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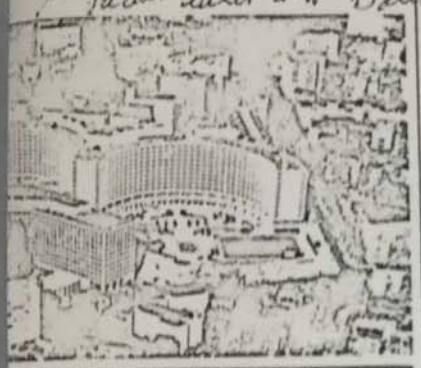
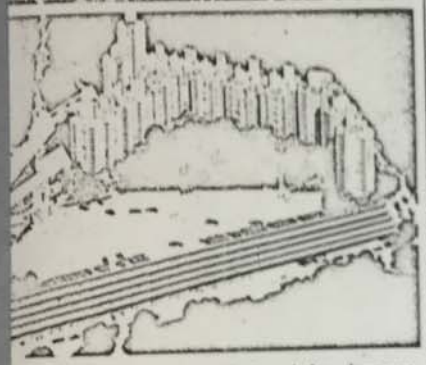
DE file with recent letter to Wm Ballard





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MARKS

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tatives is missing. A few days ago, the *Washington Post* conducted a poll among those *not* missing, and announced that more than 2 out of 3 Congressmen who responded to the paper's questions felt an "independent investigation" of the building was called for; and that 3 out of 4 expressed "no confidence" in the "Architect of the Capitol," J. George Stewart, who is not an Architect but a former Congressman, and who did not design the Rayburn Office Building but only supervised its construction.

In the course of the latter, 216 changes were made in the building's original plans or specifications, and when last heard of, the total cost of the R.O.B. was a rather fantastic $122 million. The R.O.B. is currently being "investigated" (in secret) by the G.A.O., which is, of course, employed by Congress and gets paid by the same House that built itself this rather lavish home . . .

ARTS

. . . BUT I KNOW WHAT I LIKE

Something happens to people when they get to be Park Commissioners of the City of New York: when we last saw Newbold Morris a few years ago, he was speaking from a small sound truck down in Greenwich Village, run-

ning for Mayor against hopeless odds (i.e. Tammany) and with the support of Mrs. LaGuardia and the Boy Scouts of America. We thought he was very nice and modest and would probably make a terrible Mayor.

A month ago, for a brief moment, we were not so sure: that was when Park Commissioner Newbold Morris announced that since he had the right to pass on all sculpture in City Parks, he was

entitled to approve, or veto, a large Calder stabile (above) commissioned for a part of Lincoln Center that was technically a City Park. And, so he vetoed it.

There was a time—about 40 years ago—when Sandy Calder's Mobiles and Stabiles were really controversial; but to come out against Calder in 1965—well, that's a bit square even for a Republican.

But "The Strange Case of Newbold Morris" ends not here at all; for one of the many things that make Commissioner Morris a rather intriguing politician is that his background is straight egghead: his brother, of course, is

none other than George L. K. Morris, one of the "Deans" of American abstract paintings and sculpture (above). Somehow or other, a bit of George L. K. must have rubbed off on Newbold.

However that may be, the Art Establishment in New York has fought for so many losing causes in the past that it can smell a *winning* cause from as far away as the Biennale. So off went the Modern Museum's Alfred H. Barr, Jr. to dine with Mayor Wagner, whereupon the Mayor told Newbold to pass the decision on to the somewhat conservative Art Commission of the City of New York with a note saying that he, the Mayor, was *very* much interested.

Next morning Newbold reversed his own ruling and passed the question on to the experts. The chances are that the experts, in the light of Mayor Wagner's admonition, will let Sandy Calder into Lincoln Center. It was a famous victory, and possibly the first time that Mayor Wagner had been galvanized into a decisive stand on urban esthetics.

COMP ART

What looks like a set of Dr Strangelove's visiting cards (below) arrived on our desk a couple of weeks ago, and when we ran

them through the office abacus they turned out to be coded invitations to a "Happening" just across the street from our office, at the Howard Wise Gallery.

What a "Happening!" The place was jumping with images—two, three, four, and five-dimensional "paintings" and "sculpture"—all produced by computers that had been fed similar punch-cards. Great! The next step, obviously, is to apply the whole thing to architecture.

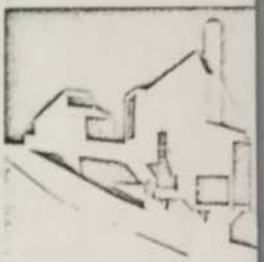
We read the other day that, by 2,000 A.D., all products required by the population of the U.S. would be manufactured by a mere 2 per cent of all of us. This suits us just fine because we had been planning to retire that year anyway. Now we may be able to quit even earlier: if IBM will please, send us the right gadget, we'll program the entire 21st century (in architecture, anyway) and just mail out a duplicate set of punch-cards at regular intervals to let you know what's on your menu for any given month.

BALLARD

UPS & DOW

BERKELEY RESUMÉ

We've been wondering abou
"four-letter word" that almo
Berkeley's Acting Chancellor
Non-acting Environmental
sign Dean) Martin Meyers
resign a few weeks back—
after all, a pretty broad-m
guy . . . Well, it turns out
the four-letter-word that
got him to throw in the s
was Y-A-L-E! If it hasn't bee
nounced yet, it will be anno
any moment now that Non-
Dean Meyerson's Chairman
Department of Archite
Charles W. Moore, has bee
vited to succeed Paul Rudol
the Chairmanship of Yale's
partment of Architecture, an
James Stirling (see page 10
been invited to join Moore.
first-rate selections in our vi



(Above: Sample Moore). C
Stoller, of Marquis & Stoller,
itects, will become Berkeley'
ing chairman when Moore de

One reason we feel for M.
that Chuck Moore's selecti
quite a blow to us, too; fo
was, for one, glorious moment
Architectural Forum's West C
Correspondent—so Y**E has t
a monkey wrench into our o
tions, also.

We are getting pretty tire
what the Academic Commu
(and the Political Commu
too, for that matter) is doin
us: last month, we announced
our one-time Managing Ed
Henry Wright, had been
napped by Kansas State; no
find that Y**E has kidna
Our Man in Berkeley, that Pr
ton has kidnapped our fo
Technology Sphinx, Bernard
Spring and made *him* Senior
search Architect at *its* Schoo
Architecture, and that the HI
has appointed our former Se
Editor, David B. Carlson, Sp
Assistant to the Agency's Ad
istrator, Dr. Robert C. We
(*That* appointment was annou
a couple of weeks ago—and,

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BARLAND

THE WENTWORTH - 59 WEST 46 STREET, NEW YORK CITY
A ROGER SMITH Hotel — Fireproof

April, 13 1940

4/15

Dear Mr. Barr,

I wish to thank you for having sent me the photograph of your powerful and impressive Daumier.

It is very thoughtful of you to help me so. More and more I stay in America, I feel that it is a very good climat to work, because everybody understands very well what you need, everybody are so helpful.

I did not have time yet to write to Mr. Soby, but I mean to do it as soon as possible.

The ROGER SMITH, STAMFORD, CONN.
The ROGER SMITH, WHITE PLAINS, N. Y.
The ROGER SMITH, HOLYOKE, MASS.
The ROGER SMITH, WASHINGTON, D. C.
The ROGER SMITH, NEW BRUNSWICK, N. J.
In NEW YORK CITY:
The BRITTANY The WINTHROP
The WENTWORTH The WYNDHAM
The PARK CRESCENT
ROGER SMITH RESTAURANTS, N. Y. C.

BARNARD COLLEGE

Please forgive me for not having written before but I have been away a lot. Yours very sincerely (Mrs Jerome M. Friedlander, Jr.)

no hobby

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, Jr.

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fession. Whatever
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Yours very sincerely,

Mrs Jerome M. Friedlander, Jr.

Mrs. Jerome M. Friedlander, Jr.
President

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Let me congratulate you once again for the so successful and interesting exhibitions you organize in your Museum - Those are models for us, people of museums - But, you know that very well -

I hope that I would have the great pleasure to meet you again -

Most cordially yours

HBarland

Miss Hélène BARLAND.
Assistant curator of Paintings
Musée du Louvre.

BARNARD COLLEGE

Please forgive me
but I have no
~~[illegible]~~ hobby which
would produce
an ~~[illegible]~~ auctionable
object.
Yours with regret
(Alfred Barr) —

hobby

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label attached
promptly.

Mrs Jerome M. Friedlander, Jr.

Mrs. Jerome M. Friedlander, Jr.
President

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BARNARD COLLEGE

BARNARD COLLEGE CLUB
OF CLEVELAND

June 21, 1965

June 29, 1965

Dear Mrs. Friedlander:

Please forgive me but I have no hobby which would produce an auctionable object.

Yours, with regret,

Alfred H. Barr, Jr.

Mrs. Jerome M. Friedlander, Jr.
3648 Norwood Road
Shaker Heights, Ohio 44122

AHB:mf

TO
Mrs. J.M. Friedlander, Jr.
3648 Norwood Road
Shaker Heights, Ohio 44122

FROM
Hamilton Barr, Jr.

Dear Mrs. Friedlander:

...you're famous... like some of that fame to rub off on us.

...we're asking this favor. May we have something created? We are assembling a collection of art objects---products of hobbies and special interests ...ding men and women ... artists--- famous in other fields, such as your own.

...will be offered to the highest ... benefit of the scholar- ... the women's college of ... raised will aid a deserving student ... by the College.

Perhaps your special interest does not match our 'hobby' theme, but is linked with your profession. Whatever you send for our auction, any small memento or souvenir, would be deeply appreciated...as long as we can say it's from you.

If you will have the enclosed mailing label attached to your package it will be sure to reach us promptly.

Yours very sincerely,

Mrs Jerome M. Friedlander, Jr.

Mrs. Jerome M. Friedlander, Jr.
President

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	AHB	I.A.364

Dear —

Please forgive me but I have no ~~[illegible]~~ hobby which would produce an ~~[illegible]~~ auctionable object.

Yours, with regrets (after forms) —

BARNARD COLLEGE CLUB
OF CLEVELAND

June 21, 1965

FROM

TO

Mrs. J.M. Friedlander, Jr.
3648 Norwood Road
Shaker Heights, Ohio 44122

Hamilton Barr, Jr.

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ding men and women, not professional artists---
famous in other fields, such as your own.

gifts we receive will be offered to the highest
a summer auction for the benefit of the scholar-
of Barnard College, the women's college of
niversity. The money raised will aid a deserving
student, chosen by the College.

Perhaps your special interest does not match our 'hobby' theme, but is linked with your profession. Whatever you send for our auction, any small memento or souvenir, would be deeply appreciated...as long as we can say it's from you.

If you will have the enclosed mailing label attached to your package it will be sure to reach us promptly.

Yours very sincerely,

Mrs Jerome M. Friedlander, Jr.

Mrs. Jerome M. Friedlander, Jr.
President

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Dear —

Please forgive me but I have no ~~[illegible]~~ hobby which ~~would~~ will produce an ~~[illegible]~~ auctionable object.

Yours, with regret (stop for me) —

BARNARD COLLEGE CLUB
OF CLEVELAND

June 21, 1965

Mr. Alfred Hamilton Barr, Jr.

Dear Mr. Barr:

Frankly...we're writing you because you're famous... and we'd like some of that fame to rub off on us.

So---we're asking this favor. May we have something you have created? We are assembling a collection of art and craft objects---products of hobbies and special interests of outstanding men and women, not professional artists--- but people famous in other fields, such as your own.

The gifts we receive will be offered to the highest bidder at a summer auction for the benefit of the scholarship fund of Barnard College, the women's college of Columbia University. The money raised will aid a deserving student, chosen by the College.

Perhaps your special interest does not match our 'hobby' theme, but is linked with your profession. Whatever you send for our auction, any small memento or souvenir, would be deeply appreciated...as long as we can say it's from you.

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President

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Baltimore MoA -
(+ Archipenko ex.)

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE MARYLAND 21218 Telephone 889-1735

July 29, 1963

Dear Alfred:

Further on the Archipenko is enclosed. If the papers look reasonably good,* we'll keep it.

Sincerely,

Charles Parkhurst
Director

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

PERSONAL

* They have not arrived yet.

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C.P.

MARTHA JACKSON GALLERY Inc.
• 32 east 69 street • new york 21, n. y. • cable jaygalry • phone yu 8-1800

Also notify Alfred Barr

July 24, 1963

Yours intuition! By the way the bronze wears well. If the papers are satisfactory – do so keep it.

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

Dear Truda:

On my return from Europe this week, I found your letter of June 18th. You will be happy to hear that I had a long discussion with Eric Estorick about the Archipenko sculpture. Mr. Estorick told me that he would send directly to you all papers necessary for authentication of this piece.

He told me that it is reproduced in the book on Archipenko sculpture. For years the plaster was in a private collection in London. It was made in 1914, but Mr. Estorick bought it and made three casts only in 1958.

Sculptors can be very difficult when a piece leaves their hands and casts are made. I think Estorick told me that Archipenko had given written permission for the casts and that his repudiating it now is ridiculous. I know, for example, that Zadkine repudiated a cast which my son offered for sale in Europe, although we had his written permission to make the cast, and proved it later to him in writing. Now and then they act extremely temperamental.

Estorick said that he would send the papers to me, but I suggested that it would be preferable to send them directly to you. Please let me know whether you have received them yet.

With best wishes for a fine summer,

Cordially yours,

Martha Jackson

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

June 29, 1963

Dear Alfred:

I enclose a copy of a letter from Archipenko which will be of certain interest to you.

Best regards,

Sincerely,

Charles Parkhurst
Director

Mr. Alfred Barr
Museum of Modern Art
11 West 52nd Street
New York, New York

/s/ AHB

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ALEXANDER ARCHIPENKO
143 WEST 20TH STREET
NEW YORK 11, N. Y.

TELEPHONE CHELSEA 2-1144

June 11, 1963

Mrs. Gertrude Rosenthal, Chief Curator
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

Dear Mrs. Rosenthal:

I received your letter dated May 27 and the photograph. A similar inquiry I got from Mrs. Jackson asking me if the statue is authentic.

I regret to inform you that this is not my original and it looks like a very bad cast and did not come from my studio.

With friendly regards

Sincerely yours,

Alexander Archipenko

AA/gf

/s/ AHB

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Baltimore
Parkhurst

THE BALTIMORE MUSEUM OF ART

back of photo: Standing figure 1914
Bronze: 20 5/8"

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

May 3, 1963

Dear Chuck:

Dr. Rosenthal has just send me the photograph of the Archipenko about which you asked in your letter of April 4th.

I don't know this cast but I know the piece from other bronzes and think it an excellent work, at least in conception. I say in conception because some of Archipenko's sculptures done in the period around 1912-15 were copied by him ~~in California~~ around 1930 when he needed examples of his early sculpture for exhibiti n purposes. Some of these were subsequently cast in bronze or in artificial stone and passed off by the sculptor as dating from their period of original invention. Perhaps I shouldn't put this in writing since I was threatened with a lawsuit by Archipenko because I had disclosed this prodedure. However, the suit was not brought and I believe that he no longer pretends that these 1930ish replicas are authentic in date. I am afraid that you would have to do some research on this unless Estorick can give you precise information. I should explain that the 1930 replicas differed in certain details, but clearly enough, from the originals; and providing you can find, as I am sure you can, reproductions of this particular piece in books published before 1925 you can ~~ascertain~~ draw your own conclusions.

Sincerely,

Alfred H. Barr, Jr.

Mr. Charles Parkhurst
Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

AHB:rr
encl.

I felt so badly not to have greeted you when I saw you in the museum the other day - I was frantic. My Apologies
/s/ AHB

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
CHESAPEAKE 3-7650

26 April 1963

Rec'd. 29 Apr.

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

Dear Mr. Barr:

We finally can supply the photograph of the Archipenko bronze (20 5/8") signed on base "Archipenko, 1914". I want to mention that in reality there is a large opening in the head, and that the kind of disc form which shows in the photo is part of the back. I hope that the piece is recognizable despite the poor photograph.

It was wonderful to see you and Mrs. Barr here. By now your Matisse book should be out of print and if so, I passionately hope you will publish a revised edition -- not that I would find any revision necessary, but I know this would bring you back to the Baltimore Museum for a longer visit than your most recent one. With best regards,

Sincerely yours,

Gertrude Rosenthal
per/dfm

Gertrude Rosenthal
Chief Curator

GR/dfm

photo rec'd. 3 May 1963

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April 11, 1963

Dear Chuck:

I have not seen the Archipenko of 1914 so I am afraid I could not give an opinion about it until you send me a photograph or a reference to a reproduction. I am sorry.

It was a great pleasure to see you, your wife and Dr. Gertrude Rosenthal. You certainly were most considerate and hospitable, especially in view of our giving you such short notice.

Sincerely,

Mr. Charles Parkhurst
Director
The Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

AHB:rr

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THE BALTIMORE MUSEUM OF ART

WYMAN PARK
BALTIMORE 18, MARYLAND
[redacted]
AREA CODE 301
889 1735

4 April 1963

Dear Alfred:

It was very nice to see you down here and to have your wife with you at the same time. I hope that your rest in Easton was a good one!

I have on my desk at the moment a bronze cast of a female figure signed on the base "Archipenko, 1914", which I found at Martha Jackson's Gallery. She says it comes from the Merrill Collection and that Merrill got it from Esterich. Also, she wants $4,000 for it.

Do you know this piece? Have you any comment to make? I have been searching for an early Archipenko and this is the first time in some years I have seen one which anywhere near satisfies me. I like this one very much.

However, I do not have the literature on hand and I hope to get the necessary references together soon. In the meantime, I thought that if you had seen the piece and had recollections of its desirability, perhaps you could share them with me: I would be very pleased. Should they happen to support my enthusiasm for the piece, I would like to use such comment in my dealings with the Accessions Committee of the Board of Trustees.

Sincerely,

Chuck

Charles Parkhurst
Director

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

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Bardin

June 26, 1963

Dear Mrs. Bardin:

I was really touched by your letter with photographs of Jeanette Roman. I hadn't known that she had taken orders. Should you see her again, will you not give her my greetings. I remember her very well at Wellesley and appreciate her remembering me.

Sincerely,

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

Mrs. Ruth Jonas Bardin
255 West 84 Street
New York 24, New York

AHB:rr

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255 West 84 Street
New York 24 NY
June 22,1963

Mr Alfred Barr
Museum Modern Art
15 West 53 Street
New York City NY

Dear Mr Bar

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I am painti I teach Art in a

NYCity Publ

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Jeanette Ro ed her Silver Jubilee

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RUTH JONAS BARDIN

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June 22,1963

Mr Alfred Barr
Museum Modern Art
15 West 53 Street
New York City NY

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SISTER MARY of BLESSED SACRAMENT
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275 Pleasant Street
Concord, New Hampshire

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May 1963
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	AHB	I.A.364

255 West 84 Street
New York 24 NY
June 22,1963

Mr Alfred Barr
Museum Modern Art
15 West 53 Street
New York City NY

Dear Mr Barr:

I do not know whether or not you remember me as Ruth Jonas. I am painting andsculpting ,but for ten months a year I teach Art in a NYCity Public Junioo Hi h.

I had a most moving experience last month.....visited the former Jeanette Roman of Buffalo and Wellesley..She celebrated her Silver Jubilee at the Carmelite Monastery,275 Pleasant Street Concord New Hampshire.She is known as Sister Mary of the Blessed Sacrament. She was permitted, on this occasion to be seen by friends without her veil.

Jeannette asked me particularly to send you her greetings...she still has memories of you at Wellesley. I enclose two photos taken by one of the Sisters on my camera.

Kind regards.

Sincerely yours,

Ruth Bardin

RUTH JONAS BARDIN

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Bareiss

cc: Mr. Barr (Nantucket)
Miss Miller, Miss Dudley, Miss Jones

WALTER BAREISS
C/O SCHACHENMAYR, MANN & CIE.
7335 SALACH/WÜRTTEMBERG
TEL. SUESSEN 645

SALACH, July 15th, 1963
WB/Vö.

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

Dear Alfred:

Many thanks for your letter of July 5th, which must have crossed in the mail with my letter of July 9th.

As I wrote you, I fully understand your problem, and I am only sorry that we will not have these American pictures in Munich next winter. Many thanks anyway for giving it consideration.

Best regards,

yours

Walter Bareiss

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Munich
Bareiss

cc: Miss Miller
Miss Dudley
Miss Jones

Nantucket, Massachusetts
July 5, 1963

Dear Walter:

Mr. Geiger has sent me a copy of Kurt Martin's thoughtful letter about the need for an American show and the disadvantage of having it in mid-winter. I am somewhat relieved since I did not want to disappoint either you or him, but the truth is that we simply do not have the staff to organize another show for exhibition in Munich and subsequent tour in Germany. We are going to have our hands overwelmingly full in preparing for our closing and opening of our collection, not to mention the elaborate exhibition of paintings from our collection at the National Gallery in Washington for which we have to do the installation and prepare the catalogue. This will include many of our best American paintings and will run from December until we need them back for what we hope will be a comparatively permanent installation in our own expanded gallery space. I have just left New York in an effort to find time to work on the big catalogue of our collection for which the deadline has been advanced by two months!

I hope I may count on your understanding - there's no one I like more to oblige!

Yours,

Alfred H. Barr, Jr.

Mr. Walter Bareiss
c/o Schachenmayr, Mann & Cie.
7335 Salach
Württemberg, Germany

AHB:rr
(Transcribed and signed in New York in Mr. Barr's absence.)

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Translate attached

I wonder what Johnson Collection is meant?

178

SALACH. June 20, 1963

U. S. A.

Dear Mr. Barr,

Mr. Bareiss who is away from office at present, asked me to send you a photostatic copy of Professor Martin's letter dated 12 June which please find enclosed.

Yours very truly,

for Mr. Bareiss

G Geiger

(Secretary)

Encl.

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Draft - Sandberg in Mass

Secretary's Office
WALTER BAREISS
C/O SCHACHENMAYR, MANN & CIE.
7335 SALACH/WÜRTTEMBERG
TEL. SUESSEN 645

SALACH, June 20, 1963

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

Dear Mr. Barr,

Mr. Bareiss who is away from office at present, asked me to send you a photostatic copy of Professor Martin's letter dated 12 June which please find enclosed.

Yours very truly,
for Mr. Bareiss
G Geiger
(Secretary)

Encl.

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Bayerische Staatsgemäldesammlungen
Der Generaldirektor

München 2, Meiserstr. 10, Telefon 1[illegible]

12. 6. 63

Herrn
Walther Bareiss
7335 Salach/Württ.

Lieber Herr Bareiss,

nachdem ich gestern vor der Eröffnung der Großen Kunstausstellung Gelegenheit hatte, die Sammlung Johnson zu sehen, möchte ich gern nochmals auf unser Gespräch zurückkommen.

Die Sammlung Johnson zeigt viel zu viele Künstler für eine wirklich gute Repräsentation amerikanischer Malerei der Gegenwart, und diejenigen Künstler, auf die es ankommt, sind nicht mit wesentlichen Bildern vertreten. Es wäre daher sehr erwünscht, wenn dieser Eindruck korrigiert werden könnte. Hierfür werde ich mich gern einsetzen, ohne allerdings sagen zu können, ob ich Erfolg haben werde.

Die Raumfrage könnte dadurch gelöst werden, daß wir eine Galerie in der Neuen Pinakothek räumen und zur Verfügung stellen. Damit wäre eine in sich geschlosse Raumfolge und die erforderlichen Sicherheiten, wie sie in einem Museum heute leider nötig sind, gegeben. Daß ich verschiedene Schwierigkeiten in Kauf nehmen müßte, ist mir bewußt, so etwa den leider sehr ungünstigen Termin, da wir hier in München wegen des Winters und Faschings zwischen Dezember und März den schlechtesten Museums- und Ausstellungsbesuch haben.

Entscheidend ist selbstverständlich die finanzielle Frage. Wir werden hier in den Staatsgemäldesammlungen erst über eigene Ausstellungsräume verfügen, wenn unser Neubau errichtet ist, ~~und~~ es sind daher in unserem Etat für Ausstellungen keine Mittel vorgesehen. Ich müßte ~~daher~~ versuchen, Sondermittel zu mobilisieren und habe mir hierfür verschiedene Möglichkeiten ausgedacht, über die ich gern mit Ihnen sprechen würde, wenn die Angelegenheit in ein fort-

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geschrittenere Stadium kommen sollte.
Eine Besprechung mit dem Direktor des Hauses der Kunst ergab, daß wir dort jede organisatorische und auch sonstige, aber keine finanzielle Hilfe erwarten dürfen. Man veranstaltet dort bis in den Dezember hinein eine große Braque-Ausstellung, für die Douglas Cooper eine ungewöhnlich reiche Anzahl wesentlicher Werke zusammengebracht hat. Der Fasching, der im nächsten Jahr sehr kurz sein wird, schließt sofort an. Aber auch abgesehen davon befürchtet man, daß die jetzige Ausstellung amerikanischer Kunst das Interesse an einer zweiten Veranstaltung doch sehr beeinflussen wird.

Meine Bitte geht nun dahin, ob Sie wohl die Möglichkeit hätten, bei Ihrem nächsten Aufenthalt in New York mit dem einen oder anderen Herrn des Museum of Modern Art zu sprechen, ob von dort eine solche Ausstellung ernsthaft erwogen wird. Weiterhin sollte ich erfahren, für wie lange das Ausstellungsgut zur Verfügung stünde, da ich dann versuchen würde, noch die eine oder andere Stadt in Betracht zu ziehen, eventuell Hamburg, Berlin oder Köln, je nachdem, was man in New York für günstiger hält. Schließlich sollte ich noch wissen, mit welcher Versicherungssumme und welchen Transportkosten wir in etwa zu rechnen hätten, damit ich zu überblicken vermag, welcher Betrag für die Durchführung benötigt wird.

Und schließlich und endlich: wenn die Angelegenheit aufgegriffen wird, dann sollte sie für uns wenigstens für einige Zeit reserviert bleiben, wobei ich mich selbstverständlich bemühen würde, so rasch wie möglich eine Klärung herbeizuführen.

Ich wäre Ihnen herzlich dankbar, wenn Sie sich im Sinne dieses Briefes ohne allzuviel Zeitverlust bemühen könnten und darf Sie bitten, alle Bekannten im Museum of Modern Art von mir zu grüßen.

Mit allen guten Wünschen und herzlichen Grüßen

Ihr

K. Martin

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cc: Miss Miller, Miss Dudley, Miss Jones

WALTER BAREISS
C/O SCHACHENMAYR, MANN & CIE.
7335 SALACH/WÜRTTEMBERG
TEL. SUESSEN 645

SALACH, 10 June, 1963
WB/Ge

Mr. Alfred Barr
Museum of Modern Arts
11 West 53 Street
New York, N.Y.
U S A

Dear Alfred,

When I was last in New York I heard that the museums would be closed from December through March 1963 and 1964 and that you resp. the museum would under certain circumstances be prepared to loan out some of the pictures.

I discussed this matter with Professor Martin who has always been very eager to get a show of contemporary American paintings for Munich. Before I go further with my conversation with him I would like to know whether this in principle is possible. Obviously all expenses would be paid over here. I think such a project would be extremely worthwhile particularly to counteract about the Johnsen collection which is now travelling in Germany.

As I do not know whether you are in New York when this letter arrives I am also writing to René. I expect to be in New York in August but unfortunately there is no collection committee meeting then.

Best regards.

Yours,

(Walter Bareiss)

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Loan. Munich

AHB NOTICE!

cc: Miss Miller
Miss Dudley
Miss Jones

June 20, 1963

Dear Walter:

I haven't answered your letter because Dorothy and I are really quite uncertain as to just how much we can do in distributing the Museum's Collection while it is closed. We already have eight museums asking for large loans from our Collection, including the National Gallery which is taking around 120 paintings including most of the really important canvases.

The truth is that during the next few months I am afraid that we will not have the staff to handle this complexity of loans in addition to the usual requests which have doubled over the past two years. Nevertheless, I shall talk it over carefully with Dorothy when she feels a little less under strain and shall write you again if we can see our way clear to organizing such a show.

Meanwhile, if it isn't too much trouble, would you write us a few lines as to what kind of show you think would be most interesting to Munich on the chance that we could do what you propose.

I am sorry to write you in this tentative and, I am afraid, disappointing way. My very best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Walter Bareiss
c/o Schachenmayr, Mann & Cie
7335 Salach
Worttemberg, Germany

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WALTER BAREISS
C/O SCHACHENMAYR, MANN & CIE.
7335 SALACH/WÜRTTEMBERG
TEL. SUESSEN 645

SALACH, December 12th, 1962
WB/Vö.

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

Dear Alfred:

Many thanks for your letter of November 23rd. I hope you are successful in disposing of the various pictures, which we discussed during my last visit.

I just wrote to Mr. Kornfeld to find out when his next auction is, and what time he closes his catalogue. As soon as I know this, I will write to you.

Now to come to your question about the so-called "art slump" in Paris. I believe, this is a case of too great an offering of second grade or unimportant works of art and too few really first class paintings. As far as I can see, every place the top quality items still bring top prices, if anything, higher prices than one year ago, but it is almost impossible to sell the minor prices.

I did not read Art Buchwald's column on art prices. But knowing his style, I can well imagine what he said, and I am sure in a way he is right. One is absolutely snowed under by drawings, water-colors and paintings by the so-called "school of Paris", at what I consider excessively high prices. But I have ~~never~~ rarely seen a painting, ~~what~~ I would really like to buy. May be a drawing here and there, but nothingelse. I think it is not so much the painters fault but the dealers, who have been pusehing prices up, and now do not dare to reduce these prices to a sensible level. I have followed some of the auction prices in recent months, and was amazed, how well for instance the German expressionists sold, as soon as the reserved prices were put at a sensible level, may be 20 or 30 % below the crazy price ideas of one or two years ago.

In Paris I had the amazing experience that a show by Enrique Zanartu was completely sold out, even though it was his first show. But naturally his prices ranged from 600 to 3000.-$, which I consider a more sensible price level.

One might also consider it a slump that a great number of the new galleries ~~that~~ Kornfeld opened up in Paris and almost every place in Europe, have pretty hard sledding, ~~and~~ a great number will certainly close their doors again during this year. But this, I believe, is only a healthy sign.

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To sum up, if a really good painting by one of the recognized masters of today is put on sale, there is no difficulty in selling it at a good price. But a lot of minor works by a well-known artist and works by followers are difficult to dispose of. I also believe that the market has become somewhat exaggerated with what I call the fashionable art, which has purely shock or amusing value, but in my opinion now intrinsic quality. While one or two years ago people jumped on those items, they are now beginning to think twice.

You may have read a week or two ago about the slump at an art auction in Paris of Dubuffet. This, I think, does not mean that people do not like his work anymore. But I remember that only two years ago you could buy an excellent recent painting by him for 3000 to 4000.-$, and last spring people suddenly wanted 15.000 or 20.000.-$. The same for Max Ernst or even more recently Giacometti. This,I believe, was purely a dealer's gimmick, and there may be somewhat of a collectors' strike against it. I am not even talking about the 10.000.- to 25.000.-$ prices which Paris was expecting for Hartung, Mathieu, Bazaine, Esteve, Poliakoff and Soulage and Manessier, which obviously could not be held at the long run for one simple reason that the production of these painters is just too great. I do not really believe that the easy living of the artists has much to do with it, except in individual cases, as even if they received 1/3 as much as was asked for their paintings, they would still have more money than they ever dreamed of before.

I do believe, however, that we are going through a certain process of revaluation of the work of many of the popular artists of today, and it will be interesting, whose work will stand up on the long run and whose will not. I am sure we both have our own guesses and opinion on this. In my case, however, they may be purely subjective.

I would love to discuss all this at length with you during my next visit, and I will be very happy to investigate any specific situation which you would like me to do.

Best regards,

yours

WALTER BAREISS

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Baron

December 5, 1961

Dear Mrs. Baron:

Thank you for your letter of November 30. I will certainly try to see the exhibition of William Gropper at your gallery, but I am so busy with fund raising work here at the Museum that there is very little time to get to shows.

The Museum currently has an exhibition of works from the Collection which may be of interest to you. It is entitled Modern Allegories and is on the second floor.

Sincerely,

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

Mrs. Ella Baron
President, American Contemporary
Art Gallery
63 East 57th Street
New York 22, N.Y.

AHB:ld

P.S. You also may be interested to know that the Museum's Gropper The Senate is presently on tour.

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Mrs. BARR

Thanks - will try to come but see almost no shows these days because of fund raising. Suggest she come and see our show Modern Allegories, on second floor.

P.S. Our Gropper Senate is on tour.

aca 63 EAST 57 STREET, NEW YORK 22 • PLAZA 5-6525

November 30, 1961

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

Dear Mr. Baur:

As you know, we are having an exhibition of William Gropper, which will be on for one more week.

We earnestly desire your presence at this show and we are sure that you will find it most stimulating and wonderful.

Hoping to have the pleasure of seeing you,

Sincerely,

Ella Baron

ELLA BARON
President

American Contemporary Art Gallery

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MRS. BARR

For Mrs. Barr:

Re: American Academy in Rome MU 3-2725

Director: Prof. Frank Brown

Letters should be directed to Miss Mary T. Williams.

A letter covering current data is sufficient and will be attached to the last application submitted which they have on file.

Required: photographs of work (preferably in color)* to be handed in before December 31st.

* blk & wh 8x10 actual photographs allright

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Mrs. BARR

THE MUSEUM OF MODERN ART

Date December 9, 1965

To: Elizabeth Shaw

Re: CINTRA LOFTING

From: Mary Fera

Mrs. Barr telephoned this morning and dictated the following note to you:

Dear Liz:

This is the girl I was speaking to you about last night. She is an ex-student of John Mc Andrew's and she is a niece of Mrs. Gerrish Miliken. She is passionately recommended by Sylvia Marlowe, the harpsicordist. She is supposed to be a delightful girl. When I spoke to her she was no good at shorthand and I told her that she should at least learn speed-writing. All John Mc Andrew's ex-students have been most marvelous in the Museum and I am afraid that this good girl will get lost in the files of the Museum's Personnel office.

Love, Marga

Dossier attached

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Mrs. B&R

THE MUSEUM OF MODERN ART

Date December 2, 1965

To: Sarah Rubenstein

Re:

From: Mary Fera

Marga Barr called today and asked that the following be transmitted to you. She said: To our astonishment we do not have to pay tax on the famous $3,000.

are of less interest to me than the quality of films as works of art, but the question of quality was not apparently explicitly raised by the original request for a list. Thank you for mentioning Jules and Jim and To Russia With Love. I shall certainly try to see them both.

Happy New Year and though it is now too late to apply to the future happy memories of Knokke-le-Zoute.

Affectionately,

Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

filed under "Documenta"

P. S. Here is Dick's list in response to the Documenta question which I promised to send you.

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BARRY

4

Dear Iris:

Your le e then I
have been car nded,
professorial ur trouble
in making up st have
been.

Actually liar,"
are of less i of art,
but the quest d by
the original s and Jim
and To Russia h.

Happy N the future
happy memorie

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

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BARRY

ALFRED H. BARR
49 EAST 96 ST.
NEW YORK 28, N. Y.

PAUL CÉZANNE: THE BATHER. C. 1885-1890.
OIL, 50×38½". THE MUSEUM OF MODERN ART.
LILLIE P. BLISS COLLECTION.

PRINTED IN SWITZERLAND BY ALBERT SKIRA

NEW YORK, N.Y. PM OCT 1965

Mrs. BARR

Dear Mary:
I have to hand this invitation to the international Art Comité (on the suggestion of Mrs. Walter Hochschild) for Wed. Oct. 6 for the Tate Gallery in the Museum Trustee Room. Would you phone through to the correct office, accept for Alfred & refuse for me.
Many thanks
Margaretta

called Cynthia Colwell Oct. 4 (not obligatory if MHB makes not to go)

Miss Mary Farra
Museum of Modern Art
11 West 53 St
New York 19

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

filed under "Documenta"

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BARRY

43, Moreton Terrace
London. S.W.1

ALFRED H. BARR JR.
49 EAST 96 STREET
NEW YORK 10 2

PM
25 NOV
1965

Miss Mary Fera
Museum of Modern Art
11 West 53 St
New York 19

F. HNEIDER-FIRENZE-ROMA

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Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
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filed under "Documenta"

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BARRY

Nov. 25, 1965

Dear Mary,
when you receive this would you call membership and refuse the dinner for Magritte - December 13 for both and would you also ask for 4 admission cards and send them to me by mail?
Thank you
Marga

called Carol Kozhinskie
11/29/65

Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

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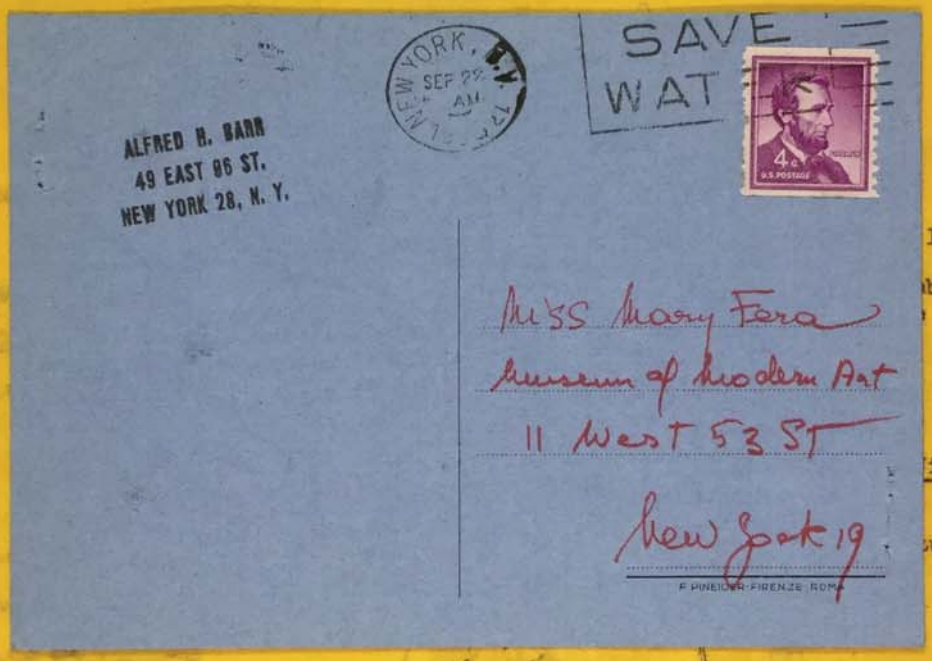
BARRY



Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

—filed under "Documenta"

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BARRY

Dear Mary.
ask in membership for 2 tickets for (meaning 2 persons)
the Motherwell opening. Say that they
are for foreign friends of mine & make
to
Miss Irene Gordon
11 Riverside Drive
called Carol membership
Thank you
Margaret Barr
Sept 23

Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

P. S. Here is Dick's list in response to the Documenta question which I promised to send you.

—filed under "Documenta"

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BARRY

14 January 1964

Dear Iris:

Your letter was forwarded to me rather belatedly and since then I have been carrying it around in my pocket in the most absent-minded, professorial manner. Please forgive my not thanking you for your trouble in making up not just one but two lists. What a hard job it must have been.

Actually the adjectives "important," "influential," "familiar," are of less interest to me than the quality of films as works of art, but the question of quality was not apparently explicitly raised by the original request for a list. Thank you for mentioning Jules and Jim and To Russia With Love. I shall certainly try to see them both.

Happy New Year and though it is now too late to apply to the future happy memories of Knokke-le-Zoute.

Affectionately,

Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, England

AHB:rr
encl.

-filed under "Documenta"

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43, Moreton Terrace
London. S.W. 1

Dear Alfred:

That question of "important" films has not ceased to bother me, and still does. If I haven't written sooner this was also because various troubling or disagreeable situations faced me on my return - all the more hard to face after the idyllic & delicious time in America. Better now, or faced.

Anyway between "important" "famous" "influential" films here is a tentative double list: there is all sorts of doubt and overlapping & I'd like to know what you list!

My own "favourite" recent movies are "Jules et Jim" and "To Russia with Love" which madly diverted me: now how put these two

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in the same box?

I am going to Knokke-le-Zoute for the week Dec. 24 to Jan. 2 for a vast bath of recent experimental films there. Let's hope there will be something of interest. At least the windy shores of Belgium will ~~be~~ provide an escape from London's neon Christmas, the manifestations of which already make a sortie here both dangerous and disgusting: one begins to feel sorry for the poor forgotten babe, ox and ass.

Have a nice mince pie + think of me kindly

Affectionately

Iris

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LIST OF " INFLUENTIAL FILMS"

FILMS OF ACTUALITY, travel etc
from Lumiere through Flaherty etc.

CHAPLIN (1913-1928)

INTOLERANCE

CALIGARI

POTEMKIN and subsequent Soviet films

WESTERNS generally

THE BLUE ANGEL

IT HAPPENED ONE NIGHT
(it impressed and influenced the younger
Frenchmen as epitome of American "style")

OSSESSIONE and Italian neo-realist films

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LIST OF "IMPORTANT" FILMS

LUMIERE's "cinematograph"

FANTOMAS and other serials
CHAPLIN shorts — made moviegoing a habit

QUO VADIS
BIRTH OF A NATION — gave length and consequence

CALIGARI
POTEMKIN — prestige, new techniques
THE LAST LAUGH — "

JAZZ SINGER
blue angel — sound film "in"

GANGSTER films generally, progressing into films of some social consciousness

OPEN CITY and
post-war Italian school

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for Griffith's list - see "Documenta" file

25 October 1963

Dear Iris:

I have run across the copy of Dick Griffith's letter to Nowotny with the list of ten films which "have developed and advanced the art of the motion picture" - a more precise qualification than I was able to give you at luncheon. I will send you the list as soon as I have yours.

I had a good talk with Dick yesterday at luncheon.

It was very good to see you. I hope you have recovered. from the relationship

Sincerely, + my love to Pierre

Alfred H. Barr, Jr.

Miss Iris Barry
43 Moreton Terrace
London S. W. 1, England

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Barry

19 April 1963

Dear Iris:

It's good to hear you are in London. Believe me, if I have the good luck to get there this summer I shall look you up.

Sincerely, affectionately

Alfred H. Barr, Jr.

Miss Iris Barry
43, Moreton Terrace
London S. W. 1, ENGLAND

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43, Moreton Terrace
London S.W 1

TEL: TATe Gallery
8903

Dear Alfred:

Here I am, busy settling a little pied à terre in London, it is in Westminster and I can hear Big Ben itself at night: but the region calls itself Pimlico because now that ~~it~~ seems smarter, as the good old traditional char-ladies of the district are being edged out by young couples in television and advertising... it is very pleasant.

Now in June I may be away for the MMA – Switzerland + Jugoslavia, ~~in~~ which case I shall return via Fayence (VAR) before returning here. In fact, my residence is always Fayence

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but I am to be often here in London buying things for our shoppe in Fayence + for other colleagues – + also doing various stunts for myself + the MMA.

So I take this pretext for sending you a word to say chiefly that now perhaps I can catch you more easily here than in the ss of France on your voyages, and hope to do so. AND, as I am here, perhaps I could, too, render you or the MMA generally some services which I would <u>much</u> like to do – carry messages, calm colleagues, or be generally the messenger of the gods. So do please call on me for anything + <u>do</u> call on me when you come over.

It is so agreable in London + I am so glad that I am to be here much of the time. My best regards + much love

Always Iris

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Barry, Iris

October 19, 1962

Dear Iris:

I am just back in New York after a leave of absence and find you good letter. Yes, of course you must keep The Fox and the Attic. Whether it's a good book or not, it's certainly unforgettable. Still, I prefer sadism on the part of children more than on the part of adolescents. Do you think that in the next volume Mr. Hughes will grow up?

I do hope you had a good voyage of discovery to Italy.

Sincerely, + my love to Lisa both,

Alfred H. Barr, Jr.

Miss Iris Barry
Fayence (Var)
FRANCE

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Rec'd. 24 Sept 1962

FAYENCE
(Var)

Dear Alfred:

That fox in the attic arrived safely and I read it with eagerness and admiration and pleasure and then, perhaps, a dash of disappointment because the German part sort of depressed me and anyway it was not as gay as High Wind in Jamaica.... but who is as gay or bitter now as he was then? Shall I send the book back to you?

We heard that you were in Greece and then in Venice which look so near on the map but alas are not so: and my being in Rome for the MMA in June for a week did not help to bring about a conjunction, either. Indeed we saw very few Americans this year, I think they go elsewhere now. I go nowhere much but would like to and indeed Pierre and I hope to make a sortie towards the west of here shortly: I have never been to Albi and lots of places so it would be nice to wander around a little looking for interesting junk - an excellent pretext.

For the record, I seem to be vigorous and well though considerably greyer: and we do have a very fine cat, who is a comfort to us both.

So with my warmest thanks for the Hughes book which it was a real pleasure to receive and not only for its own sake, please remember me sometimes and beleive that I think and talk about you very often

Affectionately,

Iris [Barry]

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Barry

3 October 1960

Fayence (Var), France

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Barry

3 October 1960

IRIS BARRY
FAYENCE
(VAR)
FRANCE

Rec'd May 28 1962

Hughes book
sent July 2, 1962

Fayence
(VAR)

Dear Alfred:

it was a delight to get your letter and I only wish we had more contact...

Indeed yes I would very much like to read the new Richard Hughes so do please send it to me and afterwards I will mail it back.

Pierre Kerroux sends his respects, and I remain your old friend

Iris

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Barry

3 October 1960

Dear Iris,

I returned to New York to find your postcard. Alas, we had no time for visits in France this summer, though I was forced on doctor's orders to take a brief rest and the baths at Evian.

The organ outside the Stedelijk is much more becoming than the Good Humor-Orange Drink-Chestnut vendor at the Museum of Modern Art's entrance.

Marga joins me in sending our best.

Sincerely,

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

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Bartos

cc Miss Alexander
File

The Library

December 13, 1960

Dear Mrs. Slavin:

At the request of Mrs. Armand Bartos, I am enclosing herewith our 8 x 10" original negative of her Juan Gris painting: Verres, Journal et Bouteille de Vin to be reproduced in your catalogue in connection with the Vassar Centennial Loan Exhibition. (S-6957)

As we usually do not loan our negatives, would you please take every care of it, and return it to my attention when you have finished. We realize that your printing process is photogravure, and for this reason, you need to work directly from the negative.

When you return it would you kindly insure it for ten dollars which represents the replacement cost.

With best wishes for the show and catalogue, and we shall be glad to help you further at any time.

Sincerely yours,

Pearl L. Moeller
Supervisor of Rights and Reproductions

Mrs. Jeanette Slavin
Vassar Centennial Loan Exhibition
c/o Spiral Press
350 West 31st Street
New York 1, New York

PLM:kn
Enclosure: one negative
Special Delivery

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Bartos

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date 16 November 1960

From Marie Alexander

Department Museum Collections

For Mr. Armand Bartos
Kiesler and Bartos BILL MR. BARTOS DIRECTLY AND MAIL AS SOON AS POSSIBLE.
432 Park Avenue South, New York 16.

PRINTS

Please supply 1 (Quantity)

glossy x size 8 x 10

Date of completion

NEW PHOTOGRAPHS

Please have (Photographer)

take (Number of shots)

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Mondrian: House under Construction	Photographed in the exhibition, Paintings from Private Collections (this entire show was photographed individually)	1

Include a note with the negative number for Mr. Bartos for his future reference in ordering.

Forwarded to

Amount

Date Billed

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BATTCOCK

January 27, 1965

Dear Mr. Battcock:

Many thanks to you for sending me the paperback book by Venturi on art criticism. It will be a really useful addition to my library.

Sincerely,

Alfred H. Barr, Jr.

Mr. Gregory Battcock
E. P. Dutton & Co.
201 Park Avenue South
New York, New York

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Bauhaus

20 June 1964

Dear Mr. Franciscono:

I am still trying to catch up with my correspondence now that our Museum galleries are almost completed.

I have not done any work on the Bauhaus since the late 1930s. My impression is that Feininger himself spoke about van Doesburg when I went to see him in 1927 at Dessau. The most obvious step might be to write Mrs. Julia Feininger who is physically not very strong now but is alert and lively mentally. She has spent much time recently in going over Feininger's correspondence which I believe will be passed on to the Busch-Reisinger Museum at Harvard. She might well be able to give you precise information.

Another person who remembers the beginning of the Bauhaus is Professor Helmuth von Erffa at Rutgers. He may not have been ar Weimar in 1919 but I believe he was a student as early as 1920-21.

There is indeed a good deal of partisanship and bitterness among the survivors of the early days of the Bauhaus. I wonder if you have written Gropius himself or Breuer or Bayer who were also there in the early days.

Sincerely,

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

Mr. Marcel Franciscono
c/o P. Krewer, Apt. 54
514 West 110th Street
New York 25, New York

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c/o P. Krewer, Apt. 54
514 West 110th Street
New York 25, New York
May 7, 1964

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

Dear Dr. Barr:

I am preparing a doctoral dissertation under Dr. Robert Goldwater on the artistic theories and design of the Bauhaus in Weimar. In your Cubism and Abstract Art you stated that "in 1919 through Feininger the influence of the...Stijl group began to permeate the Bauhaus." Since then both Zevi and Jaffé in their books on the Stijl have reasserted the key role of Feininger in acquainting the Bauhaus with the Dutch movement.

In Poetica dell' architettura neoplastica Zevi claims that Feininger was in "assidua corrispondenza" with van Doesburg "from the time Gropius took over from van de Velde," keeping him informed "about the school's orientation, the courses of Johannes Itten and Gerhard Marcks, the intentions to invite as teachers Adolf Meyer, Paul Klee, Oskar Schlemmer, Wassily Kandinsky, Laszlo Moholy-Nagy...." Unfortunately, he did not document this assertion, although the fiercely polemical context of the discussion and the fact that he relied on strongly partisan sources (Nelly van Doesburg) for much of his information makes documentation especially desirable. Feininger wrote to Julia on September 7, 1922 that van Doesburg was in "menschlicher Hinsicht...ein grosser Hohlkopf, ehrgeizig und eitel." Of course, this does not mean that Feininger lost the respect he had had for van Doesburg's work; but I wonder in view of his disappointment in van Doesburg as a person how "assidua" his correspondence may have remained--if it had ever in fact been so--late in 1922 when according to Zevi he wrote Doesburg of the Bauhaus' plan to hire Moholy.

I would be very grateful for any information you might be able to give me on the question of Feininger's relationship to van Doesburg. I am especially interested in knowing whether you have ever seen, or actually know of the correspondence mentioned by Zevi. I do know that Feininger had early contacts with De Stijl, but I would like to have evidence that he played the role of confider to van Doesburg that Zevi ascribes to him.

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I have written Zevi, but his reply was a little vague. He wrote that "the passage of my book to which you refer is based on 1) long conversations with Mrs. Theo van Doesburg; 2) the consultations of manuscripts, letters, documents which Mrs. van Doesburg gave to me," and he adds at the end: "so far as I remember, however, I have the impression that this information was based on documents given tome by Mrs. van Doesburg." I might add that the Feininger correspondence at Harvard contains no letters from van Doesburg.

Sincerely yours,

Marcel Franciscono

Marcel Franciscono

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Bayerthal

20 September 1960

Dear Dr. Bayerthal,

A great many thanks to you for sending a copy of your book, Bilder unserer Tage. It seems to me that you have done a very useful work in assembling this first-hand material. I hope it will have the success it deserves.

Sincerely,

Alfred H. Barr, Jr.

Dr. Bayerthal
c/o Verlag M. Dumont Schauberg
Breite Strasse 70
Cologne, Germany

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BEALL

cc: Miss Constantine

October 22, 1962

Dear Mr. Beall:

Thank you very much for sending me a copy of the booklet on your recent activities at Dumbarton Farm. I enjoyed paging through it and am passing it on to Miss Mildred Constantine, our Associate Curator of Design in charge of graphic arts.

With kind personal regards, I am,

Sincerely,

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

Mr. Lester Beall
Dumbarton Farm
Brookfield Center, Connecticut

AHB:nk

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October 21, 1964

Dear Mr. Beavers:

In reply to your letter of October requesting information about magazines on cultural life in New York may I suggest that you refer to Art in America or Art News, both of which should be in the Deerfield Library. Both these periodicals appear monthly and include information about current events in the art field here and abroad.

For a book devoted to artists living in New York I recommend an Evergreen paper back entitled The Artist's World by Fred McDarrah. This book could probably be ordered from the bookstore at the Boston Museum of Fine Arts.

Sincerely,

Alfred H. Barr, Jr.

Mr. Robert B. A. Beavers
Deerfield Academy
Deerfield, Massachusetts

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October 14, 1964

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

Dear Mr. Barr;

Would you please send me information about magazines dealing with New York City cultural life. My interest includes the museums, galleries, artists, and art schools that are the foundation of this life. I am particularly interested in the artists who are now working in the city. I ask for information about New York City because I am under the impression that art in the United States is at its height in the city. Correct me if I am wrong. If possible,

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I would like the magazine to be not expensive since I am a student and not earning an income.

Sincerely,
Robert B. A. Beavers

Bedrossian

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Bedrossian

WALLKILL CENTRAL SCHOOL
WALLKILL, N. Y.

ROBERT J. ROBINSON, Superintendent

CLARE F. CUTHANEER
Asst. Prin. for Elementary Education

26 September 1960

Sept. 22, 60

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

Dear Mrs. Bedrossian:

I am touched and flattered by your suggestion that my comments on art in Soviet Armenia might be of interest to the readers of the Mirror-Spectator, but, alas, I am afraid that I shan't be able to write an article if they invite me to. Our Museum is at the most crucial stage in its efforts to raise $25,000,000 and my time is so fully committed that I cannot take on any outside activities for some time.

Nevertheless, I do appreciate your interest and the trouble you have gone to. I wish I could take advantage of it.

Sincerely yours,

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

Mrs. Nuvart Bedrossian
Wallkill Central School
Wallkill, New York

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MA

Thanks - but fear I can't take time this year of fund raising etc.

WALLKILL CENTRAL SCHOOL

WALLKILL, N. Y.

ROBERT J. ROBINSON, Supervising Principal

CLARE F. OSTRANDER
Assist. Prin. for Elementary Education

JOHN D. GARDINER
Assist. Prin. for Secondary Education

Sept. 22, 60

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

Dear Mr. Barr,

I am an Art Instructor of art at the above Central School. For many years I have been a member of the Modern Museum of Art and also a member of the Committee on Art Education. During our last Conference, it was most interesting to listen to your lecture on "Art in the U.S.S.R. now and 30 years ago".

My last name can tell you, that I am an Armenian but born in Constantinople. Of course since my childhood I have been away from my birthplace and very little Armenian is left in me, but when you ended your lecture emphasizing your impression of the Armenian Art in Soviet Armenia, a hidden national feeling of mine gave rise and thought, that one of our Armenian papers should this information have, to publish it, specially when it is expressed by a person who is one of the greatest leader of knowledge of art history and appreciation.

I have informed about this to The MIRROR-SPECTATOR an Armenian Paper at 296 1/2 Shawmut Ave. Boston 18, Mass. Hope this plan of mine will materialize by sending your impressions of Armenian art, the past and the present.

Thanks and Sincerely,

(Mrs) Nuvart Bedrossian
(Art Instructor)

P.S. no doubt you shall hear from them soon.

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Beer

7 June 1960

Dear Mr. Beer:

We do indeed greatly appreciate your generous offer of the oil by Lesser Ury as a gift to the Museum's Collection. In all candor, I am afraid that I must tell you that I do not believe our Museum should accept the gift. Our storage and exhibition facilities are so inadequate for the size of our collection that we can not afford space to house acquisitions which do not fill a real gap in the collection.

Perhaps Mrs. Beer and you would like to offer the work to the Busch-Reisinger Museum of Germanic Culture at Harvard University. Professor Charles L. Kuhn is the Curator. I think he might really be interested in a good painting by Ury.

May I thank you again for having thought of the Museum.

Sincerely,

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

Mr. F. F. Beer
1009 Park Avenue
New York 28, New York

AHB:ma

(dictated by Mr. Barr but transcribed after his departure for Europe)

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Kuhn Beer

7 June 1960

Dear Charles:

I suggested to Mr. F. F. Beer, 1009 Park Avenue, that he and his wife offer you what is obviously a very charming and characteristic painting by Lesser Ury. It is not a picture which we could make use of, but I think you might well want to have it.

Sincerely,

Alfred H. Barr, Jr.

Professor Charles L. Kuhn
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

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Beiers

7 August 1964

Dear Mr. Beiers:

How very thoughtful of you to write a note about the award given me by the American Institute of Architects. Of course I remember very well seeing you and your wife! at the Roudebushes and at one or two Australian receptions. I hope we shall meet again soon.

Sincerely,

Alfred H. Barr, Jr.

Mr. George Beiers
400 Central Park West
New York 25, New York

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GEORGE BEIERS
Registered Architect
New York, London & Sydney

400 Central Park West
New York 25, N. Y.

North Truro
Massachusetts
July 27, 1964

Mr Alfred Barr Jr
Museum of Modern Art

Dear Mr Barr

It is good to see that my fellow architects have recognized your contribution to the improvement of our lot on this earth. As an architect who had nothing to do with the award, I can only add my approval.

You may not remember but we met occasionally at the Rondebushes.

With best regards

George Beiers

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BELLEW
(Peter)

see UNESCO for corresp
re International Art Review

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Berenson

20 September 1960

Dear Berry,

You were most thoughtful to have sent us a copy of the George Grosz book. I think it's a very useful volume, though I would wish that one of the two or three extraordinary red paintings of chaos done during the Dada period had been reproduced rather than some of the later works.

I read most of the text last week and for the first time understood something of Grosz's curious and pathetic personal predicament here in this country. I must admit I couldn't bring myself to like the little nudes on sand dunes, but I wish we had a good example of his paintings of the forties like the appalling picture the Whitney has.

Thank you again.

Sincerely,

Mrs. Ruth Berenson
1326 Madison Avenue
New York 28, New York

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Berenson

MRS. RUTH BERENSON
1326 MADISON AVENUE
NEW YORK 28, N. Y.

Dear Alfred + Dianey

Hope you will like it!

Love,

Berry

August 18, 1960

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Bentivoglio

31 May 1960

Dear Miss Bentivoglio:

I am forwarding your letter of May 24th to Mr. Alexander Calder for reply. I believe that you will hear from him directly soon.

Sincerely,

Secretary to Mr. Barr

Miss Mirella Bentivoglio
Via Archimede 139
Rome, Italy

cc: Mr. Calder

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BÉRARD

SEE

A·X-1 folder

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Berger, John

MEMORANDUM

To: ~~Mr. Karpel~~

From: ALFRED H. BARR, JR.

Date:

Subject: Return it

Library has copy

"Berger: Painter of our Time!"

No. Thank you!

BK

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Like a fool I complied.

'Well, how much does Sir reckon that cost?'

'I'm not really – '

'Well, how much do you think?'

In desperation I said £10.

'Cor!' in utter disgust. 'No, try again, sir.'

Eventually, in stages of fives, we reached £25.

Holding it up high, he announced: 'Twenty five pahn' – heavy pause – '*twen-ti-five-pahn*' – rapping it with knuckles just like those chaps who sell plates in the market. 'And Sir asks me to leave this outside when there are yobs like this arahnd. Cor!'

I didn't insist.

A quarter of an hour after the lesson was due to begin he was in his desk, but no sooner faced with what he was required to do than he was challenging the purpose of being required to do so. 'What's the idea, sir, of us writin' to a mouldy old farmer to ask if we can camp in his mouldy old field?'

Because he might be called upon *in real life* to do so one day, and would be wishing then that he had taken notice of me. But one look from him convinced me that there was as much chance of his camping in a field as there was of my being proposed as a member of the Athenaeum.

During the labour of composition there was one more item of cross examination. 'How are the marks allocated, sir?' 'Er – five for what you say, and five for the way it is laid out,' and with the rest of them, he got on with it. That evening I saw he had written his address and date, the salutation, then 'I wish to ask for permission to camp in your field,' followed by a blank space of 12 lines, and finally the subscription. Irritably I gave him two out of ten.

The following week, on receipt of his book, Yardley resumed the cross examination. 'Did you or did you not say, sir, five for layout and five for what we wrote? Well – I admit I didn't write much, but what's wrong with the layout? It's perfect, commas an' all. Come on, sir, fair's fair.' I conceded, begrudgingly altering his mark to five. The idea that a mark is an end in itself, that writing could be enjoyable or useful. . . .

'Has Sir read today's *Mirror* yet?' Yardley again.

'No, I haven't and. . . .'

Relentless in the pursuit of my deficiencies in popular newspaper reading, he politely inquired if he might read one item – just a snitch of an item, sir – to the class. Not entirely ignorant of the possibilities in the way of subject matter, I compromised by insisting that I read first what turned out to be an abusive letter from an irate adult upon the dress, manners, and morals of teenagers. Another blunder, for the moment after I began reading I knew I was being identified with the opinions expressed.

'He ought to be stuffed, he ought, and put in a museum.'

Cunningly, I said: 'How about writing a letter to the editor? I will help you.'

A week later, Yardley arrived five minutes early, still mesmerised by the sight of his own name in print, and as I congratulated him there gleamed a mutual recognition of membership of the human race, in the common task of educating others through the written word.

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ARTS & ENTERTAINMENT

Museum Mandarins

JOHN BERGER

Last week the television programme *Tonight* showed some self-portraits by Van Gogh and then proceeded to ask people in the street whether, if they were painting self-portraits, they would want to flatter themselves or not. The point of this cumbersome exercise was, I presume, to emphasise that Van Gogh didn't want to flatter himself. Vincent, go to the top of the class! Such crass over-simplification is not in the least uncommon. Art has become 'popular'. The Picasso exhibition is more crowded than the Motor Show. Yet how much is understood? I run the risk of being accused of overbearing intellectual snobbery when I say: Very little. Yet I am certain that very little is understood and I am not an intellectual snob. The reason why few people understand anything about art today is that the subject has been made impossibly difficult to learn. Knowledge is kept as a secret privilege.

During the last year I have been to most of the famous art galleries of Europe. I have seen the crowds wandering through – like those who walk through a fair but spend nothing. I have seen them watch the copyists copying – this is the best side show of all. I have seen them peering at the name plates, pronouncing the household name, glancing at the canvas and then moving on to the next one before they breathe out the air they've just breathed in. I have seen them hurry to the shrines – *The Night Watch, The Sistine Madonna* (even the titles are misleading) – expectant as pilgrims about to be disappointed. I have seen them pass by masterpieces hung in corners. I have heard guides chanting their half-truths and lies. Most memorably of all, I have seen the crowds coming out again into the open air. They have walked through the halls of the great and now they want to sit down in a bus and rest their feet.

The responsibility for this state of affairs rests squarely with the museum administrators. It is not the public whom I want to attack but the museum mandarins. Some believe in having their paintings cleaned, others don't. Some choose coloured wall papers, others pin their faith to white walls. Some hang high, some hang low. There is plenty for them to discuss. And on top of this there is the backroom 'creative' work. New attributions must be made – isn't the *Dark Horse* possibly by Jardin? Old attributions must be defended: Popper inclines to the view that the *Prodigal Son* is a studio work. This, however, suggests that he dates it five years earlier than Moppé. It appears unlikely on stylistic grounds that it can in fact antedate the Antwerp *Drinking Party*. F. Supper includes it in his Catalogue Raisonné, accepted by Kross.

In a word, the mandarins are collectors, robbed of real power. Their worries are trivial but entirely concerned with the priceless objects in their keeping. The public are incidental. They must be supplied with lavatories, postcards and entrance tickets. But the very idea that anything in the gallery should be arranged in order to enlighten or educate the public is anathema to them. It is vulgar for a host to systematically indoctrinate his guests – even if they are largely unwanted guests. Art is an embellishment of the good life. Scholarship is disinterested. Art must speak for itself. These men not only cherish works of art which once belonged to the ruling class, they also in their mean way cherish their privileged outlook.

Nor is the result of this merely a question of the public being denied something which is their right. They are sold something which is actually false. If works of art from different cultures and centuries are all presented without explanation and without the slightest attempt to use them ideologically, the public must naturally deduce that the value of a work of art is unchanging, timelessly self-evident, absolute. The crowds, who wander down the Grande Galerie in the Louvre, pause to look at the *Mona Lisa* as they might look at some holy embodiment of pure virtue. It is not an object made with intent by a man. It is something which has suffered a visitation. It is the greatest picture in the world. And for that very reason (for what have we ordinary folk to do with the greatest things in the world?) it is soon dismissed from the mind.

A heavy price is paid for this falsely generated sense of awe when the public is confronted with so-called modern work. If art is timeless, why need it change? Why can't it stay as it was – a long way off, comforting, beautiful – like the Christmases of childhood? What worries the public about Picasso is that he may be tricking them. This is a perfectly reasonable worry. If they have been encouraged to believe that art is a

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unique activity and eternally self-explanatory, then when they look at Picassos, they are bound to feel tricked. It isn't, however, Picasso who has tricked them.

What is the alternative? If none had ever been offered, the contemporary mandarins could claim ignorance. This, however, is not the case. During the last ten years of reaction, they have deliberately chosen to ignore and forget ideas and projects which were well known in the Twenties and Thirties. Let me quote from Alexander Dorner. He was the director of the Hanover museum until Nazism; he then went to the States. Finally the museums of the future may owe much to his pioneering example. Nearly 30 years ago he wrote:

> That so large and expensive institutions as art museums should still have no other purpose but to fill the visitor with separate emotional impressions that whirl around in his head as the pictures of a kaleidoscope, is a thought hard to bear . . . Isn't this kind of culture outdated and an escape from actual life? Isn't such a kind of education apt to prevent understanding of our present? Considering that art history has reached the point where it can give us a clear line of evolution from prehistory into our present one might call it unfair to the public. To prove the existence of such an evolution and to convey it through the eyes and the mind means no less than to prove that there is a meaning in the growth of man's visual understanding . . . As soon as the visitor is made to understand that all the works displayed are no longer models for us but steps leading to us, he will look upon the museum as a living part of our times.

How do you carry out such a policy in practice? The specific possibilities are too various to give a complete answer. One can state certain general principles. Modern works should be exhibited beside works of the past. The question of whether a collection is representative should become far less important than the question of whether it explains what it does possess. Photographs of works in other places should be shown to make significant comparisons. Works should be arranged to demonstrate an argument: this argument should be stated in words that all can see as they progress through the gallery, and at the same time illustrated by other exhibits that have nothing to do with the fine arts. Wherever possible models should be constructed to demonstrate the optical systems underlying different styles: a model demonstrating Renaissance perspective, another for Caravaggio's chiaroscuro, for Pointillism, for Cubism. Scientists, literary scholars and historians should be on the planning committees for all galleries. Bad art should be exhibited and called bad art – with reasons given. (Against this point I can already hear the accusation of Dictatorship! Yet for those who have the privilege of going to a university it is a commonplace of teaching to analyse what makes the bad bad.) Constant use should be made of films and recorded lectures. Facsimile reproductions should be gladly accepted. Galleries like the Louvre would then be judged as absurd as those eighteenth-century ones in which pictures cover every square inch of the wall, and the showing of experimental works without explanation, as happens in the Tate, would be considered a form of cowardice.

Perhaps such a programme seeems at first unrealistic and too far-reaching. Initial steps, however, may be quite modest. A provincial museum curator with little money for acquiring new works and exasperated with having to accept doubtful gifts from donors who want their names in gold, may have to spend such money as he has on buying and arranging photographs and facsimiles. Another may dare to put secular texts on the holy walls, may dare in other words to give the public advice. Yet another may experiment with matching the music of a period with its visual art – and go on to buy some record-players and earphones for his visitors.

And in the long run two material factors will make a profound change inevitable. In the middle of the twentieth century there is a question which can be usefully asked in almost every European context: what is going to happen when the rest of the world follows suit? In this context the question is: what is going to happen when art galleries are set up in every university city of the world? Quite simply the stock of historically hallowed art treasures is going to run out. There won't be enough for curators as collectors. Indeed, so far as Europe is concerned, the stock has almost run out. Secondly, such treasures as do exist will soon be *worn* out unless the habit of constantly dispatching them like holy relics from gallery to gallery in loan exhibitions is checked. Thus a material shortage will in itself soon force museum curators to take a modern view of their job, soon force them to understand that culture is a question of understanding not of possessing. And the people will then inherit the art which is theirs.

In Fair Verona

JEREMY BROOKS

The temptation, when writing about a new production of a much-loved classic, is always to compare. Perhaps it is a marvellous performance that stays in the mind, perhaps a director's interpretation that was 'just right'; or even, quite subjectively, a production seen in some golden circumstance which invested a possibly journeyman presentation with its own splendour. And there is always that perfect production which we have imaged for ourselves out of the text of the play – and which would probably be an empty flop if staged. There they all are, these distant, glowing images, lined up in our minds like accusing ghosts as we take our seats for the new production. No act of will can banish them.

But I think they should, as far as possible, be ignored. The director is striving to realise his own vision of the play, not to synthesise the best that has been done or imagined in the past. His success or failure must be judged according to the terms which he has implicitly quoted for himself. Franco Zeffirelli's Old Vic production of *Romeo and Juliet* is going to displease many people simply because he has quoted terms which they will find basically unacceptable: he has gone all out for the poetry of the whole at the expense of the poetry of the parts. If one goes to this production looking for treasures which have been enjoyed before, or waiting for some high point of jewelled verse to be given its full poetic value, one is going to be disappointed. It is not the words themselves that Signor Zeffirelli points up, but their meaning, the tangible poetry of this man, in this place, experiencing this emotion.

When Romeo first sets eyes on Juliet in Capulet's house, he lurks anonymously in a corner while the guests (dwarfed by great

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SIR, – General Kirkman is trying to fool us on a most important point. In his letter of 1 October Mr Berenbaum pointed out that the fallout areas given in the current CD Manual ('Nuclear Weapons' Table 15, p.42) are wrong because it is now known that early fallout rates are roughly double those allowed for in the table. General Kirkman has replied (8.10.60) by saying that the table is for 100 per cent. fission bombs whereas those used in past tests were only 50 per cent. fissionable and 'these factors therefore cancel out'! In the same way the statement 'Only 50 per cent. of the population will die before they reach the age of 140' is presumably true because, although we know that twice as many people will actually die sooner, 50 per cent. will die before reaching half that age.

If the Home Office would prefer to give fall-out areas for 50 per cent. fission bombs because they are not quite so alarming as those for the dirtier bombs which are actually on the rocket sites, they can amend their table accordingly. The fact remains that a single ground-burst 10 megaton bomb, of say 75 per cent. fission yield, will make roughly 3,250 square miles of country uninhabitable. The CD Manual should certainly be revised.

M. J. BARCLAY

Trellis Cottage, NW3

SIR, – In a speech in County Hall on 30 June 1959 on the LCC Civil Defence estimate of £43,650, I referred to the fact that the council's own officers had virtually told the council that it was impossible to provide London with an effective Civil Defence. I said that it was clear that there would be unlikely to be any survivors and this was not denied. I said:

> Are we, by passing an estimate for token civil defence, helping to pull the wool over the eyes of those who send us here and who have a right to expect us to tell them the truth, however appalling it may be? Ought we not to say to the government, it is not reasonable for you to ask us to pretend any more. We must ask you to relieve us of the necessity of conniving in the deception of the electorate, for as things are we are compelled to vote their money for a purpose we know to be bogus.

The press was there and I subsequently circulated an extract widely. I have been saying this ever since on Labour Party and CND platforms in Hyde Park and so on but, with an occasional small-circulation exception, the press and the radio have joined the conspiracy of silence.

On 8 March last the LCC carried, with two abstentions, a motion which, inter alia, recognised 'the soundness of the basic plans of the government to provide as far as is practicable under conditions of modern warfare for the essential purposes of Civil Defence, i.e. the preservation of life and the restoration of order.' Dr Soper secured the addition of words calling upon the government to secure the complete abolition of the use of nuclear weapons in warfare as the only effective safeguard but this did not, in the eyes of the abstainers, make it possible to support a resolution which recognised the soundness of plans we knew to be unsound and whose essential purposes 'the preservation of life and the restoration of order' we knew to be unrealisable. It seemed to use that to do so, however good the motive, was to consent to the process of fooling the people to death which is called Civil Defence.

Labour councils all over the country are uneasily participating in this conspiracy because the experience of those who have refused has been so disastrous. The consequence has been that the job has been taken out of the hands of the local authority and carried out by the government itself, far more expensively and thoroughly. The view is therefore widely taken that the best thing to do is to go through the motions and just do the minimum. I think there may be a better plan.

The duties of local authorities are laid down in the Civil Defence Act of 1948 and in the regulations and directions issued under it. The Civil Defence Corps is a national body but the LCC could rename its division the London Civil Rescue Corps and could give its officers the task of equipping and training the Corps to act as an emergency reserve to assist the police and fire brigade in the civil disasters both minor and major which must occasionally befall all large communities.

The LCC should make it clear to all Londoners by press and leaflet that the government grant was being spent as directed but that the rate contribution would be used for these constructive purposes only. It should be explained that the council has the duty to make sure that every citizen knows that there is no defence for anyone in London in the event of nuclear war. It might be added that the Force, if there were any members of it capable of doing so, would doubtless do anything possible to comfort the last hours of those unfortunate enough not to be killed outright.

I shall be seeking support among my colleagues on the LCC for a resolution designed to bring about a change of policy as possible as it is vital.

HUGH JENKINS

75 Kenilworth Court, SW15

DAVID SIQUEIROS

SIR, – The celebrated Mexican painter David Siqueiros is now in prison. He was arrested by the Mexican government after protesting against the arbitrary arrest of various other trade-unionists and intellectuals. He is 64 years old and is at present prevented from working. In France Picasso, Lurçat, Lorjou, Pignon and other artists have already signed an appeal for his release. In Rome the world-famous art scholar Roberto Longhi has signed a similar petition. May I ask artists and scholars here to do likewise? Appeals and protests should be addressed to the Mexican Embassy, London.

JOHN BERGER

E FUMO LUX

SIR, – 'Critic' tells of auctioneers in a smokeless zone who thought they could not get rid of unwanted chairs by burning them, and ran into trouble for dumping them on National Trust land. They are evidently unfamiliar with the subtleties of the law as to air pollution.

In a smokeless zone it is unlawful to emit smoke *from a chimney* (unless it results from the burning of authorised fuel), but it is not unlawful to emit smoke in other ways. Now wood is not an authorised fuel, and an offence is committed if chairs are burnt indoors and smoke escapes up the chimney. If, however, the chairs are burnt on a bonfire in the open air no offence is committed however much smoke is caused. Theoretically, the local authority could take proceedings for abatement of a public health nuisance, but the chairs and the nuisance (if any) would have disappeared long before public health law rumbled into action.

RUPERT TOWNSHEND-ROSE

111 Thornbury Road
Osterley

YOUNG SCOTTISH WRITERS

SIR, – I am writing on behalf of a group of young Scottish working-class writers who are very anxious to widen their circle and aim at furthering a revival in Scottish culture, particularly its theatre, and in this way stimulate interest in the Scottish tradition and way of life. With this in view, I would like to appeal to other like-minded writers to write to me at the address below.

EDDIE LINDEN

35 Rosslyn Hill
NW3

COLOURED

SIR, – The following definition of a white person appeared in the instructions for the Population Census for the Union of South Africa which took place on 6 September 1960.

WHITES. A white person is a person who in appearance obviously is, or who is generally accepted as a white person, but does not include a person who, although in appearance obviously a white person, is generally accepted as a coloured person.

The regulation then goes on to define the other race groups, i.e. ASIATICS, COLOURED, BANTU.

How silly can one get?

C. A. IRGIN

Springs
Transvaal

KING ALFRED AT WANTAGE

SIR, – I am engaged upon a local history, and for a long time have been trying to discover the authorship of the lines carved upon the statue of King Alfred, which stands in the town of Wantage. The lines are:

Alfred found learning dead and he restored it,
Education neglected and he revived it,
The laws powerless and he gave them force,
The church debased and he raised it,
The land ravaged by a fearful enemy
From which he delivered it,
Alfred's name will live as long
As mankind shall respect the past.

At the celebration of the Millinery at Winchester, Mr Bowker, then mayor of the city and the author of a book on King Alfred, spoke at a public memorial meeting, but so far as I know, did not actually quote the lines themselves.

Should any of your readers be able to supply the name of the orator I shall be glad.

S. ALLEN WARNER

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SIR, – Mr Armstrong explains very logically why he finds the case against brandishing nuclear weapons not 'morally self-evident', but his argument involves, I think, an implausible hypothesis. He admits it would be wrong to threaten to use the H-bomb' but that a 'moral dilemma' arises if one believes 'that unilaterally renouncing its use will, at present, increase the risk of its use.' I would agree; but *can* one believe that? Certainly Mr Gaitskell cannot, at least as far as Britain is concerned; for he has endorsed a policy statement that proposed the unilateral abandonment of an independent British deterrent. And I have certainly heard no one describe this as a provocation to war and therefore a moral delinquency. Maybe that is because it is at last generally accepted that our own nuclear potential is quite insufficient to deter and thus irrelevant.

But let us, if he wishes, apply Mr Armstrong's hypothesis to the two major contestants in the Cold War. It is so wildly improbable of course that either of them would act unilaterally that I have never myself wasted time in arguing about it; but let us suppose that Russia, say, should forswear the use of nuclear weapons. Does Mr Armstrong think that such a decision could possibly 'increase the risk' of nuclear war? Would America, relieved of the fear of retaliation, start plastering the world with H-bombs? The answer is she wouldn't have to: the threat would be enough. At last she would be able 'to negotiate from strength'. And if, conversely, Russia were left in sole possession of the bomb, she too could dictate without recourse to it.

I do not say that either situation is desirable but merely that unilateral action, whatever else it does, could not reasonably be calculated to *increase* the risk of nuclear war and world destruction. That is why I must still hold that the moral case is – well, if not self-evident, at least readily demonstrable.

BENN W. LEVY

CIVIL DEFENCE FRAUD

SIR, – It would be helpful if the Director General of Civil Defence would give the evidence on which he bases the statement that the dose of radiation inside a ground floor refuge room in an average brick-built house is only a fortieth of that outside. This is particularly necessary because the first edition of the manual of Civil Defence says nothing about a refuge room but simply states that an average two-storey brick-built house in a built-up area reduces the outside radiation to one-fortieth. It is not until the second edition that we are told that in order to get this reduction factor we must be inside a refuge room in which there is no external door and the windows have been blocked. Evidently the second edition, quoted by the Director General in your correspondence, had second thoughts. Perhaps third thoughts are necessary.

The dose of radiation received in a refuge room depends on the construction of the room and could be nil. But it would be a pity if Civil Defence estimates of casualties from fallout were based on an inflated idea of people's capacity to encase themselves and their families in concrete and sand for long periods of time.

The main point of this letter is not, however, simply to disagree with the Director General of Civil Defence on technical points; but to plead for more information. The Special Sub-committee on Radiation of the US Congress, whose chairman is Mr Holifield, held a public enquiry into the biological and environment effects of nuclear war, and the published report describes the results of a medium-sized nuclear attack on the US. We need to have a similar enquiry in Britain. If, say, the British Association for the Advancement of Science would organise public hearings and take testimony on the effects on this country of a nuclear attack of a reasonable and specified size, we could learn more exactly what life (if any) would be like in post-war Britain. The present public confusion does no good.

ANTOINETTE PIRIE

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Berggruen

LEGER

1 December 1959

Dear Heinz:

May I thank you belatedly for your letter of November 12th in which you kindly offered to act in our behalf at the Klipstein sale on November 27th. We looked through the auction catalogue and decided not to bid, but this does not lessen our gratitude for your thoughtfulness.

With kind personal regards,

Sincerely,

Alfred H. Barr, Jr.

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

AHB:ma

P. S. We are now exhibiting the Léger Umbrella with Bowler in our New Acquisitions show. It's very much admired -- but I wish you hadn't varnished this picture so heavily.

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Berggruen & Cie
70, rue de l'Université • Paris 7

November 12, 1959.

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

Dear Alfred:

I am going to attend the forthcoming Kornfeld (Klipstein) sale in Berne on November 27th and it occurs to me that you may have some commissions for me. I am particularly thinking of the important Nolde material and I should be very happy to do your bidding in the event that you should be interested in acquiring one of the works.

With kind personal regards,

Sincerely,

Heinz Berggruen

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Bergman

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Berggruen

Berggruen & Cie
30, rue de l'Université • Paris 7

December 12, 1959.

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

Dear Alfred,

I take pleasure in sending you under separate cover a sketch book by H.E. Cross which we just published and of which I had a copy printed in your name.

With kind personal regards and all good wishes for the Holidays,

Sincerely,

Heinz Berggruen

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Bergman

THE MUSEUM OF MODERN ART

Date 28 December 1960

To: AHB

Re: Moore friend & collector

From: MA

Your current interest in Henry Moore brought to mind a description Carolyn Harris gave me of a collector she visited early this winter. The woman was hostess to Europe-America Foundation meeting:

Mrs. Charlotte Bergman (Mrs. Louis Bergman)
110 Riverside Drive

She has many Moore sculptures and drawings, is a very good friend, visits him in the summers when in England.

In addition she has an extensive collection including Dufy, Soutine, Rouault, Dobashi, younger and less known painters.

She lent a Braque to our 1949 show. She's a contributing Member. Perhaps you know her and the collection.

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Berlind

WESTCHESTER COUNTY OLYMPIC COMMITTEE
88 BEACON HILL ROAD
ARDSLEY, N. Y.

11 April 1960

Dear Mrs. Berlind:

Thank you for your letter of April 4th concerning your proposal to incorporate a fine arts section in the World Olympics for amateurs. Believe me, I am very sorry to disappoint you but other preoccupations prevent my taking part in your proposal in any way for some time to come. I am simply not able to take on any advisory role or committment at this time.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Sam Berlind
Special Events Chairman
Westchester County Olympic Committee
88 Beacon Hill Road
Ardsley, New York

AHB:ma

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OWens 3-5097

WESTCHESTER COUNTY OLYMPIC COMMITTEE

88 BEACON HILL ROAD
ARDSLEY, N. Y.

ORGANIZED AS AGENT FOR THE 1960 GAMES AND THE EXCLUSIVE BENEFIT OF THE UNITED STATES OLYMPIC ASSOCIATION, INC.

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Honorary Chairman

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Charles S. MacAllister
Marty Glickman
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Edward Riley
Lou Jones
Willie Turnesa
Jim Powers
Bill Elder
Hugh Robertson
Mort Dean

III PAN AMERICAN GAMES
Chicago, Illinois — August 27 to September 7, 1959

VIII OLYMPIC WINTER GAMES
Squaw Valley, California — February 18 to 28, 1960

GAMES OF THE XVII OLYMPIAD
Rome, Italy — August 25 to September 11, 1960

April 4, 1960

Dear Mr. Barr,

This week while visiting Jaques Lipchitz, I told him of an idea I had about including the Fine Arts in the World Olympics for amateurs, including our famous professionals as our hosts. The Arts departments of all schools and universities could send selections to the museums where national representatives would be chosen. Planning for this goal would create many exhibits and concerts thru out the world. The final exhibit would be a glorious international language.

Mr. Lipchitz is so enthused about the idea, he asked me to write to you about it. He said to visit you but I learned today that you are on jury duty.

When I accepted the responsibility of Special Events chairman, I read thru the literature and became inspired. It is to a frenchman Baron de Coubertin the world owes thanks for reviving the Greek tradition of Olympics. He also included in the framework of the Olympic structure that Fine Arts participate in the events. However, his plans were never completed.

I organized a small committee and asked the Hudson River Museum of the City of Yonkers to present the idea to the United States Olympic committee for consideration. If they are interested they will present the idea to the International Olympic Comm, in Geneva, Switzerland. Here I hope it will find it's realm of reality. It would add to our world prestige to present the plan. We hope you share our interest and will do everything you can to develope the idea. I look forward to a day when I will thank you personally for all I hope you are going to do.

Sincerely,

Special Events chairman,

Harriet E. Berlind

CONTRIBUTIONS ARE DEDUCTIBLE FOR INCOME TAX PURPOSES
MAKE CHECKS PAYABLE TO WESTCHESTER COUNTY OLYMPIC COMMITTEE
88 BEACON HILL ROAD, ARDSLEY, N. Y.

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BERNHEIMER

May 16, 1961

Dear Gladys:

When I got back to my office, I found a memo of a phone call from you. Actually, I wasn't free for lunch, but I am glad that I saw you afterwards, even though I am afraid our discussion was entirely unsatisfactory to you. Believe me, it was unsatisfactory to me, too. But such is my life these days that I have no time to think about anything really important. You were most kind, and indeed charitable.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Gladys L. Bernheimer
516 East Wynnewood Road
Wynnewood, Pennsylvania

AHB:bj

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THE MUSEUM OF MODERN ART

Date May 10, 1961

To: Alfred

From: Betsy

Re:

Gladys Leuba Bernheimer (516 East Wynnewood Road, Wynnewood, Pa.; MIdway 9-0111X) stopped by the information desk this afternoon to see if she could have lunch with you next Wednesday. If you are not free for lunch she'd like to see you some other time that day. (She says she knows you.)

... have one of these tea hour fleeting meetings?
Love to you both.
Rosamond

...irly contained by white margins
...oats off into space, awkwardly,
...r.

...onnet would you? or the first

...ffection,

..., Jr.

Mrs. Rosamond Bernier
L'Oeil
3, rue Séguier
Paris VI, France

AHB:rr
(Dictated by Mr. Barr, signed in his absence.)

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Bernier

Bernier

102, RUE DU BAC - VIIe
LITTRÉ 57-54

March 7th

Dear Alfred,

Please don't look desperate but Georges and I will be in New York about two weeks, arriving March 18th. We will be staying at Lee Thaw's, 765 Park Avenue. RH 4-6355. Can we have one of those tea hour fleeting meetings?

Love to you both.

Rosamond

DERN ART

April 23, 1962 (10:45 a.m.)

Telephone message from

Mrs. Bernier

phia to ask:IIIQ1Do you
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and she has not shown

feel obliged to write you
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Bernier

cc: Mr. Barr
Miss Miller
Miss Moeller
Miss Mazo- yellow

26 June 1963

Dear Peggy:

I hope I shan't try your patience but I feel obliged to write you to question your practice of bleeding reproductions of paintings and particularly to protest what seems to me a maiming of Tanguy's masterpiece Multiplication des arcs on page 54 of your issue #95, November, 1962. As you know, bleeding crops the edge of the picture badly. In the case of the Tanguy the proportionate equivalent of perhaps an inch and a half is cut off the left hand side of the painting, bisecting elements along the margin instead of representing them whole as the artist painted them.

Also three sides of the picture are clearly contained by white margins of paper but the fourth has no clear limit and floats off into space, awkwardly, ambiguously and in my opinion wholly unnecessarily.

You wouldn't crop the first line of a sonnet would you? or the first letter of every line?

Yours, as always, with admiration and affection,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Rosamond Bernier
L'Oeil
3, rue Séguier
Paris VI, France

AHB:rr
(Dictated by Mr. Barr, signed in his absence.)

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Bernier

THE MUSEUM OF MODERN ART

Date April 23, 1962 (10:45 a.m.)

To: Mr. Barr

From: Rona

Re: ~~Telephone message from Mrs. Bernier~~

Dear Mr. Barr,

Peggy Bernier called this morning from Philadelphia to ask: Do you want her to contact David Rockefeller about the Braque? She didn't want to call David Rockefeller unless you wanted her to do so and she has not shown the transparency to anyone else. (RMH-7824)

I am to phone her NY telephone number today, leaving message that YES she should phone D. Rockefeller or NO she shouldn't.

Rona

Mrs. Georges Bernier
c/o Mr. and Mrs. Lawrence
Thams
765 Park Avenue
New York, N.Y.

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Bernier

102, Rue du Bac, VIIe
Littre 81-64

November 24, 1961

Dear Peggy:

Yes, of course I would be delighted to see you. Won't you phone so we can set a time.

Yours,

Alfred H. Barr, Jr.

Mrs. Georges Bernier
c/o Mr. and Mrs. Lawrence Thams
765 Park Avenue
New York, N.Y.

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Bernier

102, RUE DU BAC - VIIe
LITTRÉ 57-54

Nov. 15th
[1961]

Dear Alfred,

I will be coming to New York on one of those splendid economy flights that allows one 17 days before turning back into a pumpkin, arriving Nov 21st. Do you think you might have time for a lunch during that period? I would love to see you, and Marga too if she could manage it. Georges, alas, won't be with me.

I will be staying with the

February 6, 1956

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nterest are:

x 6 (feet)
x 6 (feet)

Friesz, large Fauve landscape with figures
Dufy, Fauve beach scene
Derain, large pointillist-Fauve bathers
* Courbet, enormous landscape
Cézanne, life-sized cow, early
Bonnard, very large decorative
✓ * Monet, large water lilies
K. X. Roussel, 3 large decorative panels
Denis, 4 large decorations.

* best
✓ " particularly for color

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Bernier

Laurence Thaw, at, I believe,
765 Park Avenue.

George joins me in sending greetings to you both. I am off to meet Roland (Penrose). Max Ernst sculpture show opened yesterday.

Affectionately,

P.

Mrs Georges Bernier

February 6, 1956

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Bernier

THE MUSEUM OF MODERN ART

Date Monday, 9th April

To: AHB

From: MA

Re:

M. Bernier is in town for 3 weeks at the Hotel Chatham.

He would like to see you.

Marie

*Lehmbruck, Seated Man	101
Picasso, Femmes au Bar	151
*Picasso, Dancer	157
Picasso, The Model	169
Picasso, Mother and Child	178
✓*Picasso, Portrait, 1938	188
*Rouault, Head of Christ	241
*Picasso Three Women	170

Many of the items in the 1941 catalogue have been sold, but I think that the works mentioned above are still in Chrysler's possession.

Among more recently acquired works of interest are:

*Picasso, Charnel House
Valtat, Hunters with Two Bears, about 5 x 6 (feet)
Valtat, Bathing Women, " 5 x 6 (feet)
Friesz, Bathers, 1909
Vlaminck, Large still life, 1914
Friesz, large Fauve landscape with figures
Dufy, Fauve beach scene
Derain, large pointillist-Fauve bathers
*Courbet, enormous landscape
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Bernier

February 6, 1956

Dear Peggy:

I am afraid I can't be very useful to you in helping you with the Chrysler article. It's exactly a year since I saw the collection and made notes on a few of the pictures. I think Douglas Cooper has seen it within the past fortnight and could bring you fresher word. In any case, I barely glanced at the older pictures.

acquired late 1941

Of the modern pictures, the best to my mind are: (Numbers are listed in the catalogue, "Collection of Walter P. Chrysler, Jr., 1941)

✓ * Matisse, La Danse	# 117	frontispiece
* Braque, Lighthouse	18	
✓ Braque, Painter and Model	30	
Braque, La Nappe Rose	28	
Cézanne, Mme. Cezanne	32	
Derain, Still Life	48	
Léger, Les Maisons	69	
* Lehmbruck, Kneeling Girl	99	
* Lehmbruck, Seated Man	101	
Picasso, Femmes au Bar	151	
* Picasso, Dancer	157	
Picasso, The Model	169	
Picasso, Mother and Child	178	
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I have checked the half-dozen above which seem to me might be most interesting for color plates.

Aside from four or five really magnificent works by Matisse, Picasso and Rouault, the chief interest of the 20th century collection lies, to my mind, in the larger decorations listed above which are very little known here and generally neglected in Paris excepting those of Bonnard and Vuillard. I think the big Valtats are quite interesting and the 1909 Friesz is one of his best paintings.

I am sorry I can't be more detailed or final.

Oh, yes -- there are over twenty neo-Impressionist pictures, including works by Cross, Luce and Signac, but none seem to me to be of great distinction, though I am rather blind to the late works of these painters.

Sincerely,

Madame G. Bernier
L'Oeil
67, rue des Saints-Pères
Paris 6, France

AHB:ma

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L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

February 3, 1956

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

Dear Alfred,

We are planning to run a piece at some point on Walter P. Chrysler as a collector - we have in mind more a profile of Chrysler as a phenomenon of buying rather than a strict analysis of the collection itself. However, we would like to make an intelligently discriminating choice of illustrations for this piece out of the thousands of paintings and sculpture in the Chrysler collection and we hardly know where to begin. I saw some of the pictures in a bleak warehouse one morning but this hardly scratched the surface. Can you give us a strictly secret guiding hand? We would want to choose approximately 25 works to be shown, out of which five would be in color, out of the ancient and modern group. We have heard that the "100" Masterpieces" now travelling will perhaps be coming to Europe; we would like a few of the examples chosen to come from ~~from~~ this exhibition.

I apologize for asking you for such a favor when you are so busy, but I know that you more than anyone else could lead us to the best things in the collection which will make our feature really worthwhile.

THE SELECTIVE EYE has gone awfully well. We feel sure that your blessing has been of the greatest help. Many good wishes.

Affectionately,

Posy

Rosamond Bernier

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14375

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cc: D. Miller

Bernier

L'ŒIL

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 DAN 6-39 67 39-10

November 9, 1955

November 3, 1955

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

Dear Alfred,

I am most contrite at having forgotten to thank you for sending me the pre-publication copy of the Selective Eye. I thought I had acknowledged it and thanked you in one of several letters I have written recently, but apparently not.

I was really impressed by it and although I agree with you that some of the plates did not come up to expectations I think the book as a whole is beautiful and valuable. I am proud to have written for it.

Sincerely,

Madame Rosamond Bernier
L'Oeil
67 Rue des Saints-Pères
Paris 6, France

AHB:ma

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L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

November 3, 1955

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

Dear Alfred,

I am not a bit surprised that you can not do the Brancusi article; in fact, I am amazed that you find the time to answer letters so promptly and in such detail. Thank you very much indeed for your helpful suggestions.

Georges has been talking to old Roché for some months about writing for us. Roché has been finishing a roman fleuve which held him up, but apparently he feels free to do something for us now, because he telephoned Georges and asked to see him next week. However, the Jim Sweeney idea is certainly a good one, if Jim will really get down to writing the piece! I will communicate with him about this.

Long ago, I asked the printers in Lausanne to mail you and my father an advance copy of the book. My father's copy has not arrived, which makes me worry that you did not get yours either. I am terribly sorry about this, and I am writing to Random House to ask them to send you one from New York. As you can imagine, we really wanted you to be the first person to get THE SELECTIVE EYE.

Thank you so much for all your help on all problems.

Affectionately,

Rosamond Bernier

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14375

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cc: D. Miller

Bernier

L'ŒIL

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAS 11-39 ET 38-75

26 October 1955

October 21, 1955

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

Dear Peggy:

I can't possibly do a Brancusi article. I am too far behind on practically everything else I am supposed to do. I am sorry.

Perhaps the best person in Paris would be Henri Pierre Roché, 99 Boulevard Arago. You probably know him already. He has known Brancusi for decades and seen a great deal of him. I notice also he is writing occasionally for other publications memoirs of Braque and Duchamp.

Here in New York Marcel Duchamp (327 East 58th Street) might write something, though he rarely does. Nevertheless, he too knew Brancusi intimately and organized the two admirable retrospectives at the Brummer galleries here in New York in 1926 and 1931 (?).

Though it's probably useless, I think you might glance at the article on Brancusi in This Quarter, Vol. I, No. 1, page 235 f., particularly the aphorisms WHICH he seems to have given to a lady named Irène Codreane. These are often quoted and sometimes misquoted, but I don't think they have been reproduced for some 30 years. I don't know who has the publication rights. Maybe Brancusi would know where La Codreane is.

Good luck!

Sincerely,

Rosamond Bernier

Mme Rosamond Bernier
L'Oeil
67 Rue des Saints-Pères
Paris 6, France

AHB:ma

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L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

October 21, 1955

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

Dear Alfred,

Would there ever be a chance of getting you to write us an article? Obviously, it would have to be on something on which you are working at the moment so that it would take the least possible time. I haven't dared ask you before, because I know how terribly busy you are. But here, taking my courage in my hands, I attack you with the direct question!

Would you care to do an article on Brancusi, for instance? We are anxious to get a Brancusi piece; if you do not care to do it, have you any advice about someone who could?

Our New York trip is still undecided, but we are still hoping.

Affectionately,

Rosamond Bernier

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14 375

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Bernier

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

January 3, 1956

Dear Alfred:

I have had a letter from Peggy Bernier, thanks to your response to her request for someone who would be interested in writing a piece on Brancusi.

I have written her promising the piece and illustrations for it for L'OEIL.

With many thanks for your note to her,

Sincerely,

James Johnson Sweeney

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

JJS/w

Bernier

AINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

September 28th, 1955

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you both,

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14375

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Bernier

L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

September 28th, 1955

Dear Alfred,

Sorry to hear about the strep throat (and that you attribute it to a Paris germ- bet you picked it up in Spain!).

THE SELECTIVE EYE is not worthy of you, there are a few Swiss typographical fantasies...It is our first book and caused us some anguish, especially the terrible rush. But Random House calls it a "beautiful package" which I suppose is reassuring.

L'OEIL is happy to give you a year's subscription. Actually we had meant you to receive complimentary copies of all our numbers, I don't know why numbers 4, 5 and 6 did not arrive, but I have just written to our Swiss office to check up on this. Our September issue was mailed to you a few weeks ago so ought to show up soon.

Hope you are not too exhausted (we are).

Affectionate greetings to you both,

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14 375

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Bernier

L'OEIL

cc: D. Miller

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS-6 SAX 0-29 87 26-91

22 September 1955

Dear Peggy:

I have been delayed in answering your letter by a Parisian strep germ, but I think that's under control now. I shall be delighted to receive "The Selective Eye", and I in turn am flattered by the adjectives which you apply to my efforts on the preface.

Marga and I had a very busy and I think successful stay in Barcelona and saw quiate a number of heldful friends. We did get some photographs, but I may in the end have to fall back on some of yours. May I let you know later?

I would like to subscribe to L'Oeil. You sent us the first three copies which we have, but I am missing the others except for the double summer number. I'd like to have a complete run. Please send me a bill.

Marga and I look forward to seeing you and your husband when you come to New York.

Sincerely,

Madame G. Bernier,
L'OEIL
67, rue des Saints-Pères
Paris 6, France

AHB:ma

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L'ŒIL

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB II-39 ET 28-95

Sept. 7th, 1955

Dear Alfred,

I was very disappointed to find that I missed you again in Paris, no luck. We just got back, with the first bound copy of "The Selective Eye" under our arm. As soon as the binder releases a few copies we will of course send you the first one to go out into the world. I do want to thank you again, for both Georges and myself, for your charming, deft and flattering preface. I do hope you will be satisfied with this child you have sponsored.

We were in Venice a few days at the end of August, and got rather vague accounts of your doings from Peggy Gugg. She said you went on to Barcelona. If so, did you get all the documents you needed?

Perhaps both of us or one of us will come to New York when the book comes out (beginning of November). We hope to see you.

Affectionate thanks for everything, including the excellent advice about the Russian article. We will send you our material when it is assembled.

Many greetings to you and your wife,

G. BERNIER ÉDITEUR / RC. SEINE N° 54 A 14 375

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L'Œil

Preface

48

70

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security of style & convention
was in dispute & is now though one
exemplary artists of
the two had been
dead almost three hundred years. A
a sense, elegance who may never
have heard of El Greco was his
discover.

100 Every mature
or A civilization is
concerned with two categories of art:
its own and the past's. Between the now
and the then there is constant interaction
The eye trained by the modern artist
seeks and finds a
fresh past, a past not yet worn thin
by a Fashion and his generation
Paul Eluard, Cocteau and Picabia in Paris
Eluard's Poetry
Selection Eye
early
texts.

48 Oeil is an eye
volume edited
and published in Paris
magazines
beautifully
Surrealist
pages
following
of
many
of the brilliant pages have
won a
profile
Fr those who missed
indeed,
most of its
beautifully produced plates and translation,
in English
most brilliant texts.

70 of its
for its unchanged pages you will
find the two pastes, the
on a moment
we call the present.
L'Oeil has

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"Do you know why we like El Greco so much ?" von Tschudi, the great German museum director once asked. "It is because he reminds us of Cézanne."

No wonder Kaiser Wilhelm fired the subversive von Tschudi from his Berlin post. The Kaiser was right : in 1900 a taste for such painters as Cézanne and El Greco was indeed a threat to the security of respectable convention even though one of the artists had been dead almost three hundred years.

Every mature civilization is concerned with two categories of art, its own and that of earlier periods. Between the now and the then there is a constant interaction. The eye, stimulated by the modern artist (even by reaction against him), seeks and finds a fresh past not yet worn thin and dull.

L'ŒIL — a monthly art review started in January 1955 — is such an eye. In its unhackneyed pages you will find the two pasts, the one we measure in centuries and that more recent one we call the present. *L'ŒIL* has explored both pasts with taste and wit, scholarship tempered by journalistic brevity and sense of timing, and above all an intention to delight as much as to inform.

Edited by a Frenchman and his American wife in Paris, and beautifully printed in Switzerland, *L'ŒIL*, even in its extreme youth, has won a grateful following. For those who missed its early issues, THE SELECTIVE EYE here republishes many of its admirably produced plates and, in English translation, its most valuable texts.

ALFRED H. BARR JR.

9 July 1955.

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Le Manoir
Ile de Port-Cros
Var

L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

Tuesday

Dear Alfred,

To my delight your letter arrived this morning. I had never dared hope that you really would be able to manage to write us a preface, and now you have done it, and such a nice one too. Both of us are deeply grateful. I'm only sorry we missed seeing you.

Where can I mail you the copied out draft of your text, with just a line added (to explain that L'ŒIL is a magazine and a few very small points like that)? And then we can send you the proofs a little later. We will be at the above address (a wonderful, quiet island) until the 18th. Then will be for a month in Switzerland - care of the Imprimeries Réunies, 33 avenue de la Gare, Lausanne.

Am rushing this off to make the one boat that leaves here every day.

All our thanks dear Alfred. I am deeply touched at this mark of friendship. I hope you will find The Selective Eye worth of your introduction.

Affectionately, Pitch

G. BERNIER ÉDITEUR RC. SEINE N° 54 A 14 375

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Bernier

L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

June 30th, 1955

Dear Alfred,

First, many greetings to you and Marga. I meant to write long before this to tell you how much I enjoyed seeing you, and how much I appreciated both of you taking the time to see me when you were so busy with your own affairs. Also, I have thought about Marga's operation which she so valiantly went off to face in the middle of that discussion group evening. I hope it all went satisfactorily and that she is quite well.

Entirely on the spur of the movement I am going to ask you a favor- it is probably presumptuous of me..If you have no time to accord it, or not feel like doing so, we shall of course understand perfectly.

Very much at the last moment, in fact just under the rope, we made an arrangement with Random House to publish a book which will appear in time for Christmas in the US. Zwemmer has taken it for Britain. It will be made up of material chosen from our first eight issues, entirely in English: 192 pages of which 48 will be in color. It will sell (we hope!) for $7.50. Title: "The Selective Eye". It will be printed on very fine paper so our black and white reproductions will be far superior to what has appeared in the magazine, and the color plates will be carefully reprinted and improved too. We keep the same kind of assortment of modern and non-contemporary subjects as we have in the magazine- I am attaching a list of contents. Articles will cover quite a few countries and the authors represent about eight different nationalities.

As you see, this will have nothing whatsoever to do with the Art News Annual: it will be bound as a handsome book (same size as the magazine) and there will of course be no advertising.

Random House needs a short preface or foreward, about one typewritten page, double-spaced, to serve as an introduction and to explain what the book is all about. It would have to say that the material comes from a new magazine called L'OEIL, and identify the magazine since most Americans will never have heard about it, and make clear the choice is purely personal and arbitrary and does not pretend to be all-inclusive--just a selection of material that the editors found of interest to contemporary sensibilities. Idea would be to make clear that the omission of various artists (no Rouault, for instance) or periods in an artist's work is of no significance, this is just part of a work in progress.

We wondered if by any chance we could persuade you to write us such a preface. Nothing would please us more than to advance into American waters with your helping hand to sustain us. It would of course be of the greatest help to us to be able to appear introduced by you. If you could do such a thing, we would need the short text within ten days after you receive this letter. I fully realize this is an awful imposition, on

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top of your really crushing season, so, again, will understand perfectly well if you cannot do it.

In case your answer is negative, we are not going to ask anyone else, we will simply write a few lines ourselves.

Excuse the vagaries of the typewriter.

Affectionate wishes for you both,

Paul

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L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

THE SELECTIVE EYE

~~ANNUAL Working titles: THE STARTLING EYE MASTERS AND SURPRISES~~

192 pages, of which 48 are in color.

List of subjects and authors, in probable order in which they will appear in the annual.

Villas of the Brenta (Venetian country villas- Palladio etc.) by Giuseppe Mazzotti, Venetian art specialist. 2 pages color. (Veronese, Tiepolo)

New Masterpiece by Georges Braque (a stained glass window shown for the first time, color, and a just finished very important painting) by John Richardson the English Braque specialist (publishing 2 Braque books this year)

Cézanne's family house (the Jas de Bouffan photographed today, shown also in Paint--ings; including early Cézanne panel never photographed before, by Douglas Cooper.

Altdorfer study on this little known, fascinating Bavarian painter of the XVI th cent. with 2 pages color, by Franz Roh, prof. Fine Arts, University of Munich

Altdorfer seen by Picasso hitherto unpublished drawings by Picasso "imitating" Altdorfer.

Luis Menendez, the Spanish Chardin 3 pages color, and a study by J. de Lastic Saint Jall young curator of the Musées Nationaux de France, specialist on the XVIIIth cent; practically nothing exists on this Spanish still life artist.

A painter speaks: Interview with Jean Bazaine important contemporary French artist, color.

Italian Mannerism with an unpublished drawing among the black and white illustrations; by the French critic André Chastel; color. (Bronzino, Parmigiano)

The collection of Picasso's sister in Barcelona, unknown early Picassos and a 1917 series of paintings, with a description of the family; R. Bernier, color.

Gothic miniatures- a never reproduced before group from the collection of the Biblioteque Nationale, with an article by the Nationale's Curator of Manuscripts, Jean Porcher. Color.

Catalan polychrome sculpture of the XIIth cent. Little has ever been shown of this magnificent sculpture. Two color pages and an article by an out--standing specialist, Juan Ainaud, director of the Museums of Barcelona.

Alberto Giacometti one of the first studies devoted to this artist showing sculpture, drawings and painting plus outstanding photographs. Written by James Lord whose first novel appears in England this autumn.

Masterpieces from the Wallraf-Richartz Museum of Cologne (this museum has not re-opened since the war). Article by Gunter Aust, Assistant Curator of the Cologne Museum. Three pages color: Jerome Bosch and XVth cent. artists

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L'ŒIL REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

School of Fontainebleau Charles Terrasse, Curator of Fontainebleau writes about this relatively little known art, illustrated with unpublished drawings and 2 pages color.

Fernard Léger : a double page in color of Léger's most important new painting on which the artist worked for years, with sketches including a color page show--ing the evolution of this work. By Douglas Cooper.

Conversation on Cubism: an interview of D.H. Kahnweiler by G. Bernier. Unpublished documents. Braque Cubist painting in color.

In Praise of Rococo by Cyril Connolly. A sentimental journey through Bavarian architec--ture. Color.

Jacques Villon One of the most complete studies yet published on this important artist, b the American critic who hung the Villon exhibition at the Venice Biennale, Jerome Mellquist. Color.

Trompe l'Oeil in a German castle - XVIth cent. "cinerama" Commedia del Arte scenes up a spiral staircase. Unknown and entertaining. Article of Hans Thoma, Director of Bavarian Museums.

Gaudi Curious Catalan innovator (architect) of the turn of the century, authoratatively presented by the Director of the Harvard School of Architect, Jose-Luis Sert, with superb photographs by Brassai. Important new material shown.

Miniatures of a fancy dress cavalcade un der Louis XIV from the unique copy of a book made for Louis XIV, one of the finest "livres de fetes" of the XVIIth cent. Text by the French critic Henri Hell. Color.

Henry Moore Text by Michael Middleton, with a photograph in color of the sculptor at work, plus photographs by Henry Moore of his own work.

Mark Tobey The American painter most admired by young European artists; text by the New Yorker's Janet Flanner. Color.

Ambroise Vollard Anecdotes and information about this important figure of the art world; unpublished documents including color page of a fauve Matisse never reproduced before, and a double page of a superb Bonnard.

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Bernier

L'ŒIL

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES

March 19, 1955

Dear Peggy:

Many thanks for your letter of March 14th. I shall look forward to seeing the third issue of L'Oeil. I think you are quite right in keeping the St. Tropez date at 1904.

It's very good to hear from you again and to know that you are coming to New York in April. I think L'Oeil is excellent. I've greatly enjoyed the first two copies which you have been kind enough to send me. I too recognize the early Picasso puzzle picture, but never got around to writing about it.

My congratulations on your and your husband's admirable undertaking.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Rosamond Bernier
Directrice de la Revue l'Oeil
67, Rue des Saints-Pères
Paris, France

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REVELLE

L'ŒIL

REVUE D'ART / RÉDACTION 67 RUE DES SAINTS-PÈRES PARIS 6 BAB 11-39 ET 28-95

March 14th, 1955

Dear Alfred Barr,

My husband and I hope you received the two first numbers of our art magazine which we sent you. Perhaps you remember me as Peggy Riley (South America for your museum and the Good Neighbor Policy, then Vogue).

We just mailed you issue No. 3 because we thought you might be interested in an unpublished Fauve Matisse belonging to the little museum at Bagnols sur Cèze. The museum dates this picture 1903, it is a view of St. Tropez, but since you date the St. Tropez series 1904 we followed your chronology.

It is a little late to congratulate you on your splendid Matisse book, but it gives me constant pleasure.

I will be in New York in April and hope you will have a moment to see me.

Sincerely,

Rosamond Bernier

Rosamond Bernier

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BEYELER

Dear Mr. Barr,

As the catalogue of our Giacometti exhibition in 1963 has been sold out so quickly we published a second edition, but as a bound book with a text by Michel Leiris and some more reproductions. We are glad to send you enclosed one of the first copies and remain,

Yours sincerely,

E. BEYELER

Sent

MEMOR

To: MA

From: ALFRED H.

Date:

Subject:

please send
—? Beyeler
(Basle)
copies of both
fundraising brochures
and other Picasso
75th ann. Exhib.
catalog. Charge to
Mus. Ed.

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BEYELER

July 29, 1965

Dear Mr. Beyeler:

In Mr. Barr's absence, I am writing to thank you for your recent note and bound book of your Giacometti exhibition of 1963.

Mr. Barr will be pleased indeed to see this beautiful new edition.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

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Sent

MEMORANDUM

To: MA

From: ALFRED H. BARR, JR

Date:

Subject:

please send
—? Beyeler
(Basle)
copies of both
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Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. E. Beyeler
Galerie Beyeler
Baumleingasse 9
Basel, Switzerland

mf

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Biondi

November 8, 1961

Dear Miss Biondi:

Under another cover I am sending you an autographed copy of What Is Modern Painting?. I hope it may be of some help in raising your funds for a trip to New York.

Good luck!

Sincerely,

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

Miss Laurie Biondi
c/o Mr. Carlton L. Toomey
41 Sterling Street
Gouverneur, New York

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BIBLIOGRAPHY

11/2/61

Carlton L. Toomey
41 Sterling Street
Gouverneur, New York

Mr. Alfred Barr
49 E. 96th St.
New York 28, N.Y.

Dear Mr. Barr:

The Senior Class of Hammond Central School, Hammond, New York, wishes to appeal to your generosity in helping them raise funds for an educational trip to New York City and Washington, D.C. during the Spring recess.

We are sure that you can appreciate the advantages of such a trip for a group that may never have the opportunity again. The problem of raising funds for this trip in a town of our size is a big one as you know.

Won't you kindly send some article, regardless of size or cost, suitably autographed, to be auctioned by the Class for this purpose? You may send your contribution to our Advisor at the above address or to me at the school.

We thank you!

Sincerely yours,
(Miss) Laurie Biondi
Senior Class Secretary

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31, 1958,"
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Sam

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Birmingham

12 May 1963

Issues in Alabama

Conduct of Officials Toward Negroes Protested

TO THE EDITOR OF THE NEW YORK TIMES:

It is bewildering, in view of your excellent photographic and news coverage, to note that The Times (editorial May 6) should have joined the United States Attorney General in missing certain basic issues raised by the provocative conduct of the governments of Alabama and Birmingham, against those citizens who chose to protest, by nonviolent means, against infringement of their freedom.

The issues at stake seem clear: A city which but two years ago held its breath when a handful of "outsiders" rode into the bus depot to preach and practice equality and freedom, today teems with men, women and children who have courageously proclaimed their discovery of freedom within themselves.

The governments of Alabama and Birmingham are not only continuing to deprive free Americans—in the words of the Attorney General—"of their most basic rights," but they have been pursuing this policy by violent means.

Curious Stands

The Attorney General, instead of employing all of his powers to uphold the Constitution against those who defy it—and instead of hailing citizens who insist upon their legal rights as his natural allies—has taken the curious position that "the timing of the present demonstrations is open to question." His position is based on the assumption that a new city administration "which is moderate, at least by Alabama standards," according to The Arkansas Gazette of Little Rock, is probably about to take office in Birmingham, if it wins a legal contest with the present government.

The Attorney General's statement would therefore seem to be both an endorsement of Alabama standards of moderation and a suggestion that there are times when resistance to oppression is out of season.

The Attorney General has declared his hope that the injustices to the Negro residents of Birmingham can be removed "in meetings, in good faith negotiations, and not in the streets." Is it not doubtful, however, to say the least, whether negotiations would even have been mentioned at this time, save for the demonstrations themselves? And is not the very presence of thousands of people in Birmingham's streets, willing—without practicing violence themselves—to risk the brutal attacks of policemen, police dogs and fire hoses, in order to bring democracy to their city, in itself more significant and promising, than any partial retreat that a group of officials, moderate by Alabama standards, is likely to make?

Positive Expression

The Birmingham nonviolent demonstrations have been more than "understandable expressions of resentment and hurt by people who

12 . 5 . 63

Dear Mr. B

A note of letter to the
Times of Me ngham crisis.

Sincerely,

Ronni Solbert
313 E. 10th St.
New York City 9

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Birmingham

12 . 5 . 63

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313 E. 10th St.
New York City 9

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Positive Expression

The Birmingham nonviolent demonstrations have been more than "understandable expressions of resentment and hurt by people who have been the victims of abuse and deprivations of their most basic rights for many years," as described by the Attorney General. The very essence of these demonstrations has by no means been negative, but positive. They have been expressions of hope and faith in democracy by people who have discovered that they need no longer be victims. They deserve the support and gratitude of the entire nation and its government.

DOROTHY NORMAN, MARIAN WILLARD, ALFRED BARR, STANLEY KUNITZ, ROBERT LOWELL, ANDREW E. NORMAN, MARK ROTHKO.

New York, May 8, 1963.

U.N. Police for Laos

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Birmingham

12 . 5 . 63

Dear Mr. Barr,

A note of appreciation for your joint letter to the Times of May 8th concerning the Birmingham crisis.

Sincerely,

Ronni Solbert
313 E. 10th St.
New York City 9

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Copy to Alfred Barr

DOROTHY NORMAN 124 EAST 70th STREET NEW YORK 21, N. Y.

May 8, 1963

To the Editor of The New York Times:

It is bewildering, in view of your excellent photographic and news coverage, to note that The New York Times should have joined the Attorney General of the U.S. in missing certain basic issues raised by the provocative conduct of the governments of Alabama and Birmingham, against those citizens who chose to protest, by non-violent means, against infringement of their freedom.

The issues at stake seem clear: (1) A city which but two years ago held its breath when a handful of "outsiders" rode into the bus depot to preach and practice equality and freedom, today teems with men, women, and children who have courageously proclaimed their discovery of freedom within themselves. This is one of the most moving and praiseworthy transformations in recent American history.

(2) The governments of Alabama and Birmingham are not only continuing to deprive free Americans - in the words of the Attorney General - "of their most basic rights", but they have been pursuing this policy by violent means.

(3) The Attorney General of the U.S., instead of employing all of his powers to uphold the Constitution against those who defy it - and instead of hailing citizens who insist upon their legal rights as his natural allies - has taken the curious position that "the timing of the present demonstrations is open to question". His position is based on the assumption that a new city administration "which is moderate, at least by Alabama standards", according to the Arkansas Gazette of Little Rock, is probably about to take office in Birmingham, if it wins a legal contest with the present government.

The Attorney General's statement would therefore seem to be both an endorsement of Alabama standards of moderation, and a suggestion that there are times when resistance to oppression is out of season. Can there ever be a wrong time to protest against any form of tyranny and organized injustice, or, on the other hand, to practice the reverse?

The Attorney General has declared his hope that the injustices to the Negro residents of Birmingham can be removed "in meetings, in good faith negotiations, and not in the streets." Is it not doubtful, however, to say the least, whether negotiations would even have been mentioned at this time, save for the demonstrations themselves? And is not the very presence of thousands of people in Birmingham's streets, willing - without practicing violence themselves - to risk the brutal attacks of policemen, police dogs and fire hoses, in order to bring democracy to their city, in itself more significant and promising, than any partial retreat that a group of officials, moderate by Alabama standards, is likely to make? (When, one must inquire, will law-enforcement officials, at every level of government from the Attorney General to local policemen, finally accept the concept that those engaged in non-violent assertions of their rights should be protected, rather than attacked?)

The Birmingham non-violent demonstrations have been more than "understandable expressions of resentment and hurt by people who have been the victims of abuse and deprivations of their most basic rights for many years", as described by the Attorney General. The very essence of these demonstrations has by no means been negative, but positive. They have been expressions of hope and faith in democracy, by people who have discovered that they need no longer be victims. They deserve the support and gratitude of their entire nation and its government.

Yours truly,

Dorothy Norman, Marian Willard, Alfred Barr, Stanley Kunitz,
Robert Lowell, Andrew E. Norman, Mark Rothko

Please note: The signers of this letter are to be designated only as "noted"; not for identifying any institutions or organizations. Thank you — Dorothy Norman

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Blake

FORUM

1 March 1961

Dear Peter,

I don't blame Pollock for throwing a chair at you considering the depth of passion involved in his painting.

The application of the word "decorator" to an abstract painter seems to give satisfaction to people like Canaday, Cleve Gray and yourself, since it carries, as I understand it, the implication of a lack of "expression" or "communication", particularly by references to the human figure or other objects in nature.

Bach's St. John's Passion is certainly explicitly concerned with human drama and emotion -- expression and communication -- but do you think that therefore the Organ Fugue in D. Minor is decoration, lacking as it does any explicit reference to any human situation? I know that this analogy annoys the humanists but logically I think it's relevant, particularly to Jackson Pollock, whose work around 1950 was as obviously contrapuntal as one is likely to find anywhere in painting.

Ever yours,

Mr. Peter Blake
The Architectural Forum
Time/Life Building
Rockefeller Center
New York 20, New York

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Architectural Forum / the magazine of building / Rockefeller Center New York 20 New York

FORUM

PUBLISHED BY TIME INC

February 23rd, 1961

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

Dear Alfred:

And I can't help feeling that you are growing younger and younger, and that Cleve and I often sound like a bunch of old fogies...

I suppose you are right that one man's order is another man's chaos. It seemed to me that the most interesting point made the other evening was Hyam's contention that there is no commonly agreed language of criticism (or set of critical criteria) in the area of abstract expressionism; so I guess that we will just have to give up trying to agree.

For a period of about four years, Jackson Pollock and I were very friendly and I even designed a theoretical "museum" for his paintings. But I think he knew that I considered him an inspired decorator -- a superlative decorator -- and so he ended up tossing furniture at me...

Anyway, it's good to have some arguments again, with or without furniture.

All best,

Peter Blake

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FORUM

15 February 1961

Dear Peter,

You are certainly very kind to send me a photostatic copy of "Narcissus in Chaos" by our friend, Cleve Gray.

I read it with real interest and think his statement particularly valuable because of his interest in Chinese painting.

However, I can't help feeling, as I grow older and older, that the art world and particularly criticism is saturated with rationalizations for likes and dislikes, and that Cleve's article proves this. If he liked to look at abstract expressionist painting he would find many seductive arguments with which to praise it, just as I suppose he would praise the art of his beloved Jacques Villon.

The whole argument of "order" seems to me spurious, if actually applied to the works of art which Cleve dislikes. He seems to be entirely unaware that order can be intuitive -- indeed I would think it probable that the deepest order in art is intuitive rather than intellectural or rational. The charge of irresponsibility to an artist who does not hold himself "accountable to standards of visual reference" seems to me both dogmatic and specious, since it begs the question of what standards of visual reference are. I would myself say that artists have themselves the right to establish their own standards of visual reference and that the standards of Pollock, Kline and Motherwell are every bit as valid as the standards of such artists as Villon or Feininger, whose works have obvious order. In short, one man's order is another man's chaos.

I wish there were more time to debate this -- but alas, there isn't.

Again, thanks.

Sincerely,

Alfred H. Barr, Jr.

Mr. Peter Blake
200 East 50th Street
New York, New York

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Architectural Forum / the magazine of building / Rockefeller Center New York 20 New York

R. Blake

FORUM

PUBLISHED BY TIME INC.

February 6th, 1961

Dear Alfred:

This is the piece that Cleve wrote for the "American Scholar" a year or two ago. I thought you might like to have it.

It was very nice to see you the other day, though the motor cycle sirens made conversation a little difficult.

Best regards,

Peter Blake

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Blake

19 September 1960

Dear Peter:

A great many thanks to you for sending me your book on modern architecture. I have taken it home and looked through it with great pleasure and hope to read it after the early season pressure is over.

I greatly appreciate your having sent it to me.

Sincerely,

Alfred H. Barr, Jr.

Mr. Peter Blake
200 East 50th Street
New York 22, New York

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Bolker

15 February 1962

Dear Mr. Bolker:

Forgive my delay in acknowledging your letter of January 27th, together with your application for membership as a Fellow in the Museum. I have passed the application and your check on to our Membership Department.

Mr. Burton has indeed been in touch with us about Acoustiguide and is coming into the Museum this afternoon to demonstrate.

Meanwhile, may I tell you how very much we appreciate your interest and support in joining the Museum as a Fellow.

Sincerely,

J R Bolker

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

Mr. J. R. Bolker
President
Brighton-Bilt Homes
265 North Robertson Boulevard
Beverly Hills, California

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BRIGHTON-BILT HOMES *builders and developers*

265 North Robertson Blvd. Beverly Hills, California · CRestview 4-5431 · BRadshaw 2-9941

Air Mail

January 27, 1961

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

Dear Mr. Barr:

I enjoyed speaking with you by phone, and I appreciate your thoughts regarding ACOUSTIGUIDE. Our demonstrator will be in the New York area the last week of February, and he will definitely contact you.

We have enclosed our application and check for membership in the Museum of Modern Art.

Sincerely,

BRIGHTON-BILT HOMES

JRBolker

J. R. BOLKER
President

JRB:ek
Encs. 2

PT
DCM
8'H

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Bolker

cc: Mr. Alfred H. Barr, Jr.
file

February 24, 1961

Dear Mr. and Mrs. Bolker:

I want to thank you most sincerely for becoming $100 Fellow Members of The Museum of Modern Art. Your interest and support are especially encouraging to all of us faced with the double problem of maintaining our annual income from membership as well as raising new monies for our current 30th Anniversary Building and Endowment Fund.

Enclosed are your official receipt and membership cards for the coming year.

Sincerely yours,

Ranald H. Macdonald
Chairman, Membership Committee

Mr. and Mrs. Joseph R. Bolker
265 No. Robertson Boulevard
Beverly Hills, California

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T. DONNEY

20 Prescott St
apt 5!
Cambridge

Dear Mr. Barr

9/30/60

What a wonderful town Cambridge is and a happiness to be here as a student. Mrs. Barr could not have made a better suggestion than pointing me this way rather than to New York! The resources at Harvard are vast and the Museums here and in Boston enlightening. And then too New York is but a breath away. We have a very cozy apartment, fireplace and all, and it is directly across from the Fogg Museum. And to have all my classes in this particular building is almost too much to believe!!

We have diligently kept up with your travels and accomplishments and have a really vast admiration for all that you have done. You are the 'enlightened one' of Modern art, and I know it is bold to say things of the following nature but it is a great privilege to have met you and your wife, and such a meeting has erased my eternal regret for never having been able to see B. Berenson or Gertrude Stein. And how does one ever emphasize properly how <u>great</u> a privilege. . .

I still hold a great respect for animals, and somehow become involved with them in every possible way. I am writing a paper on Franz Marc for a seminar here to relate his work to cubism. But I am writing the paper first because I love his work in a most personal way. I am reading the book on him by A. Schardt which is a very fine one. Do you know of others that are in English that might help? I am also trying to make as complete a picture of his work as possible; do you know of any unlisted private collectors that might have significant paintings? Also thank heavens you wrote a book such as Cubism and Abstract art!

At any rate thanks for everything even including Jacopo Bellini several years ago. Have a wonderful fall and my very best to Mrs. Barr,

All good wishes,

'Winkie' Booth

(winifred)

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T. BONNEY

September 15
(Received 6)

Dear Alfred: Just for auld
Lang Syne — So many yrs
since we met. Maybe the
next time I get to
America we can meet
again. I hope so.

Sincerely
Thérèse Bonney

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T. BONNEY

A l'occasion de l'inauguration de la grande fresque de Raoul Dufy, le Président du Conseil Municipal de la Ville de Paris remettra à Mlle Thérèse Bonney, journaliste américaine, Officier de la Légion d'Honneur, Croix de Guerre avec Palme, (W. W. II) la Grande Médaille d'Honneur de la Ville de Paris " en reconnaissance des services qu'elle a rendus à la cause de l'Art français et à la Ville de Paris. ".

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T. BONNEY

Invitation

Quelques œuvres inconnues de Raoul DUFY appartenant à une collection particulière (mine) seront exposées, avec une série de documents iconographiques inédits, montrant l'artiste au travail, pendant 40 ans, dans son atelier, 5, villa Guelma (place Pigalle), Paris (18e), du **3** au **14 Juin 1964 inclus.**

L'atelier sera ouvert, le **3 Juin**, à l'issue de la cérémonie officielle d'inauguration de la plaque commémorative fixée à **16 heures**, et, les jours suivants, de **11** à **18 heures**.

not insured at the time best had to give my name - how it is

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T. BONNEY

In a public ceremony on the village square, on the occasion of the Commemoration of the Twentieth Anniversary of the Liberation of the Commune of Ammerschwihr, (Alsace) by the French and American troops of the First French Army, December 18, 1944, Therese Bonney, war photographer W.W.II, godmother and Honorary Citizen of this Commune was awarded the Commemoration Medal of the First French Army. Miss Bonney was accredited to General de Lattre's army during the famous Battle of the Colmar Pocket, during which the Commune of Ammerschwihr was eighty-five per cent destroyed.

As an expression of gratitude for services rendered the population of this Commune during the hard years of 1944-45-46, the Municipal Council unanimously voted to put a thirteenth century tower at her disposal for life.

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T. BONNEY

Le discours du Président du Conseil Municipal de la Ville à Paris, M. Jean AUBURTIN, à la remise de la Grande Médaille d'Honneur de la Ville de Paris à Thérèse BONNEY, journaliste américaine, Officier de la Légion d'Honneur, Croix de Guerre avec Palme, 1940.

Cette médaille a été remise à l'occasion de l'inauguration de la grande fresque : "La Fée Electrécité" par le grand peintre, Raoul DUFY au Musée d'Art Moderne de la Ville de Paris, le 4 juin 1964.

Le Bureau du Conseil de la ville a décerné, à l'unanimité, cette médaille à Mlle BONNEY "en reconnaissance des services qu'elle a rendus à la cause de l'Art français et à la Ville de Paris".

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Chère Mademoiselle,

C'est devant cette grande fresque de DUFY que vous avez vu peindre par le Maître et dont vous avez, d'un objectif diligent, fixé les étapes successives (que ne donnerait-on pas pour qu'une Thérèse BONNEY de la Renaissance ait pu de même enregistrer pour la postérité Michel-Ange en train de peindre le Jugement dernier ou Botticelli le Printemps !), c'est devant cette grande fresque qui, grâce à un gros effort financier de notre Cité, prend à partir de maintenant sa place naturelle : dans un musée, que je vais avoir le plaisir de vous remettre la médaille de vermeil de la Ville de Paris. Le Bureau du Conseil Municipal vous l'a décernée à l'unanimité.

Cet hommage que nous avons voulu vous réserver, mes collègues et moi, va naturellement à celle qui s'est si efficacement dépensée pour que la célébration (retardée d'un an) du dixième anniversaire de la mort de Dufy, servit vraiment la mémoire du grand peintre, au nombre des amis duquel vous êtes à bon droit fière de vous compter.

Mais cette distinction a une signification plus large et qui va beaucoup plus loin.

Vous êtes Américaine. Vous aimez la France, vous aimez Paris, d'un amour parfois exigeant, car vous voudriez que les Français fussent aussi parfaits que vous vous les représentez, idéalement.

Vous êtes venue à Paris pour passer à la Sorbonne votre doctorat avec une thèse sur Les Idées Morales dans "Le Théâtre d'Alexandre Dumas fils". Le professeur Paul Hazard, Président du jury, vous fit force compliments. Il avait raison, car, du théâtre, vous aviez déjà une connaissance qui n'était pas seulement livresque, puisque vous aviez collaboré avec Jacques Copeau, qui vous écrivait : "Vous avez fait aimer le Vieux Colombier aux Etats-Unis. Je vous en suis infiniment reconnaissant".

Entre les deux guerres mondiales, innombrables sont vos activités au service des relations intellectuelles et artistiques entre votre pays et le nôtre. Vous avez connu toutes les personnalités françaises, qui méritaient de l'être et vécu la vie des artistes et des intellectuels de l'époque surtout des années vingt.

.../...

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Dès l'année 1934, vous méritez d'être décorée de la Légion d'Honneur par le gouvernement français. M. Henri Verne, directeur des Musées Nationaux, vous en remet les insignes.

Mais voici qu'éclate le drame de 1940. Vous êtes correspondante de guerre en Finlande et vous rapportez de là-bas des photographies auxquelles vous joindrez celles de la Bataille de France et de l'Exode... Vous vous dévouez pour les enfants européens surtout français, victimes de la guerre. Jacques Maritain, pour sa part, vous remerciera chaleureusement.

En tant que correspondante de guerre, vous avez risqué maintes fois votre vie : on a du coeur ou on n'en a pas.

Après l'effondrement de la tyrannie hitlérienne, vous adoptez à vous toute seule un petit village dévasté d'Alsace, Ammerschwir, dont le Conseil Municipal vous a fait, en 1945, Citoyenne d'Honneur.

Le Gouvernement français a eu grand'raison de vous nommer Officier de la Légion d'Honneur en 1947, après que vous eûtes ajouté de nouveaux titres sociaux et culturels à la reconnaissance de notre pays.

La grande Médaille d'Honneur de la Ville de Paris n'est certes pas une récompense comparable. Je sais toutefois que vous y attachez du prix, à cause de votre amour sincère pour notre capitale - un amour et une connaissance dont témoigne l'admirable petit livret de renseignements pratiques à l'usage des touristes étrangers, que vous avez préparé pour le Comité de Tourisme de Paris et dont la couverture fut illustrée par Raoul DUFY, précisément.

Acceptez-la donc, chère Mademoiselle, cette médaille, dans le même esprit où je vous la remets, en toute simplicité, cordialité et affection.

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MERCREDI 3 JUIN 1964, à 16 heures
Inauguration d'une plaque apposée sur l'atelier du peintre
Raoul DUFY, 5 Villa Guelma, près de la Place Pigalle (18º)

Discours de M. Jean AUBURTIN,
Président du Conseil Municipal de Paris

Mesdames, Messieurs,

On observe dans la célébration des anniversaires une sorte assez curieuse, de mystique des nombres : dix ans, 25 ans, 5L ans, un siècle...

De ce point de vue, la cérémonie qui nous rassemble aujourd'hui aurait dû avoir lieu plus tôt, puisque Raoul DUFY est mort en 1953.

On y avait songé, quelques difficultés d'ordre pratique l'ont empêché. Et même c'est une plaque provisoire que nous inaugurons, en attendant le marbre promis à l'éternité relative des choses humaines, que le Conseil Municipal sur la proposition de mon collègue, prédécesseur et ami, M. Pierre-Christian TAITTINGER, doit faire graver par la suite.

Il y a maintenant onze ans, donc, que Dufy nous a quittés.

Onze, chiffre impair et qui, tout compte fait, convient bien à un peintre auquel on pourrait sans trahison, appliquer, en les transposant, les mots de Verlaine dans son Art poétique :

"De la musique avant toute chose
"Et pour cela préfère l'Impair
"Plus vague et plus soluble à l'air
"Sans rien en lui qui pèse ou pose..."

Dufy donc a travaillé dans cet atelier, non pas tout à fait depuis sa venue à Paris, mais à partir de 1910. Aussi bien était-il arrivé dans la capitale dès 1900, muni d'une bourse de la Municipalité du Havre, sa ville natale comme celle d'Othon Friesz, pour suivre les cours de l'Ecole des Beaux-Arts ; il avait déjà exposé au Salon des artistes français, puis en 1903, à celui des Indépendants, en 1905, au Salon d'automne, où eut lieu sa mémorable recontre avec le tableau de Matisse au titre baudelairien : Luxe, calme et volupté, rencontre à propos de laquelle il écrivait : devant ce tableau, j'ai compris toutes les nouvelles raisons de peindre ; le réalisme impressionniste perdit pour moi son charme à la contemplation du miracle de l'imagination traduite dans le dessin et dans la couleur."

Il avait été mêlé ensuite à toutes les recherches formelles qui ont fait la célébrité de l'Ecole de Paris et c'est avec Braque, Gino Severini qu'il s'installe ici, dans cet immeuble dont la paix contraste avec le bruit et les moeurs d'un quartier pittoresque.

Mais tandis que les camarades de Dufy émigreront en d'autres lieux, lui, restera fidèle à la villa Guelma sans s'interdire d'ailleurs, bien entendu, de séjourner temporairement à Vence, en Sicile, au Maroc. Il y a eu aussi,

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plus tard, à partir de 1940, la longue retraite à Perpignan, le voyage médical à Boston, et enfin le dernier séjour à Forcalquier où il avait sa maison de campagne et où il est mort.

Mais cet atelier n'a pas cessé d'être "l'atelier de Dufy". Grâce à l'amitié vigilante et fidèle de M. André ROBERT qui s'en est, avec son habituel désintéressement, fait le gardien tutélaire, nous pourrons y retrouver dans un instant des souvenirs ravivés encore par un choix de photographies, parmi celles que Melle Thérèse Bonney, Américaine de Paris, et autre fervente amie de l'artiste, a exécutées les unes après les autres, pendant 40 ans.

Avec certaines peintures qui appartiennent à Melle BONNEY et qu'elle a bien voulu exposer à cette occasion, les photographies dont je parle permettront à ceux qui ont connu DUFY de le retrouver, aux autres de l'imaginer mieux.

Vous n'attendez, certes pas, Mesdames et Messieurs, du Président du Consiel Municipal qu'il entame maintenant sur DUFY un exposé à prétentions historiques, ni qu'il s'aventure à jouer les critiques d'art.

Il a, en revanche, le privilège d'apporter ce soir à la mémoire du grand peintre l'hommage renouvelé de Paris, hommage qui se poursuivra, à partir de demain, de manière durable et beaucoup plus convenable que par des mots, grâce à la présentation définitive, à sa place naturelle, je veux dire dans un musée, du grand panneau de la Fée Electricité.

Cet hommage, Dufy le mérite en vérité. Son nom n'est-il pas devenu l'un des plus grands parmi les modernes et notre Capitale n'est-elle pas la première bénéficiaire de la gloire des artistes qui ont composé l'Ecole de Paris ?

Il est difficile, en vérité, de résister au paisible envoûtement qui émane des toiles, des dessins, des gravures de Raoul DUFY. Envoûtement, ce mot évoque l'idée de magie. Mais ici il s'agit de magie blanche, non de magie noire.

Aprés tout, la joie de vivre est contagieuse, n'en déplaise aux tempéraments chagrins et aux misérabilistes par choix intellectuel.

Oh ! Bien sûr, nous le savons, il entre dans toute existence une part de tristesse et souvent même de tragédie, du fait des circonstances - je pense à la guerre, par exemple, - ou aux injustices sociales, ou plus simplement par le seul jeu des lois naturelles qui font et défont la vie, qui font et défont l'amour : le vieux Sophocle avait donc raison d'affirmer, au dernier vers d'Oedipe-Roi, que nul ne peut être proclamé heureux avant sa mort.

Et pourtant, il y a en chacun de nous une irrepressible aspiration au bonheur, que satisfont, sur le plan esthétique certains artistes doués pour la joie, comme d'autres le sont pour la mélancolie, la dérision ou la malédiction.

On peut d'ailleurs apprécier tout à la fois Fra Angélico et Goya, Dufy et Rouault.

Combien peu il s'agissait, chez Raoul Dufy, d'une attitude concertée, il suffirait pour en être assuré de se rappeler une déclaration comme celle-ci "Les yeux sont faits pour effacer ce qui est laid", ou cette autre plus significative encore : "J'ai beau faire, je ne vous donne qu'une parcelle de ma joie intérieure".

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Le Paris de DUFY sera donc un Paris plein de gaîté, lumineux, aux couleurs vives, animé par les drapeaux du I4 juillet, le galop des chevaux, les robes pimpantes des femmes.

Et ce n'est point hasard, ni nécessité matérielle si l'artiste accepta de créer pour Paul Poiret, puis pour Bianchini-Férier des modèles de tissus imprimés qui ont été un moment de la mode de Paris : ainsi avons-nous vu naguère Braque exécuter des joailleries précieuses sur le thème de l'oiseau : j'ai eu, pour ma part, l'occasion de les admirer récemment à San Francisco.

De même, DUFY figure dans les collections particulières et les musées du monde entier avec les autres Fauves, avec Marquet, Matisse, Derain, Van Dongen, avec tous les grands peintres qui, à quelque école ou groupe qu'ils appartinssent ou n'appartinssent pas, eurent en commun d'avoir rêvé, trévaillé exposé, lutté à Paris.

Ce paris transporté ainsi loin de Paris et suscitant la nostalgie de la cité rendue fabuleuse par le mythe qui s'est construit autour d'elle, ce Paris en ce qui concerne Dufy, s'est stylisé, arbitraire, mais profondément vrai de cette vérité supérieure et seule qui est celle des poètes.

Car, poète de la mer, desfleurs, des régates, des courses, c'est bien en poète encore que Dufy a célébré Paris.

Comment Paris, à la fois fier et reconnaissant, ne se prévaudrait-il pas d'avoir été la ville d'élection de ce maître si français, parce que masquant la profondeur et le métier sous l'apparente désinvolture, l'espiéglerie et la grâce ?

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Bonnheim

EDWARD H. WEISS AND COMPANY

26 January 1961

January 3, 1961

Dear Mr. Bonnheim:

I am sorry but I am afraid that I cannot help you identify the painting which you bought in Tokyo. I cannot decipher the signature, either.

Sincerely,

Alfred H. Barr, Jr.

Mr. Byron A. Bonnheim
Vice-President
Edward H. Weiss and Company
360 North Michigan Avenue
Chicago 1, Illinois

AHB:ma

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

Dear Mr. Barr:

I wonder if you would be kind enough to help me with some information.

I am enclosing a photograph of a painting which I picked up at an auction in Tokyo, and I am unable to decipher the signature of the painter.

If you could identify it, I would indeed be most grateful.

I would also appreciate any information you might be able to give me about the painter, such as his location, age, [illegible], etc.

I am enclosing a stamped, self-addressed envelope for your convenience in replying and will, of course, appreciate your returning the enclosed photographs with your reply.

Many thanks for your cooperation.

Cordially yours,

Byron A. Bonnheim
Vice-President

BAB:MS

360 NORTH MICHIGAN AVENUE · CHICAGO 1, ILLINOIS · CENTRAL 6-7200

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EDWARD H. WEISS AND COMPANY CHICAGO · NEW YORK

ADVERTISING

January 3, 1961

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

Dear Mr. Barr:

I wonder if you would be kind enough to help me with some information.

I am enclosing a photograph of a painting which I picked up at an auction in Tokyo, and I am unable to decipher the signature of the painter.

If you could identify it, I would indeed be most grateful.

I would also appreciate any information you might be able to give me about the painter, such as his location, age, nationality, other works, etc.

I am enclosing a stamped, self-addressed envelope for your convenience in replying and will, of course, appreciate your returning the enclosed photographs with your reply.

Many thanks for your cooperation.

Cordially yours,

Byron A. Bonnheim
Vice-President

BAB:MS

360 NORTH MICHIGAN AVENUE · CHICAGO 1, ILLINOIS · CENTRAL 6-7252

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Bouchard

cc: Miss Mayer

THE MUSEUM OF MODERN ART

Date 11 May 1960

17 March 1961

To: AHB

Re: Thomas Bouchard

From: MA

Dear Mr. Bouchard:

I have not answered your letter of February 15th simply because Captain Steichen, and indeed all his assistants, are very deeply involved in preparing an exhibition of his work which is to open the 27th. As you know, he is over eighty so that all our photography staff must give its attention to this exhibition. After it is open, I shall see what I can do about interesting Captain Steichen or his assistant, Miss Mayer, in your photographs.

Meanwhile I shall ask that you receive an invitation to the opening.

Sincerely,

Alfred H. Barr, Jr.

Mr. Thomas Bouchard
c/o Leonard Sheeter
Apartment 19-A
200 East 16th Street
New York 3, New York

AHB:ma

Varie

Read via phone
13 may

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Bouchard

THE MUSEUM OF MODERN ART

Date 11 May 1960

To: AHB

Re: Thomas Bouchard

From: MA

Mario Amato (22 E. 89th, Fi 8-5350), son of Pasquale Amato, phoned on behalf of Thomas Bouchard to ask the following:

A television series of films on painters is being planned. Mr. Amato wants to recommend to the network that Bouchard is a person to be considered carefully in the selection of a film maker. He says that Mr. Bouchard has spoken to you about this?

He and Bouchard wish to ask if you would allow them to use some version of a statement you have made to Bouchard several times in interesting the networks. The quotation is roughly

"I have seen the Miro film five times and every time I saw Cit ~~of~~ I found new beauties in it and ~~it~~ learned something more."

Could you amend for publication, or if you wish enlarge and authorize its use?

Marie

Read via phone
13 may

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Bourgeois

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Jones

Date May 8, 1962

To: James Thrall Soby

Re: Louise Bourgeois' Sleeping Figure

From: Alfred H. Barr, Jr.

Dear Jim:

Dorothy tells me that it was I who first raised the question about offering to pay for the bronze cast of Louise Bourgeois' piece. I am sure she is right and that I was mistaken in questioning the matter today, thereby revealing the disintegrating state of my mind.

My feeling now is as it was in the cast of the Lipchitz Song of the Vowel. The artist, after selling a unique piece to the Museum, has asked for permission to duplicate it in an edition of bronzes. Under these circumstances this presumeably diminishes the value of the unique original. What we did was simply to accept the artist's proposal. Under these circumstances, should we take a thousand dollars (which we do not have) to make a generous gesture?

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BOYS' LATIN SCH

A Report to the Contributors to the 1965 Boys' Latin School Development Fund

We hope that you have had an opportunity to see the handsome addition to the school made possible by your gifts and pledges amounting to $176,000 by 408 persons or corporations. This addition to the original building to which you were probably also a contributor has provided the space required for the conducting of a first class school. Three-hundred and sixty-six boys are now enjoying these new facilities and needless to say, the teaching staff is equally appreciative.

We ask that you share with the trustees the present immediate problem relative to the gymnasium. We have available $140,000 by way of a mortgage and $8,000 from two previous gifts for a gymnaisum. We have $15,000 as a result of the building fund contribution of the parents for the gymnasium account. We have just received, in addition to his previous gifts, a generous contribution of $25,000 from Joseph A. W. Iglehart, of the Class of 1910. This makes a grand total of $188,000. A careful analysis by the contractor, who built the annex, indicates the gymnasium will cost $295,000. Subsequent to the builder's estimate some $7,000 has been contributed for the gymnasium.

This means that $100,000 in gifts and pledges must be secured in the next few weeks if the contract is to be awarded in time to have the building available when school opens this fall.

It should be stated that a smaller building could be built but William G. Hubfeldt, chairman of the subcommittee on the gymnasium, after consultation with other schools, strongly recommended and the trustees unanimously agreed to instruct the architects to design a building that would be adequate for the future and a credit to the school.

While we realize that this opportunity should be grasped primarily by those who have not yet contributed, and who are interested in the needs of the school, common sense dictates that we should advise you of this situation hoping that any of you who may be able to do so will supplement your previous support with a further gift or pledge.

Gratefully yours,

JACK H. WILLIAMS,
Head Master

GUY T. O. HOLLYDAY,
President of the Board of Trustees

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Mr Barr: (179)
I am leaving a copy of the alumni. For your information, we have received a grand total of 50.00 from this list. Also, we did receive a small donation from your brother. Hoping you will think of some ideas for our fund raising, I am,
Very truly Ronald L. Spahr

BOYS' LATIN SCH.

' Latin School Alumni - New York & Vicinity

N.Y.

.Y.

., N.Y.

N.Y.

(9) Francis Scott Prendergast '36
64 Shore Drive, Larchmont, N.Y.

(10) Marshall A. Smith, Jr. '33
Life Magazine
Rockefeller Center, N.Y. 17 N.Y.

(11) Robert M. Vansant, Jr. '40
295 Madison Ave., N.Y. 17 N.Y.

(12) Dr. Allen P. Delevett '34
114 State St., Bridgeport., Conn

(13) John F. Donoho '14
80 Cleveland Lane, Princeton, N.J.

(14) Robert E. Bell '60
14 Leach Sy., Lynbrook, N.Y.

(15) Thomas M. Green, Jr. '40
Greenwich, Conn.

(16) Terrence E. Connolly '45
R.D. #2 Emerick Rd., Baldwinsville, N.Y.

(17) Victor Bloede III 34
160 Bayview Rd
Plandome Manor, N.Y.

(18) Hanson Baldwin 20
Chappaqua N.Y.

(19) Howard Myers 27
Hofstra College, Long Island
Director of Athletics

(20) Clayton Hall 14
Rutgers U.

(21) Dr Irvin Waters 29
Yale Medical School

(22) J. Marshall Howard

(23) Addison Campbell 25
Hastings on the Hudson 17

(24) Dr William Vickers III 36
125 Fairview Dr
Newburgh N.Y.
(Rockefeller Institute

(25) Thomas McElroy 41
Hartford Conn

(26) Boreau Brown III 34
Ossining N.Y.

(27) John & William Roseal 56, 59
5 Abbey Rd
Darien Conn.

(29) James Boeckel 32
17 Delwerch Lane
Short Hills, N.J.

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BOYS' LATIN SCH.

Boys' Latin School Alumni - New York & Vicinity

(1) Alfred H. Barr '15
49 E. 96th St.N.Y.,N.Y.

(2) John H. Croker, Jr. '54
20 Pherrmont St.,Brooklyn 1, N.Y.

(3) Harold W. Dail '16
556 Madison Ave., N.Y. 22, N.Y.

(4) Olin O. Ellis, Jr. '42
101 W. 12th St.,N.Y.11 N.Y.

(5) Dr. E. Cuyler Hammonh '30
164 E. 72nd St.,N.Y.,N.Y.

(6) John F. Kelly '33
90 Bayway Ave.,Bayshore, L.I.,N.Y.

(7) James M. Kempton'35
N.Y. Harold Telegram, N.Y.,N.Y.

(8) Russell Passano '19
1170 Fifth Ave.,N.y.,N.Y.

(9) Francis Scott Prendergast '36
64 Shore Drive,Larchmont, N.Y.

(10) Marshall A. Smith, Jr. '33
Life Magazine
Rockefeller Center,N.Y. 17 N.Y.

(11) Robert M. Vansant,.Jr. '40
295 Madison Ave.,N Y. 17 N.Y,

(12) Dr. Allen P. Delevett '34
114 State St.,Bridgeport.,Conn

(13) John F. Donoho '14
80 Cleveland Lane, Princeton, N,J,

(14) Robert E. Bell '60
14 Leach Sy.,Lynbrook, N.Y.

(15) Thomas M. Green, Jr. '40
Greenwich, Conn.

(16) Terrence E. Connolly '45
R.D. #2 Emerick Rd.,Baldwinsville, N,Y,

(17) Victor Bloede III 34
160 Bayview Rd
Plandome Manor, N.Y.

(18) Hanson Baldwin 20
Chappaqua N.Y.

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Hofstra College, Long Island
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(20) Clayton Hall 14
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Yale Medical School

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Hastings on the Hudson 17

(24) Dr William Vickers III 36
125 Fairview Dr
Irvington N.Y
(Rockfellow Institute

(25) Thomas Mc Elroy 41
Hartford Conn

(26) Boreau Brown III 34
Ossining N.Y.

(27) John & William Roseal 56, 59
5 Abbey Rd
Darien Conn.

(29) James Boerkel 32
17 Delwerch Lane
Short Hills, N.J.

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(30) Edward Whitecraft 32
Mill River Road
Oyster Bay L.I.

(31) H. Brunt Riepe 25
193 Wheeler Farm Rd
Milford Conn

(32) James D. Hall 46
1 Elm Drive
Middletown R.I.

(33) C.W. McDowell 14
Old Church Rd
Greenwich Conn

(34) James McNeal 28
40 Middletown Ave
North Haven Conn

(35) Ralph F Proctor Jr 27
276 W. Fullerton Ave
Montclair N.J.

(36) Henry Stockbridge IV 39
Waccabic N.Y

(37) Herman H. H. Emory 28
262 Madison Ave
N.Y 16

(38) Frank Lambert 10
253 Main Ave
Sea Cliff L.I. N.Y.

(39) Frederick Ford Williams
1886 Hartest
Baldwin L.I. N.Y.

(40) Herbert Payne

(41) Thomas D. Chew.

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H.L. BRADLEY

Memo from

Mrs. Harry Lynde Bradley

8/16/65

(Rec'd Aug 18)

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Barr:

Mrs. Bradley asked that I send you the attached article on Mr. Bradley which appeared in the Milwaukee Journal on July 23, the day that he passed away.

She thought you might be interested in seeing it.

Very truly yours,

I. Braeger

I. Braeger, Secy.

136 W. Greenfield Ave., Milwaukee 4, Wis.

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Harry L. Bradley Dies at 80; Industrialist, Philanthropist

Harry Lynde Bradley, Milwaukee industrialist, philanthropist and art collector, died at 8:55 a.m. Friday at St. Luke's hospital. He was 80.

Mr. Bradley had been in failing health for more than five years. The immediate cause of death was a cerebral hemorrhage. He entered the hospital on Apr. 19. His condition had been critical for several weeks.

The body will be at the Weiss funeral home, 1901 N. Farwell av., from 1 to 9 p.m. Sunday. Funeral services will be held at 1 p.m. Monday in the Forest Home cemetery chapel. Burial will be in the cemetery.

The family suggested memorials to the Milwaukee Boys' club or St. Luke's hospital.

Mr. Bradley was chairman of the board of the Allen-Bradley Co.

Brother Died in 1942

Mr. Bradley, with his brother, Lynde, who died in 1942, founded the company in 1909. It manufactures industrial control equipment, electronic components and other industrial devices, all identified with electricity.

A modest man, shy of publicity, Mr. Bradley seldom permitted disclosure of his hundreds of gifts, most of them in Milwaukee or Wisconsin, but he was one of Milwaukee's most generous philanthropists.

Harry Lynde Bradley

To honor the memory of his brother Lynde (rhymes with "signed"), Mr. Bradley and his brother's widow, Mrs. Caroline Bradley, established a charitable foundation, now known as the Allen-Bradley Foundation. It has been supported by contributions of Mr. Bradley, his wife, Margaret, a trust created by Mrs. Caroline Bradley, and by the company. Mrs. Caroline Bradley died in 1954.

The foundation has contributed more than seven million dollars to hospitals, medical research laboratories, educational institutions and established charitable organizations—now at the rate of more than $750,000 a year.

The most recent large gift was $500,000 to the Center for the Performing Arts.

Company Makes Donations

Independently, the Allen-Bradley Co. has given an additional $2,515,714 in the last 10 years to many of the same institutions and organizations.

The Bradley Foundation now has assets of more than $4,500,000, mostly in government securities.

Mr. Bradley was born in Kansas City Jan. 5, 1885, the second of two sons of Henry C. Bradley and the former Clara Lynde. After the death of his father, his mother moved to Milwaukee with the boys in 1891.

Mr. Bradley's grandfather on

Turn to page 16, column 1

Milwaukee Journal -- Friday, July 23, 1965

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Industrialist Was Art Collector; Supported Community Projects

From page 1, column 5

his mother's side, William Pitt Lynde, was a leader of Milwaukee's bar in the city's early days. He served successively as state attorney general, federal district attorney, congressman, mayor of Milwaukee, assemblyman and state senator. Mr. Lynde's wife was known as Milwaukee's first social worker and founded both the Industrial School for Girls and the first Milwaukee orphan asylum.

Devised Electrical Control

Lynde Bradley began tinkering with things electrical as a 14 year old schoolboy, and he increased his knowledge with a correspondence course. He devised an electric control employing, for the first time, a type of carbon pile resistance. This idea later became the basis on which the Allen-Bradley Co. was founded.

Harry Bradley, seven years younger than his brother, learned electrical theory by working with his brother and studying at night his brother's correspondence course books. Both went to work before finishing high school.

Lynde Bradley opened an X-ray laboratory in 1898. One of his customers was the late Dr. Stanton Allen, a Milwaukee orthopedic surgeon. The two became friends, and subsequently Dr. Allen supplied financial backing when the Allen-Bradley Co. was formed by the Bradley brothers in 1909 to manufacture their original control. Dr. Allen was never a parts of its management.

From a firm employing 12 in 1910, Allen-Bradley grew to employ 672 in 1930, with annual shipments of about three million dollars. As the firm grew, annual shipments expanded to 15 million dollars by the end of World War II and to considerably more than 100 million dollars last year. Employment now is about 6,600.

Board Chairman in 1947

Harry Bradley succeeded his brother as president after Lynde's death in 1942 and became chairman of the board in 1947 when Fred F. Loock, executive vice-president and general manager, was elevated to president. Loock was one of the Bradley brothers' first employes. He joined Allen-Bradley in 1910.

For many years the common stock of Allen-Bradley had been owned 51% by Lynde and 49% by Harry Bradley.

"All this time," Harry Bradley once said, "it was possible for my brother and myself to make decisions and institute projects without having to consider any outside stockholders.

"In my brother's will he left his entire 51% of the company stock to me without any strings shareholders too often placed their own financial interests above those of the corporate business and the welfare of its employes and officers.

Widow Acquired Stock

In settling the Lynde Bradley estate, his widow exercised her dower rights and acquired some of the Allen-Bradley stock. But the majority remained in Harry Bradley's ownership.

Subsequently, in 1945 and 1951, eight separate trusts were created, five by Harry Bradley and three by Mrs. Caroline Bradley, to which legal ownership of virtually all the stock in Allen-Bradley was transferred. The remainder—a "very small fraction" of the shares—is owned by the Allen-Bradley Foundation.

The several trusts have the same trustees—Loock; Robert W. Whitmore, vice-president of Allen-Bradley; A. F. North, treasurer; Atty. Louis Quarles, secretary, and Atty. Harvey W. Peters, who set up the trusts for Mr. Bradley and his sister-in-law. The beneficiaries of the separate trusts are different members of the two Bradley families.

Except for art collecting, in which he became interested with Mrs. Bradley, Mr. Bradley never had a real hobby. His business was his life. He was keenly interested in the well-being of those who worked for him, either in the shops or in management.

Helpful to Employes

Many times, when Mr. Bradley learned that an employe had a personal problem, he would try to find a way of helping. He often spoke of his employes as "the Allen-Bradley family." He rarely permitted his own participation in these cases to be revealed. It was this characteristic that kept so many of his philanthropies out of the limelight.

The largest single beneficiary of the Allen-Bradley Foundation has been St. Luke's hospital. It has received well over $2,250,000. Columbia hospital has received $114,000; Milwaukee Children's hospital, $95,000; St. Mary's hospital, $92,000. Eighteen hospitals, in all, have received substantial gifts.

The foundation has donated $450,000 to Allen-Bradley's department of occupational medicine and medical science laboratory, $64,000 to Marquette university medical school, and large sums to homes for the aged, for the blind and for other afflicted persons.

The foundation has given $700,000 to the Milwaukee School of Engineering—in addition to Allen-Bradley Co. gifts totaling another $1,556,814—and $224,000 to Milton college, $141,000 to Northland college from these two areas of art. Their donations last year included 11 pieces, among them major oils by German expressionists Ernst Ludwig Kirshner, Emil Nolde and Paul Klee.

In his own name last year, Mr. Bradley gave an important painting by Ernest W. Nay and a large poster by the famous French artist, Henri de Toulouse-Lautrec.

In 1963 they gave 22 major works valued at more than $100,000 to the center's collection. Among these were paintings by such famous contemporary artists as Oskar Kokoschka, Alexej Jawlensky, Rufino Tamayo, Raoul Dufy, John Marin and the late Stuart Davis.

Other Gifts Mentioned

In earlier donations, Mr. Bradley gave in his own name representative paintings by Pierre Bonnard, Edouard Vuillard, Edgar Degas, Georges Rouault, Jacques Villon, Maurice de Vlaminck, Georges Braque, Nolde and an early English edition of Boydell Shakespeare engravings.

He and Mrs. Bradley also have given important sculptures by Jacques Lipschitz, Georg Kolbe, Reg Butler and Alberto Giacometti. Other major paintings among their donations have been by Vassily Kandinsky, Pablo Picasso, Willi Baumeister, Andre Lanskoy, Hans Hartung, Marino Marini, Lyonel Feininger, Maurice Utrillo, Charles Demuth, Nicholas de Stael, Camille Pissarro, Karl Knaths and Hans Hofmann.

The art center director, Tracy Atkinson, said: "I think it is widely known that the Bradleys, over the years, have been our most important patrons. Their gifts are the main strength of our collection. In addition to providing us with one of the best groups of modern art of any midwestern art museum, they have provided a very solid core on which to build for the future.

Helped New York Museum

"The Bradleys' conviction that they should share their works of art with the people of Milwaukee has consistently been a very generous gesture to their home community and a genuine contribution to the enrichment of its cultural life.

"They also have given to the Museum of Modern Art, New York city, but the bulk of their donations have been here in Milwaukee."

Mr. Bradley was married in 1926 to Mrs. Margaret B. Sullivan, daughter of John Blakney of Milwaukee. It was a second marriage for each.

He is survived by Mrs. Bradley, by her daughter, Jane, whom Mr. Bradley adopted and who is now Mrs. Jane Uihlein, and by two grandchildren of that marriage, Lynde (Muffie) Bradley Uihlein and David Vogel Uihlein, jr. He is also survived by two children adopted during his first marriage to the former Marion Becker, Milwaukee, from whom he was divorced. They are Harry L. Bradley, jr., Framingham, Mass., and Mrs. Marion Via, Roanoke, Va.

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ploy 672 in 1930, with annual shipments of about three million dollars. As the firm grew, annual shipments expanded to 15 million dollars by the end of World War II and to considerably more than 100 million dollars last year. Employment now is about 6,600.

Board Chairman in 1947

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For many years the common stock of Allen-Bradley had been owned 51% by Lynde and 49% by Harry Bradley.

"All this time," Harry Bradley once said, "it was possible for my brother and myself to make decisions and institute projects without having to consider any outside stockholders.

"In my brother's will he left his entire 51% of the company stock to me without any strings . . . not for my personal benefit but with the idea I would be able to work out a satisfactory solution for the future of the company."

Harry Bradley had always felt, as had Lynde, that a company could best prosper if directly controlled by its active management, that outside

ing. He often spoke of his employes as "the Allen-Bradley family." He rarely permitted his own participation in these cases to be revealed. It was this characteristic that kept so many of his philanthropies out of the limelight.

The largest single beneficiary of the Allen-Bradley Foundation has been St. Luke's hospital. It has received well over $2,250,000. Columbia hospital has received $114,000; Milwaukee Children's hospital, $95,000; St. Mary's hospital, $92,000. Eighteen hospitals, in all, have received substantial gifts.

The foundation has donated $450,000 to Allen-Bradley's department of occupational medicine and medical science laboratory, $64,000 to Marquette university medical school, and large sums to homes for the aged, for the blind and for other afflicted persons.

The foundation has given $700,000 to the Milwaukee School of Engineering—in addition to Allen-Bradley Co. gifts totaling another $1,556,814—and $224,000 to Milton college, $141,000 to Northland college, $121,000 to Carroll college. Thirteen Wisconsin schools and colleges have received large gifts, as well as others in Michigan, Illinois, Arkansas, Oklahoma, Mississippi, Indiana and Ohio. It contributes annually to the United Negro College Fund.

Helped United Fund

The foundation, in 20 years, has given $847,800 to the Milwaukee United Fund and the company has contributed another $105,000 in 10 years. Mr. and Mrs. Bradley also have contributed generously privately.

Politically, Mr. Bradley was an extreme conservative.

"He believed strongly in his principles," a close associate said. "There was very little point in trying to discourage Harry Bradley on occasions when it might be suspected that the open expression of his vews could bring about adverse publicity.

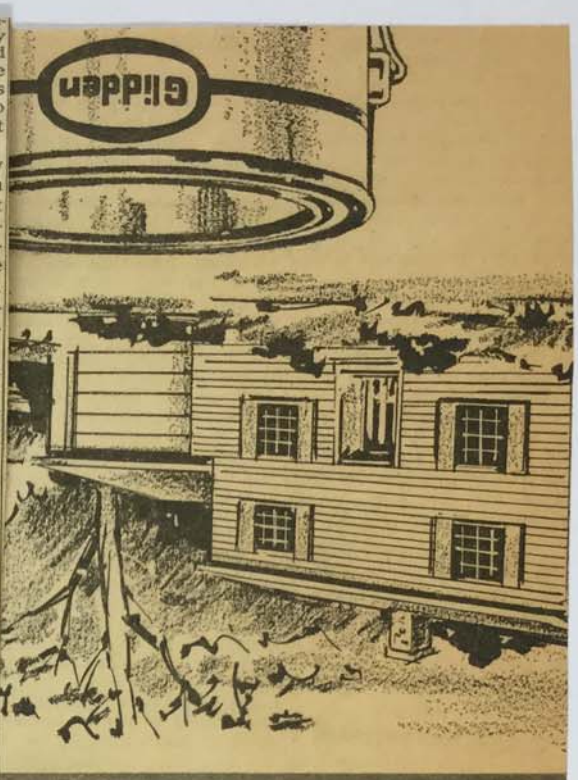
"He was absolutely immune from the standpoint of accepting suggestions that he remain quiet. If principles were involved, he did not care about the consequences."

Despite this, only a few, less than half a dozen, of the grants made by the Allen-Bradley Foundation to more than 150 recipients were to groups identified with the political right, and the amounts of these contributions were small. Through the company and from his own pocket, however, he contributed heavily to anti-Communist education.

Art Donations Made

Mr. Bradley and his wife built one of the most impressive collections of modern paintings and sculptures in the midwest. Their collection was strongest in German expressionist and recent work of the French school.

In the last decade they have given the Milwaukee Art Center its most important pieces



a.m. to 10 p.m.; Sundays, 10 to 6. It's such fun at T. L., the

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E JOURNAL Fric

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Braddy

cc: Mr. Porter #2480 - Mrs. Braddy
#2481 - Miss Pamela Braddy

March 5, 1963

Dear Mrs. Braddy:

At the request of Mrs. Barr I enclose courtesy passes to the Museum for you and your daughter.

Sincerely,

Rona Roob
Secretary to Mr. Barr

Mrs. Julia Braddy
751 St. Mark Avenue
Brooklyn 16, New York

2 encls.

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Bragazzi

THE MUSEUM OF MODERN ART

cc: Mr. Barr

Date October 13, 1961

To: Betsy Jones

Re: Olive Bragazzi

From: Dorothy Miller

Dear Betsy:

Olive has written me and phoned about the question of her taking over the bulk of correspondence about loans from the Museum Collections. She would like to do this but points out that in her present personal situation her hours would have to be irregular. However, she could do some of the work at home.

I feel that we could adjust to a certain amount of irregularity of hours and that any inconvenience this might cause would be well counteracted by the value of Olive's experience and so on. What do you think?

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BRANDEIS

BRANDEIS UNIVERSITY
WALTHAM, MASSACHUSETTS 02154

Department of Fine Arts

November 16, 1965
(Rec'd Nov 22)

November 22, 1965

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

Dear Mr. Gilbert:

Dear Mr. B I am honored by your invitation to serve on the jury for the Brandeis Creative Arts Award in Sculpture, but I must beg off. I have served on only one jury over the past ten years and that was a Latin-American Exhibition in Washington which protocol required me to accept. The truth is that I am going to be quite desperately busy during the coming half year since I have been virtually out of the Museum with illness almost five months and will not be back until early January.

I am sorry to disappoint you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Creighton Gilbert, Chairman
Department of Fine Arts
Brandeis University
Waltham, Massachusetts 02154

AHB:mf

o consider participating in this one. I hope this partly because of the interest which you have expressed in our dev the New York afternoon gathering a year ago and also during your visit here last spring. But I chiefly hope this becau racter of this award does really seem to me to be special. So far as I can observe it is the only cash gift which honors specifically a sculptor, not in competition with anybody else, which is also given freely without being competed for as by an exhibition. This means that it has exceptional importance for sculptors and built up a record of choices of Lipchitz, Calder, Gabo and David Smith, rds starting ten years ago. It is my hope to these choices and that is why I hope very much that you will be willing to fall in with our request.

Yours sincerely,

Creighton Gilbert

Creighton Gilbert
Chairman
Department of Fine Arts

CG:mg

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BRANDEIS UNIVERSITY
WALTHAM, MASSACHUSETTS 02154

Department of Fine Arts

November 18, 1965
(Rec'd Nov. 22)

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

Dear Mr. Barr:

You will receive about the same time as this a similar invitation to be part of the jury this winter for the Brandeis Creative Arts Award in Sculpture, a jury on which I serve as chairman ex officio because of my duties as chairman of the Brandeis Art Department. Although I am sure that you find it necessary to decline many invitations of this sort, I hope that I can persuade you to consider participating in this one. I hope this partly because of the interest which you have expressed in our development at Brandeis both at the New York afternoon gathering a year ago and also during your visit here last spring. But I chiefly hope this because the character of this award does really seem to me to be special. So far as I can observe it is the only cash gift which honors specifically a sculptor, not in competition with anybody else, which is also given freely without being competed for as by submitting works to an exhibition. This means that it has exceptional importance for sculptors and I think that may be why we have built up a record of choices of which I feel very proud: Lipchitz, Calder, Gabo and David Smith, in the biennial awards starting ten years ago. It is my hope to maintain the distinction of these choices and that is why I hope very much that you will be willing to fall in with our request.

Yours sincerely,

Creighton Gilbert

Creighton Gilbert
Chairman
Department of Fine Arts

CG:sg

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M. F. could you order this Steinberg and send me a copy of

(Rec'd June 24)

Mrs. Milton Steinberg
BRANDEIS UNIVERSITY

OX 7-5340

I thought you might like to have a print of the photograph which appeared in the May issue of the Brandeis University Bulletin.

unless I've already received one — look in my file. EAS

sent to Greenstone 7-14

BRANDEIS

10, 1960

you information
o the Museum,
brochure and
However, we do
ch we will be glad
now what time you
29th, and approxi-
mately how large a group it will be, we will notify our Admission booth about this.

We hope you will enjoy your visit here despite the fact that no member of the Museum staff will be free to talk or meet with you and your students at that time. There are a great variety of exhibitions just now (photographs, prints, design, paintings, etc.) and we are especially pleased that you will be able to see our recently opened Monet exhibition. I enclose a publicity release about it and a statement by Mr. Barr about the Museum Collections, which I think may interest you.

Sincerely yours,

Elizabeth Bruce

Dr. Arthur Brandenburg
Methodist Student Center
Duke University
4574 Duke Station
Durham, North Carolina

Enclosures

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Brandenburg

March 10, 1960

Dear Dr. Brandenburg:

Mr. Barr's office has asked us to send you information about visiting hours and group visits to the Museum. I think you will find that the enclosed brochure and Members' Calendar covers most of this. However, we do have a group rate (of 50¢ a person) which we will be glad to extend to you. If you will let us know what time you plan to arrive on Tuesday morning, March 29th, and approximately how large a group it will be, we will notify our Admission Booth about this.

We hope you will enjoy your visit here despite the fact that no member of the Museum staff will be free to talk or meet with you and your students at that time. There are a great variety of exhibitions just now (photographs, prints, design, paintings, etc.) and we are especially pleased that you will be able to see our recently opened Monet exhibition. I enclose a publicity release about it and a statement by Mr. Barr about the Museum Collections, which I think may interest you.

Sincerely yours,

Elizabeth Drewes

Dr. Arthur Brandenburg
Methodist Student Center
Duke University
4574 Duke Station
Durham, North Carolina

Enclosures

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cc: Betsy Drewes

8 March 1960

Dear Mr. Brandenburg:

I must apologize for not replying to your letter of February 27th before this.

I wish that I could meet with your students on Tuesday, March 29th for the subject is one which interests me very much. Unfortunately, I can't. Our fundraising activities in the Museum have added such a burden to members of the staff that we are far behind in routine activities. I could not speak without some preparation and I simply don't have the time. I am sorry.

Sincerely,

Alfred H. Barr, Jr.

Dr. Arthur Brandenburg
Methodist Student Center
Duke University
4574 Duke Station
Durham, North Carolina

AHB:ma

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Methodist Student Center
AT DUKE UNIVERSITY
4574 Duke Station - Phone 8-3230
DURHAM, NORTH CAROLINA

February 27, 1960

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

Dear Mr. Barr:

Mr. Robert Stover of Union Theological Seminary has suggested that you or one of your colleagues might be willing to speak to a group of students from Duke on Modern painting in connection with our seminar on Christianity and Contemporary Culture. We plan to be in the Museum on Tuesday morning, March 29th. Would it be possible for you to meet with us there sometime during that morning? The general topic which we have in mind is, "Modern Art: Symptom or Critic of Culture." However, we would be very grateful for you to speak to us about anything that would interest you.

We look forward to hearing from you and to the possibility of a meeting with you late in March.

Sincerely yours,

Arthur Brandenburg

Arthur Brandenburg

AB/ewc

Staff: ARTHUR BRANDENBURG, chaplain; JOE MITCHELL, assistant chaplain; ELEANOR CARTWRIGHT, secretary. REUBEN RAINEY, president, student council. HAROLD STEPHENSON, chairman, campus-church board. CHARLES E. JORDAN, chairman, board of trustees.

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cc: Mrs Dorf

BRESS

HOTEL ESPLANADE
305 WEST END AVE.
NEW YORK 23, N.Y.

December 3, 1964

Dear Mrs. Bress:

Thank you for your letter of November 22nd. Unfortunately I do not know offhand of any positions available at the Museum which might interest you. However, I shall pass your letter over to Mrs. Lenore Dorf who is in charge of our Personnel Department. I suggest that you telephone her and arrange an appointment to see her.

original to Mrs. Dorf.

Sincerely,

Alfred H. Barr, Jr.

To Mr. Barr
Date Nov 15 Time 4
WHILE YOU WERE OUT
M[illegible] Patricia Bress (maiden name, Regrity husband's name, Hyman Bress)
of
Phone Area Code Number Extension

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

Message will be speak with Barr
know-your
Name
Operator

Mrs. Hyman Bress
108-37 63rd Drive
Forest Hills 75
New York, New York

AHB:dww

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	AHB	I.A.364

Bress

Bress

TRAFALGAR 4-5000

To Mr. Barr

Date Nov 19 Time 4

WHILE YOU WERE OUT

Mrs. Patricia Bress (maiden name, Bagrit; husband's name, Kyman Bress)

of

Phone
Area Code Number Extension

TELEPHONED	xx	PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	x
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message Will you speak with her? She said she and her husband ~~know you.~~

Rona
Operator

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

61

and that we can talk with you afterwards. I shall be happy to send you as many complimentary tickets as you wish

Sincerely Patricia Bress

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Bress

Bress

TRAFALGAR 4-5000

HOTEL ESPLANADE
305 WEST END AVE.
NEW YORK 23, N. Y.

Aug 12th 1961

Dear Mr Batt,
My husband is playing at Town Hall on December 3rd and we would be most happy if you would come.

We have just returned from Europe where my husband has recorded a Mozart Concerto for H.M.V which met with such success that they have asked him to record the Beethoven concerto in February when we return there. It is most exciting.

I do hope you can come and that we can meet you afterwards. I shall be happy to send you as many complimentary tickets as you wish

Sincerely Patricia Bress

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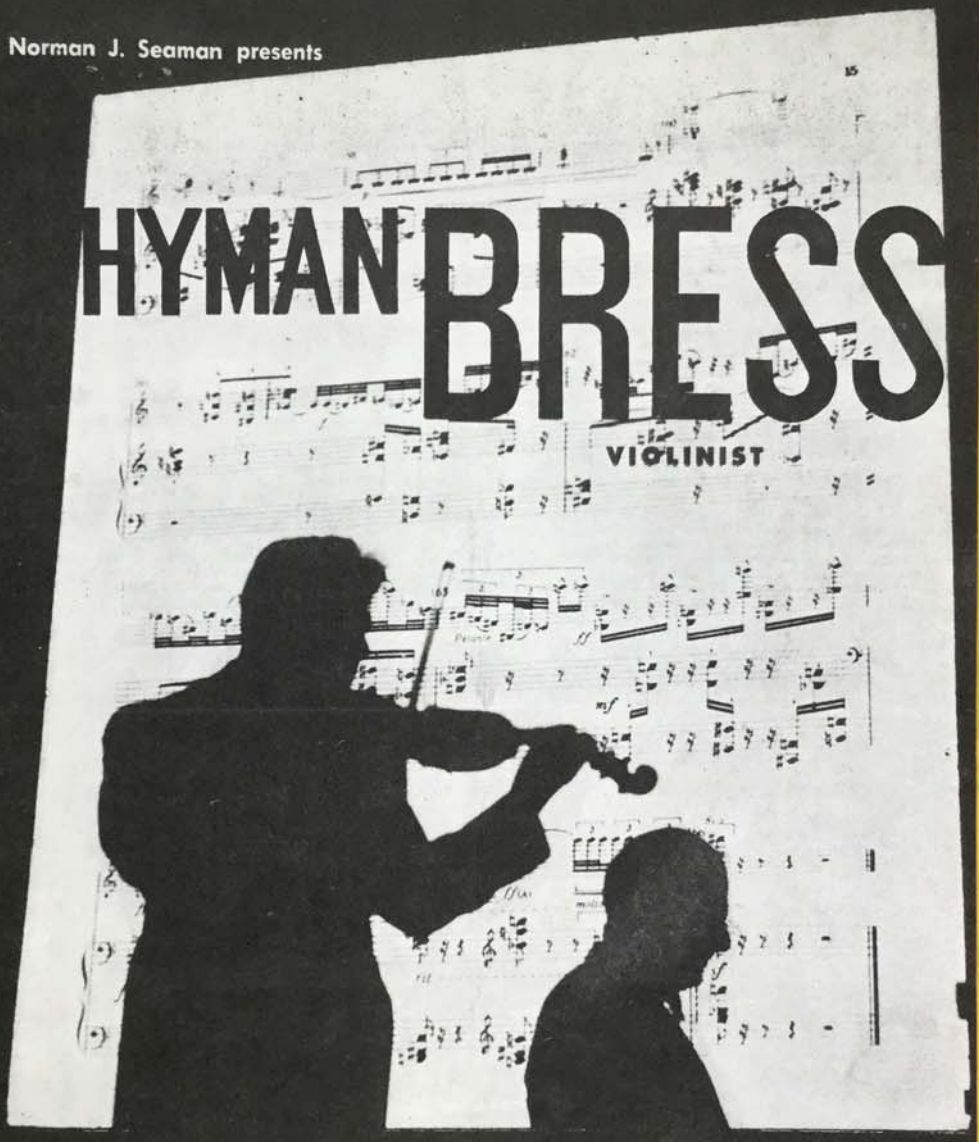
Bress

Norman J. Seaman presents

HYMAN BRESS

VIOLINIST



SCORE ON SCREEN

TOWN HALL

SUN. EVE., DEC. 3, 1961 at 8:30

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Bress

HYMAN BRESS Violinist

Hyman Bress was born in Capetown, where he began to play the violin at the age of five. When nine years old he gave his first public performance with the Capetown Municipal Orchestra. He continued to study at home for another six years, when at the age of fifteen he was awarded a five-year scholarship to he Curtis Institute of Music in Philadelphia, with Ivan Galamian as this teacher. Other Prizes followed, including the Concert Artists Guild's Award and the Heifetz Prize.

Whilst still in his early twenties he became leader of the Montreal Symphony Orchestra, a post he relinquished later on to devote himself exclusively to a soloist's career.

His subsequent recitals all over Canada and his appearances with orchestras under internationally famous conductors evoked unanimous praise from the Press and the audiences. Broadcasts and Television engagements followed in rapid succession, establishing his reputation as a front rank violinist.

Hyman Bress has recently given concerts in Berlin, Vienna and Paris. His enterprising programmes included Bartók's Solo Sonata for Violin and Schoenberg's Fantasy; the enormous difficulties of those works have left no doubt as to Hyman Bress's masterly technique and musicianship.

Engagements in Boston, New York and at Robin Dell with the Philadelphia Orchestra have given further evidence of his outstanding talent.

Future appearances include orchestral concerts, recitals, broadcasts and Television in the U.S.A., Canada and the European capitals.

The Daily Mail (London) - March 17, 1961

MUSIC

By CHARLES REID

WE are cursed—or I am, at any rate—with so much finicky, slick and weak-bodied fiddling that last night's muscular recital at the Wigmore Hall by Hyman Bress came as refreshment, almost as revelation.

Mr. Bress is a young violinist who comes to us from South Africa via America and Canada. Last night he played with both bodily muscle and muscle of the mind.

To a Handel sonata and Bach's *Partita No. 2*, which ends with the vast *Chaconne*, he brought tone as broad as a river and bowing technique of uncommon authority. I do not remember any fiddle producing such sheer bigness of tone as this at the Wigmore.

In Bartok's demonically difficult *Sonata No. 1 for Violin and Piano* (1921) he was partnered by Paul Hamburger. It was here especially that intellectual muscle came into play.

On the part of both players the reading had a fire and firmness rarely encountered in performances of post-1920 music.

Program

JEAN-MARIE LECLAIR	SONATA III: LE TAMBOURIN Un Poco andante Allegro Sarabande Tambourin
BACH	PARTITA FOR SOLO VIOLIN, NO. I IN B MINOR Allemande — Sarabande Double — Double Corrente — Bourrée Double — Double
BRAHMS	SONATA NO. 3 IN D MINOR, OPUS 108 Allegro Adagio Un poco presto e con sentimento Presto agitato intermission
HYMAN BRESS	FANTASY FOR VIOLIN, PIANO AND ELECTRONIC SOUNDS
STRAVINSKY	SUITE ITALIENNE Introduzione Serenata Tarantella Garotta con due variazioni Scherzino Minuetto e finale

BALDWIN PIANO

TOWN HALL
SUN., DEC.3 ,1961 at 8:30

Tickets $1.80, 2.30, 2.80, 3.45 at Town Hall box office, 113 West 43 St.
For mail orders please enclose stamped, self-addressed envelope.

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Brees

14 Febtuary 1961

Dear Mrs. Brees:

I am sorry to have missed your phone call some time ago. When I tried belatedly to phone you, I found that Bagrit was unknown at the hotel. Unfortunately my secretary had not taken down your married name.

May I thank you now for writing about the concert on February 22nd. I find that I can attend and I would indeed like to receive two tickets, if it is not too late.

Again thank you.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Hyman Brees
Dauphin Hotel
67th Street and Broadway
New York, New York

AHB:ma

Dear Mr. Barr,
Perhaps you do not remember me but my name was Patricia Abbott of London England and I was a friend of your daughter's at Miss Fine's. I met you travelling to England on a American Line Boat think about 8 years ago.
My husband Hyman Brees is giving a concert at Town Hall this year on February 22
He will again demonstrate the "Score on Screen" project which created so much interest in January and which has great possibilities in musical education as well as on the concert stage.
We would be most honoured if you could come to his next concert and I should be delighted to send tickets.
Sincerely
Patricia Brees

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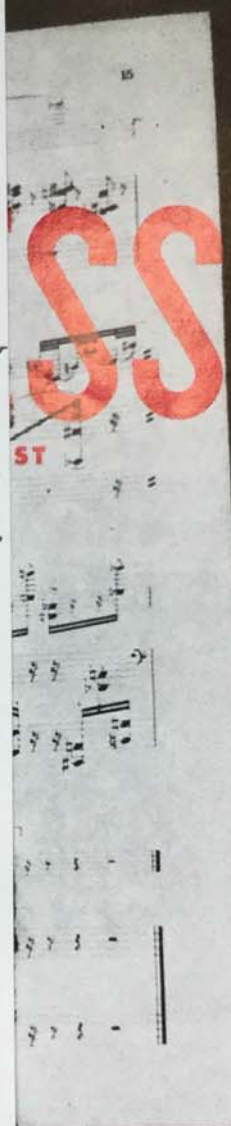
Dauphin Hotel
67 and Broadway
New York City.

Dear Mr Barr,

Perhaps you do not remember me but my name was Patricia BAGRIT of London England and I was a friend of your daughters at Radcliffe. I met you travelling to England on a Holland-American Line Boat I think about 3 years ago. My husband Hyman Bress is is giving his second Town Hall concert in New York this year on February 22nd.

He will again demonstrate the "Score on Screen" project which aroused so much interest in January and which has great possibilities in musical education as well as on the concert stage.

We would be most honoured if you could come to his next concert and I should be delighted to send tickets. Sincerely Patricia Bress



rly essential
in performance of modern music.

Time Magazine January 13, 1961
photo by Ben Martin

SCORE ON SCREEN
TOWN HALL
FEBRUARY 22nd, 1961
Wednesday, Evening at 8:30 P. M.

(overleaf)

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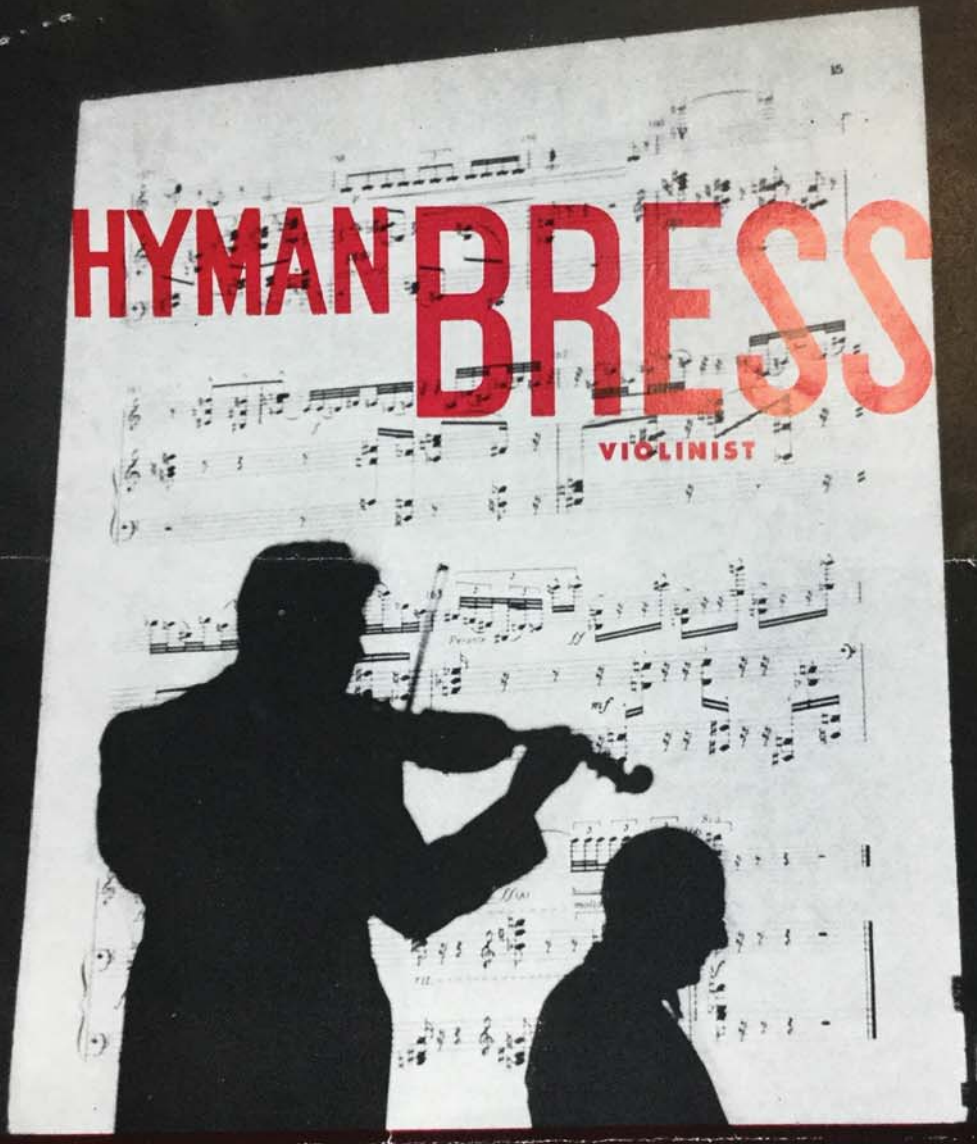

"The combination of sound and score is particularly essential in performance of modern music."

Time Magazine January 13, 1961
photo by Ben Martin

SCORE ON SCREEN

TOWN HALL

FEBRUARY 22nd, 1961

Wednesday, Evening at 8:30 P. M.

(overleaf)

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HYMAN BRESS

VIOLINIST

TOWN HALL, Wed. Eve., Feb. 22nd, 1961, at 8:30 P.M.

DAVID GARVEY at the Steinway

HYMAN BRESS, winner of the Heifetz Prize and the Concert Artists Guild Award is giving his second recital in Town Hall this season. A student of Ivan Galamian at the Curtis Institute, he has played successfully in London, Berlin, Vienna and Paris, and in America, in Boston and with the Philadelphia Orchestra.

New York Times
"His equipment, musical intelligence and taste are imposing."

New York Herald Tribune
"Hauntingly expressive lyrical quality. In the Brahms Sonata, there was a patrician purity of tone in a good deal of the Vivace, and the Adagio was played with an almost somnolent contemplation which had the taste of poetry about it."

Christian Science Monitor
"In superb possession of the mechanics of his art."

Boston Globe
"Bress is an unusual talent, one I would like to hear again."

Toronto Globe and Mail
"The depth of his interpretation was matched by his technical virtuosity."

PROGRAM

I.

Sonata in E Major No. 6 ..... *Handel*
Adagio
Allegro
Largo
Allegro

II.

Fantasia Concertante (1956) ..... *Franz Reizenstein*
(Score on screen)

III.

Partita No. 2 ..... *Bach*
Allemande
Courante
Sarabande
Gigue
Chaconne

INTERMISSION

Sonata No. 1 ..... *Bartok*
Allegro appasionato
Adagio
Allegro

Ticket Prices: Orchestra $2.50, $1.75. Balcony $1.75, $1.15.
Loges $3.00 per seat. Tax included.

On sale at Town Hall Box Office two weeks in advance of concert
For mail orders please enclose stamped addressed envelope.

NOTE: SCORE ON SCREEN NOT TO BE REPRODUCED WITHOUT PERMISSION JAN. 19, 1961.

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Brody

BROOKLYN COLLEGE

9 March 1960

Dear Mr. Brody:

Am I correct in believing that you are now the owner of the Modigliani portrait of Jeanne Hebuterne, 1919, 51 x 32", which was lent by Mr. and Mrs. Leon Brillouin f 1951 (illustrated on page

British Council

THE BRITISH COUNCIL
32 CHESHAM PLACE, S.W.I

FINE ARTS COMMITTEE

on of The National Gallery
uest photographs. I am enclosing
ve he may be in error in thinking
tion.

cture, won't you reply to
at you will drop me a line or

Brock

THE MUSEUM OF MODERN ART

Date 9 Dec 1960

To: alB

Re: 11:25

From: Ma

call Mrs Brock - Wells 1-3403
you met her at Lee Ault's
you met her at Westbury opening
she is a friend of James Hopkins Smith

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Brody

BROOKLYN COLLEGE

March 1960

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British Council

THE BRITISH COUNCIL

32 CHESHAM PLACE, S.W.1

FINE ARTS COMMITTEE

Chairman

SIR LIONEL FAUDEL-PHILLIPS, BART.

LORD BALNIEL, M.P.

SIR KENNETH CLARK, K.C.B.

GERALD COKE, ESQ.

PROFESSOR W. G. CONSTABLE

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SIR ERIC MACLAGAN, C.B.E.

ERNEST MAKOWER, ESQ., F.S.A.

SIR EDWARD MARSH, K.C.V.O., C.B., C.M.G.

OWEN MORSHEAD, ESQ., C.V.O., D.S.O., M.C.

THE EARL OF SANDWICH

LORD GERALD WELLESLEY

JOHN WITT, ESQ.

Dr. John Rothenstein.

Exhibitions Officer

MAJOR A. A. LONGDEN, D.S.O., O.B.E.

Secretary

MAJOR J. L. WICKHAM

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

9 March 1960

Dear Mr. Brody:

Am I correct in believing that you are now the owner of the Modigliani portrait of Jeanne Hebuterne, 1919, 51 x 32", which was lent by Mr. and Mrs. Leon Brillouin to our Modigliani exhibition of 1951 (illustrated on page 50 in the catalogue)?

Mr. Colin Thompson of The National Gallery of Scotland has written to request photographs. I am enclosing a copy of his letter. I believe he may be in error in thinking the picture in the Reis collection.

If you own the picture, won't you reply to his enquiry. If not, I hope that you will drop me a line so that I can write.

With kind regards.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sidney Brody
360 South Mapleton Drive
Los Angeles 24, California

AHB:ma

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THE NATIONAL GALLERY OF SCOTLAND,
THE MOUND, EDINBURGH, 1.

3rd March, 1960.

Alfred H. Barr, Jun., Esq.,
Museum of Modern Art,
New York, 19,
U. S. A.

Dear Mr. Barr,

Among the pictures that have just been presented to this gallery by Mr. Alexander Maitland is a portrait of Jeanne Hébuterne by Modigliani.

This is closely connected with another portrait of her, which was shown in your Modigliani exhibition of 1951 and belongs to Mr. & Mrs. Bernard J. Reis, New York (reproduced in Ceroni : Modigliani, Milan 1958, pl. 155).

MoMA has no neg. or print

I am anxious to get a photograph of the New York portrait (or better still, two prints). If you have a negative of it, could you supply these? Or could you otherwise put me in touch with the owner of the negative? I would also be very glad to learn anything I can of the picture's history (so far I have coll. Marcel Bernheim, Paris, and no more).

Please send us an account for the photographs, unless you would like photographs from here in exchange (e.g. the Modigliani in question and/or something else).

With apologies for the trouble I am causing you.

Yours sincerely,

Colin Thompson

Keeper of Paintings.

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Brooklyn College

BROOKLYN COLLEGE

OF

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

EDINBURGH
7-PM
3 MCH
1960
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6d
SIXPENCE-POSTAGE

Alfred H. Barr, Jun., Esq.,
Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19,
U. S. A.

First fold here

Second fold here

Sender's name and address: Colin Thompson,
National Gallery of Scotland
The Mound,
Edinburgh, 1,
Scotland.

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

To open cut here

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Brooklyn College

BROOKLYN COLLEGE
OF
THE CITY UNIVERSITY OF NEW YORK
BROOKLYN 10, NEW YORK

DEPARTMENT OF HISTORY

November 29, 1961

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

Dear Mr. Barr:

Thank you for your letter of November 15. I can well understand your obligation to your own archives. Is it possible that these archives are a repository for manuscript materials of a certain type or pertaining to a particular area of interest and that, conceivably, your other materials could properly be deposited with a collection of a more general nature such as ours? I ask the question because I do not know the precise nature of the Museum's archives.

In any event, I am grateful for your reply and for your offer to keep my suggestion in mind.

Sincerely,

A. S. Eisenstadt

A. S. Eisenstadt

ASE:lk

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Copy: Karpel

Brooklyn College

cc: Bernard Karpel

BROOKLYN COLLEGE
BROOKLYN 10, NEW YORK

DEPARTMENT OF HISTORY

November 15, 1961

October 26, 1961

Dear Mr. Eisenstadt:

Dr. Alfred H. Thank you for your letter of October 26, but as
11 West 53 you can guess my first obligations are to our own
New York C Museum archives. However, I appreciate your sugges-
tion and will keep it in mind.

Dear Dr. Barr:

Sincerely,

I am taking the liberty of writing you with regard to an important venture which we are undertaking here at Brooklyn College. We are beginning a collection of manuscript materials. The enclosed brochure describes the nature and importance of this collection.

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

I am writing you in the hope that you may be willing to participate in our effort. Because of your distinguished contribution to the civic life of our community, we should feel privileged to have your manuscript materials. We are interested both in the materials you have accumulated thus far and those you shall be accumulating in the years to come. We hope in time to build up a comprehensive and representative collection of materials [illegible] scholars will be able to bring to the public at large [illegible] the times and the problems with which the materials [illegible]

I should be pleased to come and talk with you, at your convenience, about any [illegible]al you may wish, at some time, to let us have.

Mr. A.S. Eisenstadt
Department of History
Brooklyn College
Brooklyn 10, N.Y.

AHB:ld

Sincerely,

A. S. Eisenstadt
Department of History.

AHE:FF
Enc.

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copy: Karpel

BROOKLYN COLLEGE
BROOKLYN 10, NEW YORK

DEPARTMENT OF HISTORY

October 26, 1961

Dr. Alfred Hamilton Barr
11 West 53 Street
New York City, N.Y.

Dear Dr. Barr:

I am taking the liberty of writing you with regard to an important venture which we are undertaking here at Brooklyn College. We are beginning a collection of manuscript materials. The enclosed brochure describes the nature and importance of this collection.

I am writing you in the hope that you may be willing to particpate in our effort. Because of your distinguished contribution to the civic life of our community, we should feel privileged to have your manuscript materials. We are interested both in the materials you have accumulated thus far and those you shall be accumulating in the years to come. We hope in time to build up a comprehensive and representative collection of materials, one through which scholars will be able to bring to the public at large a significant view of the times and the problems with which the materials deal.

I should be pleased to come and talk with you, at your convenience, about any material you may wish, at some time, to let us have.

Sincerely,

A. S. Eisenstadt

A. S. Eisenstadt
Department of History.

ASE:FF
Enc.

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Brown

NATIONAL GALLERY OF ART

25 February 1965

Dear Carter:

It has been so long since I have had your letter of December 9th with your piece on Pop art that I am embarrassed to write you about it. I did however read it with real admiration and pleasure. I feel even worse that I did not answer sooner so that I might have had some more demonstrations of your "moonlighting."

Sincerely,

Alfred H. Barr, Jr.

Mr. J. Carter Brown
Assistant Director
National Gallery of Art
Smithsonian Institution
Washington 25, D. C.

AHB:rr

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NATIONAL GALLERY OF ART

SMITHSONI

THE BOYS' LATIN SCHOOL DEVELOPMENT PROGRAM

GYMNASIUM APPEAL

I intend to pay to The Boys' Latin School for the Gymnasium Appeal the following:

Payments of

☐ Annually
☐ Semi-annually
☐ Quarterly
☐ _____

Total

$_____

$_____

OR

Total Enclosed

$_____

Name_____

Date_____

Address_____

_____

Checks should be made payable to The Boys' Latin School Development Fund

Enclosure

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NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

TELEPHONE: REPUBLIC 7-4015
CABLE ADDRESS: NATGAL

December 9, 1964

Dear Mr. Barr:

As the enclosed mentions your institution (which I continue to look upon with more Ehrfurcht than I

FIRST CLASS
PERMIT No. 14770
BALTIMORE, MD.

BUSINESS REPLY MAIL
No Postage Stamp Necessary If Mailed in the United States

POSTAGE WILL BE PAID BY—

BOYS' LATIN SCHOOL
822 WEST LAKE AVENUE
BALTIMORE, MARYLAND 21210

Mu
11
Ne

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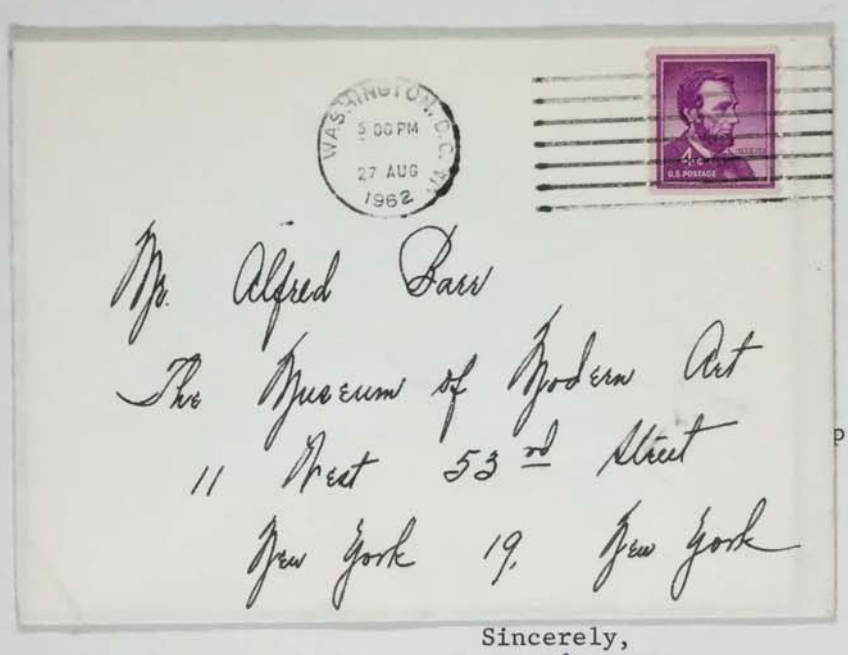
NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

TELEPHONE: REPUBLIC 7-4015
CABLE ADDRESS: NATGAL



Sincerely,

Carter

J. Carter Brown
Assistant Director

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

Enclosure

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NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

TELEPHONE: REPUBLIC 7-4215
CABLE ADDRESS: NATGAL

December 9, 1964

Mrs. Robert Woods Bliss
Mrs. Charles Warren
gratefully acknowledge
with deep appreciation
your kindness and sympathy

ch

elp

Carter

J. Carter Brown
Assistant Director

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

Enclosure

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	AHB	I.A.364

NATIONAL GALLERY
SMITHSONIAN I
ONE: REPUBLIC 7-4215
LE ADDRESS: NATGAL

BLISS

It is good to have a warming message for a friend when one's life long rainbow comes to an end - Thank you for yours -
Mildred B -

ch

elp

M
M
1
New York 29, New York

Enclosure

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	AHB	I.A.364

NATIONAL GALLERY OF ART
WASHINGTON 25, D. C.

SMITHSONIAN INSTITUTION

TELEPHONE: REPUBLIC 7-4215
CABLE ADDRESS: NATGAL

December 9, 1964

Dear Mr. Barr:

As the enclosed mentions your institution (which I continue to look upon with more Ehrfurcht than I care to admit), I send this along for the archives.

It is pure moonlighting, as the two education departments which I am supposed to be running down here keep me fairly involved, and the contemporary field is certainly 'way out of my parish. But the Post is between art critics, and asked if I would help fill their page.

You have no idea what a healthy influence your show last year has had on this organization.

With warmest regards,

Sincerely,

Carter

J. Carter Brown
Assistant Director

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

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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By J. Carter Brown
Assistant Director,
National Gallery of Art

REMEMBER Pop Art? Adelyn Breeskin, who gave us the Popular Image show last year at the Washington Gallery of Modern Art, states in the current issue of Museum News that "it's already on its way out and 'Optic Art' is coming in." Frank Getlein, on the contrary, points out in a recent issue of New Republic that Pop is "in," and he deplores it.

Peter Selz, curator at New York's Museum of Modern Art, which decides among isms and wasms, has decided in the certified high-brow pages of the Partisan Review that Pop is for the middlebrow: that is, too popular to be serious art. In fact, at a symposium of critics at his museum, most of the puzzled participants found it hard to accept Pop Art as art at all.

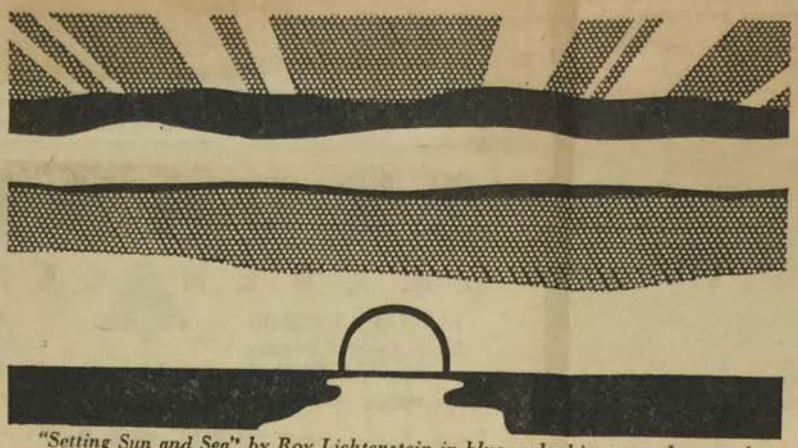
The fact that, as merchandise, the stuff has been moving well in New York has made it awkward for critics to get caught looking enthusiastic. Nobody wants to be hierophant of the Eleusinian mysteries with a barbecue in progress in the inner shrine.

It is a Romantic fallacy to equate selling pictures with selling out. "It was hard to get a painting that was despicable enough so that no one would hang it," Pop artist Roy Lichtenstein, whose work has yet to be acquired by the Museum of Modern Art, has said. "The one thing everyone hated was commercial art; apparently they didn't hate that enough either."

We suspect that the appeal to many of these buyers is based on subject matter, which has suddenly become recognizable. Questions of style that interest them are primarily those of the style to which they would like to become accustomed. Outside the coterie of buyers in New York City, at any rate, the critics should have little cause for alarm. The national popularity of Pop can be safely measured out in coffee spoons.

MORE IMPORTANT than what is in or out is what is making a significant contribution; what is new, not merely novel; what has pushed the frontier back and introduced a way to see. Throughout the history of Western art, which has been a continual striving for the new, one truism is inescapable: people, not styles, make the difference.

With subject matter at its disposal, Pop Art can slip into becoming the Salon of our day, pleasing the bourgeois taste with calendar-style nudes masquerading as avant-garde. In many cases, as in two shows currently in New York, the ideas may be arresting but the execution is hopelessly sub-standard.



"Setting Sun and Sea" by Roy Lichtenstein in blue and white enamel on steel.

At its best, however, as in the recent work by Lichtenstein at the Castelli Gallery in New York, Pop Art continues to be both new and significant.

In spite of all the notoriety attached so far to the subject matter of Pop, the contribution of certain gifted individuals has been not so much on the level of content as of style. The most recent Pop — Lichtenstein's Landscapes, Warhol's flowers — do not depict Pop things; but they continue brilliantly to exploit the esthetic impact of the Pop style.

Pop Art is primarily action painting, not reaction painting. While seemingly representational, it is in fact presentational. All this is clearer in the light of previous developments.

American art since the war has been an art of elimination. The first thing to go was subject matter, leaving only style (Pollock). In addition, we have witnessed the jettisoning of color (Kling), texture (Albers), form (Rothko), or as many of these as possible at one time (Reinhardt). The next step, in a logical evolution, was to turn completely around and jettison style itself.

THIS REQUIRED content; and to present objects without style called for objects themselves ("Environments"). As the absence of time was unrealistic and a form of abstraction, in the late 1950s came the "Happenings." With these, or Warhol's eight hour movie, "Sleep," marking the extreme, various bargains have been struck with traditional painting, and "style" has crept back in. Lurie, Wesselman, Dine, most lyrically Rauschenberg, have used in part real objects, or photographs as objects silk-screened onto the canvas.

The objective of all these experiments since the war has been impact through subtlety. "Less is more." The basis is risk, in hopes of an intensified esthetic gain. Because the risk is pushed to its limit, some failure is inevitable. But for the creative artist, risk is inevitable. Rehashing the past, however competently, is not enough.

In the Abstract Expressionist style, the risk is communication. Without resort to subject matter, the artist hopes to be able to communicate his inner feelings by stylistic means alone. In the Pop Art style, the risk is transformation; the artist closes down the distance between portrayal and portrayed. Rauschenberg's now famous statement sums it up. "Painting relates to both art and life . . . (I try to act in the gap between the two.)"

Even the parentheses here are important. Pop is understatement carried just short of its logical conclusion. It is a breakaway from the emotionalism of the hymn to the self that underlay Abstract Expressionism. It is cool.

"I think the formal statement in my work will become clearer in time," Lichtenstein has said. With time, he has made sure it would, by turning out such powerhouses of sheer design as the six-foot object he wryly calls "Setting Sun and Sea."

Even in his most literal quotations from the comics, the art in Lichtenstein's Pop Art comes through in the underlying organization, as well as in the isolation, the selection and the startling increase in size. It comes through in the impact of the detached style, and of the introduction to art of an aspect of our lives that we have never looked at in that way before.

The total effect of Pop Art naturally is not just style alone. Wherever recognizable subject matter is used in art, we cannot help reacting to it; and Pop takes advantage of the emotions that we feel at the vulgarity of the images used. What seems misunderstood is that those images are still means, not ends.

The satiric element in Pop Art is an undeniable part of its effect. But, as practiced in this country, it is not the point.

SINCE ROMANTICISM, and the breakdown of both patronage and the classical tradition, artists have been in search for a vehicle of self-expression. "What our poetry lacks," Friederich Schlegel complained at the dawn of the Romantic era, "is a midpoint such as mythology was for the ancients . . . We have no mythology."

European artists turned to the exotic, most importantly to Japanese prints and to African sculpture, to supply a visual mythology that they could utilize in expressing themselves.

Now, with rare originality, a few artists have been bold enough to use in this way the visual world that impinges most on our urban lives. It is a world that (with some near-exceptions such as Davis and Hopper) has hitherto been taboo in art.

Beautiful or ugly, it is our world and seems destined increasingly to become the world's world as well. "It's just that the landscape around you starts closing in and you've got to stand up to it," Jim Dine has said.

The job will, inevitably, be tackled with varying success. The results will be judged "out" and "in". But it is encouraging to think that we have somebody out there giving it a try.

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The Museum of Modern Art

To Rona Roob

From Aileen Kenney Chuk, Registrar Dept.

Date July 21, 1983

Re Barr Archives

We have been cleaning out some old loan files and came across the attached. Since it did not pertain to anything in our files (that we know of), Eloise suggested that I pass this along to you for the Barr Archives.

Aileen

NOT Microfilmed by AAA

brochen.

Wäre es möglich, daß ich durch Ihr Büro folgende Adressen erfahren könnte:

Sammlung Rothschild, Williams, Kellen und Winston

Ich möchte diesen Galerien auch die Kataloge schicken lassen.

Ich danke Ihnen verbindlich und hoffe, daß Sie der Katalog interessieren wird.

Hochachtungsvoll

Erich Blechschmidt

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Erich Buchholz
Berlin W 15
Ludwig-Kirch-Str. 1oA
Germany

Berlin, den 11. April 1961

Sehr geehrter Herr Dr. B a r r !

In nächster Zeit werden Sie von meiner Ausstellung in Braunschweig einen Katalog erhalten.
Sie baten mich aus Anlaß der Erwerbung eines Bildes von mir (1956) Sie auf dem Laufenden zu halten.
Darf ich gleichzeitig mit einer Bitte kommen:
Professor Reidemeister macht hier im Herbst eine Ausstellung "Der Sturm" und hätte gern von den großen Sachen, die von mir in amerikanischen Museen sind, etwas in dieser Ausstellung. Ich schrieb an Rose Fried, mir die Adressen von Galerien außer der Ihrigen zu schreiben, ich habe keine Antwort erhalten. Meine Verbindung ist leider abgebrochen.
Wäre es möglich, daß ich durch Ihr Büro folgende Adressen erfahren könnte:
Sammlung Rothschild, Williams, Kellen und Winston
Ich möchte diesen Galerien auch die Kataloge schicken lassen.

Ich danke Ihnen verbindlich und hoffe, daß Sie der Katalog interessieren wird.

Hochachtungsvoll

Erich Buchholz

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Translated from the German
Aug. 24, 1983 rrk

ERICH BUCHHOLZ
Berlin W 15
Ludwig-Kirch Str. 10A
Germany

Berlin. April 11, 1961

Dear Dr. Barr:

In a very short time you will receive a catalogue of my exhibition in Braunschweig.

You asked that, when the estate is settled, I reserve one of my works (1956) for you. May I now ask a favor of you? Professor Reidemeister is organizing an exhibition here, in the Fall, entitled: The Storm and would like to include in it one of my larger works which are in American museums. I wrote to Rose Fried, asking her to send me addresses of galleries other than her own, but I have had no word from her. Unfortunately my association with her is now broken.

[Herbert]

Would it be possible for your office to send me addresses for the following: Herbert Rothschild Collection, Williams, Kellen and Winston? I should like to have catalogues sent to them.

I thank you very much and I hope you will find the catalogue interesting.

Respectfully yours,

/s/ Erich Buchholz

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BUDGET

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Lieberman
Miss Betsy Jones

Mr. Barr - Greensboro

August 12, 1965

Sarah Rubenstein

Alfred H. Barr, Jr.

Listing of Department of Drawings and Prints

Dear Sarah:

I just received the Budget report for the year ending June 30, 1964.

For the June 30, 1965 report would you please be sure to list the Department of Drawings and Prints under Curatorial Departments.

Also, though I am not sure about this, I should think Safety Precautions should be listed under General Administration.

AHB:mf
(Signed in Mr. Barr's absence)

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnonc
Mr. Koch
Mr. Lieberman
Miss Betsy Jo

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Memo to Miss Rabinowitz of

copies to
Mr. d'Harnoncourt
Mr. Lieberman
Mr. Koch
Miss Betsy Jones
and AHB

Grandview, Vermont

~~Dear Sarah~~

re listing of Dept'l.
of Drawings + Prints

Dear Sarah
I just received a
~~copy~~ the Budget
report for year ending
June 30th, 1964. ~~in which~~
~~I find the list of Drawings~~
~~and Prints is not listed~~
~~under Curatorial Departments~~
~~ments. Would you please~~
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Barr

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncou
Mr. Koch
Mr. Lieberman
Miss Betsy Jon

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THE MUSEUM OF MODERN ART

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Mr. Koch
Mr. Lieberman
Miss Betsy Jon

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- For the June 30, 1965 report would you please ~~that~~ be sure to list the Department of Drawings and Prints under ~~the~~ ~~Auditing~~ Curatorial Departments.

As ~~the~~ also, though I'm not sure about this, I should think ~~Safety~~ Safety Precautions should be listed under Gen'l Admin.

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cc: Mr. Barr

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Lieber
Miss Betsy

Mr. Barr - Greensboro

Date August 12, 1965

To: rtment of

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Koch
Mr. Lieberman
Miss Betsy Jones
Mr. Barr - Greensboro

Date August 12, 1965

To: Sarah Rubenstein

From: Alfred H. Barr, Jr.

Re: Listing of Department of Drawings and Prints

Dear Sarah:

I just received the Budget report for the year ending June 30, 1964.

For the June 30, 1965 report would you please be sure to list the Department of Drawings and Prints under Curatorial Departments.

Also, though I am not sure about this, I should think Safety Precautions should be listed under General Administration.

AHB:mf
(Signed in Mr. Barr's absence)

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BUNDY ART GALLERY

cc: Mr. Barr

November 5, 1965

Dear Harlow:

It was very good indeed of you to make up and send to us the checklist of the collection of the Bundy Art Gallery. Mr. Barr is out of the Museum recuperating from an illness but I know he will study your list with great interest when he returns. We were much impressed with your art gallery and admired it from many points of view. We were indeed sorry not to be able to tell you so in person on the day of our visit.

Very best regards and please let me see you when you are in New York.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Harlow Carpenter
Bundy Art Gallery
Waitsfield,
Vermont

DCM/bl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BUNDY ART GALLERY

WAITSFIELD, VERMONT
DIRECTOR
HARLOW CARPENTER

October 25, 1965
(Rec'd Oct. 27)

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

Dear Mr. Barr:

Enclosed please find the list of works contained in the collection of the Bundy Art Gallery. It is a modest beginning at best, but I believe you expressed an interest in having such a list.

I regret that I was not here on the occasion of your visit but I'll hope for the pleasure of meeting you another time.

Sincerely,

Harlow Carpenter

HC:edj

(American)	LA FAMIGLIA. Bronze. 8'	1964
Juan Claret (Spanish)	PINTURA. Oil. 78¾" x 39¼"	1960
Xavier Corbero (Spanish)	SCULPTURE #1. Bronze. 11" x 11"	
	SCULPTURE #2. Bronze. 10½" x 19"	
Robert Fisher (American)	ARGENT-VANE. Metal. 48" x 48" x 24"	1963
Charles Forrester (American)	JOHN. Concrete and iron.	
	SPACE PROBE. Aluminum. 96"	1963
Ivanhoe Fortier (Canadian)	L'ENFANT AU COQ. Iron. 79" x 53" x 30"	
	FAMILLE SUBLUNAIRE. Iron. 102" x 36" x 18"	
Yves Gaucher (Canadian)	SONO. Etching. 24" x 36"	1963
John Grillo (American)	PAINTING #236. Oil on wood. 12" x 12"	1960
	PHOEBUS. Oil. 108" x 144"	1960-61

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PAINTINGS AND SCULPTURE

Bundy Art Gallery October 1965

Rodolfo Abularach (Guatemalan)	REFLECTING FORMS. Mixed media. 39" x 50"	1960
	THREE LUMINOUS FORMS. Ink. 42" x 72"	1960
Afro (Italian)	THREE UNDER LOCK AND KEY. Oil. 45" x 64"	1957
	PAINTING #1. Oil. 27½" x 17½"	1955
Karel Appel (Dutch)	TETE. Oil. 39 3/8" x 31 7/8"	
Paul Aschenbach (American)	DECORATIVE BOX. Steel. 62" x 14" x 14"	1962
	DECORATIVE BENCH. Steel. 15" x 63" x 14"	1962
Peter Noel Aspell (Canadian)	HANIBAL. Oil & metal collage. 84" x 60½"	
Isidoro Balaguer (Spanish)	PINTURA. Oil. 30" x 21"	1959
Dino Basaldella (Italian)	SCULPTURE. Iron. 57" x 35½"	1961
Eugene Bennett (American)	TRIPTYCH OF CHARTRES. Oil. Section 1- 10½" x 29½" Section 2- 15¾" x 29½" Section 3- 9" x 29½"	
	AERIAL PASTORALE. Oil. 30¼" x 40¼"	1959
Roger Bolomey (American)	MAHOPAC No. 2. Polyurethane. 89" x 62"	1962
Judith Brown (American)	MOTHER AND CHILD. Steel. 12½" x 6" x 5"	1963
Paolo Buggiani (Italian)	WALL OF DREAMS. Oil. 51" x 64"	1960
	PAINTING. Watercolor & charcoal. 20" x 26"	1961
Silvana Cenci (American)	LA FAMIGLIA. Bronze. 8'	1964
Juan Claret (Spanish)	PINTURA. Oil. 78¾" x 39¼"	1960
Xavier Corbero (Spanish)	SCULPTURE #1. Bronze. 11" x 11"	
	SCULPTURE #2. Bronze. 10½" x 19"	
Robert Fisher (American)	ARGENT-VANE. Metal. 48" x 48" x 24"	1963
Charles Forrester (American)	JOHN. Concrete and iron.	
	SPACE PROBE. Aluminum. 96"	1963
Ivanhoe Fortier (Canadian)	L'ENFANT AU COQ. Iron. 79" x 53" x 30"	
	FAMILLE SUBLUNAIRE. Iron. 102" x 36" x 18"	
Yves Gaucher (Canadian)	SONO. Etching. 24" x 36"	1963
John Grillo (American)	PAINTING #236. Oil on wood. 12" x 12"	1960
	PHOEBUS. Oil. 108" x 144"	1960-61

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Peter Heller (American)	PAINTING. Oil. 18" x 32"	1962
James Herbert (American)	LANDSCAPE WITH BOUQUET. Oil. 50¼" x 60¾"	1960
Philip Hicken (American)	ROCCAIN #2. Oil. 20" x 30"	
	O. 23 '57. Oil. 27½" x 36½"	
Ivon Hitchens English)	ARCHED TREES AUTUMN #9. Oil. 16½" x 43"	
Henry W. Jones (Canadian)	WINTER ON STANLEY STREET. Oil. 24" x 30"	1963
Muriel Kalish (American)	FAMILY PORTRAIT, 1963. Oil. 50" x 60"	1963
Fouad Kamel (Egyptian)	PAINTING # 9. Oil. 27½" x 39¼"	1960
	PAINTING # 11. Oil. 29½" x 24½"	1960
	PAINTING # 20. Oil. 22¾" x 18¼"	1960
Stane Kregar (Yugoslav)	TRUMPETER OF HORROR. Oil. 39" x 52"	
Ferdinand Kulmer (Yugoslav)	RED-GREEN COMPOSITION. Tempera. 39" x 52"	1959
Bernice Kussoy (American)	SEATED NUDE. Welded metal. 48" h.	1962
Dwayne Lowder (American)	MOBILE # 2. Steel reinforced plastic. 50" h.	
George McNeil (American)	LOVE'S LABOR. Oil. 88" x 80"	1959
Manabu Mabe (Brazilian)	LIFE. Oil. 51" x 63¾"	1960
Colombo Manuelli (Italian)	SCULPTURE # 6. Iron. 27" x 36"	1962
	SCULPTURE # 1. Iron. 30" x 20"	1962
Conrad Marca-Relli (American)	THE PASSAGE. Oil & canvas collage. 7' x 10'	1961
Georges Mathieu (French)	BODHI. Oil. 35" x 57½"	1958
	HOMMAGE A PHILIPPE II. Oil. 32" x 51¼"	
David Michael (American)	12/62-R-3. Oil. 54" x 78"	1962
Luciano Minguzzi (Italian)	GLI AMANTI. Bronze and iron. 63" x 25"	1957
	STUDIO PER PAS DE QUATRE. Bronze. 49½" x 56¾"	1959
Alvaro Monnini (Italian)	PAINTING # 1. Oil. 39¼" x 59"	1960
	PAINTING # 2. Oil. 39¼" x 59"	1960
	PAINTING # 3. Oil. 39¼" x 59"	1960
Armando Morales (Nicaraguan)	FAREWELL. Oil. 40" x 60"	1960
	RECLINING FIGURE. Oil. 40" x 64"	1961
	STILL LIFE. Oil. 40" x 64"	1961

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Roger Muhl (French)	LUMIERE DU SOLIEL D'ETE. Oil. 57½" x 47¾"	1963
Edo Murtic (Yugoslav)	GERMINATION. Oil. 52" x 78"	1957
Louise Nevelson (American)	DISTANT LAND. Wood. 21½" x 49" x 8½"	1956
	SCULPTURE IN THREE PARTS. Wood. 116"x14"x14"	
Tetsuo Ochikubo (American)	PRELUDE # 4. Oil. 72" x 51¾"	
Toshio Odate (American)	ORION. Wood. 46¾"	1962-63
Stephen Pace (American)	60-11. Oil. 94" x 72"	1960
Ivan Picelj (Yugoslav)	COMPOSITION. Oil. 39" x 39"	1958
Gaetano Pompa (Italian)	MONUMENTO AD UN GIOCATTOLO. Oil. 57" x 39½"	
Milton Resnick (American)	OCTAVE. Oil. 96" x 117"	1961
Khadiga Riaz (Egyptian)	LA PART DU DIABLE. Oil. 27½" x 21¾"	1958
	TABLET. Sand in medium. 36" x 24"	1959
	DESERT SPHINX. Sand in medium. 24" x 36"	1959
Umberto Romano (Italian)	FRAGMENT-ROMA. Oil and wax. 35¼" x 48"	
	FRAGMENT. Mixed media. 22½" x 30"	
Pierre Soulages (French)	JULY-AUGUST 1956. Oil. 77" x 106"	1956
Jannis Spyropoulos (Greek)	VURAICOS. Oil. 68" x 45"	1960
Jose Maria Subirachs (Spanish)	SCULPTURE. Iron and stone. 76" x 24¼" x 25"	
	THE LAW TABLE. Terra-cotta & wood. 32" x 18"	1961
Antoni Tapies (Spanish)	#17 LITHOGRAPH. 25¾" x 35½"	1960
Joan Josep Tharrats (Spanish)	ASTRO NEGRO. Oil. 51" x 38"	1959
	LADAMALAI. Oil. 57½" x 44¾"	1959-60
	PAISAJE TRANSFIGURADO. Oil. 24½" x 116¾"	1959
	# 10 MACULATURA. 39¼" x 27½"	1960
Irwin Tuttie (American)	THE WITCHES OF ENDOR. Oil. 7'2" x 18'	1962
	PAINTING. Oil. 52" x 72"	1958
	PAINTING. Oil. 25" x 35"	1961
	WHIRLIGIG. Oil. 56" x 49"	1959
	GROTTO. Oil. 37" x 54"	1958
Esteban Vicente (American)	MAIMONIDES 1, 1961. Oil. 60" x 68"	1961
	BLACK, WHITE & ORANGE. Paper collage.25"x26"	1962

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Joan Vila-Casas (Spanish)	PLANIMETRIA #73. Oil. 51" x 77¾"	1960
Manuel Viola (Spanish)	CUIR DE CORDOUE. Oil. 51¼" x 32"	1960
	SEMANA SANTA. Oil. 64" x 38"	1960

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Bucarelli

ITALIAN INFORMATION CENTER
Cultural Division
686 Park Avenue
New York

"CONTEMPORARY ITALIAN PAINTING"
a lecture by Dr.Palma Bucarelli.

It was with the Futurist movement that Italy entered the mainstream of early twentieth-century European art. In a distinctly individual and highly combattive manner Futurism developed during the same period and along the same general lines as Cubism.

After two of its leaders,Boccioni and Sant'Elia,had died in the course of the First World War,the movement came to an abrupt halt.Metaphysical painting,which during the war years and those immediately after was a forerunner of Surrealism,went in for a severity of form quite contrary to the romantic turbulence of the Futurists.

The conventional and academic style of the so-called Novecento or "Twentieth Century" school, backed by the Fascist government, was an entirely different affair. After 1930 all the vital currents of Italian painting arose out of a rebellion against the traditionalism and nationalistic rhetoric of this official school. Among the artists who shared the larger European tradition were De Pisis and the "Six" of Turin,linked with the great school of Impressionism; Scipione and Mafai, who took up the motives and themes of the Expressionists; Morandi,with the pure and rigorous poetry of his form and color,and the early "geometrical" abstract painters of Milan.

But an open and purposeful revolt against the Novecento broke out only with a new generation and the Corrente group,which included Birolli, Guttuso and Vedova. These younger men were the spiritual as well as the stylistic forerunners of the movements which came into being after the Second World War,when Italian art began to deal with the same problems as the art of the other European countries and of America.

Thus Italian painting's contribution to world culture is not merely the end-product of an old and noble tradition. Rather it reflects a full and often dramatic participation in the life of the world of today.

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Burck

CHICAGO
SUN-TIMES
SUN-TIMES PLAZA · CHICAGO 11, ILLINOIS

JACOB BURCK

Feb. 20, 1961

Dear Mr. Barr,

Your explaination of the statement attributed to you – that of announcing the end of abstract expressionism, makes one sit back and wonder how much of recorded 'fact' is not distorted. There is enough misunderstanding caused by our limited faculties, without adding to the difficulty of seeing clearly. Had you been quoted as saying the a-expressionists had painted themselves into a corner, my letter would not have been written. Their gropings for a return to the image indicates that they have, and know it themselves. My point is that no one school, ipso facto, can be art, although it can regenerate it, true enough. It has become the

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CHICAGO
SUN-TIMES
SUN-TIMES PLAZA · CHICAGO 11, ILLINOIS

JACOB BURCK

fashion to accept or reject the art because of the school — and yr old school ties can be very strong, as witnessed at any museum show of contemporary works. A little integration in the arts would be a good thing, too — as elsewhere. Unfortunately, Mr. Canaday is wrong about your being all powerful in this field, or, perhaps the situation wouldn't exist.

I called those papers I had sent you "glorified Rorshach tests" to indicate the subconscious element in art, and not in the clinical sense. Over the years I have come to suspect that all art (representational or not) falls into that category. We see with our subconscious, no matter how much we know. I do not deny that knowledge

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JACOB BURCK

is a great selling-and, however, Toulouse Lautrec was supposed to have said on his death bed (perhaps, also a misquote) that he regretted dying just when he was "forgetting" how to draw. To me that has a ring of truth in it. Good art is never deliberate. All of it, to a great extent, is an accident which can never be repeated. There is all-pervasive intention behind it, true — largely impulse when you come down to it.

I have given the matter much thought because I meet the problem every day in making a drawing for the editorial page — this on deadline. To get a fresh idea I must submerge to the bottom of

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CHICAGO
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JACOB BURCK

the sea of words in which we live and come up with a conception that cannot be put into words — or shouldn't have to be. So I go into a trance. Sounds screwy, but it works. (It would be easier to be of the "10 e-a-s-y lessons" school of cartoonists, but I'm not built that way.)

Forgetting is the real art in any medium — for by forgetting about things you renew their wonders.

I'm enclosing the little editorial which your "auto show" moved me to write some ten years ago. I hope its "writing-down" style doesn't make you smile too broadly. I felt very deeply about the importance of such an exhibition and wanted to convey it to as many people as possible.

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CHICAGO
SUN-TIMES
SUN-TIMES PLAZA · CHICAGO 11, ILLINOIS

JACOB BURCK

5

It was refreshing to read your thoughtful letter and the copies of the letter to Mr. Canaday. Thank you for your kindness in taking the trouble to comment on those "Rorshachs" and returning them.

With all good wishes, I am

Sincerely,

Jacob Burck

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Burke

MODERN ART

Date September 25, 1961

Re:

Mr. Barr -

This is Re. the woman in Australia who wanted to hold a carnival similar to children's carnival at MOMA. who wanted information about the procurement of animals. You had asked to know what ~~[illegible]~~ had happened.

I wrote a letter to Mrs. Burke in the latter part of August. It was sent from Long Island and the carbon copy is there. My answer repeated Dorothy's letter stating that we had nothing available at the time and that it was quite late for us to help, even if we were able. If you would like to see a copy I will bring it with me the next time I am on Long Island.

VED/bd

Mrs. Frances Burke
36 Flinders Lane, C.1
Melbourne, Victoria
Australia

DCM:ew

(Dictated by Miss Miller; signed in her absence)

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Burke

THE MUSEUM OF MODERN ART

Date September 25, 1961

To: Alfred Barr

Re:

From: Victor D'Amico

I wrote a letter to Mrs. Burke in the latter part of August. It was sent from Long Island and the carbon copy is there. My answer repeated Dorothy's letter stating that we had nothing available at the time and that it was quite late for us to help, even if we were able. If you would like to see a copy I will bring it with me the next time I am on Long Island.

VED/bd

Vic

that someone may [illegible]
the fact that you need the material in Australia for use on October 1st makes me feel quite doubtful that it is possible to fill your request at this end, much as we should like to be of help.

I am indeed sorry to send you such an unfavorable report. If anyone on Mr. D'Amico's staff can throw further light on this question my secretary will write you. (I am just leaving for a two weeks holiday).

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Frances Burke
36 Flinders Lane, C.1
Melbourne, Victoria
Australia

DCM:ew

(Dictated by Miss Miller; signed in her absence)

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cc: Alfred Barr
Victor D'Amico

Burke

August 22, 1961

Dear Mrs. Burke:

Your letter to Mr. Barr has come during his absence from New York. He is working this month and part of September in Vermont.

Actually, I am very much afraid that we have little chance of being able to take action on your request for animals from The Fantasy Zoo.

Mr. Victor D'Amico has been in charge of all the Children's Art Carnivals which we have held in the Museum and he is not here at all this summer. I am referring the matter to his staff in the hope that someone may at least be able to give you some information. However, the fact that you need the material in Australia for use on October 1st makes me feel quite doubtful that it is possible to fill your request at this end, much as we should like to be of help.

I am indeed sorry to send you such an unfavorable report. If anyone on Mr. D'Amico's staff can throw further light on this question my secretary will write you. (I am just leaving for a two weeks holiday).

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Frances Burke
36 Flinders Lane, C.1
Melbourne, Victoria
Australia

DCM:ew

(Dictated by Miss Miller; signed in her absence)

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cc: Mr. D'Amico
~~Mr. Barr~~
Miss Miller

36 Flinders Lane, C.1.
Melbourne, Victoria.
Australia.
August 9, 1 9 6 1.

Rec'd. 8/14/61

Dear Alfred Barr,

My friend, The Lady Casey, suggests that I write to you. I did have the pleasure of meeting and lunching with you in New York some years ago.

As a part of our National Gallery Centenary Celebrations we are holding a series of prestige and educational activities of which a Children's Carnival of Art is one.

The conveners wish to obtain through your Director of Education some animals - cats etc., from The Fantasy Zoo, used in a similar carnival in the Museum of Modern Art, New York.

Could you obtain them and have them forwarded to Australia in time for use on October 1st. next ? The conveners offer to cover the cost and airfreight.

An earlier enquiry was made through U.S.I.S. Melbourne, with no reply.

I know it is not within your specific interests, but with your intimate knowledge of the Museum and its programmes, I am sure an appeal to you will be much more immediate and yielding.

With best regards,

Yours sincerely,

Frances Burke

Alfred Barr Esq.,
Director,
The Museum of Modern Art,
11 West 53 Street,
NEW YORK.19, N.Y.

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Burlington

cc: D. Miller

THE MUSEUM OF MODERN ART

15 April 1960

Dear Mr. Nicolson:

It is with real regret that I must say no to your invitation to do an article on the Picasso exhibition for the Burlington Magazine. I do hope to see the exhibition during the summer, but I am not certain just when I shall be in London. I have had to refuse the lecture invitation, too.

I am sorry to have to refuse you, but the Museum's fund raising activities have put such a weight on the staff that no other commitments can be made.

With thanks for the honor of your invitation,

Sincerely,

Alfred H. Barr, Jr.

Mr. Benedict Nicolson
Burlington Magazine
12 Bedford Square
London, W. C. 1, England

AHB:ma

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30th March 1960

Dear Mr. Barr,

I understand from Roland Penrose that there is a possibility that you may be coming over for the opening of the Picasso exhibition at the Tate (5th July) and that you have been asked to lecture at the Institute of Contemporary Arts. Would you consider writing an article for the September Burlington on the exhibition? I was thinking we might devote 2000 or so words to this and have two pages of reproductions, made up of 2,3, or 4 photographs each. One further plate could be used full-page as frontispiece. I could keep the space open for you until the end of July if necessary. The exhibition continues until 18th September, and the article would therefore appear nearly three weeks before the closing date.

sic!

The exhibition of the whole range of his work from 1895 to 1960, with so many key pictures, is a wonderful opportunity, it seems to me, for a general article, and I hope the idea will appeal to you.

Yours sincerely,

Benedict Nicolson

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artists Butler

THE MUSEUM OF MODERN ART

Confidential

Date 31 March 1960

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

LONDON.W.C.
6 15PM
30MCH
1960
-A

6
SIXPENCE POSTAGE

Alfred Barr, Esq.,
Museum of Modern Art,
NEW YORK CITY,
N.Y. USA.

First fold here

Second fold here

Sender's name and address: Burlington Magazine
12 Bedford Square,
LONDON W.C.1.

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

To open cut here

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THE MUSEUM OF MODERN ART

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To:

From:

BUSH

having lunch with you one day if you find yourself free - the office phone is 971-3510 and my home phone is 744-0961.

My very best regards,

Edward Bush

R.R. please note

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artists Butler

THE MUSEUM OF MODERN ART

Date 31 March 1960

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To:

From:

13 Feb. 65

Dear Mrs. Barr,

Thank you for your note - I'm rather tardy in replying as I have been spending many hours getting my new apt. into shape - it's still quite barren but I am blissfully happy with it - just the therapy I needed -

I spend much time in the libraries and museums and have a very flexible schedule - I'd so enjoy

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THE MUSEUM OF MODERN ART

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Date 31 March 1960

To: AHB

Re: ~~Bbx~~ Reg Butler prices

From: MA

Martin Baldwin thanks you. He reports that he had cabled Lilian Somerville who quoted a price of £ 1800, or under $5,000. Therefore they made a deal for $5,300.

I gave him the Pierre Matisse price of $6,500.

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BUSCH-REISINGER

BOARD OF OVERSEERS OF HARVARD COLLEGE

SARGENT KENNEDY, *Secretary*
JAMES R. REYNOLDS, *Assistant Secretary*

MASSACHUSETTS HALL
CAMBRIDGE, MASSACHUSETTS 02138

October 22, 1965
(Rec'd Oct 25)

Dear Miss Fera:

Thank you very much for the copies of the letters you have sent to me. It is wonderful to hear that all is going well with Mr. Barr and I do hope that you will extend to him our best wishes for a speedy and complete recovery.

Sincerely,

Sargent Kennedy

Sargent Kennedy

Miss Mary Fera, Secretary to the Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

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Fogg Art Museum · Harvard University
Cambridge 38 · Massachusetts

October 20, 1965
(Rec'd Oct. 22)

Miss Mary Fera
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Miss Fera:

Thank you for your letter of October 14th enclosing the correspondence with Mr. Janson. Mr. Kuhn is in New York today seeing Mr. Janson and will be able to take care of his questions.

We were all pleased to hear from you that Mr. Barr's operation was successful and that he is doing well. Please give him our very best wishes.

Sincerely yours,

John Coolidge

JC:bj

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BUSCH - REISINGER

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK, N.Y. 10003
DEPARTMENT OF FINE ARTS AREA CODE 212 AP 7-2000

October 18, 1965

Dear Mr. Janson:

As Mr. Barr is away from the office due to a minor operation, I am writing to thank you for your letter of October 13, regarding your acceptance to serve as chairman of the Busch-Reisinger subcommittee.

Your letter was immediately forwarded to Prof. Coolidge at the Fogg Art Museum, who will be in touch with you to answer your questions.

Mr. Barr is very pleased indeed with your decision.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Horst W. Janson
29 Washington Square West
New York, N. Y. 10011

cc: Mr. Charles Kuhn
Mr. Sargent Kennedy

cc: Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Mr. Charles Kuhn
Mr. Sargent Kennedy

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BUSCH-REISINGER

NEW YORK UNIVERSITY
WASHINGTON SQUARE COLLEGE OF ARTS AND SCIENCE
WASHINGTON SQUARE, NEW YORK, N.Y. 10003

DEPARTMENT OF FINE ARTS

AREA CODE 212 SP 7-2000

Oct. 13, 1965
(rec'd Oct. 14)

Mr. Alfred Barr, Jr.
The Museum of Modern Art
11 W. 53 St.
New York, NY 10019

Dear Alfred,

I hasten to say that I'll be delighted to serve as chairman of Busch-Reisinger sub-committee. Is this a new sub-committee, or has it been in existence for some time? If so, who was my predecessor as chairman? It might be a good idea if I got in touch with him, just to find out what the sub-committee has been thinking about. Another question: is there to be a meeting of the sub-committee in Cambridge when the Visiting Committee meets in November? I suppose somebody from the Fogg staff will arrange a time and place for that if such a meeting is to be held. In any event, I look forward to the occasion.

With kindest regards to you and Daisy

Yours ever,
Peter
H. W. Janson

cc: Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

Mr. Charles Kuhn
Mr. Sargent Kennedy

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BUSCH-REISINGER

October 11, 1965

Dear Peter:

After some correspondence with Charles Kuhn and John Coolidge, I am very pleased indeed to follow Charles' suggestion that you be asked to serve as Chairman of the Busch-Reisinger sub-committee for "at least one year." The other members of the sub-committee are Miss Ilse Bischoff, 455 East 57th St., New York City 10022; Dr. Ernest Kahn, 74 Sparks Street, Cambridge, Massachusetts 02138; and Mr. Walter C. Reisinger, in care of Anheuser-Busch Inc., 721 Pestalozzi Street, St. Louis, Missouri 63118. I don't think that your labors as Chairman will be very arduous but if you can give any time and thought to the interests of the Busch-Reisinger I think Charles Kuhn and the Harvard Community would be grateful.

Won't you let me know if you will accept this appointment?

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Horst W. Janson
29 Washington Square West
New York, N. Y. 10011

AHB:mf

cc: Mr. Charles Kuhn
Mr. John Coolidge
Mr. James Ackerman
Mr. Sargent Kennedy

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October 18, 1965

Dear Mr. Kennedy:

In Mr. Barr's absence, I am sending you a copy of Prof. Janson's reply to Mr. Barr's letter dated October 11, which was forwarded to you, together with our acknowledgement of the reply.

We have been in touch with Mr. Barr since his successful operation of last week and all is going well.

Sincerely,

Mary Fera,
Secretary to Alfred H. Barr, Jr.

Mr. Sargent Kennedy
Secretary of the Board of Overseers
Harvard University
Massachusetts Hall
Cambridge, Massachusetts 02138

Enclosures:

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October 11, 1965

Dear Mr. Kennedy:

Not being quite sure of protocol in the matter, I have proceeded at the request of Prof. Charles Kuhn and with the agreement of John Coolidge to write Prof. Horst W. Janson of New York University and a member of the Fine Arts Visiting Committee, to serve as Chairman of the subcommittee of the Busch-Reisinger Museum. I am enclosing a copy of my letter to Professor Janson. I hope I have not done anything illicit.

I think that I wrote you that I will not be able to come to the Overseer meetings in October and November and will probably not be able to come to the Visiting Committee meeting on November 15. However, I hope to have the pleasure of seeing you before the end of the year.

Sincerely,

Alfred H. Barr, Jr.

Mr. Sargent Kennedy
Secretary of the Board of Overseers
Harvard University
Massachusetts Hall
Cambridge, Massachusetts 02138

AHB:mf
cc: Mr. Charles Kuhn, Curator
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

enclosure;

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

October 18, 1965

Dear Mr. Kuhn:

In Mr. Barr's absence, I am sending you a copy of Prof. Janson's reply to Mr. Barr's letter dated October 11, which was forwarded to you, together with our acknowledgement of the reply.

We are in receipt of your letter of October 8, which will be brought to Mr. Barr's attention upon his return.

We have been in touch with Mr. Barr since his successful operation of last week and all is going well.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Charles L. Kuhn, Curator
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

Enclosures:

on Mr. Kuhn's copy of Janson's letter

Dear Mr. Kuhn:

I hope you don't mind my having sent (in Mr. Barr's absence) the letter on to Prof. Coolidge - having read over the correspondence Prof. Coolidge seemed the one to whom Prof. Janson's letter should be directed, but alas, it should have gone to you.

mf

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

October 8, 1965
(Rec'd Oct. 12)

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

Dear Alfred:

Many thanks for your good letter regarding the Busch-Reisinger Museum problems. I was laid low by a virus at the time it arrived, and it was turned over to John Coolidge, who tells me he has replied to it.

I was so sorry to learn of your impending surgery, which will prevent you from chairing the November meeting. I hope that all goes well and send you best wishes for a speedy recovery.

Cordially,

Charles

Charles L. Kuhn
Curator

CLK:mm
cc. Mr. John Coolidge

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BUSCH - REISINGER

October 1, 1965

Dear Charles:

I am back now and am trying to catch up with my correspondence.

I think the list of new members of the Busch-Reisinger Visiting Committee is excellent and I agree with you that Peter Janson would be an excellent and highly knowledgeable chairman. I am not sure however just what protocol is required. I would be glad to write or telephone him to ask him if he would accept the chairmanship but I don't really know who officially appoints him. Could you let me know as soon as you can since I must go to the hospital on October 10 and may have a fairly extended convalescence. In any case, I shan't be able to come to the Overseers meeting on the 11th, since I could not postpone the operation. Indeed, I just had to tell John Coolidge I probably shan't be able to act as chairman at this year's Visiting Committee meeting on November 15. I greatly regret this.

I hope to see you later in the year.

Sincerely,

Alfred H. Barr, Jr.

Mr. Charles L. Kuhn
Curator
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

AHB:mf

May I ask you a favor?
Please reassure John that Perry is still Vice-Chairman of the Visiting Committee.
I'd appreciate it.

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August 24, 1965

Dear Mr. Kuhn:

In Mr. Barr's absence, I am writing to thank you for your letter of August 18.

Your letter will of course be brought to Mr. Barr's attention upon his return.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Charles L. Kuhn
Curator
Busch-Reisinger Museum of Germanic Culture
Harvard University
Cambridge 38, Massachusetts

mf

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

August 18, 1965
(rec'd 8.20)

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York City, 10019

Dear Alfred:

I learned today with great pleasure that you are to be the Chairman of the Fine Arts, Fogg, Busch-Reisinger Visiting Committee. I also learned that there have been three new members appointed to the committee at my suggestion, who I hope will serve on our subcommittee.

The first member is Miss Ilse Bischoff, 455 East 57th Street, New York City 10022. Miss Bischoff had been on our subcommittee and was rotated off for one year and has now been reappointed. She has taken a lively interest in our work, and it was through her efforts that we have been able to acquire most of our collection of eighteenth century porcelain.

The second new member is Dr. Ernest Kahn, 74 Sparks Street, Cambridge, Massachusetts 02138. Dr. Kahn was once a student of mine, is keenly interested in German art, and in spite of my having taught him once, we have remained close friends.

The third new member is Mr. Walter C. Reisinger, in care of Anheuser-Busch Inc., 721 Pestalozzi Street, St. Louis, Missouri 63118. He was appointed because I felt that after Curt Reisinger's death, some member of either the Busch or Reisinger families should be represented on the committee.

Before Judge Lumbard retired as chairman, I had suggested that Horst W. Janson, 29 Washington Square West, New York City 10011, already a member of the general committee, should be appointed as chairman of the Busch-Reisinger subcommittee for at least one year. Judge Lumbard wrote me that he would pass along to you this suggestion. If it is followed our subcommittee would be as follows:

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Mr. Horst W. Janson, chairman
Mrs. Stephen M. DuBrul, Jr.
Mrs. J. W. Groves
Mrs. Edward M. Pflueger
Mr. Irving W. Rabb
Mrs. Irving M. Sobin

I am writing a brief note of welcome to Miss Bischoff, Dr. Kahn, and Mr. Reisinger. I believe that John Coolidge intends to send out more lengthy letters in September. If you approve of the idea of Janson being our chairman, it occurred to me that perhaps you might wish to invite him yourself.

With all good wishes, I am

Sincerely yours,

Charles

Charles L. Kuhn
Curator

CLK:KD

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Mr. Horst W. Janson, chairman
Mrs. Stephen M. DuBrul, Jr.
Mrs. J. W. Groves
Mrs. Edward M. Pflueger
Mr. Irving W. Rabb
Mrs. Irving M. Sobin

I am writing a brief note of welcome to Miss Bischoff, Dr. Kahn, and Mr. Reisinger. I believe that John Coolidge intends to send out more lengthy letters in September. If you approve of the idea of Janson being our chairman, it occurred to me that perhaps you might wish to invite him yourself.

With all good wishes, I am

Sincerely yours,

Charles

Charles L. Kuhn
Curator

CLK:KD

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October 14, 1965

Dear Mr. Coolidge:

In Mr. Barr's absence, I am forwarding to you copies of Mr. Barr's letter to Prof. Janson and Prof. Janson's reply regarding the Busch-Reisinger subcommittee referred to in Mr. Barr's letter to you of October 8. I trust you will want to answer Prof. Janson's questions.

Mrs. Barr informs us that the operation Mr. Barr underwent yesterday morning was successful and that he is doing well.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

mf
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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

October 6, 1965

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

Dear Alfred:

Charles Kuhn has been laid up with a bug and as [illegible] 1st.

[illegible] required [illegible] suggest that you simply go ahead and do it by telephone or in writing and inform Sargent Kennedy's office (Holyoke [illegible]) [illegible] looking into his schedule to see if he can make the meeting. If not, I would suggest reverting to his predecessor as Chairman of the Visiting Committee, [illegible] Committee, [illegible] Chairman on one occasion when Arthur Vogt couldn't make it.

I can't tell you how sorry we all are that you are laid up. I hope all goes splendidly. Sometimes these normally nasty occasions supply an opportunity for an unexpected rest.

[illegible] all good wishes from everyone here.

As ever,

John Coolidge

JC:sr
cc: Mr. Kuhn
cc: Mr. Ackerman

October 8, 1965

Dear John:

Thank you very much for your letter of October 6.

I have just telephoned Perry and am very much relieved to report to you that he will be willing to take my place as Chairman of the Visiting Committee at its meeting on November 15. Since he is Vice-Chairman, I will not trouble John Straus unless Perry finds unexpectedly that he cannot serve.

I will write Peter Janson asking if he would serve as Chairman of the Busch-Reisinger Visiting Committee and send you a copy of my letter and his reply as soon as it comes.

I am really very sorry that my illness will prevent my being of any service to you this fall. I look forward so much to working with you and Charles Kuhn and Jim Ackerman.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Coolidge
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

AHB:mf

as to early publication

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Fogg Art Museum

Harvard University · Cambridge 38 · Massachusetts

October 6, 1965

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

Dear Alfred:

Charles Kuhn has been laid up with a bug and asked me to answer your letter of October 1st.

I myself do not know what protocol is required to appoint a chairman of a sub-committee. I suggest that you simply go ahead and do it by telephone or in writing and inform Sargent Kennedy's office (Holyoke Center 804).

I have already spoken to Perry and he is looking into his schedule to see if he can make the meeting. If not, I would suggest reverting to his predecessor as Vice-Chairman who has just returned to the committee, John W. Straus. John has already acted as chairman on one occasion when Arthur Hoyt couldn't make it.

or to people involved

I can't tell you how sorry we all are that you are laid up. I hope all goes splendidly. Sometimes these normally nasty occasions supply an opportunity for an unexpected rest.

With all good wishes from everyone here,

As ever,

John Coolidge

JC:sr
cc: Mr. Kuhn
cc: Mr. Ackerman