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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.375

C. HAAS

MRS. WALTER HAAS
2100 PACIFIC AVENUE
SAN FRANCISCO

Dear Mrs. Haas-

I have just
shall do what I can
the San Francisco
best of all
is directed in
with your
what I say

I have a
Mrs. Walter Haas
and certainly cher
if she has any fur

It is go

Mrs. Walter A. Haas
2100 Pacific Avenue
San Francisco, Cal

MB:ev

Hallelujah!
Warm greetings
& thanks for your
interest.
Elice S. Haas.

acknowledged by DM

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HAAS

WALTER A. HAAS, JR.
 2100 PACIFIC AVENUE
 SAN FRANCISCO, CALIFORNIA

25, 1965

at Garbagen Plaza w.H.Y.

March 1, 1965

Dear Mrs. Haas:

The San Francisco Museum of Art is looking for a new Director, hopefully of the name of George Worley, but preferably a man.

Thank you for your letter of February 25th. Of course I shall do what I can to send you suggestions for a new Director at the San Francisco Museum. I should not however disillusion you about my wide knowledge. During the past five years, I have been so involved in work here at our own Museum that I have lost touch with other institutions to a deplorable degree. However, I hope that I may come up with some names. Trustees, none of whom are easy to the Museum. Our budget has

I have met Carandente when he was on the staff of the Museo d'Arte Moderno in Rome. I think he is an able, intelligent and certainly charming young man. My wife knows him better and if she has any further details I shall pass them on to you.

It is good to hear from you.

We recently made a study of our size supported in a similar manner, and found that we are high on the list as far as membership goes. However, almost all the others had additional income from endowment. We, therefore, are working on an endowment fund drive of a million dollars. This, of course, must seem like pennies to anyone connected with

Mrs. Walter A. Haas - A., but if we achieve our goal, as I will, they will be "Pennies from San Francisco, California" already have thirty-five percent of the money from three sources, which is a very encouraging start.

AHB:rr

We can afford to pay a qualified Director from \$20,000 to \$22,500 or a little more depending on his abilities. Since there is no one in the country who is better able to help

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FRITZ HARTMANN JR.

BRÜDER HARTMANN - PRINTERS
GEBR. MANN VERLAG - PUBLISHERS

26 HAUPTSTRASSE · BERLIN-SCHÖNEBERG · TELEPHONE 710451

at Barizon Plaza in N.Y.

New York 19, N. Y.

y 25, 1965

mar 1)

Dear Mr. Barr:

The San Francisco Museum of Art is looking for a new Director, hopefully of the caliber of Grace Morley, but preferably a man. Our Museum has lost ground in the last few years. We have not had the kind of knowledgeable and sophisticated leadership necessary.

We have been sorely hit financially through the death within the last two years of four valuable Trustees, none of whom left any money to the Museum. Our budget has been very restricted and the salary which we could pay a Director altogether too small for the qualified person we need. As you know, our Museum is supported almost entirely through memberships and contributions with comparatively little help from the City.

We recently made a study of museums of our size supported in a similar manner, and found that we are high on the list as far as membership goes. However, almost all the others had additional income from endowment funds. We, therefore, are embarking on an endowment fund drive of a million dollars. This, of course, must seem like pennies to anyone connected with the M.O.M.A., but if we achieve our goal, as I am sure we will, they will be "Pennies from Heaven." We already have thirty-five percent of the money from three sources, which is a very encouraging start.

We can afford to pay a qualified Director from \$20,000 to \$22,500 or a little more depending on his abilities. Since there is no one in the country who is better able to help

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MRS. WALTER A. HAAS
2100 PACIFIC AVENUE
SAN FRANCISCO, CALIFORNIA

February 25, 1965

(rec'd mar 1)

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

Dear Mr. Barr:

The San Francisco Museum of Art is looking for a new Director, hopefully of the caliber of Grace Morley, but preferably a man. Our Museum has lost ground in the last few years. We have not had the kind of knowledgeable and sophisticated leadership necessary.

We have been sorely hit financially through the death within the last two years of four valuable Trustees, none of whom left any money to the Museum. Our budget has been very restricted and the salary which we could pay a Director altogether too small for the qualified person we need. As you know, our Museum is supported almost entirely through memberships and contributions with comparatively little help from the City.

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We can afford to pay a qualified Director from \$20,000 to \$22,500 or a little more depending on his abilities. Since there is no one in the country who is better able to help

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MRS. WALTER A. HAAS
2100 PACIFIC AVENUE
SAN FRANCISCO, CALIFORNIA

us in our search, I hope we may have the benefit of your advice. May I call you on the telephone at your convenience after you receive this letter? It is so important that we get the right person, for I feel that if we do, there will be a great upsurge of support, enthusiasm and interest in the Museum, which will restore its erstwhile eminence.

I hope you will not consider this cry for help too great an imposition on my part. We have had many suggestions, but I know that any name you give us would be that of someone thoroughly skilled in the field.

With cordial greetings, I am

Sincerely yours,

Elise S. Haas

Mrs. Walter A. Haas

P.S.

A young Italian who was traveling on a State Department grant, visited San Francisco a couple of years ago where I met him. His last name was Carandente. I seemed to have mislaid his file, but as I remember, he was in charge of the administration of the national museums of Italy. Someone told me that he is now in this country and that Porter McCray might know his whereabouts. Do you think a non-American could cope with the problems of an American museum even without language difficulties?

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cc: D. Miller

Haftmann

Dr. Werner Haftmann
Bernöckerweg 22
Gmund/Tegernsee

20 February 1961

Dear Werner:

I no longer attempt to keep up with my work here at the Museum -- it's too much and too complicated and I am too distracted.

I am sorry not to have answered your letter about the Documenta.

To tell the truth I don't remember talking with Arnold Bode about serving on a committee and I don't really see how I can give any time to doing so, much as I'd like to be of help to him and work with you.

Could you let me know perhaps just what you had in mind for me to do?

And please forgive my neglect in not having written before this.

Sincerely,

Alfred H. Barr, Jr.

Dr. Werner Haftmann
Bernöckerweg 22
Gmund/Tegernsee
Germany

AHB:ma

Werner Haftmann
(Werner Haftmann)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Werner Haftmann
Bernböckerweg 22
G m u n d / Tegernsee

9/1/61

Mr.
Alfred H. B a r r
49 East 96 th Str.
N e w Y o r k

Dear Alfred:

in Paris I met Arnold Bode several times and we talked a lot about a new Documenta-Project. What me interested most was, that he told me, you would be quite willing to share in our little committee. This would be a great thing and would overcome all my own arguments I have still against the whole idea and the tremendous work involved with it. We could do the work together without being disturbed by any committee or by any organisative or financial problems.

Please, be so kind to let me know, if you really would be ready to undertake this great task. I cant tell you, how glad I would be if we both could do DOCUMENTA - III together. If you agree with the project in general, I will immediately send you some explanations how I personally think, what should be done and in what a manner, in order to have a first basis of discussion.

I shall wait anxiously for your answer!

With all my best greetings for you and Margeret

Yours sincerely

Werner Haftmann

(Werner Haftmann)

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Handwritten: How was file

cc: Miss Miller
Miss Dudley
Miss Jones

Handwritten: 5th February Hall/Moore

Thank you for your letter of the 22nd January. It is very helpful. Everyone over here talks about the role of the Museum of Modern Art in establishing Henry Moore's reputation - as well as the reputation of everyone else in the last 20 years! And I am glad to be able to cite chapter and verse.

February 17, 1964

Your Reclining Figure I of 1960 is one of my favourites Moore's, certainly the best of recent years I think. I watched him working on it in 1959 and 1960. Whenever I am in New York I go to the Museum Garden and live with it for a while.

Dear Mr. Hall:

Handwritten: Dis

Thank you for your letter of February 5 about the Tate Gallery's Reclining Figure in Hornton stone by Henry Moore. We have looked up our records and I am glad to answer your questions. Rothenstein who told me about the stone Reclining Figure which was loaned to you during the war. The sculpture came to us in January 1940 from the British Pavilion after the close of the New York World's Fair of 1939. Moore had made it for the garden of Serge Chermayeff's house at Halland and was being paid for it in installments, but when Chermayeff decided to sell the house and go to America Moore agreed to repay what he had received up till then and take the sculpture back. It was shortly after bought by the Contemporary Arts Society and presented to the Tate. Since the war was on, the sculpture remained on extended loan to our Museum from the Tate Gallery until 1945, and it was on exhibition in our Sculpture Garden during most of this period.

It was in 1944 that the sculpture was damaged by vandals who succeeded in getting into our Sculpture Garden at night over the high fence on the 54th Street side. In the morning the Moore was found knocked off its pedestal with the head broken off at the base of the neck. There was no other damage. It was repaired by J. Wallace Kelly, a sculptor who did this type of work for the Metropolitan Museum of Art and for us at that time. The Tate's claim for depreciation was met by our insurance company.

We felt certain that this was a case of malicious mischief rather than an action directed against modern art in general or Moore in particular as you suggest. The Moore was one of the most widely admired sculptures in our Garden and I doubt that it would have provoked a premeditated attack.

Sincerely,

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

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

Mr. Donald Hall
Town Street
Thaxted
Essex, England

AHB:ew

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5th February, 1964.

Dear Mr. Barr,

Thank you for your letter of the 22nd January. It is very helpful. Everyone over here talks about the role of the Museum of Modern Art in establishing Henry Moore's reputation - as well as the reputation of everyone else in the last 30 years! And I am glad to be able to cite chapter and verse.

Your Reclining Figure IJ of 1960 is one of my favourite Moore's, certainly the best of recent years I think. I watched him working on it in 1959 and 1960. Whenever I am in New York I come to the Museum Garden and live with it for a while.

I am sorry to trouble to the extent of another letter, but I do have another question: after writing to you the last time, I talked with Sir John Rothenstein who told me about the stone Reclining Figure which was loaned to you during the war by the Tate (Actually later I had a conflicting story about this, that the piece was owned by Chermayeff at the time and only acquired by the Tate later. But whoever owned it, you borrowed it for the duration of the war, as I recall.) I want to mention how Sir John suppressed news of the vandalism to the statue and kept it out of the English newspapers, on the theory that it might lead to anti-Americanism at a crucial time. Since I want to mention this, I wonder if you could tell me what happened from the point of view of the Museum. Were the vandals ever identified? Does the Museum have any theories about what happened? Was it an action directed against Moore, England, Modern Art, or was it meaningless destructiveness? Probably no one knows but I should at least enquire, I think, before telling the story. Have you had any other attacks on Moore's?

Thank you for your extremely helpful letter.

Yours sincerely,

Donald Hall

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

can you refresh my memory?
- How was file
Digg

orig in H.C. file

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cc: Miss Miller

Hall
also see NC & AHB under
Moore for other copies.

Mr. Donald Hall

-2-

22 January 1964

Remember liking Moore personally and admiring a stone in his studio. 22 January 1964

Dear Mr. Hall:

Thank you for your letter. I do not recall that we had a plan to hold a Henry Moore exhibition in 1939, though our staff here at the Museum knew and greatly admired his work. Indeed, during the Spring of that year we borrowed from the artist two works for our tenth anniversary exhibition, Art in Our Time, which opened our new building.

I am not sure just when the Museum, as an institution, first heard of Moore, although I am sure I must have spoken of him years before we first exhibited his sculpture. That was in March 1936, in the exhibition Cubism and Abstract Art in which we exhibited Two Forms (1934) lent by the artist and reproduced in the catalogue on page 223. Since this catalogue is now very hard to find I am sending you a copy of page 200 which has some references to Moore. Less than a year later, in Fantastic Art, Dada, Surrealism, December 1936, we showed two other Moore sculptures and three drawings also lent by the artist.

In 1937 we were delighted to have the Two Forms (1934) enter the Museum's collection through the generosity of Sir Michael Sadler who, as you know, was a friend and patron of the sculptor. At that time, because of the depression, the Museum had practically no purchase funds so that after writing the sculptor what his best price would be I appealed to Sir Michael who replied:

Your letter of January 27th has just reached me.

With deep pleasure I do what you ask. The work of the Museum of Modern Art is of capital importance, and I prize the opportunity of having a part in the furthering of it.

For the acquisition of the wood carving Two Forms by Henry Moore I enclose a check for (X) pounds.

(As a matter of policy we never disclose what the Museum pays for its purchases. Suffice it to say that Sir Michael's check was under forty pounds.) In 1939 we bought the Reclining Figure (1938) exhibited in Art in Our Time, mentioned above.

I first heard of Henry Moore and indeed first visited him in 1927 thanks to the enthusiastic introduction from Bedford (I cannot remember his first name) who was curator of sculpture (or was it Medieval Art?) at the Victoria and Albert. Bedford was much interested in the esthetics and techniques of direct carving and appreciated Moore's achievements in carved stone and wood. I

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6th January, 1964.

Dear Mr. Barr,
Mr. Donald Hall

-2-

22 January 1964

Last spring and early summer, before I left the States for a year in England, I talked to several dealers in New York about Henry Moore. I knew at the time I should have made an appointment to see you, but for some reason I felt shy of it. As a result, I have to remember liking Moore personally and admiring a stone Mother and Child in his studio. I also remember a long piece which I expect to turn up in the village of Hamstead, a long piece which I expect to turn up in the village of Hamstead, writing poems, and it happens that the At the present time our collection includes nine sculptures by Moore, including two capital works, the Family Group, completed in 1949, and the great Reclining Figure, II of 1960.

I look forward to seeing your article.

Someone told me - I think it was Philip Hendy, but I am not sure - that the Museum of Modern Art had a show of Henry Moore in 1939, but was prevented by the war. Is this true? It was incredibly early, if it is true. I hope it is!

I have, of course, the Alfred N. Barr, Jr. post-war exhibition.

Director of the Museum Collections

Could you tell me how you, and the Museum otherwise, first heard of Moore? I am interested in tracing the growth of his international reputation. Someone also told me that they thought that Jacques Lipchitz had been the first to tell Curt Valentin about Moore. Do you know anything about this?

I will be grateful for anything you can tell me. I will be returning to the States in August, but I must write my articles in the next few days.

Mr. Donald Hall
Town Street
Thaxted
Essex, England

Yours sincerely,

AHB:rr

Donald Hall

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1 copy
orig. in M.C. files

6th January, 1964.

Dear Mr. Barr,

Last spring and early summer, before I left the States for this year in England, I talked to several dealers in New York about Henry Moore. I knew at the time I should have made an appointment to see you, but for some reason I felt shy of it. As a result, I have to bother you with a letter. I am writing a Profile of Henry Moore for the New Yorker, a long piece which I expect to turn into a book later. I am in England on a Guggenheim, writing poems, and it happens that the village in which I live is only fifteen or twenty miles from Much Adham. I lived in the same village four years ago, and at that time did an interview with Henry Moore which was printed in Horizon. Returning this time, I decided to have a go at something bigger.

Someone told me - I think it was Philip Hendy, but I am not sure - that the Museum of Modern Art planned a show of Henry Moore in 1939, but was prevented by the war. Is this true? It was incredibly early, if it is true. I hope it is!

I have, of course, the Sweeney book from the post-war exhibition.

Could you tell me how you, and the Museum otherwise, first heard of Moore? I am interested in tracing the growth of his international reputation. Someone also told me that they thought that Jacques Lipchitz had been the first to tell Curt Vallentin about Moore. Do you know anything about this?

I will be grateful for anything you can tell me. I will be returning to the United States in August, but I must write my articles in the next two months.

Yours sincerely,

Donald Hall

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Since yesterday eve you seemed to indicate you wanted to add to this I decided to do a draft/.

cc: Miss Miller

Dear Mr. Hall:

Thank you for your letter. I do not recall that we had a plan to hold a Henry Moore exhibition in 1939, though ~~many of us~~ ^{our staff} here at the Museum knew and greatly admired his work. Indeed, during the Spring of that year we borrowed ~~from~~ from the artist two works for our ~~10th~~ ^{10th} anniversary exhibition, Art in Our Time, which opened our new building.

I am not sure just when the Museum, as an institution, first heard of Moore, although I am sure I must have spoken of him years before we first exhibited his sculpture. That was in March 1936, in the exhibition Cubism and Abstract Art in which we exhibited Two Forms (1934) lent by the artist and reproduced in the catalogue on page 223. Since this catalogue is now very hard to find I am sending you a copy of page 200 which has some ~~REFERENCES~~ ^(Fantasia Art, Cedar, Surrealism) references to Moore. Less than a year later, in December 1936, we showed ~~another~~ ^{two other sculptures and three drawings} Moore, Reclining Figure, 1931, also lent by the artist. ^{have}

In 1937 we were ~~so~~ delighted to ~~add~~ ^{have} the Two Forms (1934) enter the Museum's collection as the gift of Sir Michael Sadler, who, as you know, is a great friend and patron of the sculptor. In 1939 we bought the Reclining Figure, ⁽¹⁹³⁵⁾ exhibited in ^{Art in in Our Time} the exhibition of that year, ^{mentioned above.}

I first heard of Henry Moore and indeed first visited him in 1927 thanks to the enthusiastic introduction from Bedford (I can't remember his first name) who was curator of sculpture (or was it Medieval art?) at the Victoria and Albert. Bedford was much interested in the esthetics and techniques of direct carving. ^{and appreciated} I remember and admired Moore's achievements in ^(Carved stone and wood.) this technique. I remember liking Moore personally very much, ^{and} admiring a stone Mother and Child in his studio and also a figure which reminded me of the ^{Chac-Mool} ~~Chac-Mool~~ figures in Mayan sculpture. This ^{piece} must have been one of ^{Moore's earliest} the ~~early~~ sculptures in the very long series of reclining figures which have been ~~Moore's~~ ^{his} favorite subjects throughout his career.

* H
See other
Sheet

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At the present time our collection includes nine sculptures by Moore, including two capital works, the Family Group, completed in 1949, and the great Reclining Figure, II of 1960.

I look forward to seeing your article.

Sincerely,

AHB, Jr.
title

Mr. and Mrs. Nathan L. Halpern deeply regret it has become necessary to cancel their cocktail party in honor of M. Germaine Bastin on Monday, September 27th, due to an illness in the family.

Belle H. H.
Secretary to
N. L. Halpern

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

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HALPERN

Nathan L. Halpern

993 Fifth Avenue
New York, New York
September 24, 1965

(Rec'd Sept 27)

Mr. and Mrs. Nathan L. Halpern deeply regret
it has become necessary to cancel their cocktail
party in honor of M. Germain Bazin on Monday,
September 27th, due to an illness in the family.

N. L. Halpern
Secretary to
N. L. Halpern

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

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Nathan L. Halpern

(Rec'd Sept 21)
September 20, 1965

You are cordially invited to meet M. Germain Bazin,
the Directeur of the Louvre Museum.

Cocktails on Monday, September 27, 1965, at
993 Fifth Avenue, New York City, 6:00 PM.

Edith + Nate Halpern

Edith and Nathan L. Halpern

RSVP: 993 Fifth Avenue
New York City
or by telephone Mr. Halpern's office, PL 5-6300.

Mr. and Mrs. Alfred Barr
c/o Museum Modern Art
11 West 53 Street
New York, New York

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Halverson

see: National Council of the Churches
of Christ

and ARC, filed with Religion & Art etc

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Hamilton

Dr. George Heard Hamilton
Dr. Robert S. Lyman
Dr. Alfred H. Barr, Jr.
Dr. Charles F. Johnson
Dr. William S. Hoar

10 November 1960

YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN - CONNECTICUT

Oct. 31, 1960

Dear George:

I am deep in fund raising and regret I can't take time to do some research for your graduate student. Did he ask Bernard Karpel for help?

I wonder if Marcel Duchamp might not have a catalogue.

I can't recall having seen Maurice Denis' Psyche murals since 1928. I don't remember seeing them in the reserve at the Hermitage, though it's possible my memory betrays me. They were not included in the very large exhibition of French art, chiefly from Russian museums, held in 1956.

I wish I could be more helpful.

Sincerely,

Professor George Heard Hamilton
Department of the History of Art
Yale University
New Haven, Connecticut
Chairman

AHB:ma

Marcel Duchamp can be written at 28 West 10th Street, New York.

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

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letter from Mr. Hammond

cc: Mr. Rene d'Harnoncourt
 Mr. Monroe Wheeler
 Mr. Alfred Barr
 Mr. ~~Waldo~~ Reamussen
 Mr.
 Mr.

YALE UNIVERSITY
 DEPARTMENT OF THE HISTORY OF ART
 NEW HAVEN · CONNECTICUT

Dear Mr.

Oct. 31, 1960

I as
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 new dir
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 that as
 I ca
 sculptu
 Curator
 Rotterd
 exhibit
 I think

Dear Alfred:

We have a young man in the Graduate School who wishes to write a master's thesis on the Section d'Or, but we have no catalogs and he tells me that he cannot find them in the Museum's library. I seem to remember a conversation about these with someone several years ago. Do you know by any chance where we could send him to see these?

Secondly, when you were in Moscow did you see the Psyche series by Maurice Denis? If so, do you recall whether these were reduced? I hate to trouble you with these tedious bibliographical details, but that is what happens to you when you know so much.

Sincerely,

Gray

psb

George Heard Hamilton
 Chairman

Dr. Alfred Barr
 Museum of Modern Art
 11 West 53 St.
 New York, N.Y.

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letter from Mr. Hammacher

cc: Mr. Rene d'Harnoncourt
 Mr. Monroe Wheeler
 Mr. Alfred Barr ✓
 Mr. Waldo Rasmussen
 Mr. William Seitz
 Miss Dorothy Dudley



KRÖLLERMUSEUM KRÖLLER-MÜLLER

OTTERLO, Post Huis Kamp (Otterlo)

Dear Mr. Selz:

I am very glad to read that the Museum will bring the Rosso exhibition together with the definitive study on the Rosso problem from Margaretha Barr.

I resigned as director from the Museum, so I have given your letter to the new director, Mr. Oxenaar. I discussed with him the problem of a loan and I hope if you can satisfy what he certainly will ask you about details from the transport, that it comes to a positive result. The piece is a very rare one that as far as I know was never on loan. But try to come with him to a result.

I continue my courses at the University of Delft and remain adviser for sculpture purchases. Mrs. Hammacher starts from September 1 on as the Chief Curator for paintings and exhibitions at the Boymans-van-Beuningen Museum at Rotterdam. She is already busy with preparations for an important international exhibition of Naives or primitives as you call them, including also Americans. I think you will hear from her soon.

Sincerely,
With kindest regards, also for

Mrs. Selz from my wife,

Hammacher

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Hammacher



RIJKSMUSEUM KRÖLLER-MÜLLER

OTTERLO, Post Harskamp (Gld.), Nederland

Telefoon: (08383) 213

Postrekening: 82 53 16

7711 H/L.
T1.

Otterlo, 13th March 1963.

Mr. Alfred Barr Jr.,
Director of
THE MUSEUM OF MODERN ART,
NEW YORK - 19.

Dear Alfred,

I am sorry that you did not - as yet - receive a copy of my booklet on Marta Pan Wogensky; I'll send you one by separate mail immediately.

We do hope that the Wogensky's will find an opportunity to sell their work in New - York soon, notwithstanding the present difficulties on the art market.

With our best wishes and kindest regards to you both,

Sincerely,

(A.M. Hammacher, Director).

*Monieur, mes salutations
les plus distingués
Marta Pan*

MARTA PAN
SHELTON TOWERS HOTEL

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.375

Abram Hammacher 10th February 1963 Hammacher

Dear Alfred.

14. mars 1963.



Hotel Pierre
NEW YORK 21, N. Y.

Cher Prounien
permettez-moi de vous re-
mercier une nouvelle fois
de votre accueil si généreux.
Notre conversation, ainsi que
vos conseils ont eu une très
grande valeur pour moi.

Comme vous me l'avez
demandé, je dépose - en
même temps que ce mot -
2 exemplaires de mon cata-
logue.

Veuillez recevoir, cher

Rijksmuseum Apollon
Otterlo, Holland

... from ... It's good to have a
more modern subject. They have always been
interested in the 16-17th century. The same as the
antiquarian ... in 1961 and now again
in Bonn (1964). I remember you ...

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Hammacher

Abram Hammacher 10th February 1965

Dear Alfred,

Monsieur, mes salutations
les plus distinguées

Marta Pan

MARTA PAN
SHELTON TOWERS HOTEL

Rijksmuseum Kröller-Müller
Otterlo, Holland

... from Hamburg is not paper
'...'. It's good to have a
more modern subject. They have always the
accent on the 16/17th century. The same as the
antiquarianism in 1901 and now again
in Bonn (1900). I remember you probably

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Hammacher

Abram Hammacher 10th February 1963

Dear Alfred,

We have in our sculpture garden the floating
Sculpture of Marta Pan - Wogensky -
March 4, 1963
living near Paris at St. Rémy les Châteaux with
the sculptor André Wogensky. For years the

Dear Abram:

I am afraid that I have not seen the copy of your
booklet on Marta Pan Wogensky, but I hope that I may be of
some help to her. I have arranged to see her tomorrow after-
noon.

I hope that Marta Pan is not too sanguine about
securing a dealer in New York. Otto Gerson, our leading
dealer in sculpture, died a month or so ago and not many
other galleries are much interested. Indeed, it is a
very difficult problem for a new sculptor to get an
exhibition in New York especially as the art market is
rather depressed at the present moment. I am very sorry
to send you these discouraging words. I am taking your
letter to show Marga who I am sure will appreciate it.
She is almost finished the Museum's book on Rosso. Our
very best to you both.

Sincerely,

Alfred H. Barr, Jr.

Dr. Abram Hammacher
Rijksmuseum Kröller-Müller
Otterlo, Holland

*because he and give some advice up his
work could be shown in New York? I think it's
worry to do it. But you must see it and
see her
I know how busy you always are, but I know
no one better than you.
I've not really been better as a year ago?
every from Margaret is now protected in the
'Kunststichting' for art? It's good to have a
more modern subject. They have always had
interest in the 16-17th century. The same as the
antiquarianism in 1961 and now again
in Bonn (1962). I remember you protected*

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Abram Hammacher

10th February 1968

Dear Alfred,

We have in our sculpture garden the floating sculpture of Maria Pan - Wogensky - living near Paris at St Rémy les Chevreuses with the architect André Wogensky, for years the collaborator of Le Corbusier, but now since years independent.

I wrote about Maria Pan a booklet and I thought that I have given it to you. She did remarkable things. Both - the architect and the sculptor - are travelling to Canada and New York. Could you find some time to receive her and give some advice if her work could be shown in New York? I think it's worthy to do it. But you must see it and see her.

I know how busy you always are, but I know no one better than you.

Is your health now better as a year ago? I'm very happy that the Rosso - Etchells essay from Margaret is now published in the "Kunstislon's Jaarboek". It's good to have a more modern subject. They have always seen ahead on the 16/17th century. The same at the architectural camp in 1961 and now again in Bonn (1964). I remember your protest

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that oriental night in the garden of your Museum.

Please receive also from Renilde for you and Margareti our best wishes and greetings

Yours truly

Prins Hammarhal

Oriskany 1

Ottelo

Holland

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

Nationalmuseum

Stockholm 18

September 29, 1961

Dear Abram:

I have received the transcript of Marga's Resso article and shall take it March 1, 1963

I also have your list of photographs and have written a note to our librarian and proposed an article for the book. If you run into any difficulties, please write me.

Dear Madame Wogenscky:

I have returned to my desk after several days absence and learned that you phoned me. I have received a note about you and your husband from our friend Abram Hammacher and would be very pleased to have you to tea here at the Museum on Tuesday afternoon, the fifth of March, at 5:30.

I shall not ask other people to tea since I should like to have the chance to look through photographs of your work if you would like to bring them. I am enclosing a complimentary card which you and your husband can use for entrance to the Museum.

I look forward to seeing you very much.

Sincerely,

Dr. A.M. Hammacher
Rijksmuseum Kröller-Müller
Otterlo, Holland

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

Madame André Wogenscky
Hotel Pierre
Fifth Avenue at Sixty-first Street
New York, New York

encl.

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Hammacher

Nationalmuseum

Stockholm 16

29 May 1963 September 29, 1961

Dear Abram:

28 IX 61

I have received the typescript of Marga's Resso article and shall take it home to her.

I also have your list of photographs and have written a note to our librarian and proposed an exchange as you suggested. If you run into any difficulties, please write me.

Dear Marga
We are

with
since
will

It was a very great pleasure to see Renilde and yourself again. Marga and I have a very real affection for you, so that we enjoy our visits with you greatly. Though this letter will reach you after you are back in Otterlo, it conveys best wishes for a bon voyage.

May I ask you to ^{send me} the photographs ^{I noted on the} ^{attached list?} Thank you very much for your kind offer ^{me} to change ^{me} but I am willing to send you an ^{exchange (or more) of} photographs of our collection.

Sincerely,

Alfred H. Barr, Jr.

Dr. A.M. Hammacher
Rijksmuseum Kröller-Müller
Otterlo, Holland

AHB:ld

With kindest regards
for Mrs Barr and you
also from Renilde
Yours
A.M. Hammacher

kind information
during Dag Hammar-
in the matter after
of June and will
inite has been de-

Mr. Selz.

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

28 IX 61

Dear Mr. Barr,

We enjoyed so much our rencontre with Mrs Barr and you. I hope seriously the Medardo-Fles' essay will be born.

May I ask you to mail for me the photographs I noted on the adjoined list? Thank you so much for your kind offer not to charge me, but I am willing to send you an equal number (or more) of photographs of our collection.

With kindest regards
for Mrs Barr and you
also from Renilde
Yours

J.H. Hammarskjöld

Prof. Nordenfalk's secretary

cc: Mr. Barr
Miss Miller
Mr. Seitz
Mrs. Salz.

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HammarSKjöld

Nationalmuseum

Stockholm 16

29 May 1963

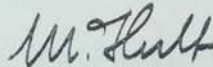
Mr. René d'Harnoncourt, Director
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Sir,

Professor Nordenfalk, who got your letter of May 16 just when he was about to leave for Paris, has asked me to express his sincere thanks for your kind information as regards our plans for a monument honoring Dag Hammar-skjöld.

Professor Nordenfalk will proceed in the matter after his return from abroad at the beginning of June and will write you again as soon as anything definite has been decided by the Jönköping authorities.

Faithfully yours



(M.Hult)

Prof. Nordenfalk's secretary

cc: Mr. Barr
Miss Miller
Mr. Seitz
Ms. Salz.

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Hammarskjold
monument

C
o
p
y

cc: Mr. Barr
Miss Miller
Mr. Seitz
Mr. Selz

May 16, 1963

Dear Dr. Nordenfalk:

Alfred Barr just referred to me your good letter of May 7th concerning the proposed competition for a monument honoring Dag Hammarskjold. I discussed the subject with him and with Peter Selz, Curator of our Department of Painting and Sculpture Exhibitions and with Bill Seitz, Associate Curator of the same department. All of us are naturally very interested in the idea and believe that Isamu Noguchi would be an excellent choice to represent the United States in your competition.

Noguchi's latest work, as shown here in a recent exhibition at the Cordier and Ekstrom Gallery, seemed to us particularly fresh and of fine quality. He is evidently greatly concerned with content and most of his work is of near monumental size (between 6 and 9 feet high). Should you wish to see photos of his recent work I will be glad to send them to you.

Please let me know your reaction to this suggestion.

With warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Carl Nordenfalk
Director
Nationalmuseum
Stockholm 16, Sweden

Dr. Carl Nordenfalk
Director
Nationalmuseum
Stockholm 16, Sweden

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Hammarström
Competition

cc: Mr. d'Harnoncourt
Miss Miller
Mr. Selz
Mr. Seitz
Miss Jones

MUSEUM OF MODERN ART

Date: 14 May 1963

To: René d'Harnoncourt
From: Alfred E. Barr, Jr.

Re: Dag Hammarskjöld Competition

14 May 1963

Dear René:

Dear Doctor Nordenfalk: Your was a letter of May 7 from Nordenfalk of Stockholm in which he discusses a competition for a monument to Dag Hammarskjöld.

I am very happy to have your letter of May 7 which just arrived yesterday. I have talked with Karl Hulsten who has given us a little more information about your admirable proposal.

I am of course much interested but unfortunately I must devote all possible time to the completion of a catalogue of our Collection before our new building opens early next year. Consequently, I have asked René d'Harnoncourt, our Director, if he would appoint someone on our staff to help in relation to a possible American competitor. I am sure you will hear from him shortly. Meanwhile, my very best wishes for the success of this undertaking in which we are all interested.

Sincerely,

A Calder bronze statue might work, something "gothic" perhaps, rather than some big insect.

I have talked to Karl Holm and isarticulate. He says in confidence that the most prominent Swedish sculptor who he thinks isn't very good. Therefore the competition. Apparently the government will provide much of the money.

Dr. Carl Nordenfalk
Director
Nationalmuseum
Stockholm 16, Sweden

AHB:rr

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

Incorporated

cc: Miss Miller
Mr. Selz
Mr. Seitz

140 NASSAU STREET - NEW YORK
Telephone: COOrdinaT 7-4517
10036

Date 14 May 1963

To: René d'Harnoncourt

Re: Dag Hammarskjöld Competition

From: Alfred H. Barr, Jr.

November 12, 1962

Dear René:

Mr. Alfred H. Barr, Jr.

You already have on your desk a letter of May 7 from Nordenfalk of Stockholm in which he discusses a competition for a monument to Dag Hammarskjöld.

Sympathetic as I am to this proposal, I do feel that I should avoid direct involvement so that I may have more time for my catalogue. Would you please delegate the job as you may feel best. Both Seitz and Selz have copies of this memorandum.

have already received an invitation

Here are a few ideas for what they are worth: I assume that material must be unquestionably durable. This would not eliminate some of the metal workers if they used bronze and were technically skillful enough to do dependable ribbing or welding. If I had to decide now I would choose Noguchi. I think he would feel deeply involved, would have a sense of site, probably of importance. Also, although he is a middle western American his father was, I believe, of Japanese birth thereby internationalizing his origin in an appropriate way.

A Calder bronze stabile might work, something "gothic" perhaps, rather than some big insect.

I have talked to Karl Miltén who is rather young and inarticulate. He says in confidence that Nordenfalk would rather not have the most prominent Swedish sculptor who he thinks isn't very good. Therefore the competition. Apparently the government will provide much of the money.

Phone 241-1111

WANTS TO SEE YOU	WILL CALL AGAIN
RETRURNER YOUR CALL	URGENT

Please would like to see you about time this week possible tomorrow

will call ca 1:00 today

see if report has been made

upstairs

upstairs - really

Drown

ESB
Rout

W. Brown
actor

EXPERIMENTAL LINE NO. 1234 - 00 JAN 1963

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HARMON FOUND.

[1963] 03 7/80

To Alfred

Date 5/13 Time 10:20

WHILE YOU WERE OUT

M Dr. Hulten

of Stockholm Mus. Mod. Art

Phone 201 464-2590 (N.J.)

TELEPHONED	PLEASE CALL
CALLED TO SEE YOU	WILL CALL AGAIN <input checked="" type="checkbox"/>
WANTS TO SEE YOU	URGENT
RETURNED YOUR CALL	

Message would like to see you some time this week - possible tomorrow since you're leaving Wednesday. He'll call ca. 1:50 today to see if appointment has been made.

Operator

Mr. Alfred E
Director of
The Museum of
11 West 53rd
New York, N.

My dear Mr.

to the Skund
the Merton D
Madison Aven

EFFICIENCY LINE NO. 2725 - 60 SHEET PAD

repts
NR 16

the little preview invitation card also. I am also sending you an advance copy of the catalogue of his paintings which I think you will like to have.

The exhibit is already hung and can be seen at any time. The Gallery is at 80th Street and Madison Avenue and is upstairs - really upstairs!

Very sincerely yours,
Evelyn S. Brown
(Miss) Evelyn S. Brown
Assistant Director

ESB:ml
Encs.

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HARMON FOUND.

HARMON FOUNDATION
Incorporated
140 NASSAU STREET - NEW YORK 38. N. Y.
Telephone: COrtlandt 7-4357
10038

November 12, 1965

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

My dear Mr. Barr:

I believe you have already received an invitation to the Skunder Boghossian Exhibit of his Ethiopian paintings at the Merton D. Simpson - Primitive & Modern Arts Gallery, 1063 Madison Avenue. However, I am enclosing one with this letter with the little preview invitation card also. I am also sending you an advance copy of the catalogue of his paintings which I think you will like to have.

repts
Nov 16

The exhibit is already hung and can be seen at any time. The Gallery is at 80th Street and Madison Avenue and is upstairs - really upstairs!

Very sincerely yours,

Evelyn S. Brown

(Miss) Evelyn S. Brown
Assistant Director

ESB:ml
Encs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt
Miss Miller
Mr. Selz
Mr. Seitz
Miss Jones

Nationalmuseum

Stockholm 16

7 May 1963

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

Dear Mr. Barr,

Some time after the death of Dag Hammarskjöld the town council of Jönköping in Sweden (famous for the manufacturing of Swedish matches) decided to put up a monument as a memorial of D.H. who was born there.

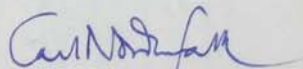
There has been a discussion about how this monument should be ordered. The Jönköping people would very much like to have a small competition, inviting three artists only. Such a competition could easily be arranged within Sweden, but there has also been some talk that we may venture to go outside our country, since D.H. was a truly international figure. Personally I think this is a splendid idea, particularly since the Jönköping people have about \$ 10.000 at their disposal for the competition alone.

As I know that Dag Hammarskjöld was a great friend of the Museum of Modern Art in New York, and that he himself was appreciated by you, I wonder if you think there would be a possibility for a cooperation between Sweden and your museum as regards finding three good artists to join in such a competition, one American chosen by you, one Swede chosen by us and as the third perhaps Barbara Hepworth, since I know that she and Dag Hammarskjöld were great friends and that she herself has already had some sort of Hammarskjöld memorial in mind.

I suppose that you will have to discuss this proposal with Mr. d'Harnoncourt - and as a matter of fact I should perhaps have addressed this letter to him instead! In any case I would be most obliged to hear from you as soon as possible, since the people in Jönköping are in their turn eagerly waiting for my reply.

With kind regards,

sincerely yours



(Carl Nordenfalk)
Director

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P.S. My colleague Karl G. Hultén, who is in charge of our Museum for Modern Art, has just left for New York, and if you should like to get some more information, I am sure he would be glad to give you any details. His address while in New York is the following: c/o Billy Klüver
78 South Gate Road
Murray Hill, N.J.

Id.

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OIL IS THE LATEST OF TYCOON'S LINES

Dr. Armand Hammer Deals in Art, Whisky and Cattle —Sold Wheat to Soviet

LOS ANGELES (UPI)— "One thing led to another."

That is the way Dr. Armand Hammer describes his varied careers as a chemicals manufacturer, an international trade tycoon, a lead pencil manufacturer in the Soviet Union, a salesman of million-dollar art collections, a distillery owner, a breeder of prize cattle and now president of a thriving oil company.

In his late fifties, Dr. Hammer plunged into the oil and

natural gas exploration business. Three years ago he became president of the Occidental Petroleum Company.

His drillers recently struck nine consecutive producing gas wells in northern California. They struck one well where a larger company had given up and turned the rights over to Occidental in what is called a "farmout."

Dr. Hammer explains how a comparatively small company can do this sort of thing with some regularity.

"I've got a great crew," he says.

Picked Good Men Early

Dr. Hammer showed this tendency to pick the right men at an early age. When he was a medical student at Columbia University he and his brother Harry, a chemist, took over a small pharmaceutical and chemical business owned by their father.

By the time Dr. Hammer was

graduated with honors, in 1921, he was a millionaire. He was offered an internship at Bellevue Hospital but it did not start for six months.

He had heard about trouble in Russia—famine and illness sweeping the land after World War I. So he bought a war surplus United States field hospital and carted it off to Russia.

"I found the people needed food more than they did medicine and doctors," he recalled.

He Skipped Wheat

Putting two-and-two together, Dr. Hammer approached Russian officials and told them farmers in the United States were burning wheat because the market was glutted.

He signed a trade agreement, chartered ships and took wheat to Russia. On the return trips his ships carried furs, hides and anything else Russia had to offer in exchange.

After three years of that,

the Soviet Union formed its own international trading organization, Amtorg, and Dr. Hammer saw it was time to get out. However, he did not want to get out empty-handed.

Noting that 5-cent pencils sold for \$1 in Russia, he got permission to build a pencil factory. In time he was exporting pencils from Russia.

Brothers Sold Art

Again he decided it was time for a change. Russia showed no signs of returning to even a semi-capitalistic system. He left, taking numerous valuable art objects of Czarist vintage—purchased at low prices.

One thing again led to another. His brother Victor had studied art at Princeton University and they established the Hammer Art Galleries in New York. This was in the depression and the art business was not good.

Dr. Hammer came up with

another idea. He persuaded the Gimbel Bros. department store to sell art over the counter. If a piece did not sell, it was marked down—until it sold.

Publisher William Randolph Hearst wanted to liquidate some of his art collection. The Hammer brothers sold \$11,000,000 worth of the collection.

He Bought Potatoes

One thing leading to another, Frederick Gimbel suggested that Dr. Hammer buy some distilling company stock at \$90 a share. This was in 1943. For each share, the purchaser got a barrel of whisky—and whisky was hard to get in those wartime days. Dr. Hammer bought 2,000 shares, arranged to have the distillery bottle the whisky and he sold it to Mr. Gimbel.

He bought 3,000 more shares. Then a chemist told him of the practice in Europe of using potato alcohol to stretch whisky.

Double for Khrushchev Seeks Facial Hideout

Fernand Barreau is wearing sun goggles and threatening to grow a beard and moustache, according to Paris Jour, as reported by NANA.

He complains that he cannot go anywhere these days without attracting a crowd and having trouble.

M. Barreau is a double for Premier Khrushchev of the Soviet Union and does not know what to do about it.

Potatoes were rotting because farmers couldn't sell them.

Dr. Hammer went to Maine, bought an old distilling plant and tons of potatoes. Then he could get five barrels of salable whisky for every barrel he had.

One thing led to another. The residue of alcohol-making is a

mash used for cattle feed. Dr. Hammer bought some Aberdeen Angus cattle for test purposes. He found himself in the breeding business with the Shadow Isles Farms in New Jersey.

He got so enthusiastic that he once bought a bull called Prince Eric for \$100,000. The Prince was getting old as sires go. This problem was solved through artificial insemination.

Dr. Hammer made more than \$1,000,000 in stud fees by this method before "The Bull of the Century"—as the Prince was called—died.

In 1955, Dr. Hammer came to Southern California with retirement in mind. But one thing led to another. An accountant friend told him of the tax gains possible in oil drilling. With plenty of more or less idle money, Dr. Hammer was in business again.

Hammer

All 5 Bloomingdale stores open Monday and

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date 29 February 1960

834 FIFTH AVENUE

To: Mr. d'Harnoncourt

Re: Extramural activities

From: Alfred Barr

Dear René:

I read your "confidential report" dated 2/15/60 and think it admirable as a preliminary statement of principle. One question which may be the result of careless reading or not understanding the importance of what you have written, but I do not see any reassurance that the Museum staff will have any more say on the exhibition program of the International Program than it has now or has had recently. We are all aware that the proposals are "authorized by the International Council", but as you know, I for one would like some chance to question both the general policies and specific proposals. I have spoken with you about certain shows or areas that I thought we should consider carefully and also the very strong feeling on my part that we are once more misusing a great deal of time, money and energy on carrying coals to Newcastle, in this case, Milan and Rome, as we did previously twice in Paris.

2 more he g my family

you know the show by using your name

all the information concerning these pictures will end up on my desk directly from New Orleans Museum and you answer your direct to them and not to me, etc

Now, I wish you could have talked to my knowing with someone about your working hours, but the way of collecting and the approval to artists, even myself the total amount in that case may also have

Johns. Edm. Hill

d'Harn

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~~Thank you - looking forward to my visit~~
~~remember the beautiful small~~ Harrison

Answered by
 card
 24 Jan 61

8 March 1960

834 FIFTH AVENUE

22 mad.

Dear Mr. Isaacson:

Dear Alfred.

I can't say I'm sorry for not answering before this your very interesting letter of January 23rd. We are in the midst of fundraising, so that my correspondence has been sadly irregular. I am delighted to answer your questions about Mr. Hartley's position in American art. Without question, I believe that he is generally considered to be one of the half-dozen most important American painters of his generation. He was born in 1892 and died in 1960, again for his very bold and original abstract paintings shortly before World War I, and then continued to work as an artist as he grew older. The Delgado Museum of New Orleans is showing them for their benefit. I have been informed of the general admiration for his work among American museums. Our own Museum for instance has two paintings of great distinction and has the honor of having the Whitney Museum of American Art have in New York each have several paintings by him.

You know the show by giving your name. He is also quite well-known abroad. In fact, when your letter arrived, the Director of the municipal museum of Amsterdam, Jan Sandberg, had just told me about his own show of Hartley's work in his museum. This is an honor which rarely comes to American artists.

Should you need more evidence of Hartley's importance, say I suggest you write the leading authority on his work, Hudson D. Walker, 38 East 48th Street, New York 17. Pictures will need your desk directly from New Orleans Museum and you

I think that your idea of naming the school in Lewiston after Hartley and his goes direct to them and not to me, alas. years of the slowly but increasing respect shown our artists by their fellow citizens, a respect which is still, I fear, far behind the quite extraordinary esteem recently accorded our artists throughout the world.

Now, I wish you could have talked to my knowing willy cousin Hunt for would have liked his way of collecting and his approach to artists and especially the talk + books in that charming old house.

Mr. Philip H. Isaacson
 169 Lisbon Street
 Lewiston, Maine

AHB:mas

Yours. Ellen Hunt Harrison

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cc: D. Miller

Hartley; Isaacson

8 March 1960

Dear Mr. Isaacson:

I can't apologize enough for not answering before this your very interesting letter of February 23rd. We are in the midst of fundraising, so that my correspondence has been sadly irregular.

I am delighted to answer your questions about Mr. Hartley's position in American art.

Without question, I believe that he is generally considered to be one of the half-dozen most important American painters of his generation. He is remarkable for his small early works of around 1910, again for his very bold and original abstract paintings shortly before World War I and then, contrary to what happens so often, as painters grow older, for his most recent works done in the years before his death which are among his best.

Doubtless you have already been informed of the general admiration for his work among American museums. Our own Museum for instance has two paintings of great distinction and both the Metropolitan Museum of Art and the Whitney Museum of American Art here in New York each have several paintings by him.

He is also quite well-known abroad. In fact, when your letter arrived, the Director of the municipal museum of Amsterdam, Jonkheer Sandberg, had just come to this country in order to organize a large one-man show of Marsden Hartley's painting for his museum. This is an honor which rarely comes to American artists.

Should you need more evidence of Hartley's importance, may I suggest you write the leading authority on his work, Hudson D. Walker, 18 East 48th Street, New York.

I think that your idea of naming the new high school in Lewiston after Hartley is one of the most encouraging evidences I have heard in recent years of the slowly but increasing respect shown our artists by their fellow citizens, a respect which is still, I fear, far behind the quite extraordinary esteem recently accorded our artists throughout the world.

Sincerely,

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

Mr. Philip M. Isaacson
169 Lisbon Street
Lewiston, Maine

AHB:ma

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d'Harn

THE MUSEUM OF MODERN ART

Date 17 January 1957

CONFIDENTIAL

To: Mr. d'Harnoncourt
From: Alfred Barr

Re: Change of departmental name

Dear René:

I gather that you are in no hurry to make a decision about Andrew's successor. But since I do not know when you may open discussions or negotiations, I should like at this early date to make a suggestion, not concerning the choice, but the name of the department.

I feel that you have been impatient in the past about questions and controversies which arose over titles. The suggestion which I have to make does not seem to me to involve rank or prestige, but I do think it would clarify what has been a confusing departmental name both inside and outside the Museum.

I should like to propose that we change the name of the "Department of Painting and Sculpture" to the "Department of Painting and Sculpture Exhibitions." The title of the head of the department would then be "Director of Painting and Sculpture Exhibitions" instead of "Director of the Department of Painting and Sculpture." This title, which is no longer than the previous title since it would omit the superfluous word "department", would be a great advantage in that it describes what the function of the department and distinguishes it from the function of the Collections.

Mr. and Mrs. Alfred H. Barr, Jr.
c/o Chase Manhattan Bank
20 Broadway 6-9000
New York 11, N.Y.

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cc: A. Barr
MOMA

d' Harnoncourt

of The Times

July 6, 1955

might

Dear Alfred,

I just talked to Alice and here is an address that do you some good. Eberhard's sister-in-law has a place on the Grundsee in the Styrian Section of the Salzkammergut. Her address is:

Gräfin Lori Meran
Milla Meran
Grundsee
Salzkammergut, Austria

They are supposed to have big, comfortable rooms overlooking the lake, but I believe that they only serve breakfast. Alice thinks that two inns are within a hundred yards of the place. The main problem she thinks is the necessity of sharing bathrooms of which there are only one or two for several rooms.

Lori is a very nice woman of about fifty, speaks and writes English, and Alice thinks that if you do write her telling her the type of thing you would like to find, she would be delighted to help you find something if her own place should not be satisfactory. Alice will drop her a note in the next day or so saying that she may hear from you. If we have any other bright ideas we will, of course, let you know.

My love to both of you,

Faithfully yours,

Kensé d'Harnoncourt

Mr. and Mrs. Alfred H. Barr, Jr.
c/o Chase Manhattan Bank
46 Barclay Square
London W. 1

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THE NEW YORK TIMES, WEDNESDAY, AUGUST 25, 1965

HARRINGTON

Books of The Times

Is the Dream of Reason to End in 1984?

By ELIOT FREMONT-SMITH

THE ACCIDENTAL CENTURY. By Michael Harrington. 322 pages. Macmillan. \$5.95.

MICHAEL HARRINGTON'S first book, "The Other America: Poverty in the United States," was published three years ago. In that book Mr. Harrington described the reverse face of the affluent society—poverty in the midst of postwar plenty, particularly in Appalachia and the big city ghettos—a face that had been all but hidden by the image of a glistening America.

"The Other America" was not the first book to call attention to the nation's poor, nor was it perhaps the best. However, with an assist from Dwight MacDonal's long essay - review in The New Yorker, it did force the fact of continuing poverty into public consciousness and official conscience, and it provided much of the intellectual stimulus for the antipoverty programs of the Kennedy and Johnson Administrations. It therefore has the distinction of being one of those rare books that directly influence political action.

"The Other America" was primarily reportage; Mr. Harrington's new book is primarily speculation. It also differs from the first in tackling a theme, or condition, that has for some time occupied American social critics. This should not count against "The Accidental Century"—though it undoubtedly will—for the book is stimulating reading and Mr. Harrington has some useful things to say.

In brief, "The Accidental Century" is concerned with an unanticipated, unplanned revolution that is reshaping our lives, our creative abilities, our thoughts and beliefs—"the sweeping and unprecedented technological transformation of the Western environment which has been, and is being, carried out in a casual way." The irony is that the revolution in technology, automation, cybernation, is the result of applied rationality, yet holds the seeds of rationality's destruction—"The dream of reason produces monsters," as Goya titled one of his etchings.

Mr. Harrington specifies the dilemma in a comparison of the theories of Oswald Spengler and Max Weber: "In [Spengler's] 'Decline of the West,' what was happening had always happened. History, like biology, was moving through the immemorial cycle of birth, maturity and death. Max Weber was much more profound. What was happening had never happened before. Technological progress was achieved by a radical method of breaking life up into specific functions which could be measured and engineered. In such a subdivided existence there was no vantage point for the com-

prehension of the whole. Bureaucratic, scientific man was losing his intellectual hold on reality even as he pragmatically conquered it."

Much of "The Accidental Century" is devoted to surveying the "decadence" in art, ethics, economics and political ideas that the author believes has come from this loss of hold on reality—and some if it (a chapter on Thomas Mann's ideological meanderings, for instance) seems itself pretty tenuous.

Mr. Harrington is much more forceful when he talks about the difficulties of effective social planning in a system still guided by the profit motive. He thinks orderly technological change conducted "in a humane and decent way" is impossible so long as the basic decisions are made in terms of private advantage. And he paints a bleak future for the West, "an inhuman collectivism" with corporate technocrats at the top and masses of leaderless, motivationless "proles"—right out of "1984"—at the bottom.

Yet Mr. Harrington is not totally despairing. "The accidental revolution could become conscious of itself," he writes, "and the future would thus be chosen rather than submitted to." His hope lies in changing the system, in socialism, so that technological planning in reference to social consequences would become possible. More specifically, and perhaps more usefully, he argues that people should be thought of as essential resources, and their education and training (not just for producing, but for living) as worthy of major economic investment. "Why not pay people for going to school?" he asks. It's a good question.

As a polemic, "The Accidental Century" is only partially successful. Although he is scrupulously honest in his democratic-socialist commitment and effective in dealing with the more obvious counter-arguments (it isn't a matter of whether we are to have increasing centralization of power, he says, but what form it will take), he remains vague about how the socialism in America he advocates may be politically accomplished.

Thus one reads this book with mixed reactions. It is very uneven, at times superficial, often debatable. Yet it is an attempt to see the whole, to gain the view Max Weber despaired of our gaining. For that, and for the warm heart that pervades the book, it deserves attention.

End Papers

LANDRU: By René Masson. Translated from the French by Gillian Tindall. 488 pages. Doubleday. \$5.95.

Landru, the bluebeard of World War I vintage who inspired the Charles Chaplin film classic, "Monsieur Verdoux," has been resurrected in a briskly paced novel redolent with the Paris of that era. There are few traces of Chaplin's wryly comic boulevardier here, and Landru, self-alienated and nihilistic, seems more the synthetic product of post-World War II French literature than the unnatural outgrowth of a *petite bourgeoisie* in the twilight years of *la belle époque*. Nevertheless, René Masson has created a psychologically engrossing character.

—ALEXANDER KENEAS.



Bob Adelman

Michael Harrington

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Please note. . .

Harper's Magazine, Inc.
will move to new offices (across the street from
Harper & Row) on Monday, June 28, 1965. From that
date forward our address will be --

Harper's Magazine
Room 1809
2 Park Avenue
New York, N. Y. 10016
(Phone No.: 686 8710)

Dear Mr. Hartmann:

I was very pleased to have a copy of your superbly printed Die Griechischen Tempel. I immediately took it home to show to my wife who is enthusiastic - especially since she is leaving for Greece within the next couple of months. You were most kind and thoughtful to remember our visit with you in Berlin several years ago.

A very Happy New Year to you,

Sincerely,

Alfred H. Barr, Jr.

Mr. Kurt Hartmann
Mr. Fritz Hartmann
Schöneberg
Berlin, Germany

Mr. Kurt Hartmann
Bruder Hartmann
Hauptstrasse 26
Berlin Schoenenberg
Germany

AHB:rr

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Hartmann

February 3, 1962

Dear Messrs. Hartmann:

On behalf of Mr. Barr, who has been away from the
Museum, may I thank you for presenting him with your publication,
January 27, 1965

Russische Tiergeschichten.
Dear Mr. Hartmann:

I shall bring this book to Mr. Barr's attention upon
I was very pleased to have a copy of your superbly printed
Die Griechischen Tempel. I immediately took it home to show to my
wife who is enthusiastic - especially since she is leaving for Greece
within the next couple of months. You were most kind and thought-
ful to remember our visit with you in Berlin several years ago.

A very Happy New Year to you,

Helen Kaplan
Secretary to Alfred H. Barr, Jr.

Sincerely,

Alfred H. Barr, Jr.

Mr. Kurt Hartmann
Mr. Fritz Hartmann
Schöneberg
Berlin, Germany

Mr. Kurt Hartmann
Bruder Hartmann
Hauptstrasse 26
Berlin Schoenenberg
Germany

AHB:rr

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Hartmann

February 8, 1962

Dear Messrs. Hartmann:

On behalf of Mr. Barr, who has been away from the Museum, may I thank you for presenting him with your publication, Russische Tiergeschten.

I shall bring this book to Mr. Barr's attention upon his return to the Museum.

Sincerely,

Rona Kaplan
Secretary to Alfred H. Barr, Jr.

Mr. Kurt Hartmann
Mr. Fritz Hartmann
Schöneberg
Berlin, Germany

Dear Mr. Barr:

Mr. Fritz Hartmann, Jr.--she does the excellent printing--is in town and if you have a moment free would like to look at the new catalogue. He will be in N.Y. until Saturday, and they will be back a few days after that. You can reach him either at the Hartmanns or with Mr. Hartmann tonight.

THE MUSEUM OF MODERN ART

For Mr. Barr
From Rona

Date: Feb. 13, 1962

Rec:

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Fritz Hartmann, Jr.

THE MUSEUM OF MODERN ART

Date Oct. 11, 1961

To: Mr. Barr

Re: _____

From: Linda

Dear Mr. Barr:

Mr. Fritz Hartmann, Jr.--who does the excellent printing work ^{in Germany} for the Museum ~~in~~
~~Germany~~--is in town and if you have a moment free would like to bring you regards
from the director of the museum in Berlin as well as show you Der Sturm catalogue.
He will be in N.Y. until Saturday, and then will be back for a few days Oct. 26.
You can reach him either at the Barbizon Plaza or through Francis Pernas (who will
be with Mr. Hartmann tonight).

Dr. Charles Hartshorne
Department of Philosophy
Emory University
Atlanta 22, Georgia

Alfred H. Barr, Jr.

AHB:ma

Professor Frederick Hartt
Washington University
St. Louis 30, Missouri

AHB:ma

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Hartshorne

6 January 1960

Dear Dr. Hartshorne:

Dear Fred:

I am delighted to have the reprints of your
I am sorry to say that I know very little about
four very interesting articles on bird songs. I think
the young crop of teachers who might be able to carry a
I have never seen such precise studies of the behavior
courses in modern art at Pennsylvania, but I shall certainly
of singing birds.

write you if I come across anyone. Have you phoned Schapiro
Sincerely yours,
or Craig Seyth?

I wish I could be more helpful.

Alfred H. Barr, Jr.

Sincerely,

Dr. Charles Hartshorne
Department of Philosophy
Emory University
Atlanta 22, Georgia

Alfred H. Barr, Jr.

AHB:ma

Professor Frederick Hartt
Washington University
St. Louis 20, Missouri

AHB:ma

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Hartt

WASHINGTON UNIVERSITY

 ST. LOUIS 30, MISSOURI

DEPARTMENT OF
ART AND ARCHAEOLGY

May 19, 31 May 1960

Mr. Alfred H. Barr, Jr.
 The Museum of Modern Art
 11 West 53 Street
 New York 17, New York

St L 64
 Parkview 7-4700
 Station 340

Dear Fred:

Dear Alfred:

I am sorry to say that I know very little about the young crop of teachers who might be able to carry a very stimulating and progressive talk which saved the situation course in modern art at Pennsylvania, but I shall certainly write you if I come across anyone. Have you phoned Schapiro


or Craig Smyth? I wish I could be more helpful. we are committed to give a course in the History of Modern Architecture I am most anxious to obtain a young man whose Sincerely, around contemporary painting. The possible rank offered will not be above assistant professor so the candidate should be young, nonetheless the University exacts a doctorate. I can only hope that these conditions prove not impossible to fulfill.

Alfred H. Barr, Jr.

I already have quite a list of names, although most of Professor Frederick Hartt would seem advisable. I wonder Washington University provide me with suggestions for men St. Louis 30, Missouri. 20's or very early 30's. I would greatly appreciate anything that you can tell me.

AHB:ma

As ever,


 Frederick Hartt

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WASHINGTON UNIVERSITY
ST. LOUIS 30, MISSOURI

DEPARTMENT OF
ART AND ARCHAEOLOGY

May 19, 1960

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53 Street
New York 17, New York

St L 64
Parkview 7-4700
Station 346

Dear Alfred:

You were very good indeed to suggest Leo Steinberg for our opening lecturer. Leo leapt into the breach, and gave a very stimulating and provocative talk which saved the situation for us and caused, as you can imagine, a great deal of comment both favorable and ^{the} reverse. He is certainly a man of exceptional brilliance. ^

Now I am wondering if you could do me a further favor: At Pennsylvania where I am to go in the fall we have an opening in the field of Modern Art, and although we are committed to give a course in the History of Modern Architecture I am most anxious to obtain a young man whose work centers around contemporary painting. The possible rank offered will not be above assistant professor so the candidate should be young, nonetheless the University exacts a doctorate. I can only hope that these conditions prove not impossible to fulfill.

I already have quite a list of names, although most of them are slightly older than would seem advisable. I wonder if you would be able to provide me with suggestions for men possibly still in their 20's or very early 30's. I would greatly appreciate anything that you can tell me.

With all good wishes,

As ever,


Frederick Hartt

FH:cl

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de Hauke

cc: Mr. Karpel ~~Sala~~

3 June 1960

Dear César:

Thank you so much for the prospectus of your Seurat book. Congratulations on your having published it at last. I can guess how much scrupulous work you have put into it. I look forward to seeing it. I am passing the subscription form on to our library.

Sincerely,

With my best to you,

Sincerely,

Alfred H. Barr, Jr.

M. César M. de Hauke
14, rue du Cherche Midi
Paris, France

AHB:ma

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cc: Mr. Selz

Halpert

6 April 1960

Dear Edith:

Many thanks for your letter of March 29th.

I think your suggestion deserves serious consideration and shall pass it on to Peter Selz, who will I know be interested in your Monet visit.

Sincerely,

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

AHB:ma

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Haupt

Haupt

1960

Your Thoughtful words
of comfort touched
me very deeply -

Erud Haupt

Rec'd 26 June [1960? with other corresp. 08/9/60]

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Haupt

1960

*The family of
Ira Haupt
wish to express their deep appreciation
and sincere thanks for
your kind expression of sympathy*

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Haupt

6 April 1960

Dear Mr. Kamon:

Dear Enid and Ira,

Since time is short, I am passing on to you directly a loan request from Mr. Kamon of Tokyo, rather than asking him to write to you.

My best to you both.

Sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Mr. and Mrs. Ira Haupt
730 Park Avenue
New York, New York

AHB:ma

Taito-ku
Tokyo, Japan

cc: Mr. and Mrs. Haupt

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THE MUSEUM OF MODERN ART

March 23, 1960

Date

6 April 1960

To: Sarah Stein

From: William Lieberman

Re:

Dear Mr. Kamon:

The Cézanne "Maison lézardée" about which you write was lent to an exhibition in our Museum. It belongs to Mr. and Mrs. Ira Haupt, 730 Park Avenue, New York, New York.

To save you time and a further letter, I am taking the liberty of passing your letter on to the Haupts, together with a copy of my reply.

Sincerely,

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

Mr. Yasuo Kamon
Chief Curator
National Museum of Western Art
Ueno-Koen
Taito-ku
Tokyo, Japan

AHB:ma
copy: Mr. and Mrs. Haupt

cc: Alfred H. Barr Jr.
Mrs. Alice Parkinson

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THE MUSEUM OF MODERN ART

March 23, 1960

Date _____

To: Sarah Rubenstein
From: William Lieberman

Re: _____

Dear Sarah:

Attached are the Purchase Orders for the financial and banking prints ordered for Ira Haupt. The total amount is \$ 372.25.

There may be a few additional prints to be added in the next two weeks.

I have informed Mr. Haupt of the approximate amount he is spending.

There is to be a preliminary meeting on December 27 (to which I've already told her gathering for Mrs Dorothy could come).
Many thanks.

As far as the jury procedure goes, she said there would be a screening committee composed of herself and several other ladies who are equally well-informed. This would reduce the jury's job simply to selecting the cream of the drama (not her words).

We should let her know at RE 7-2696 or RE 7-1299 as soon as possible whether you will serve or, if not, whom you would nominate to represent the Museum.

cc: Alfred H. Barr Jr. ✓
Mrs. Bliss Parkinson

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TH

cc:

To:

From:

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in

his
house).
Sweeney,

... Bureau must consult the Met. authorities on policies before accepting; Jim Soby is being asked and she feels certain he will accept as he is a friend of hers. She would very much like to have you on the jury to represent the Museum. If you should be too busy, however, she hopes Dorothy can serve; or someone else on the staff you want to recommend.

She explains that the works will be of the highest quality so that it would be worth your while. They have an arrangement with many artists and dealers already by which these people set the lowest price they feel they can on the work; it will not be sold for less at the auction. ~~and~~ The artists and dealers will get back their price and the Ballet Theatre will take the difference between that and the final sales price of the object. She feels this insures a high quality.

There is to be a preliminary meeting on December 27 (to which I've already told her neither you nor Dorothy could come).

about art

As far as the jury procedure goes, she said there would be a screening committee composed of herself and several other ladies who are equally well-informed. This would reduce the jury's job simply to selecting the cream of the cream (not her words).

We should let her know at RE 7-2896 or RE 7-1299 as soon as possible whether you will serve or, if not, whom you would nominate to represent the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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490 Maple Lane - May 26/59
OTTAWA.

Dear Mr. Barr,

his only just received your note - we had moved a year ago to our house on stilts - and so I hope this will reach you before you leave for Warsaw.

The last we have heard from George is that he was in Stockholm for another operation - that was about 3 months ago - and nothing more. He did get his Chagall collection out for a show in Germany.

and was interested in selling his large Kandinsky & Malevitch - he hasn't many more operations to go. He is still employed by the Canadian Embassy and we would suggest that you contact Peter Roberts (ROBERTS) - an officer at the Embassy - identify yourself & I'm sure he will be most helpful in leading you to George should George still be on sick leave. If ROBERTS is away MAX YALDEN is the other officer there and would do the same. It would perhaps be better to contact them first

THE MUSEUM

cc: Dorothy Miller
Marie Alexander

To: Alfred Barr

From: Betsy Jones

Mrs. Havemeyer called

1. Jean de Botton. Most of his so they would like to wait a touch with us later on.
2. She is on a committee for the to take place next March 7 & For the jury they have already E.J. Rousuck (Wildenstein); on policies before accepting he will accept as he is a friend you on the jury to represent she hopes Dorothy can serve;

She explains that the works be worth your while. They are already by which these people the work; it will not be so; dealers will get back their difference between that and this insures a high quality.

There is to be a preliminary told her neither you nor Dorothy

As far as the jury procedure committee composed of herself well-informed. This would be cream of the cream (not her

We should let her know at first whether you will serve or, the Museum.

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

Havemayer

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Marie Alexander

Date: December 19, 1960

To: Alfred Barr

Re:

From:

rather than trying to get George directly.
 If you get to Tbilisi don't forget Pirismanashvili
 the Georgian painter who is tucked away in
 the cellar. Do have a wonderful trip - and
 an exciting one - we may be parted to
 the U.S. in the spring - a very pleasant
 prospect. Yours sincerely - very hastily
 Edie Hauer

1.

2.

Tree of Peace - The United Nations means peace to Keiko Minami of Japan who contributed this design to benefit UNICEF, the United Nations Children's Fund.



L'arbre de paix . . . œuvre de l'artiste japonaise Keiko Minami, qui a voulu exprimer au bénéfice de l'UNICEF la promesse de paix qu'elle voit dans les Nations Unies.



El árbol de la Paz . . . Las Naciones Unidas son sinónimo de paz para Keiko Minami, artista japonés, que ha donado este dibujo al UNICEF, el Fondo de las Naciones Unidas para la Infancia.

told her neither you nor Dorothy could come).

about art

As far as the jury procedure goes, she said there would be a screening committee composed of herself and several other ladies who are equally well-informed. This would reduce the jury's job simply to selecting the cream of the cream (not her words).

We should let her know at RE 7-2896 or RE 7-1299 as soon as possible whether you will serve or, if not, whom you would nominate to represent the Museum.

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Havemayer

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Marie Alexander

Date December 19, 1960

To: Alfred Barr

Re: _____

From: Betsy Jones

Mrs. Havemayer called this morning about two things:

1. Jean de Botton. Most of his best paintings are out of his studio just now so they would like to wait awhile until they come back. She will get in touch with us later on.
2. She is on a committee for the American Ballet Theatre art auction which is to take place next March 7 at the Institute of Fine Arts (ex Doris Duke house). For the jury they have already secured the services of Coe Kerr, J.J. Sweeney, E.J. Rousuck (Wildenstein); Theodore Rousseau must consult the Met. authorities on policies before accepting; Jim Soby is being asked and she feels certain he will accept as he is a friend of hers. She would very much like to have you on the jury to represent the Museum. If you should be too busy, however, she hopes Dorothy can serve; or someone else on the staff you want to recommend.

She explains that the works will be of the highest quality so that it would be worth your while. They have an arrangement with many artists and dealers already by which these people set the lowest price they feel they can on the work; it will not be sold for less at the auction. ~~xxx~~ The artists and dealers will get back their price and the Ballet Theatre will take the difference between that and the final sales price of the object. She feels this insures a high quality.

There is to be a preliminary meeting on December 27 (to which I've already told her neither you nor Dorothy could come).

As far as the jury procedure goes, she said there would be a screening committee composed of herself and several other ladies who are equally well-informed. This would reduce the jury's job simply to selecting the cream of the cream (not her words).

about art

We should let her know at RE 7-2896 or RE 7-1299 as soon as possible whether you will serve or, if not, whom you would nominate to represent the Museum.

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HAUCN

Mr Barr -

I brought these in
for you to see -

This is the Doucoucouli
I have now.

Kathleen Haven

photos returned: 3 Oct.

cc: Dr. Julia Sabine

Julia Sabine
Supervising Art & Music Librarian
MPT 100 MUSIC DEPARTMENT

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L. D. ... To Mr. Barr's attention

THE PUBLIC LIBRARY OF NEWARK NEW **HAWES** 36th Floor
 1 WASHINGTON STREET, NEWARK 1

Address all mail to P. O. Box 638, Newark 1, N. J.

Thomas J. Kelly, President
 Leo P. Cahill, Vice President
 Nicholas W. ...
 Augustus J. Kelly, Treasurer
 Dr. Edward F. ...
 Maurice J. ...
 The Reverend ...



James E. Bryan, Director

Bernard Schein, Deputy Director

October 2, 1961

Dear Mrs. Hawes: September 27, 1961

I am sorry to say that your letter of August 19 was not forwarded to me and that I have not seen it until this afternoon since it was filed by oversight while I was away.

Mr. Bernard
Library
Museum of Modern Art

11 West 53rd Street
New York, New York
Dear Mr. Barr:

I am most apologetic for the delay in answering, especially since I cannot possibly accept your invitation to write an introductory essay for one of the pamphlets in Reading for an Age of Change. I am very seriously behind in my own work here at the Museum and cannot agree to do any outside writing for years to come.

Mrs. Marion Hawes is the over-all editor. Some time ago we wrote to Mr. Barr asking if he would consider doing the text for the Guide. With renewed apologies, I am sure that Mr. Barr is in town, but we have not as yet had a reply from him. Mrs. Hawes has to go to Chicago to report on the project and is very busy. I am sure she will have an interview with Mr. Barr before she goes. Do you think you could do anything to see if we can get a "Yes" or "No" from Mr. Barr? If Mr. Barr's secretary would like to get in touch with Mrs. Hawes her phone number is ...

Sincerely yours,
Alfred H. Barr, Jr.

Director of the Museum Collections
and her home number is Idlewood 9-1337.

The charges may be reversed.

Mrs. Hawes is purposely keeping the next two weeks clear so that she can make a trip from Baltimore to New York at the convenience of the Reading Guides Editor
American Library Association
50 East Huron Street
Chicago 11, Illinois

Sincerely,

AHB:ld

cc: Dr. Julia Sabine

Julia Sabine
Supervising Art & Music Librarian
ART AND MUSIC DEPARTMENT

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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L.D. never heard of this before

To Mr. Barr's attention

THE PUBLIC LIBRARY OF NEWARK NEW JERSEY *BK 9/23/61*
 5 WASHINGTON STREET, NEWARK 1 HUMBOLDT 5-0700

Address all mail to P. O Box 630, Newark 1, N. J.

TRUSTEES

Thomas J. Daly, *President*
 Leo P. Carlin, Mayor, *ex-officio, Vice-President*
 Nicholas W. Sivoletta, M. D., *Secretary*
 Augustine J. Kelly, *Treasurer*
 Dr. Edward F. Kennelly, Supt. of Schools, *ex-officio*
 Maurice J. Teitelbaum, D. D. S.
 The Reverend Homer J. Tucker, Th. D.



James E. Bryan, *Director*

Bernard Schein, *Deputy Director*

September 27, 1961

Mr. Bernard Karpel
 Library
 Museum of Modern Art
 11 West 53rd Street
 New York, N. Y.

Dear Mr. Karpel:

As you may, or may not know, I am working on a committee for the ALA on a reading guide. Mrs. Marion Hawes is the over-all editor. Some time ago we wrote to Mr. Barr asking if he would consider doing the text for the Guide. I have recently found out that Mr. Barr is in town, but we have not as yet had a reply from him. Mrs. Hawes has to go to Chicago to report on the project and is very anxious to have an interview with Mr. Barr before she goes. Do you think you could do anything to see if we can get a "Yes" or "No" from Mr. Barr? If Mr. Barr's secretary would like to get in touch with Mrs. Hawes her phone number

at the Library is MULberry 5-6700, ext 36
 and her home number is IDlewood 5-1337.

The charges may be reversed.

Mrs. Hawes is purposely keeping the next two weeks clear so that she can make arrangements to come up from Baltimore to New York at the convenience of the authors.

Sincerely,

Julia Sabine
 Sincerely yours,

Julia Sabine
 Supervising Art & Music Librarian
 ART AND MUSIC DEPARTMENT

JS:EM

address until Sept. 11
 care of Mrs. W. Stanzworth Parker
 400 West 11th Street
 New York, N.Y.
 After Sept. 11
 Newark Public Library
 Newark, N.J.

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AMERICAN LIBRARY ASSOCIATION

EXECUTIVE OFFICES: 50 EAST HURON STREET CHICAGO 11
Adult Services Division

August 19, 1961

Mr. Alfred H. Barr, Jr.
Director, Museum Collections
Museum of Modern Art
11 West Fifty-third Street
New York, N.Y.

Dear Mr. Barr:

The American Library Association has received a grant from the Carnegie Corporation for the publication of a series of reading guides under the general title of Reading for an Age of Change. The enclosed material outlines the general plan and purpose. A similar series published some years ago, also with the cooperation of the Carnegie Corporation, was widely used by readers. Continued requests for this type of reading assistance prompted the initiation of the new series on the part of the two organizations.

The pamphlets will be 32 to 48 pages in length, with an introductory essay occupying approximately two-thirds of the space. The essay is designed to stimulate interest in the subject and to introduce the reader to various of the field. The selective reading list of some ten to fifteen titles will have rather full descriptive and critical annotations to indicate scope and content and the place of the book in the general reading plan.

One of the first four subjects chosen is to deal with contemporary trends in the visual arts. The Author Selection and Advisory Committee for this guide has placed your name at the top of the list of possible authors for the introductory essay and to advise on the final selection of titles from a longer list of books prepared by the Committee.

Dr. Julia Sabine, Supervising Art and Music Librarian at the Newark Public Library, is Chairman of this Committee. I am writing to ask if we may have an appointment with you at an early date to discuss the matter.

The budget provides for a fee of \$1000 for the author.

Sincerely yours,

Marion E. Hawes

Mrs. Marion E. Hawes
Reading Guides Editor

Mail address until Sept. 1:
Care of Mrs. W. Ainsworth Parker
Center Conway, N.H.
After Sept. 1:
Enoch Pratt Free Library
Baltimore, Md.

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Reading Guide Project

SUGGESTIONS TO THE AUTHOR ON GENERAL PURPOSE, SCOPE AND STYLE

PURPOSE

To develop a series of reading guides for the intelligent general reader who is aware of the need for better understanding of current developments and issues in many subject fields which are of special significance to adults living in a world radically different from that in which they received their basic education.

FORM

A pamphlet of 32 to 48 pages in length, consisting of an introductory essay continued with running commentary on selected book titles.

GENERAL DIRECTIONS

The essay

- 1) The essay will serve as a general introduction to the field -- its varied aspects and facets -- rather than an exploration in depth or the development of a point of view. It should be a brief substantive exposition to serve primarily as motivation for further reading, and secondarily as an end in itself.
- 2) The broad outline may include:
 - (a) a brief treatment of historical background
 - (b) recent developments with emphasis on the contemporary rather than projection of future trends
 - (c) a brief consideration of implications
- 3) The general reader is interested in getting a broad over-all view of a subject. This generalized approach in some subject areas may mean the sacrifice of some preciseness and exact descriptive detail. In order to achieve the main purpose: the orientation of the reader to a way of thinking which is new to him and a realization of the importance to him and to society of the new developments.
- 4) The essay should not be so general that the idea content is too thin to hold interest or to give an approximately accurate presentation within the competence of the reader to understand.
- 5) The treatment should be such as to encourage the exercise of reason and critical judgment.
- 6) The writing should as far as possible be in non-technical language.
- 7) The reading list
 - 1) The reading list should have a reading level of materials that vary from highly readable to somewhat difficult, provided technical terms and specialized concepts are understandable within the text or by reference to a good dictionary. General reading level comparable to Harpers or Fortune.

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- 2) It should serve as an introduction to significant materials, non-technical, but not necessarily popularized.
- 3) It should be arranged in a sequence best adapted for reading by the novice, usually from the general to the specific or from the easier to the more difficult material.
- 4) It should include only material which is readily available through most public libraries unless arrangements can be made for reprinting so that librarians can restock them. Single magazine articles should be avoided.
- 5) It should aim at rather full critical commentary, which will stimulate interest by description of the content of the book, by relating the book to ideas expressed in the essay, and through critical and comparative relation of this title to others on the list.

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Adult Services Division
American Library Association
50 East Huron Street
Chicago 11, Illinois

ALA READING GUIDE PROJECT

Initial Statement of Scope--Reading Guide on Trends in the Contemporary Arts

Suggested Scope

Painting, sculpture, architecture

Purpose

To help the intelligent general reader who wants to become acquainted with modern trends, to develop appreciation and understanding and see the relation to our society and culture

Possible Topics

The place of modern movements in the stream of history
Modern theories of art, including current theories of visual perception
Influences affecting modern forms and expression
Changes in subject matter
Outstanding movements, trends, individuals
Future developments

Choice of Books

Titles to be chosen on the basis of readability, accuracy, and for their ability to lead from one part of the understanding of the arts to another

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Hazard

PITTSBURGH
PLATE GLASS COMPANY

January 16, 1962



LELAND HAZARD

GENERAL OFFICES
ONE GATEWAY CENTER, PITTSBURGH 22, PA.

Dear Leland: December 15, 1961

Forgive my long delay in acknowledging your letter and the photograph of that eccentric black duck. I was delighted to have both. I remember with such pleasure seeing it there.

Thank you, and my very best to you both.

Sincerely,

My long delay in sending you the picture of the duck.

Myself and I were hardly able to contain ourselves when we saw news of the recovery of all of Dave's pictures. We grieve with him deeply. Of course, I have no way to see the state of the pictures but we hope for the best.

I am going to spend the Christmas holidays in New York. I have a request from the State Dept. for raising Abu Stabel 200. I will not go to put it on the banks until the work has been completed.

Mr. Leland Hazard
Pittsburgh Plate Glass Company
One Gateway Center
Pittsburgh 22, Pa.

AHB:ld

[Handwritten signature]

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PITTSBURGH PLATE GLASS COMPANY



LELAND HAZARD, DIRECTOR-CONSULTANT

GENERAL OFFICES:
ONE GATEWAY CENTER, PITTSBURGH 22, PA.

December 15, 1961

Dr. Alfred
Museum of
Eleven W
New York

Dear Alfred

duck. He

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Thompson!
I have no
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...going to spend the Christmas holi-
days on the upper Nile. I have a request from the State De-
partment to react to the project for raising Abu Simbel 200
feet at a cost of \$70 million and so to put it on the banks
of the new Nile after the Aswan Dam is completed.

We must arrange a reunion at Peppercorn sometime
in the spring - you will hear from us.

Sincerely,

Leland

LH:pam

Enclosure

cc: Mr. G. David Thompson

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PITTSBURGH PLATE GLASS COMPANY



LELAND HAZARD, DIRECTOR-CONSULTANT

GENERAL OFFICES:
ONE GATEWAY CENTER, PITTSBURGH 22, PA.

December 15, 1961

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

Dear Alfred:

What a long delay in sending you the picture of the duck. Here it is.

Mary and I were hardly able to contain ourselves yesterday when the news came of the recovery of all of Dave Thompson's pictures. We identify with him deeply. Of course, I have not learned yet the state of the pictures but we hope for the best.

Mary and I are going to spend the Christmas holidays on the upper Nile. I have a request from the State Department to react to the project for raising Abu Simbel 200 feet at a cost of \$70 million and so to put it on the banks of the new Nile after the Aswan Dam is completed.

We must arrange a reunion at Peppercorn sometime in the spring - you will hear from us.

Sincerely,

LH:pam

Enclosure

cc: Mr. G. David Thompson

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cc: Mr. Barr

HAZEN

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

December 10, 1965

Mr. Joseph H. Hazen
Joseph H. Hazen Foundation, Inc.
1501 Broadway
New York, N. Y.

Dear Mr. Hazen:

The Library wishes to acknowledge with appreciation the gift of 3 Volumes of "Chinese Painting in Hawaii" by Gustave Ecke, which you have been kind enough to send to the Museum through the Honolulu Academy of Arts.

We are most grateful to you for making this valuable work available to us.

Sincerely yours,

Inga Forslund
Acting Librarian

IF.fp

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December 1, 1965

HAZEN

Jos. H.
Mr. Hazen called today (Dec. 1) and said he would like to talk to AHB about a film he made in Athens. AHB out of town. The film is of the Greek Gov't. Summer Sculpture (20th cent) show which was presented on the site opposite the Acropolis. Mr. Hazen asked that I call Mr. vanDyck (which I did today) to tell him that Mr. H. would call Mr. vD. to ask his advice on commentation for the film.

John Conroy has told me that you have been designated Chairman of the Visiting Committee of the Fine Arts Department and the FAAC. Congratulations on the appointment. The "Chair" has needed someone with a lot of your qualifications, and now that you are the Chairman, it is being filled beyond what any member of the Committee could reasonably hope for.

My present plans call for my leaving on Friday, October 1st, for a four to six week visit to Madrid, Rome, Athens, Istanbul and Tel Aviv. If you have a free hour or so during the week, I would like very much to have you lunch with me. Will you have your secretary call me if this is possible.

With kind personal regards,

Sincerely,

Joseph H. Hazen

JHH:is

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

*1 1/2 PM
Tel. 4 1000
Mr. van Dyck*

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HAZEN

THE MUSEUM OF MODERN ART
JOSEPH H. HAZEN
1501 BROADWAY
NEW YORK 36, N.Y.

September 24, 1965
(Rec'd Sept 27)

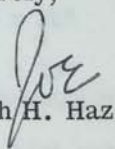
Dear Alfred:

John Coolidge has told me that you have been designated Chairman of the Visiting Committee of the Fine Arts Department and the Fogg. Congratulations on the appointment. The "chair" has needed someone with a few of your qualifications, and now that you are the Chairman, it is being filled beyond what any member of the Committee could reasonably hope for.

My present plans call for my leaving on Friday, October 1st, for a four to six week visit to Madrid, Rome, Athens, Istanbul and Tel Aviv. If you have a free luncheon period during the week, I would like very much to have you lunch with me. Will you have your secretary call me if this is possible.

With kind personal regards.

Sincerely,


Joseph H. Hazen

JHH:fs

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

*1 or 1:30
Tue & Wed.
Mr. Barr will call 9/27*

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THE MUSEUM OF MODERN ART

cc: Miss Dudley
Miss Jones
Mr. Koch
Miss Volkmer

Date January 17, 1964

To: Alfred Barr and James Thrall Soby

Re: Hemingway Miró - for the

From: Dorothy Miller

record

Dear Alfred and Jim:

Today we returned the Miró Farm to Mrs. Hemingway at her request. The painting was delivered by Hahn, and Mike and Tom and I went up to hang it. In several telephone conversations with her beforehand we had agreed to remove the glass, with Jean Volkmer's approval.

Mrs. Hemingway's new apartment is an awfully small, inadequate space in one of those deplorable new expensive co-operatives at 27 East 65 Street. She couldn't have been more friendly and agreeable. She wanted the picture hung very high since it is over the dining table with chairs underneath it. We hung it 6" from the 8 foot ceiling, too high for looks but safer. She was delighted and said that if she found people's heads touched it she would let us know at once so the glass could be put back on it. Bill Farnie has stored this plate glass.

I made note of the paintings already hanging in the apartment:

Gris: 1926 Figure. about 36 x 30"

Gris: Man with cigar or cigarette. Sky blue at bottom, terra cotta at top. A lot of lettering including "Plaza de"...about 36 x 25"

Masson: Early landscape of woods. about 28 x 24"

" " " " " " " "

" " " " " " 24 x 20"

" Group of six figures, one a woman throwing dice. about 36 x 30"

I asked Mrs. Hemingway if she did not have a Klee and she said yes, it is being restored. It is apparently the "Construction of a Monument." She then said that they had had a Braque still life but it had been stolen around 1960 or 1961 in Cuba. They had done nothing about it. I suggested that she report it to Joseph Chapman, the FBI man who is a specialist in stolen and forged art, and told her I would let her know how to reach him.

(* there is additional separate folder on this.)

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Hentzen

Book Review

NEW YORK HERALD TRIBUNE

February 5, 1962

Dear Dr. Hentzen:

On behalf of Mr. Barr, who is away from the Museum at present, may I thank you for requesting that your publisher send Mr. Barr your book, Rolf Nasch

January 22, 1962

I shall bring it to Mr. Barr's attention when he returns to New York next month.

Dear Mr. Barr:

Sincerely,

How did you like the looks of your Fifteen-Dollar Shelf? I'm having a copy of the Paperback Section sent to you. Rona Kaplan missed it. The interest in Secretary to Mr. Barr extraordinary - beyond even our expectations. Thank you for your share in making it a success.

A small but practical token of our appreciation in a few days.
Dr. Alfred Hentzen
Hamburger Kunsthalle
Glockengiesserwall
Hamburg 1, Germany

Gratefully,

Irita Van Boren
Irita Van Boren
Editor

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

525 check Rec'd - Feb. 2, 1962

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

bune

Book Review

NEW YORK HERALD TRIBUNE

230 West 41st Street, New York 36, N. Y.

January 22, 1962

Dear Mr. Barr:

How did you like the looks of your Fifteen-Dollar Shelf? I'm having a copy of the Paperback Section sent to you in case you missed it. The interest it has aroused is extraordinary - beyond even our expectations. Thank you for your share in making it a success.

A small but practical token of our appreciation will go to you in a few days.

Gratefully,

Irita Van Doren

Irita Van Doren
Editor

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

\$25 check Rec'd - Feb. 2, 1962

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The Herald Tribune

cc: Dorothy Miller

Brunel. Wolfgang Stechow. (Orig.) 95¢ PLSI-abra

Cézanne. Meyer Schapiro. Portfolio ed. (Jan. 3, 1962)

Landscape into Art. Kenneth Clark. (illus.) \$1.95 1917-204

Reading in the Visual Arts. Erwin Panofsky. \$1.45 150-200

Note. Re Dear Miss Posenbaum: 1155-404

On Art Critics. Here is my choice of eleven paperbacks. It took me two hours to make the choice, and I fear that I could select a second team as good as the first. I had no idea there were so many.

Religological Sketchbook. Paul Elie. \$1.25 PPS-16-71P

As you will see, I have left out books on architecture entirely and also books primarily concerned with ancient and medieval art, although there is much about those periods in the books by Clark and Panofsky.

Abstracts and I would much appreciate it if you could tell me something about the response to this list, if any.

Sincerely,

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

Miss Belle Rosenbaum
The Herald Tribune
230 West 11st Street
New York, N.Y.

AHB:ld

Enc.

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Bruegel. Wolfgang Stechow. (Orig.) 95¢ PL21-Abrm
Cézanne. Meyer Schapiro. Portfolio ed. (Orig.) \$1.95 Abrm
Landscape into Art. Kenneth Clark. (illus.) \$1.95 BPl17-Bea
Meaning in the Visual Arts. Erwin Panofsky. \$1.45 A59-Anch
Nude. Kenneth Clark. \$2.45 A168-Anch
On Art Criticism. Eugene Delacroix. (Orig.) 50¢* Witt
Painting in the Far East. Laurence Binyon. \$2.00 Dov
Pedagogical Sketchbook. Paul Klee. \$1.25 PPS-16-FAP
Philosophy of Modern Art. Herbert Read. \$1.55 M7-Mer
Pocket Book of Great Drawings. Paul J. Sachs. 60¢ W730-WSP
Rembrandt and the Gospel. W.A. Visser 't Hooft. (illus.) \$1.25 LA30-Mer

MUSEUM OF MODERN ART
 Date Rec'd _____
 By _____
 PPS-16-FAP

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THE MUSEUM OF MODERN ART

Date Apr. 11 *date?*

To: Mr. Barr

Re: Mrs. Hermanos

From: Rona

Dear Mr. Barr:

Mrs. Hermanos telephoned to say she saw you last week and you promised to make arrangements to go to her house for cocktails and to see a painting somewhere else (in Flushing), if she would call your secretary.

Well, Wednesday and Thursday of next week are fine for her - she'd pick you up here about 4:30 & then you could drive to Flushing to see the ptg and then return with her to her home for cocktails. I said this was a bit early in the day for you but that I WOULD CALL HER TOMORROW MORNING.

→ WON'T YOU LET ME KNOW YES OR NO & I'LL TAKE CARE OF IT? *Rona*

A great many thanks to you, and best wishes for a happy New Year.

Sincerely,

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

Mr. Hans Hess
City of York Art Gallery,
Curator
Exhibition Square
York, England

AHB:ld

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HANS HESS

19 September 1961

December 27, 1961

Dear Mr. Hess:

I am just beginning to catch up with my correspondence which has been very seriously handicapped by a number of emergencies this fall.

Needless to say, I was delighted to have a copy of your Feininger monograph, which I have had the pleasure of showing to my colleagues here at the Museum including Dorothy Miller.

I think you have done an admirable job and gathered much new information, especially about Feininger's early years. I also think your publishers have done an excellent job in presenting your work so handsomely.

A great many thanks to you, and best wishes for a happy New Year.

Sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Yours sincerely,

Mr. Hans Hess
City of York Art Gallery,
Curator
Exhibition Square
York, England

AHB:ld

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1415

ART
FOUNDED 1929
NEW YORK

ber 1960

CITY OF YORK
EXHIBITION SQUARE, YORK



ART GALLERY
TEL. 23839. HANS HESS, Curator

HH/DKS

6th December, 1961.

gift
nsky

Alfred H. Barr, Junior,
Museum of Modern Art,
11 West 53rd Street,
New York, 28,
N.Y., U.S.A.

Dear Mr. Barr,

I have asked my publishers to send you a copy of the Feininger monograph which has just appeared. I should be very happy if one day you could find the time to read the book, and hope that you will enjoy it.

Yours sincerely,

Hans Hess
Curator.

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1455

ART NEWS

50 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N.Y.
Telephone: TRINITY 2-1720
Cable: MUSEART, NEW YORK

19 September 1960

Sept 7 [unclear]

Dear Tom:

Marga and I are absolutely delighted to have the book on Collet. You could not have known it was coming.



*you
I
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ch
a*

ending

52 East Fifty-Seventh Street
New York 22, New York

Beary (or Cuban) with which, some day, I'd like to bore you. Meanwhile, thanks again!

AHB:ma

Andrey join in sending our very best to you and Marga,

as ever

Jony [unclear]

1960

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1455

ART NEWS

39 EAST 57th STREET, NEW YORK 10022
Telephone: TRINITY 5-1700
Cable: TMMOART, New York, New York

19 September 1960

Sept. 7 [unclear]

Dear Tom:

Marga and I are absolutely delighted to have the book on Callot. You couldn't have brought us a more welcome gift.

Dear Alfred and Margit,
We miss you on this visit to Lydia, Pamphili and Sileucia. There is lots of old art and modern camels. Doc Levy like Ragui.

Alfred - Thank you very much for the letters. The N.Y. Türk Konsül was most helpful. We hope you feel much better.

Audrey joins in sending our love.
Tom (HSS)

90 TÜRKİYE
50 TÜRKİYE
50 TÜRKİYE

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

please FORWARD

AVION AIR

TOTALY - JULY 15

New York 22, New York

AHB:ma

very much like to bore you. Meanwhile, thanks again!

Audrey joins in sending our very best to you and Margit,

Tom [unclear]

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1455

ART NEWS

32 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N.Y.
Telephone: GRAMPHAM 8-7777
Cable: MUSEART, NEW YORK

19 September 1960

Sept 7 [1960]
95
7-8

Dear Tom:

Marga and I are absolutely delighted to have the book on Callot. You couldn't have brought us a more welcome gift from the U.S.S.R. except perhaps the three-meter job by Kandinsky in the Tretyakov. *the most perfect of chance for*

I am delighted that the letters worked and that you found that I am still in official good graces, at least on a professional level.

My best to you both.

Sincerely,

Mr. Thomas B. Hess
Art News
32 East Fifty-Seventh Street
New York 22, New York

AHB:ma

Dear Tom,
of the smaller museum and the sweethearts of
the advantage. They were like open sesame and
everybody sends your their love and kisses, including
the chief of the lab at Leningrad, who smells
a bit of polyester.
Very much to you. I've a whole new
day, I'd like to bore you. Meanwhile, thanks
again!

Thank you in sending our
very best to you and Marga,
as ever

Tom [Hess]
95
7-80

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ART NEWS

FOUNDED 1902

32 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y.
 Telephone: Templeton 8-3730
 Cable Address: Artnews, New York

Sept. 7 [1960]
 OS
 7-80

Dear Alfred,

This is the merest token of thanks for
 your letters of introduction to the myrmidons
 of the Pushkin museum and the sweethearts of
 the Hermitage. ^(the letters) They were like 'Open sesame' and
 everybody sends your their love and kisses, including
 the chief of the lab at Leningrad, who smells
 a bit of polyesters.

Thanks to you, I've a whole new
 theory on Matisse (vs. Cubism) with which, some
 day, I'd like to bore you. Meanwhile, thanks
 again!

Audrey join in sending our
 very best to you and Maryit,
 as ever

Joey

[HESS]
 OS
 7-80

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cc: Miss Miller
Miss Moeller
Miss Mazo

Hight Princeton

Dear Professor Artamanov:

It is a pleasure and privilege to introduce to you Mr. Thomas Hess, Executive Editor of Art News, the leading American magazine on art. Mr. Hess enjoys an international reputation as author and critic. He is one of our most perceptive and enterprising writers on the problems of contemporary art.

Mr. Hess would greatly appreciate the opportunity of seeing certain works which you might find it possible to make available to him in your storeroom, if of course they should not be on exhibition during his visit.

With very warm greetings to you and to my other friends in the Hermitage, I am

Cordially yours,

Alfred H. Barr, Jr.

Professor Artamanov
Director
Hermitage Museum
Leningrad, U.S.S.R.

[Sept. 2 Aug. 1960]
08 9-80

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cc: Miss Miller
 Miss Moeller
 Miss Mazo

Higher Princeton

219 West Avenue, New York 21, N.Y.

23 Oct. 62

Dear Mr. Barr:

Thank you for the **Dear Professor Zamoshkin:**
 Director of Princeton University, which
 sent to me.

See what it is to
 the fact you detail the
 I see them, but before.
 their central design. 1972

I am, as you see,
 hope one day to write something about him which will be
 less portentously solemn than the tomes which have
 so far been laid upon his

I am sorry about

It is a pleasure and privilege
 to introduce to you Mr. Thomas Hess, Executive
 Editor of Art News, the leading American
 magazine on art. Mr. Hess enjoys an inter-
 national reputation as author and critic.
 He is one of our most perceptive and enter-
 prising writers on the problems of contemporary
 art.

Mr. Hess would greatly
 appreciate the opportunity of seeing certain
 works which you might find it possible to make
 available to him in your storerooms. He is
 especially interested in seeing the Derain
Samedi and the Picasso Vollard, should they not
 be on exhibition.

With very cordial greetings to
 you and to your colleagues, I am

Sincerely,

Alfred H. Barr, Jr., Esq.,
 Museum of Modern Art,
 21 W. 53, New York 19

Alfred H. Barr, Jr.

Professor Alexander I. Zamoshkin
 Director
 Pushkin State Museum of Fine Arts
 Moscow, U.S.S.R.

[Am? Sept 1960]
10 9-60

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cc: Miss Miller
Miss Moeller
Miss Mazo
Miss Jones

Highet Princeton

535 Park Avenue, New York 21, N.Y.

23 Oct. 62

Dear Mr. Barr:

Thank you for the copy of your letter to poor Mrs. Hanford of Princeton University Press, with the attached note to me.

See what it is to be without visual sensitivity. Now that you detail the objections to the jacket, I think I see them; but before, I had concentrated only on the fine central design. Loyalty forbids me to say more.

I am, as you see, a great admirer of Klee, and hope one day to write something about him which will be less portentously solemn than the tombstones which have so far been laid upon his grave.

I am sorry about the whole thing.

Sincerely,

Gilbert Highet

Gilbert Highet

Alfred H. Barr, Jr., Esq.,
Museum of Modern Art,
11 W. 53, New York 19

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

cc: Pearl Moeller

THE MUSEUM OF MODERN ART

Date February 7, 1963

February 1, 1962

To: Files

Re: visit to René Drouin's

From: Barr

Dear Mr. Highet:

A few weeks ago Mr. Barr visited René Drouin at 65 East 76th Street.

Thank you for your letter of January 24 which I am passing on to Miss Pearl Moeller, who is in charge of distributing photographs for publications. She will write you our conditions taking due note of the fact that yours is a scholarly book published by a university press. ~~format 55 x 46 cm~~

My best to you and your wife. gasso

Cherree ?

Sincerely,

I gave the notes to Betty.

Alfred H. Barr, Jr.

Mr. Gilbert Highet
535 Park Avenue
New York 21, N.Y.

AHB:ld

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Hillman.

THE MUSEUM OF MODERN ART

Date February 7, 1963

To: Files

Re: Visit to René Drouin's

From: Rona

A few weeks ago Mr. Barr visited René Drouin at 65 East 76th Street.
He took the following notes:

BISCHOFFSHAUSEN Dissolution d'un champ d'énergie

Cuixart 55 x 46 cm

sp? Beti - fly screen on gesso

Cherreen ?

I gave the notes to Betsy.

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Hillman

cc: Mr. Soby
Miss Miller
Miss Dudley
Miss Jones

ALEX L. HILLMAN
630 FIFTH AVENUE, NEW YORK 20, NEW YORK • COLUMBUS 5-1200

January 18, 1963

January 23, 1963

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

Dear Alex:

Thank you for your letter of January 18 and even more for your thoughtful concern in writing Madame Pevsner so persuasive a letter. I hope it will be effective.

I am enclosing copy of the letter which I have written to Madame Pevsner.

I expect to call on René Drouin shortly. I look forward to seeing what he has.

I think the only stumbling block is Cassou who has made a very good job of it. Your Construction in Space has arrived safely and will be installed in our sculpture gallery just as soon as we can pry loose workmen from the elaborate installation of our Corbusier exhibition. I will let you know as soon as it is in place. Meanwhile, on behalf of the Museum let me express our gratitude to you for the trouble you are taking to secure the great Pevsner.

Alex L. Hillman
Sincerely,

Alfred H. Barr, Jr.

Mr. Alex L. Hillman
630 Fifth Avenue
New York 20, New York

AHB:rrr

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ALEX L. HILLMAN

630 FIFTH AVENUE, NEW YORK 20, NEW YORK • COLUMBUS 5-3200

January 18, 1963


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

Dear Alfred:

I am enclosing copy of the letter which I have written to Madame Pevsner.

I think the only stumbling block is Cassou who has made a very hard pitch for this piece. We can only try.

Sincerely yours,



Alex L. Hillman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 18, 1963

Madame Virginia Pevsner
3, Rue Viète
Paris 14e, France

Dear Virginia Pevsner:

The Museum of Modern Art in New York City and its Director, Mr. Alfred Barr, who, as you know, has been a long and devoted admirer of your late husband's work, would, of course, consider it a great treasure to have the plaster of CONSTRUCTION IN SPACE which is being made for the University of Chicago Law School as your gift.

I know that you probably have thought of other plans and certainly I can lay no claim to ownership of the maquette, but I do feel keenly that it would be a wonderful gift to have in America. I would, of course, be very proud to help the Museum show this great work of art in New York, my native city.

The Musée Moderne already has the plaster for the piece which Saarinen ordered for General Motors, and no American museum has anything like that. You will notice from the enclosed that the Museum of Modern Art was the first to make a show of Antoine's work as far back as 1934 and as early as 1935 they wrote very favorably and with great acclaim about the work of your husband in Cubism and Abstract Art by Alfred Barr, published by the Museum in 1936. In 1948 at the Pevsner-Gabo exhibition, a complete book was published about Pevsner. From 1946 until the present day, there are always on view the four pieces which they own beginning with 1913 and ending in 1942.

It is interesting and perhaps you will forgive me if as an American I am proud of the fact that the Museum of Modern Art was interested in Pevsner fifteen or twenty years before he was acclaimed by French Museums. Don't you think it would be wonderful to reward them and allow them to show the last work of Pevsner in the plaster form?

I have just had a pedestal built and have arranged to loan the Museum of Modern Art the CONSTRUCTION IN SPACE which I now own. They will be showing it very shortly. I have loaned it to them until the early Fall of next year.

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Hillman

Madame Virginia Pevsner

Page 2

The University of Chicago sent \$8,000 which I provided to them in a check made payable to you and Rene Drouin. I turned it over to Rene Drouin who, I presume, has forwarded it on to you. In the early weeks of March, an additional \$13,000 will be sent for Susse as per our conversations and agreements.

I hope that you have had a good winter and Mrs. Hillman and I look forward to seeing you sometime in the Spring - perhaps March or early April.

I had the pool and the building with the Pevsner sculpture in mind. I think this is an admirable idea of yours. I also think it is one of the best pieces by Pevsner. However, I think the estimate for the casting is outrageously high and that you really ought to secure some competitive bids from foundries satisfactory to Mr. Pevsner. I do not remember what Pevsner thought about the casting costs. Perhaps he could talk turkey to the foundry.

Alex L. Hillman

It was a great pleasure to have luncheon with you.

cc: Mr. Alfred Barr

Sincerely,

Alfred W. Barr, Jr.

Mr. Alex L. Hillman
Hillman Periodicals, Inc.
315 Fifth Avenue
New York 17, N.Y.
AHB:ld

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Hillman

ALEX L. HILLMAN, Publisher

November 22, 1961

November 29, 1960

Dear Alex:

Many thanks for sending me a photograph of the Law School building at the University of Chicago. I am going to pass it on to our architecture files having studied the pool and the building with the Pevsner sculpture in mind. I think this is an admirable idea of yours. I also think that this is one of the best pieces by Pevsner. However, I think the estimate for the casting is outrageously high and that you really ought to secure some competitive bids from foundries satisfactory to Mr. Pevsner. I do not remember what Pevsner thought about the casting costs. Perhaps he could talk turkey to the foundry.

Dear Alex

November

I have

I had

you

mentioned,

but I did

see some

and had

fun.

Sincerely,

Looking

forward

to seeing

you soon,

Sincerely,
Alfred H. Barr, Jr.

Alf

Mr. Alex L. Hillman
Hillman Periodicals, Inc.
535 Fifth Avenue
New York 17, N.Y.
11 West 53rd Street
New York
AHB:ld

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Hillman

ALEX L. HILLMAN, Publisher

November 29, 1960

Dear Alfred:

Forgive the belated thank you for your letter of November 7th, giving me the name of the sculptors, but I have only just returned.

I had much less time in London and Paris than I had hoped. I didn't get a chance to see all the names you mentioned, but I did see some and had fun.

Looking forward to seeing you soon,

Sincerely,



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

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Hillman

Paris
(Sculpture)

7 November 1960

Dear Alex:

JOSEPH H. BARR, JR.

Here are a few suggestions on Paris sculptors, some of which come from Bill Lieberman, who may think up some others before he dines with you Tuesday night.

The liveliest center for sculpture in Paris now I think is the Claude-Bernard (5 rue des Beaux-Arts). Bill tells me that the Galerie Edouard Loeb has just had an extensive show of constructions. Some of the most interesting younger sculptors are at Iris Clert's gallery (3 rue des Beaux-Arts), including Takis, Hiquily, van Hoeydonck, Tinguely, Kricke. In the Galerie de France, proprietor Mme. Prévot, you will find one of the best younger sculptors in Europe, Robert Müller; also a young Belgian named Reinhold (3 Faubourg St. Honoré). At the Rive Droite (25 Faubourg St. Honoré) Bill says there are sculptures by the remarkable Belgian, Landuyt, who is better known for his paintings. Mlle. Georges Marci is in charge and is a crypto-American. The Rive Gauche gallery (M. Augustinci, 44 Rue de Fleurus) used to have some good sculptors but I have not been there for three years. I should also try the Galerie Jeanne Bucher (9 ter Boulevard Montparnasse) and the Galerie Stadler (51 Rue de Seine). Faccheetti (17 Rue de Lille) I think still shows Kemeny.

I am sorry that I can't give you more complete or more up-to-date information, but I have been in Paris only five days and London only 4 in the past two years. Fund raising and art seem to be mutually exclusive.

Bon Voyage! And have a really restful and interesting time.

Mrs. Rockefeller. I thought you would be interested in the contents.

Sincerely,

Hope everything is well with you.

Alfred H. Barr, Jr.

Mr. Alex Hillman
895 Park Avenue
New York, New York

Joseph H. Barr, Jr.

AHB:ma

JEV:am
Enclosure

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Hirshhorn

JOSEPH H. HIRSHHORN
165 BROADWAY
NEW YORK

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

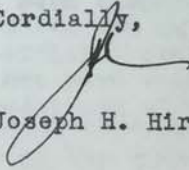
April 15, 1960

Dear Alfred:

Enclosed you will find a letter I wrote to
Mrs. Rockefeller. I thought you might be interested
in the contents.

Hope everything is well with you.

Cordially,


Joseph H. Hirshhorn

JHH:mc
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOSEPH H. HIRSHHORN
165 BROADWAY
NEW YORK

Mrs. John D. Rockefeller 3rd
President
Museum of Modern Art
11 West 53 Street
New York, New York

April 15, 1960

Dear Mrs. Rockefeller:

I have been remiss in congratulating you on your election to the presidency of the Museum of Modern Art. May I do so now? These past few months I have been away a great deal and this is really my first opportunity to answer your cordial letter.

As you perhaps know, I have always been a great admirer of the Museum. ① I never made a secret of this and whenever I could help the Museum acquire a painting I very willingly did so. ② But the program of the Museum over the past few years has raised some serious questions in my mind and I am frankly troubled by them.

③ It seems to me that the Museum has gone in for sponsoring novelty and even gadgetry. ④ The emphasis has been largely on a particular school of painting and sculpture which the Museum, by virtue of its prestige, ⑤ has endowed with official status. ⑥ Artists who work along different directions but have contributed much to American art in the previous two decades are almost completely neglected by your trustees and staff. ⑦ Both here and abroad, in exhibitions sponsored or selected by the Museum, this same partisan view of our art has been presented despite the fact that many styles of art exist and are practiced by contemporary artists of reputation. ⑧ The Museum is visited by a great many young people whose taste and understanding is surely effected by this contact. ⑨ Does the Museum really fulfill its educational function by sponsoring novelty and the latest fashion? ⑩ Is it helping these young people and collectors to develop an objective eye and a sense of the continuity of art?

⑪ Just recently the Museum went in for a performance which certainly gave it publicity but, it seems to me, was unworthy of a great and influential institution. ⑫ I have heard that this

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JOSEPH H. HIRSHHORN
165 BROADWAY
NEW YORK

Mrs. John D. Rockefeller 3rd

page two

adventure in Neo-Dadism cost the Museum \$10,000.00. If this is true then I must confess I think the money could have been used more wisely. I really don't understand the point of it. The other week Mr. Alfred Barr asked me to present to the Museum a painting by a young artist in whose work they are interested but for which no purchase funds are available. I was glad to do it but how can one then justify the money spent on an item which disappears into thin air?

[Please be assured that I offer this criticism in the friendliest manner. These things have been bothering me and I was just wondering whether they have also occurred to others.

With kindest regards, I am

Sincerely yours,

Joseph H. Hirshhorn

JHH:mc

CC: Mr. Alfred Barr
Director
Museum of Modern Art
11 West 53 Street
New York New York

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Hirschland

TWO PARK AVENUE, NEW YORK, N. Y. 10022
TELEPHONE: 212-692-5122

ASSOCIATE: JAMES H. BRIGHT
THE MUSEUM OF MODERN ART
111 W. 57th St., N.Y.C. 10019
JOHN W. WATSON, JR.
GENERAL SECRETARY
1, 100th St., New York, N.Y.

December 23, 1963

April 6th 1964

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

28 April 1964

Dear Doctor Hirschland:

I cannot apologize enough for my delay in answering your very nice letter of April 21. As you can imagine, we are in a frantic state of trying to organize our exhibitions which will open our new building before the building is completed.

In answer to your question, I have inquired and find that you are a corporate member for life. This class of member has not been active recently though all those who were appointed to it continue to receive their privileges. I regret to say however that no membership to the Museum is transferable.

It's very good indeed to hear from you. I shall never forget your help many years ago when the Museum was young.

Sincerely, and with very warm remembrances,

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

Dr. F. H. Hirschland
Kenilworth Road
Harrison, New York

AHB:rr

*My sincerest appreciation that
I would be of some assistance at
the first exhibition is helping
the Museum to flourish.
May I ask you one question, what*

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HITCHCOCK

KAHN AND JACOBS, Architects

TWO PARK AVENUE, NEWYORK, N.Y. 10016
TELEPHONE OREGON 9-3932

ROBE

JAME

April 6th 1964.DOUGHTY
FOX, AIA
ONI, AIA
LINN, AIA
LANHEIMER, AIA, CSI
R LANCKEN, AIA

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

Dear Mr Barr

When I received this morning
the annual report of the Museum
I could hardly realize, that thirty
years have passed, since the Mu-
seum's first exhibition. How
art appreciation and interest has
changed since then, and your
contribution to this change is
is outstanding.

My heartiest congratulations!
It makes me still very happy, that
I could be of some assistance at
the first exhibition, in helping
to bring Daumier, "see How" from
the Folkwang Museum to New York.

- Tempus passati -

May I ask you one question, what

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HITCHCOCK

KAHN AND JACOBS, Architects

TWO PARK AVENUE, NEW YORK, N.Y. 10016
TELEPHONE OREGON 9-3932

ROBERT ALLAN JACOBS, FAIA

ASSOCIATES: LLOYD A. DOUGHTY
SHELDON FOX, AIA
ELSA GIDONI, AIA
JOHN N. LINN, AIA

JAMES B. NEW
CONS

IR, AIA, CSI
EN, AIA

- 2 -

kind of a member and? I know
that I donated a number of Art-
Objects, my last one I believe,
were the Breslin-Prints; also
it was the best time, that I
had the pleasure of seeing you.
Another question: Is it possible
for me to transfer my member-
ship to one of my Grand Daughters?

Kindly let me know.
With kindest regards
Very sincerely yours

F.H. Kivvleum

Corporation member - gave money at one
time & gets invited to everything

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HITCHCOCK

KAHN AND JACOBS, *Architects*

TWO PARK AVENUE, NEW YORK, N.Y. 10016
TELEPHONE OREGON 9-3932

ROBERT ALLAN JACOBS, FAIA
JAMES B. NEWMAN, AIA, ASCE
CONSULTANT

ASSOCIATES: LLOYD A. DOUGHTY
SHELDON FOX, AIA
ELSA GIDONI, AIA
JOHN N. LINN, AIA
EMANUEL MANHEIMER, AIA, CSI
J. VON DER LANCKEN, AIA

December 23, 1965

(Rec'd Dec 28)

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019

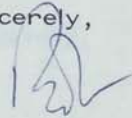
Dear Alfred:

Your secretary sent me copies of the correspondence with Russell. I am, in turn, sending you a copy of my letter to him.

There is so much stored in my mind from those jam-packed two months that just random notes I might make would not be nearly as pertinent as would come out by Russell questioning me in areas that would interest him.

Sorry to hear you have been ill so this letter also brings tidings for a speedy recovery and a very Merry Christmas.

Sincerely,



Robert Allan Jacobs

Enc:

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KAHN AND JACOBS, *Architects*

TWO PARK AVENUE, NEW YORK, N. Y. 10016
TELEPHONE OREGON 9-3932

ROBERT ALLAN JACOBS, FAIA
JAMES B. NEWMAN, AIA, ASCE
CONSULTANT

ASSOCIATES: LLOYD A. DOUGHTY
SHELDON FOX, AIA
ELSA GIDONI, AIA
IRVING H. KAPLAN, AIA
JOHN N. LINN, AIA
EMANUEL MANHEIMER, AIA, CSI
J. VON DER LANCKEN, AIA

December 23, 1965

Mr. H. R. Hitchcock
111 South Street,
Northampton, Mass. 01060

Dear Russell:

I note the correspondence you have been having with Alfred Barr and I remember your letter to me.

As I recall, I told you that Geoffrey Hellman in his profile on Corbu spoke a lot of his 1935 trip.

Of course I remember many poignant details of the trip as I practically lived with him for two months in Nov.-Dec. 1935, besides working for him in '34 and '35 in Paris. I'll be delighted to help you in your worthy effort.

Perhaps when you come to New York we could spend some time together. I think I could give you the kind of information you want by general discussion between the two of us.

Kindest regards,

Sincerely,

Robert Allan Jacobs

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HITCHCOCK

November 29, 1965

Dear Russell:

I have been racking my memory trying to answer your letter.

I think you should write Philip to ask him what he can remember about Le Corbusier in relation to the Museum during the period between 1930, when Philip began work on the Museum's show of Modern Architecture (February 9 - March 23, 1932) and 1934, when Philip left the Museum. I think he must have had a good deal of contact, in writing and perhaps in conversation, with Corbu in preparation for the 1932 show. Your essay was of course an important section of the catalogue.

Philip might also recall some Corbu contact during the post-war years before Arthur took over.

The Corbu show of October 1935 was in the hands of Ernestine Fantl, now Mrs. John Carter (26 Carlyle Square, London, S.W.3).

The 1935 show (The Recent Work of Le Corbusier, October, 1935) was organized at about the same time that Corbu came to this country for a lecture tour proposed by Carl O. Schniewind but organized by the Museum which took over the responsibility when Schniewind threw in the sponge. Bob Jacobs went along with Corbu to serve as volunteer interpreter and general caretaker which, heaven knows, the great man needed. Bob, I am sure, would be able to write you some very interesting recollections of the tour (Kahn and Jacobs, 2 Park Avenue). Philip Goodwin was Trustee Chairman of the Architecture Department at the time and, as I remember, helped to finance the show and the tour. Ernestine handled the complicated management of the tour.

As you can imagine, both the exhibition and the tour ended with acrimonious accusations on the part of Corbu. His chief complaint was that he was not allowed to keep all of his

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Mr. H. R. Hitchcock

-2-

November 29, 1965

lecture fees. He assumed that the Museum would pay all of his expenses, but the Museum in the middle of the depression simply could not do so.

John McAndrew had some correspondence with Corbu in the late 1930's, perhaps about a show. He would remember. His address is Calle Critti 2485, Venice, Italy.

I think the first painting by Corbu shown in the United States was Still Life, 1920 in Cubism and Abstract Art, MoMA, 1936. It was bought by the Museum in 1937.

As for the 1920's, I can give you only my own recollections. So far as I can recall, I knew nothing of Corbu when I was abroad on my first European trip in the summer of 1924. I think the first time I heard his name was in the fall of 1925 at Princeton where I heard accounts of the Pavillon de L'Esprit Nouveau at the Paris Exposition of Decorative Arts and, more important, saw copies of Vers une architecture and, of greater interest to me, La Peinture moderne by Ozenfant and Corbu. Both books impressed me deeply.

Early in 1926 I was engaged by Wellesley and began to work on the course in Modern Arts which I gave there in the winter and spring of 1927. Toward the end of the course you came out to give a lecture on modern architecture to my class, although many of the faculty also came to hear you. I believe it was your first lecture. You emphasized Corbu.

By then, largely thanks to you, I was beginning to learn something about recent architecture. You may recall that Jere Abbott and I went abroad in 1927-1928. We saw whatever modern architecture we could in Holland, Germany, USSR and Paris. We visited the Bauhaus but I didn't get to see the Weissenhofsiedlung until 1933. It was in Paris in the spring of 1928 that I first actually saw Corbu buildings.

I hope these scanty notes may be of some value.

My best to you, Russell.

Sincerely,

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

Mr. H. R. Hitchcock
111 South Street
Northampton, Massachusetts 01060

AHB:mf

cc: Mrs. John Carter, Philip Johnson, Arthur Drexler.
P. S. Important: the 1932 show went on tour in both large and small versions continuously from 1932 to 1938.

AHB, Jr.

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

MF Butler send this to me to sign - its such a mess! ab memory trying to

Dear Russell:

I have been racking my brain about an answer to your letter.

I assume that Arthur's three-page letter to you will adequately cover the relations between the Museum and LeCorbusier since he joined the Museum.

I think you should write Philip to ask him what he can remember in relation to Philip's visit to the Museum during the post-war years before Arthur took over and also of course during the period between 1930, when Philip began work on the Museum's Architecture Show of 1932, and 1934, when Philip left the Museum. We will try to find whatever correspondence and records there

are pertaining to the Corbu Show of 1935 which was in the hands of Ernestine Fantl, now Mrs. John Carter (26 Carlyle Square, London S.W.3). Philip would probably remember little about this Show but I think he must have had a good deal of contact, in writing and perhaps in conversation, with Corbu in preparation for the 1932 Show. The 1935 Show was organized at about the

same time that Corbu came to this country for the Lecture Tour organized by the Museum which took over the responsibility from Mr. Carl O. Schniewind. If I recall correctly, Philip Goodwin was Chairman of the

Architecture Department at the time and, as you remember, helped finance the Show and the Tour. Bob Jacobs went along with Corbu to serve as interpreter and general caretaker which, heaven knows, the great man needed. Bob, I am

sure, would be able to write you some very interested recollections of the Tour. I hope we can find correspondence of the period since, as you can imagine, both the exhibition and the tour developed into acrimonious accusations on the part of Corbu. I hope to find details for you but his chief complaint was that he was not allowed to keep all his lecture fees. He assumed that the Museum would pay all his expenses, but the Museum in the middle of the depression simply could not do so. Ernestine handled the complicated management of the tour. Please do not quote from this letter since I have not

Corbu contacts

(The Recent Works of Le Corbusier, October, 1935)

Carl

Carl O. Schniewind

address

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HITCHCOCK DRAFT 2

A I think the first painting by Corbu shown in the U.S. was still life 1920 in Columbus and Ohio at Stroud Art, MoMA, 1938. It was brought by the Necco in 1937.

John McAndrew had some correspondence with Corbu in the late 1930s. He would remember yet had time to find documents. His address is 'CALLE GRITTI' (2485 Venice Italy)

As for the 1920's, I can give you only my own recollections. So far as I can recall, I knew nothing of Corbu when I was abroad on my first European trip in the summer of 1924. I think the first time I heard his name was in the fall of 1925 at Princeton where I heard accounts of the

Paris Exposition of Decorative Arts and, more important, saw copies of *Pavillon de l'Esprit Nouveau* ¹ and of greater interest to me, *La Peinture Moderne* by Ozenfant and *Le Corbusier*. Both books impressed me deeply, although I was of course more concerned with painting than with architecture. ² Early in

1936 I was engaged by Wellesley and began to work on the course in Modern Arts which I gave at Wellesley in the winter and spring of 1937. Toward the end of the course you came out to give what I called your first lecture. *Believed that you also gave a lecture on modern architecture to my class as a part of the course, although many of the faculty also came to hear you.*

By then, largely thanks to you, I was beginning to understand recent architecture, and I think I wrote a rather naive piece on the Necco factory in Cambridge. You may recall that Jere Abbott and I went abroad in 1937-1938. We saw whatever modern architecture we could in Holland, Germany, USSR and Paris. ¹ It was in the spring of 1938 that I first ² saw ³ Corbu buildings. *Paris* *actually*

We visited the Bauhaus but couldn't get to see the Weimershofriedlung until 1933. I didn't

I hope these scanty notes may be of some value. My best to you, Russell.

cc: Philip Johnson
Mrs. John Carter - note w/ my name
Mr. Dreiser

Important: P.S. Don't forget that the 1932 show went on tour in both large and small versions continuously from 1932 to 1938.

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December 2, 1965

Dear Mr. Johnson:

Please find enclosed a xerox copy of Mr. Hitchcock's letter to Mr. Barr dated November 7. Mr. Barr's reply of November 29 was sent to you earlier this week.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Philip G. Johnson
Philip Johnson Associates
375 Park Avenue
New York, N. Y. 10022

mf
Enclosure

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December 2, 1965
~~December 2, 1965~~

Dear Mrs. Carter:

~~Dear Mr. Jacobs:~~

Please find enclosed a xerox copy of Mr. Hitchcock's letter to Mr. Barr dated November 7. Mr. Barr's reply of November 29 was sent to you ~~earlier this week.~~ ~~ear to him dated November 7, and Mr. Barr's reply of November 29.~~

Sincerely,
~~Sincerely,~~

Mary Fera
Secretary to Alfred H. Barr, Jr.
~~Secretary to Alfred H. Barr, Jr.~~

Mrs. John Carter
26 Carlyle Square Jacobs
London, S.W.3
England
New York, New York
mf
Enclosure
~~Enclosure~~

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December 2, 1965

Dear Mr. Jacobs:

Mr. Barr, who is at present away from the office, asked that I send you the enclosed copies of Mr. Hitchcock's letter to him dated November 7, and Mr. Barr's reply of November 29.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr., Director
of the Museum Collections

Mr. Robert Allan Jacobs
Kahn and Jacobs
2 Park Avenue
New York, New York

mf
Enclosures:

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J. B. HITCHCOCK

111 South Street, Northampton, Massachusetts 01060

November 7, 1965

Mr. Alfred H. Barr
25 West 33rd St.
New York, N. Y.

(This has been delayed because I used the wrong sheet! H.R.H.)

Dear Alfred,

December 2, 1965

I was distressed to hear from you that you were in the hospital for awhile but I am glad to learn you are recuperating. I hope you are not too busy to help me out in connection with a

Dear Mr. McAndrew:

Mr. Barr, who is at present away from the office, asked that I send you the enclosed copies of Mr. Hitchcock's letter to him dated November 7, and Mr. Barr's reply of November 29.

Sincerely,

One is... and others... were aware of... by visits to Paris during the early and mid-1920's especially... Brewer brought out the translation of Vers une architecture... importing the English sheets in 1927. The other letter is more delicate, but also more factual. How easy things did the Museum attempt to hold big LeCorbusier shows and, without indiscretion, what of LeCorbusier's made them impossible? He had, of course, Secretary to Alfred H. Barr, Jr., Director of the Museum Collections

Mr. John McAndrew
Calle Gritti 2485
Venice, Italy

There is to be another Modern Architecture Symposium next May at Columbia devoted to the years 1907 to 1917. We hope again that you will be distinguished and preferably vocal member of the company as you have been on the two earlier occasions.

Yours sincerely,

Russell

*P.S. I searched 3 pages from...
with Corbusier's letter
came to the Museum
H.R.H.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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H. R. HITCHCOCK

111 South Street, Northampton, Massachusetts 01060

November 7, 1965

Mr. Alfred H. Barr
49 East 95th St.
New York, N. Y.

(This has been delayed because I used the wrong sheet! H.R.H.)

Dear Alfred,

I was distressed to hear from Philip that you were in the hospital for awhile but I am glad to learn you are recuperating. I hope you are not too busy to help me out in connection with a piece on "LeCorbusier and the United States" which I am preparing for Zodiac 16. I would be grateful for any ~~general~~ comments you might have on that general subject, but there are two things in particular that I trust come within your personal memory.

One is the pace at which you and I and others became aware of LeCorbusier through his writings and by visits to Paris during the early and mid-1920's, especially before Joe Brewer brought out the translation of Vers une architecture by importing the English sheets in 1927. The other matter is more delicate, but also more factual. How many times did the Museum attempt to hold big LeCorbusier shows and, without indiscretion, what behavior of LeCorbusier's made them impossible? He had, of course, an important place in the exhibition of 1932 and then there was a small exhibition in 1935. Much, much later I know, in Arthur's time, he tried once and possibly twice to do a show. He has not answered my letter, but I imagine you know the story or stories as well as he.

There is going to be another Modern Architecture Symposium next May at Columbia devoted to the years 1907 to 1917. We hope again that you will be a distinguished and preferably vocal member of the company as you have been on the two earlier occasions.

Yours sincerely,

Russell

P.S. I have had 3 pages from Arthur about albums with Corb. since Arthur came to the Museum.
H.R.H.

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

Hochberg

9 May 1960

Dear Mr. Hochberg:

May I say in reply to your letter of May 1st that the Museum stands without apology on its record of exhibition and acquisition since 1929. If you criticize so fervently, it seems to me quite fair to demand that you be familiar with that record. Catalogues of our American exhibitions over the past 30 years, in fact of our entire program of exhibitions and acquisitions, are available in many branch libraries, in the main New York Public Library and in our Museum library here. You might find that a visit to our current exhibitions would be rewarding -- there is much you might appreciate on view at this time. We would like to have more on view. That is why we are launched on a fund raising drive, part of the monies raised to go to house a collection so large that only about 1/6th of it can be shown at any one time in our current space.

With regard to your father-in-law, Sigmund Milenberg: I note that he brought his work to Miss Legg of our staff less than two years ago. If he would care to bring a few paintings to my office and prepare to leave them for a few days, we shall be glad to look at them to see if we feel we would like to buy one for the Museum's collection. If he has not done so, he should also try to show his work to the staff of the Whitney Museum. Both institutions maintain a service of viewing work presented by artists.

Legitimate disagreements with the dominant course of art are perhaps inevitable in a free society. On the whole, we welcome criticism as salutary to established institutions in the field. However, we do ask our critics to do us the justice of criticizing from evidence. I would urge you personally to come to the Museum with your father-in-law during the next weeks. Look at the Claude Monet exhibition on the third floor and at the show of Portraits from the Museum Collections on the ground floor and auditorium gallery. I am enclosing two complimentary admission cards.

Sincerely,

Alfred H. Barr, Jr.

Mr. Milton Hochberg
1915 East 9th Street
Brooklyn 23, New York

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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En route - aer home from Barbados
Tong. Feb. 25'

Hope you too have had
a good holiday!

Return
Marie

1915 E 9th St
Brooklyn 23

Alfred H. Barr
Museum of Modern Art
N.Y.C.

May 1, 1960

Dear Sir,

I am writing this letter to you as you are supposed to be a connoisseur of art.

The question is, Is art a farce? If you like something does it mean that I like it? Is there any scientific standard for art. You will admit that there is not. Are three streaks of paint on a piece of canvas to be considered "Modern Art" or is a meaningless jumble of squares, rectangles + triangles + circles colorfully applied to be considered "great art?" Is a gifted painter + artist to be kicked out of every art gallery in the city without ever even looking at his paintings because he refuses to draw distortions and dabs of nothing under the banner of "Modern Art" Is not modern art a product of something deeper. a cold, calculating crafty bunch of promoters who can take any man + tell him to be-splatter his canvas + sell it for a high price under the name of "modern art". All he has to do is to give it a title. "Dawn over the world" "Love", "Man + Woman", "Sex" and people will imagine they see these very things in the paintings.

I am particularly speaking about my father-in-law Sigmund Eilenberg. To say that this man has

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En route - our home from Barbados

Hope you too have had

talent is beyond question. This is a great, natural, gift. Long in commercial art he retired some 10 years ago to devote himself to "art" in a pure sense. His oils are beautiful and masterful, his colors are evenly balanced + blended. His composition is right. In short it is beyond the doubt of any one who sees it, good art. We'll leave the word "great" for the connoisseurs who bestow this word on anyone who attains fame whether his work is good or bad.

Galleries refuse to even see it thus showing what hypocrites they are. These people are not interested in art but in a product that sells like potatoes, onions + diamond rings. It is a name they want. The value of the work itself is beside the point. They don't care how many fine artists they would destroy in their greed for the almighty dollar. And if it isn't distorted or a maze of splashes of colors they don't want it because if people went back to regular art then "what's new?" Novelty is what sells and you "art critics" have a deep stake economically speaking, in seeing that "modern" art is promoted. True talent is left to starve but relatives + friends know a good thing when they see it especially if its free as a gift. It is noteworthy that in giving a gift of a painting many of them have been hanging on their walls in the most prominent places for a good many years. The people know what's good.

Milton Hochberg

Get that postal marked a mail?!

So many things figure

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En route - our home from Barbados
Tongue. Feb. 25'

Hope you too have had
a good holiday!

Rec'd Feb 26

Cables
SANDYLANE-BARBADOS



Telephone
0 311

Sandy Lane Hotel
BARBADOS, W.I.

Dear Alfred,

We are returning - Pan Am. from after a 3 weeks holiday. I have had it in mind to write you a few lines ever since leaving N.Y.C. I feel that I "muffed" badly in the choice that you & the Selection Committee gave us trustees to express our choice concerning the new acquisitions at the museum. I felt shy & most inadequate. But it was a splendid idea to let us view the collection from the Selection Com. view point. Now more than ever I am conscious of what a prodigious job you all do & how very difficult & complicated your decisions must be.

It was a new & challenging experience - not so much what I like or dislike or want it own - yet this must not entirely be lost sight of because the intrinsic integrity of what one likes (for whatever reason) ^{is of importance!} must not be lost sight of. Each time I made a note of "like or dislike", on returning to check the choice I could argue the problem & change my mind a dozen times! In the end there was just not enough time to live with each picture long enough to feel that the decision was thought through; & finally it all ended with "Oh, Well - let that postcard mark a mail!" So many things figure -

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

Cables
SANDYLANE BARBADOSTelephone
0 311

Sandy Lane Hotel
BARBADOS, W.I.

Don't they? The intellectual approach - the influence of a name - the self consciousness of making a mistake - that subtle almost intuitive mystical business of sinking into the feature & searching ones own soul as well as the artists creative ability - his imagination, humor, his joy his misery, all the emotional values objective & subjective & the ability to express them! Only wish that I had had more time. But one suspects there never is enough time - ever - ever - ever!

In any case, many thanks to you & your committee.

Please let us have a report on this! ~~again!~~

Walter & I feel renewed in health & spirit from the lovely blue-green of the Caribbean. We had some fine talks, not to mention congenial drinks with your good friends the John Gunthers - they & ourselves full of enthusiastic affection for you & Inanga!

Wish you had been around to guide me further in bird watching. Grackles - doves, sparrows, hummingbirds & a darling yellow breasted "Bananaquit" who shared our breakfast each morning!

Coming into Idlesdown now! Snow! 30" high!

A. Buntol

Andy Kay Hochschild

Freddie
Scrawled - a
BIT Bumpy.


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H. Hochschild

Гостиница „Астория”



HOCHSCHILD


 ЛЕНИНГРАД, УЛ. ГЕРЦЕНА, Д. 39 Т. А 0-00-31

June 1
(11:14 AM '7)

and paintings to be seen here.
 Madame Yedovina sends you
 her best
 Gratefully
 Mary
 Hochschild

Dear Alfred -

Madame Yedovina is a real charmer and we very much appreciated meeting her.

She arranged for a most knowing lady Madame Mautsevich to show us around. It was a most exciting afternoon

1-я ТИИ. Зак. 2515 45000. 30/X-64г.

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

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

and the Proudhomes,
Ballantines and Hodschilds
are all most grateful to you.

If either of these ladies
come to the United States
would you please let us
know, so that perhaps
we could do something
for them -

I'm afraid we will
miss your mammoth simply
because there is not time
for all the gorgeous ikons

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H. Hochschild

H. Hochschild

MRS HAROLD HOCHSCHILD
P. O. BOX 148
PRINCETON, NEW JERSEY 08540

May 5th -

(rec'd 10 May)
(1965)

Dear Alfred -

I am sorry to have
pestered you when you
were swamped, but Rene
Lee was leaving for Europe
& I thought I'd ask him
for a letter if you were
away.

It will make the

my friend Mme Yzerguina please bring her greetings. She is charming
and has helped me a good deal in my Matisse studies. She speaks
French.

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

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H. Hodschild

trip much more interesting
to have your letters, and
will give Harold a chance
to talk Russian -!

It is hard to meet
Russians when one is
chaperoned by guides +
those meetings they arrange
are almost worthless -

Many thanks to you
Sincerely
May

P. S. My letters to the two authorities are identical on one theory
you will not wish to present both of them. If by some chance you meet
my friend Mme Yzerguina please bring her greetings. She is charming
and has helped me a good deal in my Matisse studies. She speaks
French.

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

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H. Hochschild

April 27, 1965

Dear Mary:

Mea culpa! In all candor, I am desperately far behind in correspondence. Furthermore, my secretary has been ill so I must beg your pardon for not having done what you asked me to.

I do not know personally "the lady who now runs the Hermitage" but I am writing a letter of introduction to her anyway. I understand that Madame Marya Feodorovna Yedovina is very efficient and obliging.

I have just phoned to ask more precisely what you and Harold want to see. Harold told me it had to do chiefly with admission to the treasure rooms, etcetera. I am also enclosing a brief note to the Director in case Madame Feodorovna Yedovina should be absent.

I hope you have a marvelous trip and see what you want to see - perhaps neither of you will be interested but I should like to remind you of the magnificent stuffed mammoth in the Natural History Museum. Bon voyage.

Sincerely,
Sincerely,

Alfred H. Barr, Jr.

Mrs. Harold Hochschild
P. O. Box 148
Princeton, New Jersey 08540

AHB:rr
P. S. My letters to the two authorities are identical on the theory you will not wish to present both of them. If by some chance you meet my friend Mme Yzerguina please bring her greetings. She is charming and has helped me a good deal in my Matisse studies. She speaks French.

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 27, 1965

Dear Professor Piotrovsky:

I take the liberty of introducing my friends, Mr. and Mrs. Harold Hochschild. Mr. Hochschild is President of the Adirondack Museum and Chairman of the New York State Committee on Museum Resources. Mrs. Hochschild is the daughter of Professor Marquand who founded the Department of the History of Art at Princeton University and was the author of the definitive monographs on the della Robbia.

My friends would greatly appreciate if you could arrange to let them see your treasure rooms and also some of the more important recent archeological objects not yet placed on view but which Mr. Hochschild I believe saw some months ago.

I believe that you will find Mr. and Mrs. Hochschild worthy of your attention. I would appreciate any kindness you may be able to show them.

Sincerely,

Alfred H. Barr, Jr.

Prof. Boris Piotrovsky
Director
Hermitage Museum
Leningrad, U. S. S. R.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 27, 1965

Dear Madame:

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I believe that you will find Mr. and Mrs. Hochschild worthy of your attention. I would appreciate any kindness you may be able to show them.

Sincerely,

Alfred H. Barr, Jr.

Madame Marya Feodorovna Yedovina
Executive Director
Hermitage Museum
Leningrad, U. S. S. R.

My husband is the President of the Adirondack Museum and the chairman

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Hochschild

MRS HAROLD HOCHSCHILD
P. O. BOX 148
PRINCETON, NEW JERSEY 08540

April 8th
4.12.65

Dear Alfred -

We are leaving for Russia
in early May & wondered
if by any chance you would
feel like giving us a letter
of introduction to the lady
who runs the Hermitage -

My husband is the
President of the Adirondack
Museum and the Chairman

Mary Margrand Hochschild

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Hochschild

of the New York State
Committee on Museum Resources
He also speaks Russian.

I hope you + your
family flourish -
all best to each of you
Sincerely
May Hochschild

May Margrand Hochschild

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Hochschild

November 8, 1961

Dear Mary:

I had a good laugh over "Come, Girls, Art Can Be Fun". Mary thanks to you for sending it to me.

Eagle Nest must really be very beautiful even in the late fall.

My very best to you and Harold.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Harold Hochschild
Eagle Nest
Blue Mountain Lake, New York

AHB:ld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Come, girls, ART can be FUN!

A student of American cu

The following speech
goes to the annual con
women's League, a
of young ladies a
speaker showed an
ing taped—possibl
fear found among
camera will captu
ciously accompani
her remarks...

The art to the
about well people
the year has been
and the art to the
of the work as in
more to the art
to the art, because
time just what it
are in our town.

It has been a wo
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been wonderful. Th
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which are on the t
are all invited to p
my talk. I would sa
value, the Arts fo
would be well wort
done in calling att
the League exists,
service organization
wonderful bunch of

The whole thing
girls realized that
done wonderful wo
cial science and in
political issues fact
could do anything
the art to, of cour
students of the Se
through their c
don't have be cause

percentage of people, even people educated
in the better schools, just don't like the
idea. That problem is one that has haunted
the Program from its inception.

What we said, simply, was this: the
League in our lifetime has been pushed back
readily in one field after another as pro-
fessionals entered it. Look at the hospitals,

printed up on little stickers by the firm
that does all the League's printing as their
contribution to the Program, and we stuck
the stickers everywhere you can imagine,
on taxiposts and the backs of bus seats, in
taxi and powder rooms, on menus and
greeting cards. Mary Lou—she's here with
me at the convention—went to the bank

the regional managers, in the case of na-
tional firms—represented in the symphony.
This helped in defraying the expenses, and
the symphony itself was the high point of
the evening, with everyone on the edge of
their seats to see if they could recognize
what came next. It was simply wonderful.

In line with our policy of bearing down

food, clothing, and
into one-dollar bills,
y bill, and paid for
"marked bills." It
esting to see where
it in a few days all
ing the same thing
too, and the banks
our husbands to ask
be stickers were not
machines they have
minal offense.

... just a moti
... we going, we
... Can Be
... program
... cartoon from the
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... the art...
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... any of them. So
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... lice.

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... nness support. We
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... mercial, and they

... the local firms—
... regional managers, in the case of na-
... tional firms—represented in the symphony.
... This helped in defraying the expenses, and
... the symphony itself was the high point of
... the evening, with everyone on the edge of
... their seats to see if they could recognize
... what came next. It was simply wonderful.

MRS. HAROLD HOCHSCHILD EAGLE NEST BLUE MOUNTAIN LAKE, N. Y.

Dear Alfred -
Did you write this?

Anyway, we thought you
might enjoy it -

All best

Mary Magranda Hochschild

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Come, girls, ART can be FUN!

A student of American cu

The following speech was made by a delegate to the annual convention of the Gentlewomen's League, a national organization of young ladies and young matrons. The speaker showed an initial reluctance to being taped—possibly this is related to the fear found among some tribes that the camera will capture their "souls"—but graciously acquiesced when she was assured her remarks would appear in print.

The arts in Our Town never amounted to much until the League got behind them. But since that happened, a brief two years ago, the arts have been big time in our neck of the woods, as is, I think, adequately witnessed by your inviting me here to explain to League delegates from all over the nation just what it is we have done to the arts in Our Town.

It has been a wonderful two years. People have been wonderful. The artists have been wonderful. The newspapers have been wonderful. We all have big scrapbooks, which are on the table below me, and you are all invited to page through them after my talk. I would say that if it had no other value, the Arts for the People Program would be well worthwhile just for what it's done in calling attention to the fact that the League exists, that it's a community service organization and is composed of a wonderful bunch of girls.

The whole thing began when some of us girls realized that while the League had done wonderful work in medicine and social science and making people aware of political issues facing the nation, it had never done anything for the Muses. Well, the first job, of course, was to convince the members of the Steering Committee and through them the chapter as a whole. It wasn't easy because an astonishingly high percentage of people, even people educated in the better schools, just don't like the arts. That problem is one that has haunted the Program from its inception.

What we said, simply, was this: the League in our lifetime has been pushed back steadily in one field after another as professionals entered it. Look at the hospitals.

The nurses have taken over all the real nursing jobs, and all we can do is go around with magazines and candy. Same thing with social service. We don't get to hear these people's problems and help them out any more. The professionals do that. We just drive them to the outpatient ward or the clinic or the divorce court, as the professionals tell us. It isn't fair. But the arts are still open, we said; let's get in there while we can. And that carried the day.

The first thing we did was to announce a Fine Arts Ball to raise money for the Program. This got the membership solidly behind us, because if there's one thing they like, it's a formal dance. There was some discussion about having a Beaux-Arts Ball instead of a Fine Arts Ball, but it was felt that that might give people the wrong impression. In Our Town people think the French are immoral, anyway, and "Beaux-Arts Ball" somehow sounds like people dressing up nude.

I'd like to explain about the finances of the Ball because there has been some misunderstanding about them in Our Town, and you may have heard things. The Program netted \$6,000, roughly, from the Ball. Now it is quite true that we raised \$9,000 in donations from the Downtown Merchants to pay the expenses of the Ball, and because of this there have been some to say that the Program was just a way for the League members to have a good time at public expense. Others say that if we'd just collected the donations and not had the Ball, we'd have been ahead \$3,000. This is simply not true. Those merchants are donating for Good Will, and they want their names in the brochure.

From the first moment of actually activating our program we have had one motto: Art Can Be Fun. We had this printed up on little stickers by the firm that does all the League's printing as their contribution to the Program, and we stuck the stickers everywhere you can imagine, on lampposts and the backs of bus seats, in taxis and powder rooms, on menus and greeting cards. Mary Lou—she's here with me at the convention—went to the bank

and changed all her food, clothing, and household allowance into one-dollar bills, stuck a sticker on every bill and paid for everything with those "marked bills." It would have been interesting to see where the bills turned up; but in a few days all the members were doing the same thing with their allowances, too, and the banks got together and asked our husbands to ask us to stop it. It seems the stickers were not only a hindrance to the machines they have but were probably a criminal offense.

But anyway, that wasn't just a motto. When the Program really got going, we showed the people that Art *Can Be Fun*. We opened our exhibition program with a collection of great cartoons from the *Saturday Evening Post* and *Liebers*. We tried to get the artists to contribute their originals, but it's a funny thing, we never heard from any of them. So Mary Beth's husband—she's with me at the convention here—had them copied and blown up to large size with some machine he has in his drafting office.

Well, I want to tell you that exhibition drew the biggest crowds the old Cultural Institute had ever seen.

And that's the way we've kept it. People think art is glooming around a musty old museum staring at pictures. It doesn't have to be. Or they think music is Beethoven and Bach, and again I say, it doesn't have to be. Our first concert by the Program's symphony orchestra was *An Evening With Rodgers and Hammerstein*, and I want to tell you, people who never thought they'd like concert music just loved it.

A note on getting business support. We hired this wonderful old arranger to weave together a symphony out of the musical themes of television commercials and then got contributions from the local firms—or the regional managers, in the case of national firms—represented in the symphony. This helped in defraying the expenses, and the symphony itself was the high point of the evening, with everyone on the edge of their seats to see if they could recognize what came next. It was simply wonderful.

In line with our policy of bearing down

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By FRANK GETLEIN

Domestic demons eavesdrops on a dedicated circle of organization ladies

heavily on the Fun idea we decided to make the Fine Arts Ball an annual affair. For the second Ball we made huge signs on which *Fine Arts Ball* was repeated underneath *Our Town Arts Ball*. The idea was for people to come in groups from dinner or cocktail parties, and each group, or couples, or individuals, would then pose as a work of art. I must tell you the remark made by Mary Louise's husband when she's with me at the convention. Jim suggested we all go—well, first of all, I'd better explain: there's this very famous French painter, David—that's his last name, his first name is Jacques-Louis—no, as a matter of fact it's another French painter, named Poussin. I don't know what his first name is. Anyhow, Poussin has this very famous picture called—well, he was a classical painter, and if you remember your Latin girls, he has this painting about the Romans and the Sabine women in the early days of Rome. Well, Jim suggested that all the Fine Arts wives go as the Sabines and all the husbands go as the Romans. Jim said that's the only way he could see that they'd ever—well, anyway it was very funny, and of course we were away from home a good deal preparing for the Ball.

The great thing about the second Ball was the Art. Most of the artists in Our State are connected with the University, and since most of the Regents as well as the Republican members of the appropriations committee of the state legislature are related to someone in the League, the University president was very glad to help us out. He got the artists to contribute paintings to the Ball, so we had an exhibition as well as the Fine Arts Charades. Finally, at the end of the evening, the paintings were auctioned off to the guests, thus raising more money for the Program and getting original art into the homes of the members.

But there are certain things you have to watch out for. One is reporters. Not the newspapers themselves. They've been wonderful. But most reporters, after all, are brought up in a different background, and they don't really understand these things. Let me illustrate

Through some mistake a reporter from out of town, who had just joined the evening paper, was sent out to cover our Evening With Rodgers and Hammerstein. Well, he just didn't understand at all. He didn't write a word about who was there or comments from the League officers or anything you'd expect. He just wrote his opinion of the whole idea, as though anyone cared what his opinion was.

Another thing to watch out for is unions. Again, I shall illustrate. We made all the arrangements for our second annual symphony concert, An Evening With Irving Berlin, when suddenly, the day before the concert, Mary Jane's daddy asked us to come down to his office. He's the publisher of both the papers in Our Town, and he's been just wonderful from the very beginning. Well, Mr. McAllister was in his office and with him was Mr. Paganini, the international representative of the musicians' union. Well, Mr. Paganini had the copy for a full-page advertisement he proposed to take in both papers, in which he said that the union was glad to donate its services to the cause of musical appreciation and invited the public to come, half-price for union members—any union, mind you—which was one of the conditions we'd agreed to, but we'd expected it to be passed around quietly. Mr. Paganini said that the advertisement would have to run or his members would have to be paid—full union scale, too, for the performance. Well, he had us, and we paid; but I don't mind telling you it really cut down the profits.

Finally, it is extremely important to keep on good terms with any professionals you have to work with in any of the arts. They're very sensitive, very touchy people, and you have to watch everything you say or do, and be very careful to make everything clear to them. For instance, one of the University artists, for his contribution to the second Fun Arts Ball, sent in a simply enormous painting. It must have been ten feet high and thirty feet long, and it's just a mess of splashes and roller marks and what not. Very exciting, of course, but so big! Well, naturally, nobody bid on it

at the auction. Where would you put a thing like that? I was embarrassed and I guess Mary Louise was, too, because both our husbands began bidding and ran it up to over a hundred dollars. Well, it cost us over fifty dollars to have the thing trucked up to our house. The only place we could get it in out of the weather is the garage, which means that all three cars have to sit out in the driveway. And we can't get rid of it because it would offend the artist.

On the other hand, I must say our relations with our director in the museum have been the best. He left after the second Ball, and the Trustees very kindly offered the post to me; and of course it saves the museum the amount of his salary because I'm a volunteer. Before he left, our director put all the museum's old pictures away in a vault, and he gave me the key in an envelope. "Mary Doll," he told me, "if enthusiasm ever lags and you get in another director from out of town, give him this key. But don't you open that vault yourself; there's nothing there you'd like."

Then he helped me hang my first group of exhibitions that were all my own, although still the Program's, of course. We had the Best Advertisements of Local Firms in one gallery, the History of the Arts for the People Program in photographs in another gallery, and downstairs and along the corridors we had Art by Children of League Members.

When our director left, I realized that the Program has helped his professional career, because he said, "Mary Doll, if it hadn't been for the League's Arts Program, I probably would have stayed in Our Town all my life." Then he left.

Well, that's about all. All of us here will be glad to meet with any of you after the meeting, and I will be happy to come out to Your Town to help you get started.

It's been wonderful talking to you, just wonderful.

Like Mr. Getlein's previous satiric improvisations in HORIZON (July, 1961), this will appear in his book A Modern Demonology, published by Clarkson N. Potter, Inc.

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M.F. *[faint handwritten notes]*

HODES

July 15, 1965

Dear Mr. Hodes:

Forgive my delay in answering your letter of June 24; I have been ill.

Yes, you may reproduce the Matisse/Bernheim-Jeune contracts published in my Matisse. I look forward to your book.

My best to your father.

Cordially,

Alfred H. Barr, Jr.
Director of the Museum Collections
(Signed in Mr. Barr's absence)

Mr. Scott Hodes
Arvey, Hodes & Mantynband
1 North LaSalle Street
Chicago, Illinois 60602

AHB:mf

P. S. Just had a card from the Copleys and my daughter who is staying with them in Greece.

AHB, Jr.

SECRET

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JACOB M. ARVEY
BARNET HODES
LOUIS M. MANTYNBAND
GEORGE L. SIEGEL
WILLIAM J. COSTELLO
SIDNEY R. ZATZ
HOWARD ARVEY
MASTER IN CHANCERY
CIRCUIT COURT
J. HERZL SEGAL
G. GALE ROBERSON
HERMAN SMITH
LEROY R. KREIN
MAURICE P. WOLK
IRWIN I. ZATZ
JACK H. OPPENHEIM
ALLEN H. DROPKIN
RALPH A. MANTYNBAND
NATHAN J. KINNALLY
MERVIN N. BACHMAN
WALTER V. LESAK
EDWIN A. WAHLEN
MARSHALL L. BURMAN
DANIEL A. DON
SCOTT HODES
SIDNEY SOSIN
JOHN J. ENRIGHT
WILLIAM G. SEILS
RICHARD J. TROY
JOEL S. SIEGEL
MORRIE MUCH
EUGENE L. GRIFFIN
JEROME T. BURKE
MALCOLM S. KAHIN

LAW OFFICES

ARVEY, HODES & MANTYNBAND

ONE NORTH LA SALLE STREET

CHICAGO 60602

TELEPHONE CENTRAL 6-9760

WASHINGTON, D.C. OFFICE
1200 SEVENTEENTH STREET, N.W.

CABLE ADDRESS
"ARHOMA"

June 24, 1965

(Rec'd June 28)

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

Dear Mr. Barr:

At the suggestion of my father, Barnet Hodes, who I understand is a friend of yours, I am writing to you to request permission to reproduce the "Contracts Between Matisse and Bernheim-Jeune" which appeared in your book entitled "Matisse: His Art and His Public."

Noma and Bill Copley, who are close friends of our family, have asked me to prepare a brief, but concise paperback book on "The Law of Art and Antiques." It would be my intention to reproduce the Matisse Contracts in an appendix to this book. Oceana Publications of Dobbs Ferry, New York, a large distributor of legal-type paperback books, will print my volume this fall.

I look forward to the great pleasure of meeting you when I am in New York. I have heard so much about you from my father and the Copleys. I certainly hope that you will grant me permission to reproduce these Contracts and, of course, I will credit your book accordingly. Please advise me so that I may proceed ahead.

Very truly yours,

ARVEY, HODES & MANTYNBAND

By:

Scott Hodes

Scott Hodes

SH:mb

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HODIN

December 9, 1965

Dear Mr. Hodin:

In Mr. Barr's absence, I am writing to thank you for the book, J. P. Hodin: European Critic, which has just arrived.

Mr. Barr will be most pleased to see it when he returns to the office.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr., Director
of the Museum Collections

Mr. J. P. Hodin
c/o Cory, Adams & Mackay Limited
39 Sloane Street
London SW1, ENGLAND

With the Compliments of
Cory, Adams & Mackay Limited
and Mr. Fera
to Mr. J. P. Hodin
39 Sloane Street, London SW1

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HOFER, P.

With the Compliments of
Cory, Adams & Mackay Limited
and JP.HODIN
39 Sloane Street, London SW1
Belgravia 1555

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

April 21, 1961

Dear Philip:

Somewhere, some evening, on my way home I lost your very cordial note about the possibility of our coming up for the opening of your show. I hope it is not too late to write you that I am afraid I can't possibly do it because of the congestion of work caused by fund raising and other Museum complications which will keep me in town. Please forgive my oversight. I did much appreciate your concern. My best to Bonnie.

Sincerely,

Alfred H. Barr, Jr.

Mr. Philip Hofer
Houghton Library
Harvard University
Cambridge, Massachusetts

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(dictated by Mr. Barr; typed and signed in his absence)

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HOFER, P.

MESABI IRON COMPANY
452 FIFTH AVENUE
NEW YORK 18, N. Y.

Office of the President

May 4, 1960

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

April 21, 1961

Dear Philip:

Somewhere, some evening, on my way home I lost your very cordial note about the possibility of our coming up for the opening of your show. I hope it is not too late to write you that I am afraid I can't possibly do it because of the congestion of work caused by fund raising and other Museum complications which will keep me in town. Please forgive my oversight. I did much appreciate your concern. My best to Bonnie.

Sincerely,

Alfred H. Barr, Jr.

Mr. Philip Hofer
Houghton Library
Harvard University
Cambridge, Massachusetts

AHB:ob

(dictated by Mr. Barr; typed and signed in his absence)

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Hoffman

MEMORANDUM

To: *Marie*
 From: DOROTHY C. MILLER
 Date:
 Subject:

*Do you think this
 letter should
 be answered?*

1960

Office of the President

The Museum
 11 West 53
 New York 1

Gentlemen:

I received
 for a dona

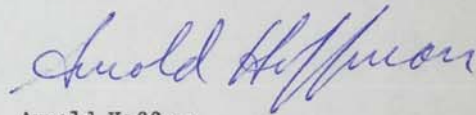
licitation

If I wished
 your organi
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 called art
 try with

As a man who has visited practically every art museum of importance in the world and one who has been brought up in a tradition to love creative work, I can only say that I wish that the pressure of other business had not prevented me from joining the protest march which was recently staged in front of your august doors.

Very truly yours,



Arnold Hoffman

AH:JMP

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Hoffman

MEMORANDUM

To: Dorothy
 From: EMILY C. WOODRUFF
 Date:
 Subject: Newy letter -

Office of the President

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

I hate to
 pass this on to you
 but you said you
 liked to see them -
 E.C.W.

1960

Gentlemen:

I received a citation for a donation

If I wished to contribute to your organization, I would like to assist in the development of the gallery today than at perhaps the

citation

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lled art
ry with

As a man who has visited practically every art museum of importance in the world and one who has been brought up in a tradition to love creative work, I can only say that I wish that the pressure of other business had not prevented me from joining the protest march which was recently staged in front of your august doors.

Very truly yours,

Arnold Hoffman

Arnold Hoffman

AH:JMP

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Hoffman

MESABI IRON COMPANY
452 FIFTH AVENUE
NEW YORK 18, N. Y.

Office of the President

May 4, 1960

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

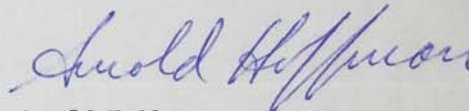
Gentlemen:

I received a notice from your museum with a solicitation for a donation.

If I wished to help destroy art, I would contribute to your organization. It seems to me you have done more to assist in the degenerating process of what is called art today than any other single agency in this country with perhaps the exception of the Guggenheim Museum.

As a man who has visited practically every art museum of importance in the world and one who has been brought up in a tradition to love creative work, I can only say that I wish that the pressure of other business had not prevented me from joining the protest march which was recently staged in front of your august doors.

Very truly yours,



Arnold Hoffman

AH:JMP

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HONIKMAN

TROOP 44
BOY SCOUTS OF AMERICA
BOGOTA, N. J.

Dear Sir:

I would like to meet you
September 23, 1965

Dear Mr. Honikman:

Here is a complimentary pass which will admit you to the Museum for the duration of your stay here in the United States.

I wish I could have asked you to my office so that I may have had the pleasure of meeting you but this afternoon is impossible and tomorrow I must be in Pittsburgh.

I have written a memorandum to Mr. d'Harnoncourt to tell him about you and suggested that he see you some time next week when you return to New York.

Sincerely,

Alfred H. Barr, Jr.

Mr. A. H. Honikman
Regency Hotel
New York, New York

PL 9-4100

AHB:mf
Enclosure:

N. J. TALINE
RIDGEFIELD PARK
N.J.

done

Sincerely,
Alfred H. Barr, Jr.

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Hotaling

TROOP 44
BOY SCOUTS OF AMERICA
BOGOTA, N. J.

Dear Sir:

I would be pleased
if you would autograph
this "First Day" envelope
and send it to me for
my stamp collection of
interesting people.

done

Sincerely
N.L. Hotaling

N.L. HOTALING
RIDGEFIELD PARK
NJ

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Houmère

April 17, 1962

Dear Mrs. Houmère:

Mr. Barr, who has just returned to New York, has asked me to thank you for your letter of March 30, inviting him to visit your husband's studio.

Because Mr. Barr, has accepted an extended leave of absence from his work here at the Museum he would not, in the near future, be able to make such a visit. Actually, Mr. Barr will be travelling abroad for most of the next six months.

May I suggest that you mail photographs of your husband's work to Miss Dorothy C. Miller, Curator of the Museum Collections?

Again, on behalf of Mr. Barr, many thanks for your very kind letter.

Sincerely,

Rona Kaplan
Secretary to Alfred H. Barr, Jr.

Mrs. Walter Houmère
10 East 8 Street
New York 3, New York

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Ac Knowledge

Mrs. Walter Houmère
10 East 8 th Str.
New York 3, New York
OR 3 - 1460

This is true, though, after his return from France, where he spent five years painting, he encountered entirely changed conditions.

I write this letter on my own in March 30, 1962
my husband's encouragement and to do my share in helping him to attain the recognition he should enjoy. May I invite you, when you come again down 2 th Avenue to see my studio at 10 East 8 th Street. Your visit is highly appreciated.

Mr. Alfred Barr jr.
49 East 96 th Str.
New York City

In sincerely hope for your reply.

Dear Mr. Barr :

Sometimes human life is affected by chance happenings. It was a fortunate happening that I met my husband, Walter Houmère, some time ago. In talking about the past, he often spoke of you with great respect and told me, too, about your visit in his studio more than twenty years ago and the unfortunate circumstances under which it took place. He could never forget it, nor could he undo it, for he accepts life as it comes. His pride, and at times harshness, is a protective armour for his great sensitivity, the sensitivity of a man who has been member of a minority group from early childhood on, and gradually has become a " minority of one."

At the same time, he is a man of great integrity and unwavering principles. He feels that his function is to paint, and only to paint, and everything else will take care of itself. I am fully aware that this is an unrealistic viewpoint. Since he is more than reluctant to approach galleries, museums etc. on his own behalf, and lives and works rather secluded, he is by now almost unknown. Of course, true to his character, he has pursued his own course in painting, unaffiliated with any group, and has created works of great singularity, exploring new means of expression with amazing facility and fertility. Unfortunately, the bulk of his work is unknown, the great majority of his paintings has never been exhibited or seen by anyone but his closest friends. His abstract paintings could stimulate many artists, and contribute a great deal to modern art.

You, Mr. Barr, as the mentor of many contemporary painters, certainly can appreciate the psychological difficulties an artist has to cope with who swims against the current, knows his own worth, but does not have the opportunity to submit his work to the scrutiny of the public as well as the critics. My husband has the feeling that his neglect is deliberate, that hostility against him has been generated somewhere. I cannot believe that

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Mr. Griffith
Mr. d'Harcourt

this is true. Though, after his return from France, where he spent five years painting, he encountered entirely changed conditions.

I write this letter on my own in an effort to complement my husbands endeavours and to do my share in helping him to attain the recognition he should enjoy. May I invite you, dear Mr. Barr, to venture once again down 5 th Avenue to see my husbands work at his studio at 10 East 8 th Street. Your visit would be greatly appreciated.

In sincerely hope for your reply.

Very truly,
yours,

Helga Hornmire

However, it would be a pleasure to see you when you come to New York, some day, or at least once later.

Love from when you arrive.

My best to you.

Sincerely,

Helga Hornmire

Mr. John Barron
Beverly Hills Hotel
Beverly Hills, California

Attn:

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cc: Mr. Griffith
Mr. d'Harnoncourt

Huston

JOHN HUSTON

9 November 1960

Beverly Hills Hotel
Beverly Hills, Calif.
October 28, 1960

Dear Mr. Huston:

Thank you very much for your note -- though to tell the truth, I know very little about Pre-Columbian objects and have not kept up at all with recent discoveries. I find that René d'Harnoncourt has seen some big Totonac figures, but not necessarily the ones you mention.

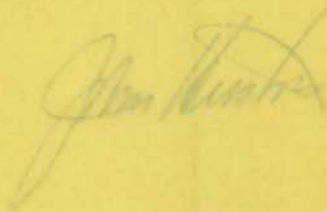
However, it would be a great pleasure for me to see you when you come to New York. Perhaps you would lunch with me some day, or at least come into the Museum.

Billy Pearson is coming to look at some Pre-Columbian objects this time. I'm sure you will be fascinated by them. My best to you. Sincerely,
For instance, I don't believe that anything like the four almost life size figures have their counterpart anywhere in the world.

I, myself, shall be in New York shortly and would like nothing more than to resume my very pleasant acquaintance with you. Mr. John Huston find an hour.
Beverly Hills Hotel
Beverly Hills, California my kindest regards.

AHB:ma

John Huston



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JOHN HUSTON

Beverly Hills Hotel
Beverly Hills, Calif.
October 28, 1960

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

Dear Mr. Barr:

This is to put you on guard.
Billy Pearson is coming to town riding, not
horses, but a string of Pre-Columbian objects
this time. I'm sure you will be fascinated
by them. Several of the pieces are unique.
For instance, I don't believe that anything
like the four almost life size Totonac figures
have their counterpart anywhere in the world.

I, myself, shall be in New York
shortly and would like nothing better than to
resume my very pleasant acquaintance with you.
Perhaps you can find an hour.

Meanwhile, my kindest regards.

JH:gmh

