possible, to
see you before mid-April.

Hoping that you will find the
time to see me, I am

Sincerely yours,

Jeffrey Stone
Jeffrey Stone

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670 EAST 22ND STREET
BROOKLYN 10, NEW YORK

March 23, 1958

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

Dear Mr. Barr:

I have been interested in many forms of modern art for some years, and I have always found the exhibitions at the Museum of Modern Art most gratifying.

I am an Upper Schooler at the Polytechnic Preparatory Country Day School, and I should very much like to interview you for my school newspaper, the Polygon.

Your interview, I am sure, would be greatly appreciated by faculty, alumni, and student body, and I should be most happy to be able to speak with you.

I should like, if possible, to see you before mid-April.

Hoping that you will find the time to see me, I am

Sincerely yours,

Jeffrey Stone
Jeffrey Stone

Dr. John F. Pick of Chicago who would greatly appreciate your expert opinion. Doctor Pick has advised me to tell you that he is willing to pay for this consultation and is expecting your charge.

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cc: D. Miller

Storbeck

Mary E. Storbeck

850 N. DE WITT PLACE
CHICAGO 11

28 April 1959

April 22, 1959

Mr. Alfred Barr, Director

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

I have never seen any Matisse that looked anything like the two studies of which you have sent reproductions.

I think that you should send the photographs to Madame Georges Duthuit, 96 rue de l'Université, Paris 7. She is the daughter of

Matisse and has in her possession the records and catalogue raisonné from Madame Henri Matisse.

They are, ostensibly, studies done by Henri Matisse and from the story I have, were given to a French artist by the name of Henri Farre, a Sincerely, of Henri Matisse. Madame Farre passed the studies and the information in connection with them on to me. Henri Matisse, ostensibly, was about 20 years of age when he is supposed to have done these studies.

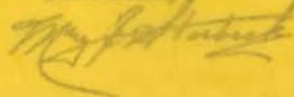
Alfred H. Barr, Jr.

Director of the Museum Collections

Miss Mary E. Storbeck
850 North De Witt Place
Chicago 11, Illinois

AHB:ma

Sincerely,



enc/

P.S. These studies are the property of Dr. John F. Pick of Chicago who would greatly appreciate your expert opinion. Doctor Pick has advised me to tell you that he is willing to pay for this consultation and is expecting your charge.

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Mary E. Storbeck

850 N. DE WITT PLACE
CHICAGO 11

April 22, 1959

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

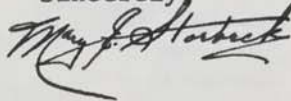
Dear Mr. Barr:

I am herewith enclosing copies of two studies
in my possession which were formerly submitted
to Pierre Matisse.

They are, ostensibly, studies done by Henri
Matisse in his very early youth and from the
story I have, were given to a French artist
by the name of Henri Farre', a co-worker of
Henri Matisse. Madame Farre' passed the studies
and the information in connection with them
on to me. Henri Matisse, ostensibly, was about
20 years of age when he is supposed to have
done these studies.

In view of Pierre Matisse's suggestion, I trust
you will extend me the courtesy of your
authoritative and expert comment.

Sincerely,



enc/

P.S. These studies are the property of
Dr. John F. Pick of Chicago who would
greatly appreciate your expert opinion.
Doctor Pick has advised me to tell you that
he is willing to pay for this consultation
and is expecting your charge.

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Barbara H.E.
Toronto - 10,
Canada.

Storin

2 June 1959

May 30th 59

Mr. Fred Barr Jr.
The Museum of Modern Art
Manhattan - New York

Dear Mr. Storin:

May I thank you on behalf of Mr. Barr for your letter of May 30th. I hasten to tell you that Mr. Barr is now on a lecture trip in Europe and will not return to this country until August.

Sincerely,

Secretary to Mr. Barr

I wrote you a little while ago in which I discussed the Target Post that appeared in a recent issue of Time Magazine. You may have noticed me a bit of a dear madman, as my side is of much less busily texture. Actually, I was curious.

No doubt you are a very busy man and I feel more forward that this may indicate when I say that I'll be in New York for a few days from June 8

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B Alberta We.
Toronto - 10,
Canada.

May 30th 59.

Mr. Fred Barr Jr.
The Museum of Modern Art
Manhattan - New York

Dear Mr. Barr:

I wrote you a letter a little while ago in which I discussed the Target Art that appeared in a recent issue of Time Magazine. You may have considered me a bit of a bear man, as my side is of a much less busy texture. Actually, I was curious.

No doubt you are a very busy man and I feel more forward that this may indicate when I say that I'll be in New York for a few days from June 8

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2

on, and I would appreciate writing
you. I hope you'll not think me
impudent. Impudent maybe, but
not intentionally impudent.

Please don't think that I
am rude. As far as I know I'll
be staying at the Times Square
Hotel.

Truly,
Malcolm X. SOBOW.

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23 Alberta Ave.,
Toronto, IO,
Ont., C a n a d a.

May IIth., 1959.

Mr. Alfred Barr, Jr.,
C/O The Museum of Modern Art,
Manhattan, New York, N. Y.

Dear Mr. Barr:

Like a shower at a picnic, this may be an unpleasant intrusion. I hope, however, you will consider me to be as innocent of guile. For I do not mean to be intrusive or unpleasant, and I trust that you will not consider my remarks uncalled for.

My remarks:

They are concerning an article in Time Magazine of a couple of weeks back to do with the Target Art of Mr. Jasper Johns, an odd, brutal title, if there ever was one. It reminds one of Bulletism, of which, thank heaven, there is only one example. But I must hasten to assure you that I am not a 'traditionalist'. In fact, my cry among the arid dunes of today's wilderness is for modern art and originality. And by 'modern' I mean that eternal newness, uncontrived, but as full of surprises as recurring Springs. And by 'originality' I mean a new looking, a new seeing without depending on a new manipulation. The cunning shape of the crank-shaft is essential for transferring a motion of one kind into motions of several kinds. But when we are reduced to twisting our art ideas in order to achieve a comparable manifestation then we are reduced to the mechanical existence of the combustion engine. And art, throughout the ages surely has been the master of design, not an appendage. In all the mad manipulations of Man, Art has been supreme, even aloof, bringing Man back finally to his senses and to himself. I realize that some may use the shock method in order to do this. But they also use this method to jar the poor souls in mental institutions out of their apathy. Does Mr. Johns consider us to be lunatics, then? Are we lying, empty and rigid, like unburied bodies, on some lonely sea shore, with the wind blowing through our ears, that Mr. Johns must swoop down upon us to shock us into the perpendicular again? What has happened to us? More to the point, what has happened to Jasper Johns? Is he that hungry? Is he so full of despair? Has he so got himself caught up in his spiral prison that there is no escape? I do not ask these questions in bitterness. I do not mean to be unkind. I have every sympathy for the artist struggling to express himself. But the way to the stars is hard -- per adua ad astra-- and if one's wings melt, then one must fall into the sea. It takes pretty durable wax to approach the sun.

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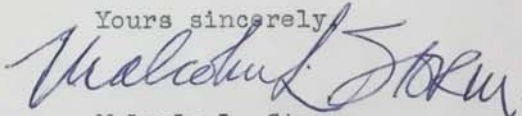
And of course, there is a durable wax that will not melt and let the wings flutter away to leave us helpless and unsupported in the rarified airs of our aspirations. But it takes a great deal of courage and much patience. And much thinking.

It seems to me that any painting of any worth that has withstood the callous test of time has one important factor. Whether in the arts of realism or non-realism, each one that has remained to enrich us has in it the quality of abstract. And I hope you will not think that I am lost as so many seem to be in the use of this word. The reason I say this is so that you will get the drift of my thoughts. Let me put it this way. A man has a feeling which he neither denies to himself, nor obscures with self-consciousness; a feeling that is neither the servant of passing morals, nor the handmaiden of elusive fad. He has a feeling, a deep down, surging volcanic feeling, going right down to the very roots of life. (How Vermeer achieved this, God knows! But how wonderfully he does it! In spite of what must have been a painfully slow progress, he kept the feeling. And when I see a Vermeer, I am caught up and shaken to the very heavens themselves. Or a Utrillo. Oh! my God, what he does to me with his little streets! Or a Van Gogh. There's a volcano of feeling. Or the somber but shaking German artists whom Mr. Hitler disliked so intensely. (Poor sod!) And the early cave-man who did not know there would be a word 'abstract'. Or Picasso before he became such a bore with his ghastly repetitions. (He burps continually.) All these people, they had something. In each one there was a little gold. It made all their dross worth while. All these people tell me something. They reach down into me. But they do not stun me first, to fell me like an ox about to be slaughtered. Did you, by chance, see John Gielgud's English schoolteacher in the 'Browning Version'? Lovely! There was this abstract feeling. No tricks. No manipulations of a crank-shaft to work my machinery. A touch of honesty and genuine art.

But I must not wear out my welcome and bore you further. I hope I have not seemed rude. Maybe everybody feels he is hurrying to some sort of destiny with an H/bomb. Damn the H/bombs! Man will survive. And so will his art if he listens a little more carefully to the voice within him. So let us stop being such dead-beats, or beatnicks, or whatever it is.

You have been kind to read this far. And I feel a bit guilty for taking up so much of your time.

Yours sincerely,



Malcolm L. Storm.

PS - Enclosure

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L'Art Pour L'Art

There is a beauty and a world of hope
Within the circle of a little flower
For which we, vying, rape the Universe
To stamp the dying blossoms in the dung.
As yet, the while, our tramping feet resound
And grind the fragile petals in the ground,
A seed has stirred from which new flowers
have sprung.
No Caesar ever knew the lovely bliss
Of such resolved unconquerableness.

Malcolm L. Storm
Malcolm L. Storm

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SOCIEDAD
AMIGOS DEL MUSEO
DE BELLAS ARTES
CARACAS

August 12, 1958

Mr. Alfred H. Barr
New York, New York

Dear Mr. Barr:

You may remember my last visit in November, during which I informed you of the activities of this Society in behalf of the formation of a Collection of Interamerican Art.

We have lately been able to purchase representative works by Tamayo, Calder, Bertoia, Cuevas, Peláez, Matta, Grilo, Egas and have received various donations of paintings and sculptures by distinguished American artists. We are slowly securing the cooperation of more and more people interested in our ideals and we are now in a position to consider the purchase of an important work by Rivera and also Orozco.

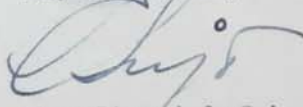
On the subject, we have made direct contacts with Mrs. Rivera and Mrs. Orozco. Yet, Mrs. Rivera is only interested in availing to us less important works of the Mexican master and, as Mrs. Orozco is contemplating the creation of a Museum dedicated exclusively to the work of her late husband, the works offered do not, I feel, represent Orozco well enough.

Though I know very well how busy you are with your own work and the activities of the Museum of Modern Art, I am taking the liberty of requesting your advice on the subject. Perhaps you know of the availability of such works or could put us in contact with collectors or galleries that may be willing to assist us on our purpose. If so, your help and advice will be greatly appreciated.

I also like to take this opportunity to let you know that we are in a position to incorporate representative works of distinguished North and South-American artists to our collection. Whenever works of interest which, for the time being cannot be incorporated to your Museum, are offered to you, we shall be happy to consider the possibility of incorporating them to our collection.

We shall be most grateful for your invaluable assistance.

Very truly yours,


Clara Diamant de Sujo

P.S. You shall be glad to know that Jorge Romero Brest is planning to visit you (and us, in Caracas) next February.

CDS:il

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SUJO

REPUBLICA DE VENEZUELA
 MINISTERIO DE EDUCACION
 MUSEO DE BELLAS ARTES
 C A R A C A S

EL DIRECTOR DEL
 MUSEO DE BELLAS ARTES DE CARACAS:

Tiene el gusto de saludar a Ud. y de presentarle a la Sra. Clara Diamond de Sujo, quien viaja a los Estados Unidos con fines Culturales y con el objeto de lograr una más estrecha vinculación entre los Museos de los E.E. U.U., y el Museo de Bellas Artes de Caracas.

*Abbey
 Hotel,
 N.Y.*

El Director del Museo de Bellas Artes de Caracas, recomienda muy especialmente a la Sra. Sujo (miembro de la Junta Directiva de la Sociedad Amigos de este Museo) y agradece a Ud. todas las facilidades que pueda ofrecerle, a fin de que ella pueda llevar a cabo los propósitos de su viaje.



Armando Barrios
 Armando Barrios

Caracas, 8-10-57.-

*Soto - construction
 c/o Mrs. George Rogel
 198 Kings Pt. Rd.
 Kings Point, L.I.
 2-0876*

*Amigos de Bellas Artes
 Museo de Bellas Artes
 Los Caobos
 Caracas, Venezuela*

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Sutton

Sundheim

HARRY G. SUNDHEIM, JR.
20 EAST CEDAR STREET
CHICAGO 11, ILLINOIS

Dec. 10th. 1958

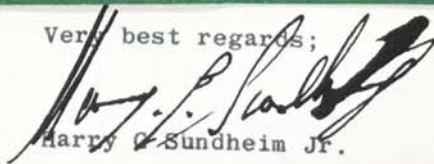
Holiday greetings



The Venetian

Chledek-1956 S.S.

Very best regards;



Harry G. Sundheim Jr.

HGS/dst

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Sundheim

HARRY G. SUNDHEIM, JR.
20 EAST CEDAR STREET
CHICAGO 11, ILLINOIS

Dec. 10th. 1958

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

Dear Mr. Barr.

Thanks for your letter concerning Toon Kelder. The letter was forwarded to me by Mrs. Kuh of The Art Institute.

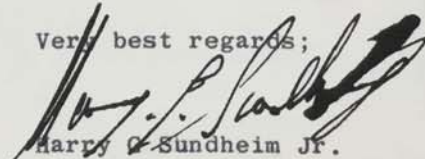
At your suggestion I wrote to Kelder concerning the nude, photograph of which I sent you, and I thought you would be interested in his answer which I just received. I quote in part from his letter: "Yes, indeed, I made the small nude drawing with colours many years ago. I can remember it very well. Your Father most probably bought it at Le Nouvel Issor in Paris."

He is correct because it so happens we have the bill which my Father received.

Mr. Barr, I do appreciate your help, and thought you would be interested in this information. I have no intention of selling my Kelder, but if at any time you would be interested in borrowing it for an exhibition, I should be glad to loan it.

Again many thanks for your help.

Very best regards;


Harry G. Sundheim Jr.

HGS/dst

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Sutton

THE MUSEUM OF MODERN ART

Date August 21, 1958

To: Alfred Barr

Re: Denys Sutton

From: Susan C. Senior

Dear Alfred:

In a letter received today from Denys Sutton, he asked me to thank you "for having so kindly sent me a list of the Derains in the Museum's possession."

Susan

bridge of 1900 Landscape near Cassis, 1910, Window on the Park, 1912, Valley of the Lot at Vers, 1912, Three Trees, 1924. Recently we acquired by bequest a brilliant, smallish fauve picture, Barques de pêche, which I believe is reproduced in color in Sidney Janis' fauve exhibition catalogue; unfortunately I can't get at our Library books because the Library is being moved this very day.

Sincerely,

Alfred H. Barr Jr.

Mrs. Denys Sutton
45, Eaton Square
London S. W. 1, England

AHB:bj

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cc: Porter McCray
Peter Humphrey

Sutton

THE MUSEUM OF MODERN ART

Date July 23, 1958

To: Mr. Barr

Re: Letter from Mr. _____

From: Peter Humphrey

July 25, 1958

Denys Sutton

Dear Denys:

I am sorry I can't assemble a list of important Derains in this country though I think you would get some response from dealers such as Knoedler, Sidney Janis and Pierre Matisse if you ask them for suggestions. A quite large Derain show was held at the St. Louis museum some twenty years ago. Doubtless you have the catalogue.

You also probably have Malcolm Vaughn's American-published monograph on Derain which reproduces many American-owned pictures of some twenty years ago. Also, the Museum's fauve exhibition catalogue which included some notable Derains.

In our Collection I call your attention to our London Bridge of 1906 Landscape near Cassis, 1910, Window on the Park, 1912, Valley of the Lot at Vers, 1912, Three Trees, 1924. Recently we acquired by bequest a brilliant, smallish fauve picture, Barques de pêche, which I believe is reproduced in color in Sidney Janis' fauve exhibition catalogue; unfortunately I can't get at our Library books because the Library is being moved this very day.

Sincerely,

Alfred H. Barr Jr.

Mrs. Denys Sutton
45, Eaton Square
London S. W. 1, England

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THE MUSEUM OF MODERN ART

Date July 23, 1958

To: Mr. Barr

Re: Letter from Mr.

From: Peter Humphrey

Denys Sutton

Dear Mr. Barr:

Would you please be good enough to let me have your answer to the question raised in paragraph five of the attached letter from Mr. Denys Sutton?

Thank you very much.

Peter

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COPY

45, Eaton Square, London S W 1

July 19 1958

Dear Porter,

I wonder if I could invoke your assistance over the following matter.

The Phaidon Press is publishing a book of nearly 100 plates of Derain's work; and I am writing the text, basing it on the exhibition introduction that I wrote for Wildenstein's a year ago.

I believe I am right in saying that Mrs. Harriman owns a splendid work by Derain and I am most eager to secure a photograph of this picture. Could you possibly let me have her address, and if you know her, may I mention your name when writing to her.

I wonder, also, if you could ask Mr. Karpel if he could look at the catalogue of the Derain exhibition, already mentioned, and request him to tell me if as far as he knows, I have left anything out of the bibliography.

And do you, or Alfred, know any important Derains in the U.S.A. that I ought to reproduce; any assistance will be most welcome. I hope to come to New York this autumn and look forward to seeing you then.

Love from us both,

Denys Sutton

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cc: d. miller

Sutton

EL GRECO'S ST. FRASCO: DISCOVERED FOR SWITZERLAND

The picture is reproduced in the following vols: 25 March 1958

- LEHNER AND HARMAN Page No. 417
- EDMAN Vol. 2, Page 209
- ATMAN Vol. 1, Page 134, number 591

Dear Ione:

Many thanks for your letter. If I run across someone interested in El Greco I shall get in touch with you, though I do not think of anyone at the present moment.

1019 Third Avenue

I have not seen Vasilieff's work recently but will make a point of seeing his next show and if a canvas seems really desirable to the Museum, I shall phone you.

You are very thoughtful indeed to let us know about the donor who might be willing to give us a Vasilieff.

I am aware that My very best to you. I am sorry for my address to write me...but I can also guess what happens to the intention in time!:- Sincerely,

I have recently seen the El Greco described on the enclosed. It is for sale and it occurs to me that you might like to know about it; for some Mrs. George W. Sutton, Jr. It is not going to be sold here but is being taken to Switzerland. New York 21, New York he will take it back with him and deliver it to its owner. In the meantime we have been authorized to sell it should we have the opportunity.

P. S. I did see his current show since dictating the above note. I'm afraid he's not for the M.O.M.A. but we're grateful to you and the potential donor.

Also, I've seen Vasseller and I'm giving one for it's collection. He would, I am given to understand, contribute the price. I pass this along for what it may be worth.

With best wishes as well as best regards,

Sincerely,

Ione

March 16, 1958

tell: 75 8-2448

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Mrs. George W. Sutton, Jr.
1019 Third Avenue
New York 21, N. Y.

Dear Alfred:

I am aware that you asked Nydia Bruno for my address to write me....but I can also guess what happens to the intention in the pressure of time!~

I have recently seen the El Greco described on the enclosed. It is for sale and it occurs to me that you might like to know about it; for some collector or another. It is not going to be sold through a gallery and if it isn't sold before Mr. Lester returns to Switzerland, he will take it back with him and deliver it to its owner. In the meantime he has been authorized to sell it should he have the opportunity.

Also, I've heard of someone who is devoted to Vasselief and should the Museum desire buying one for it's collection, he would, I am given to understand, contribute the price. I pass this along for what it may be worth.

With best wishes as well as best regards,

Sincerely,

Ione

March 16, 1958
tel: TE 8-8448

Artiebolaget Nordiska Kompaniet in Stockholm, a well known Swedish Collector. The year was 1918.

The painting was last cleaned in 1938 by the restorer of the Swedish National Art Museum. Incidentally, only in cleaning it was El Greco's signature discovered. This is considered to be very important, since the master as a rule completed 3 to 5 similar paintings and signed only those that he considered the best.

If interested call: Mr. Henry E. Lester, 17 East 96th St - TEL-1333
Picture may be seen there.
Mention my name (Mrs Ione Ulrich Sutton) should he ask how you knew of the picture.

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FACTS ON
EL GRECO'S ST.FRANCIS RECEIVING THE STIGMATA

The picture is reproduced in the following volumes:

LEGENDER AND HARTMAN	Plate No. 417
CEGNAR	Vol.2, Figure 229
AZNAR	Vol.1, Page 1384, number 551

The picture was painted around 1580 and is very similar to the one in the collection of the Marquis de Pedal.

During World War I the German Government decided to raise money by selling some of the paintings from the national art galleries to neutral countries. A purchasing commission was appointed in each of these neutral countries to inspect and select these paintings.

In Sweden a royal commission was formed under the Chairmanship of Richard Bergh, President of the Swedish National Art Museum. The necessary money was raised by subscription. Each participant had to subscribe a minimum of 50,000 Swedish Crowns and the paintings ~~in~~ ~~he~~ acquired with the money raised, were then to be auctioned off to the subscribers by a lotteric drawing.

The Greco, which had belonged to the DRESDEN GALLERY, thus came into the hands of Josef E. Sachs, Consul General, President of the International Chamber of Commerce, Chairman of the Board of Aktiebolaget Nordiska Kompaniet in Stockholm, a well known Swedish Collector. The year was 1918.

The painting was last cleaned in 1938 by the restorer of the Swedish National Art Museum. Incidentally, only in cleaning it was El Greco's signature discovered. This is considered to be very important, since the master as a rule completed 3 to 5 similar paintings and signed only those that he considered the best.

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2/5/58

Mrs. Portner:

// As of this date, green plants are in front of the Dali painting.

I told Mr. Cott about the "mix-up" on the Italian Drawings. He is sorry this was never straightened out by us, and we do apologize.

The Stieglitz show will open March 15-- not March 29, as given in the "fateful" schedule.

Best wishes, *Louise C. Williams*

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Dear Alfred: It was such fun to see you again and to have a chance to chat for a moment.

I called the National Gallery yesterday and asked them to send me a copy of their broadsheet on Dali: herewith it is - and let us pray!

You will see on the attached note that the potted palms are indeed in place - no prayer stools yet but that will come.

With best regards,

Leslie