Johansen

February 9, 1962

Dear Mr. Johansen:

Your gift has arrived during Mr. Barr's absence from the Museum but will of course be brought to his attention upon his return in April.

Sincerely,

Rona Kaplan
Secretary to Alfred H. Barr, Jr.

Mr. John MacL. Johansen
70 Elm Street
New Canaan, Connecticut

Douglas MacAgy

February 5, 1962

Dear Douglas:

Thank you very much indeed for The Art that Broke the Looking Glass. I shall read it with great pleasure and wish very much that I could have seen the exhibition. Both the show and the publication appear to be brillant.

Sincerely,

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

Mr. Douglas MacAgy, Director
Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

AHB:rk
dictated by Mr. Barr signed in his absence

MacAgy.

DLS LT

Museum of Modern Art

THE MUSEUM OF MODERN ART

LT DOMINIQUE AND JOHN DE MENIL
3353 SAN FELIPE RD.
HOUSTON TEX

Date October 22, 1962

SHOCKED AND GRIEVED TO HEAR OF JERRY MAC AGY'S DEATH. SHE WAS INDEED ONE OF THE MOST BRILLIANT EXHIBITION DIRECTORS OF OUR TIME. HER FRIENDS HERE AT THE MUSEUM OF MODERN ART SEND YOU THEIR SYMPATHY.

YOURS
ALFRED BARR

/Chg: Museum Collections #357

age about Alexandre

b.) D. Rock would

rtment as soon as

had asked Iolas to

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o say that a Mr. John

New York shortly.

study of U.S. museum.

dson wanted you to lunch

ith at the Century Club.

for you since that was

not seem to want you to

lly in charge of purchases

that means anything to you).

WESTERN UNION

MacDonald

THE MUSEUM OF MODERN ART

Date October 22, 1962

To: Alfred

Re:

Telefax WESTERN UNION Telefax

CDA323 316P EST FEB 19 64 DE220
D HSY025 HSI2 HSI2 RX PD FAX HOUSTON TEX 19 NFT
ALFRED BARR, MUSEUM OF MODERN ART
11 WEST 53 ST NYK
WE ARE DISTRESSED TO ANNOUNCE TO YOU THAT JERRY MAC AGY DIED
YESTERDAY AFTERNOON AFTER A SHORT ILLNESS. FUNERAL FRIDAY.
SHE REQUESTED NO FLOWERS. WHAT SHE DID IN HOUSTON WAS EXTRAORDINARY
DOMINIQUE AND JOHN DE MENIL 3353 SAN FELIPE RD.

DM

1270 (1-61)

Agy: [illegible] time [illegible]

Barr

the day of the Collections Committee meeting. He did not seem to want you to do anything for McDonough who, he said, was incidentally in charge of purchases under the Felton Bequest for the Melbourne museum (if that means anything to you).

Macdonald – the same man the Tremaines are giving their party for on Wed —

R.

MacDonald

THE MUSEUM OF MODERN ART

Date October 22, 1962

To: Alfred

Re:

Mr

Shocked and grieved to hear of Jerry MacAgy's death. She was indeed one of the most brilliant exhibition directors of our time. ~~My regards to you~~ Her friends here and in the Museum of Modern Art will share your sympathy.

yours

Alfred Barr

3353 San Felipe Rd
Houston

the day of the Collections Committee meeting. He did not seem to want you to do anything for McDonough who, he said, was incidentally in charge of purchases under the Felton Bequest for the Melbourne museum (if that means anything to you).

Macdonald – the same man the Tremaines are giving their party for on Wed –

R.

MacDonald

THE MUSEUM OF MODERN ART

Date October 22, 1962

To: Alfred

From: Betsy

Re:

Messages:

1. Richard Dana called this morning. a.) he has a message about Alexandre Rosenberg from David Rockefeller to pass on to you; b.) D. Rock would like to have the Picasso drawing sent up to his apartment as soon as convenient. I wasn't sure whether he knew that you had asked Iolas to get some history of the drawing before the deal could be settled. Should we send the drawing up anyway before we hear?

2. Mr. Whitney Shepheardson (sp?) (TE 8-7844) called to say that a Mr. John McDonough (sp?), an Australian, would be arriving in New York shortly. He is commissioned by the Melbourne museum to make a study of U.S. museums. He is a friend of the McClure Smiths and Mr. Shepheardson wanted you to lunch with them and McDonogh on Wednesday, November 7 at 12:45 at the Century Club. I told him I was quite sure this would be impossilbe for you since that was the day of the Collections Committee meeting. He did not seem to want you to do anything for McDonough who, he said, was incidentally in charge of purchases under the Felton Bequest for the Melbourne museum (if that means anything to you).

Macdonald - the same man the Tremaines are giving their party for on Wed —

R.

McANDREW

REVIEW LIST

A = Author's request; R = Advance request

AUTHOR(X) John Mc Andrew PUBLICATION DATE Feb. 19, 1965

TITLE The Open-Air PRICE $15.00 DATE SENT

file under McAndrew

Newspapers

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(OKLAHOMA CITY OKLAHOMAN): Mrs. Edith Copeland, 815 S. Ponca, Norman
PHILADELPHIA INQUIRER: David Appel, 400 N. Broad St., Philadelphia 1
PROVIDENCE JOURNAL: George Troy, 75 Fountain St., Providence 2, R.I.

HARVARD UNIVERSITY PRESS

79 GARDEN STREET · CAMBRIDGE 38 · MASSACHUSETTS

April 16, 1965

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

Dear Mr. Barr:

At Mr. McAndrew's request I am enclosing a list of the publications to which we sent review copies of The Open-Air Churches of Sixteenth-Century Mexico.

Sincerely yours,

Mark Saxton

Mark Saxton
Promotion Manager

MS/sol

cc: Mrs. McLaughlin

Promotion Department

Maurice Dolbier

McANDREW

REVIEW LIST

A = Author's request; R = Advance request

AUTHOR(S) John Mc Andrew PUBLICATION DATE Feb. 19, 1965

TITLE The Open-Air Churches of Sixteenth-Century Mexico PRICE $ 15.00 DATE SENT to Accounting

Newspapers:

ASSOCIATED PRESS: Miles Smith, Bks & Arts, 50 Rockefeller Plaza, N.Y.
PERSONAL % ASSOCIATED PRESS: John Knox, Boston Bureau, P.O. Box 192
BALTIMORE EVENING SUN: A.D. Emmart, Calvert & Centre Sts., Baltimore 3
(BELL-McCLURE SYNDICATE): Harold Stern, 310 West 72nd St., N.Y. 10023
BERKSHIRE EAGLE: Lawrence K. Miller, 33 Eagle St., Pittsfield, Mass.
BIRMINGHAM NEWS: James R. McAdory, Jr., Birmingham 2
BOSTON GLOBE: Herbert Kenny, 135 Morrissey Blvd., Boston 02107
BOSTON HERALD: R.A. Castricone, 300 Harrison Ave., Boston 02106
(Mrs. Alice Dixon Bond, 44 Playstead Rd., Newton, Mass.)
BOSTON TRAVELER: Harold E. Clancy, Mng. Ed., 300 Harrison Ave., Boston
CAMBRIDGE CHRONICLE: Eliot B. Spalding, 620 Mass. Ave., Camb. 02139
CHICAGO DAILY NEWS: Van Allen Bradley, 401 N. Wabash Ave, Chicago 60611
CHICAGO SUN-TIMES: Hoke Norris, 401 N. Wabash Ave., Chicago 60611
CHICAGO TRIBUNE: Robert Cromie, 435 N. Michigan Ave., Chicago 60611
CHOICE: Richard K. Gardner, 42 Broad St., Middletown, Conn. 06458
CHRISTIAN SCIENCE MONITOR: Melvin Maddocks, 1 Norway St.,Boston 02115
CINCINNATI ENQUIRER: Arthur Darack, 617 Vine St., Cincinnati 1, Ohio
CLEVELAND PLAIN DEALER: Wes Lawrence, Superior Ave & East 18th St.
(CLEVELAND NEWS): Frank O'Neill, 3510 Tullamore Rd., University Heights
COLUMBUS DISPATCH: Ernest Cady, 34 S. Third St., Columbus 16
(DALLAS NEWS): Lon Tinkle, 3615 Amherst Street, Dallas, Texas
DENVER POST: Bruce Hamby, 650 15th Street, Denver 1, Colorado
DETROIT FREE PRESS: Wm. J. Coughlin, 613 Lafayette Ave, West, Detroit
HOUSTON POST: Mrs. Diana Hobby, Polk & Dowling Sts., Houston 1
KANSAS CITY STAR: Thorpe Menn, 1729 Grand Ave, Kansas City 8, Missouri
(KING FEATURES SYNDICATE): Clark Kinnaird, 76 Mine St, Flemington,N.J.
KING FEATURES SYNDICATE: Charles A. Wagner, 235 E. 45th St., N.Y.
LOS ANGELES TIMES: Robert Kirsch, 202 W. First St., Los Angeles 90053
LOUISVILLE COURIER JOURNAL: Mrs. Barry Bingham, 525 W. Broadway
MILWAUKEE JOURNAL: Leslie Cross, 333 W. State St., Milwaukee
MINNEAPOLIS STAR & TRIBUNE: Norman Houk, 425 Portland Ave, Minneapolis
(John K. Sherman, Star, does occassional reviews)
(NASHVILLE TENNESSEAN): Mrs. Floy W. Beatty, 3627 Hood Hill Road
NEW YORK HERALD TRIBUNE BOOK WEEK: Richard Kluger, 230 W. 41st St.(10036
NEW YORK HERALD TRIBUNE: "Books and Things", ~~John K. Hutchens~~ Maurice Dolbier
NEW YORK HERALD TRIBUNE: "Books Out Today"
NEW YORK POST: Martha MacGregor, 75 West St., N.Y. 10006
NEW YORK REVIEW OF BOOKS: Alexandra Emmet, 250 W. 57th St., N.Y. 10036
NEW YORK TIMES BOOK REVIEW: Francis Brown, 229 West 43rd St.,NY, 10036
NEW YORK TIMES BOOK REVIEW: "In and Out of Books", Lewis Nichols
NEW YORK TIMES: "Books of the Times", Orville Prescott
NEW YORK TIMES: "Books of the Times", Charles Poore
NEW YORK TIMES: Daily Book Page: Vincent Elefante
NEW YORK TIMES: Daniel Schwarz, Sunday Editor
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(NEW YORK TIMES): J. Donald Adams, 444 E. 57th Street, N.Y. 10022
NEWARK EVENING AND SUNDAY NEWS: Josephine Lawrence, 215 Market St.
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SAN FRANCISCO CHRONICLE: William Hogan, Fifth & Mission Sts., S.F. 19
SAN FRANCISCO NEWS: Virginia Bullivant, 860 Howard St., S.F. 19
UNITED PRESS: Irving M. Peck, 220 East 42nd St., New York 10017
WALL STREET JOURNAL: Eric Lloyd, 44 Broad St., N.Y. 10004
WASHINGTON POST & TIMES HERALD: Glendy Culligan, 1515 L St., N.W. (5)
WASHINGTON STAR: Hudson Grunewald, 1101 Pennsylvania Ave., N.W., Wash.4
WORCESTER TELEGRAM: Ivan Sandrof, 20 Franklin St., Worcester, Mass.

Periodicals:
AMERICAN SCHOLAR: Bk Rev Editor, 1811 Q Street, N.W., Washington 9,D.C.
(ATLANTIC MONTHLY): William Barrett, 34 Harwood Ave., North Tarrytown,N
COMMENTARY: Norman Podhoretz, Editor, 165 East 56th St., New York 10022
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HARPER'S MAGAZINE: Katherine Gauss Jasckson, 49 E. 33rd St., N.Y. 10016
HARVARD ALUMNI BULLETIN: Norman Hall, Wadsworth House, Harvard Univ.
HARVARD CRIMSON: Bk Rev Editor, 14 Plympton St., Cambridge 02138
(HOLIDAY): Clifton Fadiman, 345 St. Pierre Rd., Los Angeles 24, Cal.
LIFE: David Scherman, Bk Dept., Time & Life Bldg., New York
LOOK: Mike Land, 488 Madison Avenue, New York 10022
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THE NEW REPUBLIC: Robert Evett, 1244 19th St., N.W., Washington 6
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THE NEW YORKER: Bk Rev Editor, 25 West 43rd St., New York 10036
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(RADCLIFFE QUARTERLY): Miss A. E. Holman, 84 Main St., Concord, Mass.
THE REPORTER: Gouverneur Paulding, 660 Madison Ave., New York 10021
SATURDAY REVIEW: Rochelle Girson, 380 Madison Ave., N.Y. 10017
(SATURDAY REVIEW SYNDICATE): John Barkham, 27 E. 65th St., N.Y. 10021
TIME: Mary Vanaman, Books Researcher, Time & Life Bldg., New York
TIME: William Johnson, Room 1320 Statler Building, Boston, Mass.
VIRGINIA QUARTERLY REVIEW: Charlotte Kohler, 1 W. Range, Charlottesville
YALE REVIEW: J. E. Palmer, Editor, 28 Hillhouse Ave., New Haven, Conn.
Max Gissen, 34 West 11th Street, N.Y. 10011
McClurg*s Book News: W. R. Pedersen, 330 E. Ontario St., Chicago 60611
WELLESLEY COLLEGE ALUMNI ASSOC: Mary C. Lyons, Green Hall, Wellesley College, Wellesley, Massachusetts

Miscellaneous:
BOOK FIND CLUB: George N. Braziller, 215 Fourth Ave., New York 10003
BOOK-OF-THE-MONTH CLUB: Ralph Thompson, 345 Hudson St. New York 10014
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H.W. WILSON COMPANY: 950 University Avenue, New York 10052
ALA BOOKLIST: Edna Vanek, 50 E. Huron St., Chicago 60611
LIBRARY JOURNAL: Mrs. Margaret E. Cooley, 1180 Ave. of the Americas
PUBLISHERS' WEEKLY: Jessie Kitching, Bklisting, 1180 Ave of the Americas
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FRANKLIN SPIER, INC.: Mrs. Barbara Brown, 232 Madison Ave., N.Y. 10016
FRANKLIN SPIER, INC.: George Lovitt
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Louis M. Lyons, 9 Kenway Street, Cambridge, Mass.
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McAndrew: OPEN-AIR CHURCHES OF SIXTEENTH-CENTURY MEXICO

ARCHITECTURAL FORUM: Bk Rev Ed, 9 Rockefeller Plaza, N.Y. 10020

ARCHITECTURAL RECORD: Grace Andrews, 330 W. 42nd St., N.Y. 10036

ARTS AND ARCHITECTURE: Bk Rev Ed, 3305 Wilshire Blvd., Los Angeles 5, Cal.

ARIZONA ARCHITECT: Phil Stitt, P.O. Box 904, Phoenix, Arizona 85001

JRNL OF ARCHITECTURAL HISTORIANS: Carroll L.V. Meeks, Yale Univ, New Haven

JRNL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS: Thomas J. McCormick, Vassar College Art Gallery, Poughkeepsie, New York

HISPANIC-AMERICAN HISTORICAL REVIEW: Bk Rev Ed, Duke Univ. Press, Box 6697, College Station, Durham, North Carolina

MEXICO CITY NEWS: Toby Joysmith, Rio Volga 3, Mexico 5, D.F.

PANORAMAS: Victor Alba, Apartado Postal, 25468, Mexico 5, D.F.

THE AMERICAS: Pan American Union, Washington 6, D.C.

ART BULLETIN: Bk Rev Ed, 432 4th Ave., N.Y. 10016

ART IN AMERICA: Bk Rev Ed, 635 Madison Ave., N.Y. 10022

ART JOURNAL: College Art Assoc. of Am., Rm. 1414, 432 Park Ave S., N.Y.10016

ART NEWS: Miss Elizabeth Baker, 4 East 53rd St., N.Y. 10022

GAZETTE DES BEAUX ARTS: Bk Rev Ed, 140 Faubourg Saint Honore, Paris 8e,Franc

ANTIQUARIAN BOOKMAN: Sol Malkin, Box 1100, Newark 1, New Jersey

CHRISTIAN CENTURY: Martin E. Marty, 407 S. Dearborn St., Chicago,Ill. 60605

ABSIDE: Plateros 76, Mexico 19, D.F.

ANALES DEL INSTITUTO DE ARTE AMERICANA: Buenos Aires University, Buenos Aires, Argentina

ANALES DEL INSTITUTO DE INVESTIGACIONES ESTETICAS: Mexico University, Mexico City, Mexico

ARCHIVO ESPANOL DE ARTE: Instituto Diego Velazquez, Duquede Medinaceli 4,Madrid, Spain

ARQUITECTURA: Paseo de la Reforma 869, Mexico, D.F., Mexico

CUADERNOS AMERICANOS: Avenida Rep. de Guatemala 96, Mexico, D.F.

ESTUDIOS AMERICANOS: 12 Alphonso XII, Seville, Spain

EXCELSIOR: Book Section, Mexico

JOURNAL DE LA SOCIETE DES AMERICANISTES: Paris, France

NOVEDADES: Ramon Bateta, Mng. Ed., Mexico City, Mexico

THE AMERICAN CULTURAL SCENE (Voice of America): Prof. Ernesto G. Da Cal, Dept. of Romance Languages, Queens College, Flushing, N.Y. 11367

DOORS TO LATIN AMERICA: A. Curtis Wilgus, Univ. of Florida Library, Gainesville, Florida

THE LATIN AMERICAN INDEX: G. Arbaiza, P.O. Box 171, Washington Bridge Station, New York, 10033

HISPANIA: Robert G. Mead, Jr., Univ. of Connecticut, Storrs, Conn.

PROGRESSIVE ARCHITECTURE: Jean Cauthorne, 430 Park Ave., N.Y. 10022

Dr. Alfred Werner, 230 West 54th St., N.Y. 10019

McAndrew

cc: Mrs. McAndrew

CONFIDENTIAL

March 22, 1965

Dear Doctor Weller:

I am writing as a friend of John McAndrew, but without his or his publisher's knowledge, to suggest a reviewer for Professor McAndrew's extraordinary book, Open-air Churches of 16th Century Mexico, Harvard University Press. George Kubler of Yale comes to mind first but Harold Wethey of Michigan would be a very able next-best. It is possible you overlooked him so I take the liberty of mentioning his name in case Kubler is committed to some other periodical.

Sincerely,

Alfred H. Barr, Jr.

Dr. Allen S. Weller
University of Illinois
Urbana, Illinois

AHB:rr

cc: Mrs. John McAndrew

March 22, 1965

Dear Mr. Hibbard:

Are you still book review editor of the Art Bulletin? If not would you pass this note on to your successor?

I am writing as a friend of John McAndrew, but without his or his publisher's knowledge, to suggest a reviewer for Professor McAndrew's extraordinary book, Open-air Churches of Sixteenth Century Mexico, Harvard University Press. George Kubler of Yale comes to mind first but Harold Wethey of Michigan would be a very able next-best. It is possible you overlooked him so I take the liberty of mentioning his name in case Kubler is committed to some other periodical.

Sincerely,

Alfred H. Barr, Jr.

Professor Howard Hibbard
Columbia University
New York 27, New York

AHB:rr

McBride

THE MUSEUM OF MODERN ART

Date March 26, 1962

cc: Mrs. John McAndrew

To: H. M. Bride file with Hildebrandt letters

Re:

From: Alfred H. Barr, Jr.

CONFIDENTIAL

Sunday April 1, 1962

THE NEW YORK TIMES

This morning I spoke w service for Henry McBride. Since he was not con any kind I said I thought that possibly which I knew he like interested in Hopkins' poetry and that possibly Swee some of Hopkins' poems. I said would be glad to read well enough ally embar

March 22, 1965

Dear Mr. Brown:

I write you without the knowledge of the author or publisher of a remarkable book: Open-air Churches of Sixteenth Century Mexico by John McAndrew, Harvard University Press. The book is "scholarly" but so well written and so grand in its scope that I think your readers would be interested.

I venture to suggest three scholars capable of writing an authoritative and readable notice: Professor George Kubler of Yale, Professor Harold Wethey of the University of Michigan and Edgar Kaufmann of the Department of Art and Archaeology, Columbia University. The last is less specialized but writes well and is well-informed in the history and art of Mexico.

Sincerely,

Alfred H. Barr, Jr.

Mr. Francis Brown
Book Review Editor
The New York Times
229 West 43 Street
New York 36, New York

AHB:rr

Henry McBride

HENRY M'BRIDE, ART CRITIC, DEAD

Writer for The Sun and The Dial, 94, Was Collector

McBride

THE MUSEUM OF MODERN ART

March 26, 1962

To: H. M. Bride

From: Alfred H. Barr, Jr.

This morning I spoke about a service for Henry McBride. Since he was not church of any kind I said I thought that possibly with music which I knew he liked might be best. Mayn been interested in Hopkins' poetry and that possibly Swee read some of Hopkins' poems. I said that if Sweene York I would be glad to read whatever selections he w Hopkins' verse well enough. I excused myself fr ch seemed to me usually embarassing for everyone. M

Sunday April 1, 1962

HE NEW YORK TIMES,

Wide World, 1949

Henry McBride

HENRY M'BRIDE, ART CRITIC, DEAD

Writer for The Sun and The Dial, 94, Was Collector

Henry McBride, art critic for the old New York Sun and The Dial magazine, died yesterday in his apartment at 2 Peter Cooper Road. He was 94 years old.

Mr. McBride was frequently called the dean of art critics. During his lifetime he collected many paintings, most of them gifts from artists. For the witty and urbane comments of Mr. McBride had helped to establish these artists.

In 1955 an article in The New York Times described the "delightful and discerning" Mr. McBride as a man who had "lost none of the bounce nor the bite which made him a remarkable art critic since 1913."

Native of West Chester

Mr. McBride was born in West Chester, Pa. He studied here at the Artist-Artisan Institute and the Art Students League and later helped to organize the art department of the Education Alliance of New York. Before joining The Sun he was a teacher and director of the School of Industrial Art in Trenton.

Mr. McBride had been an editor of Creative Art and a contributor to various magazines. He was the author of a number of books, including "Matisse," "Some French Moderns," "Marin" and "Florine Stettheimer."

In 1949 an exhibition of paintings and sculpture selected by

McBride

THE MUSEUM OF MODERN ART

Date March 26, 1962

To: H. M. Bu

From: Alfred H. Barr,

Re: Miltstaff letters

This morning I er about a service for Henry McBride. Since he was rmal church of any kind I said I thought that pos asion with music which I knew he liked might be best. had been interested in Hopkins' poetry and that possibl t and read some of Hopkins' poems. I said that if New York I would be glad to read whatever selectior ot know Hopkins' verse well enough. I excused myse which seemed to me usually embarassing for everyor

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Native of West Chester

Mr. McBride was born in West Chester, Pa. He studied here at the Artist-Artisan Institute and the Art Students League and later helped to organize the art department of the Education Alliance of New York. Before joining The Sun he was a teacher and director of the School of Industrial Art in Trenton.

Mr. McBride had been an editor of Creative Art and a contributor to various magazines. He was the author of a number of books, including "Matisse," "Some French Moderns," "Marin" and "Florine Stettheimer."

In 1949 an exhibition of paintings and sculpture selected by Mr. McBride was held at the Knoedler Galleries. Many of the artists, such as Eakins, Stella, Pascin, Elshemius, Marin and Demuth, won their first critical acclaim from him.

Show Proved 'Right'

A Times critic noted that the show proved how often Mr. McBride was "right."

"But more important than his 'rightness,'" the critic added, "is the fact that he looked with a fresh and discerning eye at the new art of his time. . . . What makes Mr. McBride one of the few important critics of modern art is that he has consistently given the public a chance at the fresh and living art of its own time."

Six years later, Mr. McBride's collection was sold at the Parke-Bernet Galleries.

"Parting with the water-colors John Marin, Charles Demuth, Joan Miró, Fernand Léger, Jules Pascin and Pavel Tchelitchev is more than parting with my pictures," he said at the time. "It is like parting with my youth, for we all grew up together, and the pictures are relics of friendship as well as prophecies that have become true."

In recent years Mr. McBride was a contributor to Art News magazine.

There are no immediate survivors.

McBride

THE MUSEUM OF MODERN ART

Date March 26, 1962

To: H. M. Bride file with Miltstaff letters

Re:

From: Alfred H. Barr, Jr.

This morning I spoke with Maynard Walker about a service for Henry McBride. Since he was not connected with a formal church of any kind I said I thought that possibly a very simple occasion with music which I knew he liked might be best. Maynard said that he had been interested in Hopkins' poetry and that possibly Sweeney could pick out and read some of Hopkins' poems. I said that if Sweeney could not be in New York I would be glad to read whatever selections he made since I did not know Hopkins' verse well enough. I excused myself from making an eulogy which seemed to me usually embarassing for everyone. Maynard agreed.

AHB

Saturday - March 31 1962

McBride

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
cc: Rosa

Date April 2, 1962

To: Alfred

Re:

From: Betsy

Maynard Walker called today to make sure you had received the message that Henry McBride's funeral is to be held tomorrow at 11:30 at Frank Campbell's. I have given this information to d'Harnoncourt and Wheeler. Is there anyone else on the staff who should know?

Incidentally, he says Sweeney is back in town and will read the Hopkins poems. Marianne Moore will also read some of hers.

AHB:rk

Dear Mr. Walker:

Thank you for your letter. I have followed his career and have known him. What you would say would most certainly have the full approval of Henry McBride and his many friends.

Since you know Mr. Walker and not me, will you let him have your decision. I should be so grateful if you can accept.

Sincerely,

M. H. Milstein

M. H. MILTZLAFF
SE
42 Park Ave. - N.Y.C.

March 26, 1962

Dear Mr. Miltzlaff:

Thank you for your letter which believe me I greatly appreciate. Before you received this reply Maynard Walker will probably have reported to you our conversation. He seemed to think that the plan which he and I worked out might be appropriate.

Sincerely, my sympathy

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

Mr. M. H. Miltzlaff
#2 Peter Cooper Road
New York, New York

AHB:rk

Saturday - March 24. 1962.

Dear Mr Barr, -

Then Maynard Walker you will have learned that Henry McBride is very ill indeed. The attending doctors do not give hope for many more days.

Having been a friend of Henry McBride's for many years and sharing a flat since 1950, the responsibility of funeral arrangements falls to me. He will want these as simple and quiet as possible. There is to be no church service. Campbell is to do the needful. A memorial service at Campbells would be my wish if the right man were to address those assembled. Can we enlist you to make this address as a last tribute to a dear friend.

Henry McBride's regard for you was particularly high. In turn you have followed his career and have known him. What you would say would most certainly have the full approval of Henry McBride and his many friends.

Since you know Mr Walker and not me, will you let him have your decision. I should be so grateful if you can accept.

Sincerely
M. H. Miltzlaff

MR WALKERS TELEPHONE (BUSINESS HOURS) PL-3-4553.
HOME GL-8-4960

M. H. MILTZLAFF.
8F
#2 PETER COOPER RD. - N.Y.C.

McBride

THE MUSEUM OF MODERN ART

Date March ~~12,~~ 21, 1962

To: Alfred

From: Betsy

Re:

Maynard Walker has just called to say that Henry McBride has been declining rapidly recently and his friend, Max, doubts very much that he will live through the weekend. Maynard is apparently taking some responsibility for funeral plans and would like to discuss them with you. Actually, he thinks it would be most appropriate if you would speak at the funeral, but if you can't he wonders if you might suggest someone else. The funeral would be private and non-demominational. McBride was evidently a Quaker for some time but the funeral would not be Quaker.

Mr. Henry McBride
2 Peter Cooper Road
New York 10, N.Y.

AHB:ld

cc: Mr. E.P. Richardson
Director, Archives of American Art

McBride

January 18, 1962

Dear Henry:

I know that you may not feel up to it, but if you do, I think it would be really very valuable for all students of art and artcriticism in this country if you would take the time to give a taped interview or two to Harlan Phillips, the really knowledgeable interviewer for Archives of American Art.

We used to speak about your memoirs, but I have heard nothing about them recently and even fear you may not have written them. Hence, my concern over at least some verbal memoirs which are somewhat less of a strain.

I hope you are in good health. My very best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry McBride
2 Peter Cooper Road
New York 10, N.Y.

AHB:ld

cc: Mr. E.P. Richardson
Director, Archives of American Art

January 11, 1962

AIR MAIL

Mr. Henry McBride
2 Peter Cooper Road
New York 10, New York

Dear Mr. McBride:

Years ago, when we first started the Archives of American Art, I remember writing you to ask that you consider giving, or leaving, your papers to the Archives. Since that time our collection has grown enormously. We now have a list of over 17,000 names in our catalogue. We have accumulated a great deal of material on painters and sculptors, on collectors and collecting, on the story of the art market, on the story of American cartoons and cartooning, on problems of American art criticism. In this last field we have a great quantity of material from Carlyle Burrows, Forbes Watson, Malcolm Vaughan, Elizabeth McCausland, Bartlett Cowdrey, Theodore Bolton; as well as papers of early writers like Charles C. Perkins, the first American historian of Italian sculpture and a fine collector. But I know very well that people are going to say to us, what about Henry McBride? There is a man whose criticism is basic for the story of American 20th century art and artists. It would be very sad if we had to say, we don't have anything.

Since my last letter, also, we have supplemented our methods of collecting information. We're using the technique that we call living history, for want of a better description. That is we send a skilled historian and biographer with a tape recorder, to take down on tape the reminiscences of people who have neither the time, nor the inclination, to write their memoirs. This winter we are using a very highly skilled historian-biographer, Dr. Harlan Phillips, who was trained by Allan Nevins at Columbia. Phillips did the book on Justice Felix Frankfurter, which has been so widely acclaimed, using the taped interview technique. It is our aim, if we can, to do the memoirs of five people this season - a collector, a dealer, a painter, a sculptor, and critic.

I am writing you to ask if you would be willing to work with Dr. Phillips and with us. We do need your memoirs! Would you be willing to have Phillips come and see you and talk to you about how he would like to proceed and what he would like to find out from you? I can assure you that he is a very intelligent and congenial person who can make your autobiography, so far as you are concerned, as agreeable and easy a task as you have undertaken in your long experience.

Sincerely,

E. P. Richardson
Director

jis

McCloy

Dear Mr. McCloy:

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Let's

Mr. John J. McClo
Milbank, Tweed, H
15 Broad Street
New York, New Yor

AHB:rr

VIA AIR MAIL

Lopez-Rey's phone no: CAnal 8 - 3057

To Mr. Barr

Date 23 Nov [1962] Time 10:45

WHILE YOU WERE OUT

Mr. Professor Bober

of

Phone

X	TELEPHONED		PLEASE CALL HIM
	CALLED TO SEE YOU		WILL CALL AGAIN
	WANTS TO SEE YOU		IMPORTANT

Message I told him you were interested in his opinion on an El Greco authority in ~~the~~ this area. He said he doesn't think much ~~of Wethey's book anyway. In this month's~~ issue of Art News Lopez-Rey reviews Wethey's El Greco book most unfavorably - Bober recommends ~~Lopez-Rey as THE El~~ Greco authority.

Operator

R.

Alpha Office Supply Co., Inc.

The Museum of Modern A
11 West 53 Street, New York, N. Y. 100

McCloy

JOHN J. McCLOY
ONE CHASE MANHATTAN PLAZA
NEW YORK 5, N.Y.

December 3, 1962

November 26, 1962

Dear Mr. McCloy:

Dear Mr. Barr:

We have made further inquiries and find that some

The Museum of Modern Art
11 West 53 Street, New York, N. Y. 10019

VIA AIR MAIL

The Museum of Modern Art
11 West 53rd Street
New York 22, New York

Mr. John J. McCloy
Milbank, Tweed, Hope & Hadley
15 Broad Street
New York, New York

AHB:rr

McCloy

November 26, 1962

Dear Mr. McCloy:

We have made further inquiries and find that some scholars think that Dr. Lòpez-Rey, here in New York, is superior as a connoisseur of El Greco to Professor Wethey, in spite of the latter's recent book. I myself have some doubts about this but since Professor Lòpez-Rey's headquarters, at New York University's Institute of Fine Arts, are just a step from your house I should think he would be very willing to stop in and look at the picture. His telephone number is CAnal 8 - 3057 or he can be written at the Institute (1 East 78 Street).

Perhaps your daughter followed my suggestion and took the picture to the Institute so that Lòpez-Rey has already seen it.

Let's hope the panel may turn out to be a Greco.

Sincerely,

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

Mr. John J. McCloy
Milbank, Tweed, Hope & Hadley
15 Broad Street
New York, New York

AHB:rr

JOHN J. McCLOY
ONE CHASE MANHATTAN PLAZA
NEW YORK 5, N. Y.

December 3, 1962

Dear Mr.Barr:

Thank you very much for your note of the twenty-sixth of November. I am most appreciative of your interest and I am enclosing herewith a color photograph of the painting which I thought you might like to see. At the first opportunity I plan to drop by to see Professor Lopez-Rey.

The photographer tells me that he has noted a considerable amount of retouching on the painting over the years though he has no doubt about its overall age.

I am ever so much obliged to you and I will tell you what the results are. I can't really believe it is an El Greco but it is an interesting little painting whatever it is and I didn't pay any El Greco price for it.

Sincerely,

Enclosure

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 22, New York

McCormick

McCORMICK THEOLOGICAL SEMINARY
800 WEST BELDEN AVENUE
CHICAGO 14

McCOLLESTER

April 20, 1965

Mrs. Roger Sherman McCollester

Dear Mr. Barr,

On Saturday, May 29, 1965, Roger and I are looking forward to receiving our friends from four to nine p.m. for the purpose of enjoying together an exhibition of paintings by Ibrahim el Salahi which will be hung throughout our new house. We have known and admired his art ever since a research trip took me to the Republic of Sudan where Ibrahim was born and where I became well acquainted with his people.

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Cordially yours,

Paul E. Davies

Paul E. Davies
Editor, McCormick Quarterly

PED:ee
Enc

McCormick

McCORMICK THEOLOGICAL SEMINARY
800 WEST BELDEN AVENUE
CHICAGO 14

Currently you undoubtedly know his work which was included in the New Acquisitions exhibit at your Museum, and know that Ibrahim is in this country through the good offices of the Rockefeller and the Harmon Foundations. He plans to show more work in Europe this year before he returns to his teaching and art center in Khartoum.

There will be refreshments in the orchard and "oud" music played by a fine classical Persian artist, Khamed el Fizo, who is briefly visiting this country for appearance at Hollywood Bowl. We hope the sun, as well as your good self, will come to our party, and if it rains we can still continue indoors. Should you wish to come by train, there is one leaving Grand Central for Irvington Station (we are a short walk away) at 3:10, 4:10, 5:10, 6:20, 7:10, and there will be several trains to choose from going back. A map is enclosed if you prefer to drive here by car, and parking facilities will be arranged for you.

Ibrahim el Salahi will send you his own announcement closer to the date of our party, and this note is our opportunity to greet you, and to let you know what a great pleasure it would be for us to welcome you that afternoon and evening.

Yours sincerely
(Rofane McCollester)
Mrs. Roger Sherman McCollester

Wattlewood Road, Irvington-on-Hudson, New York

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Cordially yours,

Paul E. Davies

Paul E. Davies
Editor, McCormick Quarterly

PED:ee
Enc

McCormick

McCORMICK THEOLOGICAL SEMINARY
800 WEST BELDEN AVENUE
CHICAGO 14

July 11, 1960

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

Dear Mr. Barr:

This request is openly and frankly based on the work of your father, Prof. Alfred H. Barr, in McCormick Seminary and on the affection with which your father and mother are remembered here. I realize that in the period of their life here you were away in your own career.

McCormick Seminary has been publishing a small journal, McCormick Speaking, now to be entitled McCormick Quarterly. I am writing to ask you to write for us an article within the broad field of Christianity and Modern Art. We are aware of a deepening interest in religion on the part of modern artists, but we need from an expert some specific information and interpretation for the guidance of Christian ministers. You are fully aware of these trends. We have to offer you a reader-audience of some 8,000 (the number of copies per issue). Under separate cover I am sending you a copy of a recent issue.

You may have something already in hand, or you may wish to get at some new phase of the subject. We could use an article running to 2,000 or 3,000 words. Our readers are chiefly ministers and ministerial students. We do not "write down" to our readers, but we do recognize the necessity of simplifying some concepts.

Many of our alumni will be greatly interested because they will recognize your name as the name of the son of a beloved professor. But our purpose in coming to you is to secure a serious article in an important field which our readers need to explore.

We would be pleased to have the article by September 15th, but we will be happy to receive it at a date convenient to you. Could we hear from you on this request?

Cordially yours,

Paul E. Davies

Paul E. Davies
Editor, McCormick Quarterly

PED:ee
Enc

3 October 1960

Dear Mr. Davies:

I returned to my desk after absence during the summer months to find your letter of July 11th. You should have received some acknowledgement from my secretary explaining that I would not return to New York until September, and I am very sorry that you had to wait so long for a reply.

In any case, I could not undertake even so brief an article at the present time, though I regret this for the subject interest me deeply. Our Museum is involved in an effort to raise $25,000,000 and the demands on the time of our staff are very heavy just now.

Thank you for the invitation.

Sincerely,

Alfred H. Barr, Jr.

Mr. Paul E. Davies
Editor, McCormick Quarterly
800 West Belden Avenue
Chicago 14, Illinois

AHB:ma

McKean

THE MUSEUM OF MODERN ART

Date December 20, 1957

To: Alfred

From: Betsy

Re: Gauguin Portrait in Q. A. Shaw McKean coll.

A Mr. Robert Light telephoned you this morning from Boston tosay that he has just been authorized to sell an important Gauguin, Portrait of Jacob Meyer de Haan, in the collection of Q. A. Shaw McKean, reproduced p. 295 Rewald, i.a. The price is $90,000.

Post Impressionism

The owner would like to sell the painting very quickly, in fact, within a week if possible, so that if the Museum or someone in New York were interested Mr. Light would be willing to bring the picture to New York on Monday or Tuesday

Because the time is short, he would like to hear by telephone, whether there is any interest in New York. If not, he will try some possibilities in Chicago, etc.

His phone number in Boston is TRowbridge 6-1356.

Portrait of Jacob Meyer de Haan. Le Pouldu, d. 1889.
Oil on panel, 31 1/2 x 20 1/2.

Reproduced Rewald; our 1929 show catalog; Fogg catalogue of French show of 1929; San Francisco Museum Gauguin catalogue 1936.

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Paris

copies to S. Mazo and A. Legg for files.

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J.W.S. Sheldon
Gen. Painting
Sam Isham
Clio Burroughs
Virgil Barker
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Charles Coffin ?
Olivier Larkin
Edgar Richardson ?
Helen Cahill
Isham - 1905

Bach specialist
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May 1957
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... many other graphics - 0.00 in Category
of one 1957 show at the Pasadena
museum. For the rest I have the

copies to S. Mazo and A. Legg for files.
CH. Dec. 9, 1960

uc have

ST. MATTHIAS CHURCH

THE REVEREND JAMES L. MCLANE
RECTOR
~~THE REVEREND ROBERT W. WORSTER~~
~~ASSISTANT~~
1830 SOUTH NORMANDIE AVENUE
LOS ANGELES 6, CALIFORNIA

Nov. 10th 1960

Dear Alfred:

Thanks you for your letter about my Chagall drawing. I don't want to be "acknowledged" – only to have you know that it is in my 'collection', should the Museum ever wish to borrow it. In fact my modest collection is more Chagall than Baltimore. There are nine paintings by Chagall, four drawings, and all the books with many other graphics – vide the Catalogue of one 1957 show at the Pasadena Museum. For the rest I have the

2.

three Balthus canvasses you showed, three Giacometti (2 paintings & one early sculpture) two Miró (1 painting & one sculpture), two Dubuffets, two Max Ernsts, one Priopelle, one small good 1906 Picasso, and several local moderns, Howard Vanderlan, McCarrel, Billy Brice & Vera Stravinsky — and two good Paul Klees! One drawing inscribed ~~to~~ him ~~to~~ to Alma Mahler, when she was married to Gropius at the Bauhaus —

[She gave me one, Stravinsky the other.]

This is just some "West coast information" for your files! ~~Bruno~~ Walter Arensberg, who was kind and friendly with my wife & me (though he

3,

ST. MATTHIAS CHURCH

THE REVEREND JAMES L. MCLANE
RECTOR
~~THE REVEREND ROBERT W. WOROVER~~
~~ASSISTANT~~
1830 SOUTH NORMANDIE AVENUE
LOS ANGELES 6, CALIFORNIA

hated religion!), always said - so he told Fisk Kimball when he brought him here! — "This is a collection 'made with love'." I could add the word "Capital"! But it was a compliment!

Perhaps we shall come on in the Spring, and Pierre Batise will have us there.

always sincerely

Jim McLane

ARTIST: Chagall
MA

ST. MATTHIAS CHURCH

THE REVEREND JAMES L. MCLANE
RECTOR
~~THE REVEREND ROBERT W. WORSTER~~
~~ASSISTANT~~
1830 SOUTH NORMANDIE AVENUE
LOS ANGELES 6, CALIFORNIA

October 31st 1960

Dear Alfred:

I have not seen you but twice in so many years - 30 actually! - that I should recall myself to you. I am that "Sim McLane", friend & roommate once while at Harvard of John Nicholas Brown. Now an Episcopal clergyman and modest collector on the West Coast. We met once one evening at Pierre Matisse's apartment, and again when you borrowed my three Balthus paintings for the Balthus Show in January 1957 - I was surprised from the catalogue & Christmas cards to see my Chagall

drawing, "Musician", illustrated as No. 1. I bought it from Pierre Matisse in June 1947 — have had it for thirteen years. The attribution in the Ventnie books and in Mr Sachs' books is to the Pierre Matisse Gallery. I am charmed to have it used as a greeting card — but the attribution, if any, should be to me!

If I come East this year, or next spring, you may see me. I am an enthusiastic out-of-town member of the museum.

Sincerely yours,

James L. McLane

(Jim McLane)

THE MUSEUM OF MODERN ART

Date November 7, 1960

To: Monroe Wheeler

Re: Chagall drawing ownership

From: Alfred Barr

Dear Monroe,

Here's a letter from The Reverend J. McLane of Los Angeles pointing out that he owns the Chagall drawing reproduced on one of our Christmas Cards. I enclose a copy of my letter. You may wish to write him further.

W. S. Lieberman
cc: Junior Council
Frances Pernas
Mr Wheeler

file CHAGALL

Dear Jim:

Of course I remember you well - both from the past and as a Balthus collector.

I've looked up our Christmas card mailing folder and the actual card of your Chagall. As you see from the enclosed card, the drawing was reproduced from a book. I don't believe anyone responsible for the choice knew the ownership of the drawing.

I believe it is too late to do anything about the situation this year, but I shall report your letter to Mr. Monroe Wheeler in case the Museum should wish to print the card another year. Meanwhile, thank you very much indeed for letting us know that you own the original.

With cordial greetings to you,

Sincerely,

Alfred H. Barr, Jr.

The Reverend James L. McLane St. Matthias Church
1830 South Normandie Avenue
Los Angeles 6, California

Keep for file
Chagall

McMULLEN

THE MUSEUM OF MODERN ART

March 31, 1961

Dear Mrs. McMullen:

You are most kind to ask me to contribute to your book. I am sorry that the pressure of my work here at the Museum and the fact that I am no tea expert must necessarily limit my contribution to telling you that I prefer tea, weak, in a glass with lemon and sugar. Discard or do what you will with this morsel of information!

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Malcolm McMullen
Hyannisport, Massachusetts

AHB:ma

MAEGHT

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Soby

Date ~~December 10, 1965~~

To:

From:

Thanks - for tea expert
prefer tea, iced, in glass with lemon &
sugar.

MRS. MALCOLM McMULLEN
HYANNISPORT, MASSACHUSETTS

February 24, 1961

My dear Mr. Barr,

At this time I am in the process of gathering material for a book on the history, the preparation and the art of tea drinking.

Aside from the history of tea - tea drinking and a collection of outstanding china housed in various museums throughout the world, my book will include recipes from prominent persons, the mannar in which they are most accustomed to serving tea - informally.

It is with reguard to this that I am writing you. I am rather in hopes that you find my book of interest and would do me the honor of contributing to it.

The following information I would, indeed, be most grateful for:
1) A recipe of your choice (for 6 persons or less) to accompany tea.
2) The type of tea you most prefer.
3) The type of china (or other) you enjoy having tea served in.

To accompany each recipe will be a photograph of each contributor. If you prefer to enclose a photo of your own choice (black & white snapshot or negative, not necessarily of recent taking) which will promptly be returned I would most certainly accept a photograph from you.

I do hope I have not placed too large an order with you and trust you will find my project to be of interest.

Sincerely,

Marilyn Sands McMullen

(Mrs. Malcolm McMullen)

MAEGHT

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Soby

Date ~~December 10, 1965~~

To: Helen Franc

Re: FILMS ON ART - MAEGHT

From: Alfred H. Barr, Jr.

Dear Helen:

In trying to catch up, may I answer your memo of November 22. If Maeght comes to New York I think several members of our staff will probably see him. I think that Bill Lieberman knows him perhaps better than anyone else and would, I think, be glad to ask him about these films. My guess is that he will try to set up some archive in S. Paul de Vence as contingent to his glory.

Malraux

Marcus, S.

TUESDAY, OCTOBER 13, 1959 34

Bird of Passage

By Joseph Barry

Paris.

The most irritating thing about Andre Malraux is that he won't pick his pigeonhole and stay there. It's not that he's a novelist who doesn't write novels, or an art historian more in-

September 16, 1964

cc: Mr. Soby Mr. d'Harnoncourt

THE MUSEUM OF MODERN ART

Date ~~November 22, 1965~~

To: Mr. Barr

Re: Films on art

From: Helen Franc HHF

Dear Alfred:

George Amberg reported to me in a recent conversation that Maeght has stored at S. Paul de Vence quantities of films documenting Surrealism (among other things) which is great material, according to George. Do you know anything about this? How would you propose that we go about investigating?

the shrillness of a woman protesting too much about her virtue. It is unworthy of a great nation and each such gesture diminishes its grandeur. True, in the case of painting, it has been provoked by similar insistence on the part of New York critics not simply on New York's strikingly new contribution to, but on New York's monopoly of, "really modern" painting. However, it is hardly a matter of state pronunciamentos.

* * *

When Malraux ceases to be a minister and becomes the amateur, in the full, rich sense of the word, he makes his own just return to us. For him, the modern movement of abstract art began with Monet's "Olympia." "It was from then on," he says, "that painters were to prefer painting itself to what it represented [in the way of subject]. But when he adds that abstract art could have been born only in a "French universe," the coincidence of his being a French chauvinist reduces one's confidence in his objective eye.

He is ours again in his reply to a question on the "seriousness" of today's art, which has left most of the public coldly hostile or ignorantly hilarious. Of course, it's serious, Malraux says. "The quarrel over abstract art, the rivalry between various schools, is already passe. It's a fact that the initiative has passed over to the non-figurative."

Malraux

Marcus, S.

Bird of Passage

By Joseph Barry

Paris.

The most irritating thing about Andre Malraux is that he won't pick his pigeonhole and stay there. It's not that he's a novelist who doesn't write novels, or an art historian more interested in art than its precise history, or a poet who should be in opposition on the Left rather than in power as de Gaulle's Minister of Culture. It's that he does things that you can't altogether condemn or wholly approve, and that's upsetting.

Scarcely back from a tour of Latin America, where he solicited support for France's position in Algeria and incidentally savaged Jean Paul Sartre unnecessarily, Malraux has just organized in a handsome manner an assemblage of the work of the world's painters under 35. The plan is to make it a biennial exhibition. This year 40 countries have responded with about 1,000 canvases and some sculpture.

* * *

Whatever the motive, it's a wonderful idea (assuming an age limit at all). But the motive keeps creeping into your mind and won't be exercised. Rather the *motives*, since there are at least three or four.

First, France has been annoyed by the fact that the most notable exhibitions take place in Sao Paolo, Brazil, and in Venice (the Biennale). Second, France under the Fifth Republic has chosen not only to restore its prestige but to extend it abroad; call it cultural imperialism in its most palatable form. Third, Malraux has a particular reason: to prove the priority and predominance of the School of Paris over the School of New York, and to subsidize the proof with his ministerial resources.

With the Paris Biennale, Malraux told Le Monde, Paris proves "the fact" that it is still the pictorial capital of the world, "notwithstanding attempts to transport it elsewhere." Le Monde's interviewer continues: "These attempts are by now too obvious for anyone to pretend to be unaware of them. Paris' prestige remains intact."

* * *

Malraux, speaking for himself, went on: "It's a just return, for the modern emancipation of painting, to which this Biennale testifies, belongs to Paris. Pollock [a leader of the New York School whose drip-and-dribble action painting may have started everything] never hid his debt to a Wols or a Fautrier or equally to a Masson [painters of the Paris School]. And I have an arsenal of dates to prove it."

Malraux says he is preparing an exhibition of non-formal, non-figurative painting to show Pollock's antecedents and reestablish Paris *ueber alles*.

There is something maddening and saddening in the Gaullist spectacle of incessant insistence on French supremacy. It has the shrillness of a woman protesting too much about her virtue. It is unworthy of a great nation and each such gesture diminishes its grandeur. True, in the case of painting, it has been provoked by similar insistence on the part of New York critics not simply on New York's strikingly new contribution to, but on New York's monopoly of, "really modern" painting. However, it is hardly a matter of state pronunciamentos.

* * *

When Malraux ceases to be a minister and becomes the amateur, in the full, rich sense of the word, he makes his own just return to us. For him, the modern movement of abstract art began with Monet's "Olympia." "It was from then on," he says, "that painters were to prefer painting itself to what it represented [in the way of subject]. But when he adds that abstract art could have been born only in a "French universe," the coincidence of his being a French chauvinist reduces one's confidence in his objective eye.

He is ours again in his reply to a question on the "seriousness" of today's art, which has left most of the public coldly hostile or ignorantly hilarious. Of course, it's serious, Malraux says. "The quarrel over abstract art, the rivalry between various schools, is already passe. It's a fact that the initiative has passed over to the non-figurative."

"But," he adds, "the important thing is not to ask whether one will still be painting abstract in 20 years. The important thing—demonstrated by this Biennale—is that painting has discovered its freedom and will never go back to what it was."

As for the future: "Let the prophets let painters in peace. You can make predictions only out of the rational. Genius takes other paths."

It's nice to have Malraux back with us, even if only for a moment or two.

Marcus, S.

September 16, 1964

Dear Stanley:

Mr. Barr has just sent me your form letter of September 9.

Next time you are in New York if you could take a minute I would like to show you the graphic work of several modern artists who are quite skilled in engraving and lithography.

For your own information I enclose a checklist of a print show which opened here Monday evening.

Louise is traveling in the Greek islands.

My very best.

Sincerely,

William S. Lieberman

Mr. Stanley Marcus
Neiman-Marcus
Dallas, Texas
75201

cc: Alfred H. Barr, Jr.
File
Mrs. Bertram Smith

cc: Sara Mazo
Jean Volkmer } with copies of Keck letter
Betsy Jones

SHELDON KECK
CAROLINE K. KECK

Conservation of Paintings
Main 4-2539

87 Grove Street, Brooklyn 1
New York

March 28, 1962

Dear Arnold:

I have consulted our Conservator here at the Museum, Jean Volkmer, and also our Consultant in Conservation who with her husband, Sheldon Keck, was her teacher.

In response to my question, Mrs. Keck has written me a letter in some detail in which she says she does not know of a successful splitting or transfer of a canvas of which both sides are painted, although she tells us that paper can be split and that fresco, of course, can be transferred to canvas. Mrs. Keck thinks that James Roth of the William Rockhill Nelson Gallery in Kansas City knows more about transfer than anyone in this country. We shall write him for his opinion, but meanwhile perhaps you would write your friend about asking Mr. Ashton to send more information. The problem might be further complicated by the fact that one side of the Calla is painted in oil and the other in a water soluble medium.

When we hear from Mr. Roth we will let you know but perhaps I should say at this time we would be very reluctant to run any serious risks and I am sure you would not either.

Sincerely,

Alfred H. Barr, Jr.

Mr. Arnold H. Maremont
108 North Michigan Avenue
Chicago 1, Illinois

AHB:rk

Caroline

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

THE MUSEUM OF MODERN ART

(file copy)

Date March 28, 1962

To: Jean Volkmer

Re: Maremont & Balla painting

From: Alfred H. Barr, Jr.

Dear Jean:

Here is a copy of a letter I propose to write to Maremont after having received Caroline's letter, a copy of which I attach.

Would you be good enough to write James Roth as I said to Maremont in my letter to him. If you do not want to do this I will revise the letter.

I do begrudge the time for this highly unlikely project.

sided fabric painting. We have never heard of Mr. Robin Ashton, and if you read Mr. Maremont's letter carefully, you learn that he is only known as a " neighbor of a friend".

There are two persons who know more about tranfer than anyone else in the field. One, Mr. James Roth, of the William Rockhill Nelson Gallery in Kansas City, Mo.,is the American expert in transfer; the other, Tintori of Florence, Italy, is the Italian expert in fresco transfer. Jean Volkmer knows both these colleagues well. Their opinion could be asked on the problem of the Balla.

To satisfy Mr. Maremont, I suggest that you have detail photographs made of the Balla, as well as a technical conditinn report by Jean, and suggest that this be forwarded to Robin Ashton for his comments of possible treatment of this painting. The expense involved in such a plan is negligible; we would then have a direct communication from this gentleman to weigh, without endangering the Balla or seeming to offend Mr. Maremont. I believe that in his eagerness, Mr. Maremont has misunderstood terms and possibilities. I hope you can work out arrangements with comfort to all.

Sincerely, Caroline

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

March 26th, 1962

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

Dear Alfred:

We have your letter of the 20th enclosing copy of Mr. Arnold Maremont's letter to you of March 1st. I believe we are dealing with a sincere intent, somewhat clouded by confusion.

Fortunately, Louis Pomerantz dined with us Saturday. When he left the Art Institute, Mr. Maremont offered Lou an annual fee of $ 4,000 to work on his collection one day a week. Lou knows him well; knows the Balla, and also knows the Jasper Johns painting. Lou reports: while the Balla is painted on both sides - one side in a water soluble medium, the other side in oil - the Johns is painted one side only and has an interlayer cleavage condition, and has already been repainted three times - in vain - by the artist. The fault in the Johns painting relates to an "evil" layer between the canvas support and the paint layers, and must be transferred (although Lou feels this still will not correct its troubles within the paint layers). But it does not present the same problem as the Balla, at all.

Transfer, as we know it, involves the removal of the surface of a picture, usually its paint and ground layers, to a new support; in this process the original support is destroyed as you can well understand - often it is taken away in minute sections since the problem is the safety to the painting on top of it. When there are two painting on either side of a support, in order to effect the preservation of each separately, they would have to be split apart. Paper can be split; frescoes have been removed from walls; but so far no one, to our knowledge, has perfected any system of splitting a double-sided fabric painting. We have never heard of Mr. Robin Ashton, and if you read Mr. Maremont's letter carefully, you learn that he is only known as a " neighbor of a friend".

There are two persons who know more about tranfer than anyone else in the field. One, Mr. James Roth, of the William Rockhill Nelson Gallery in Kansas City, Mo.,is the American expert in transfer; the other, Tintori of Florence, Italy, is the Italian expert in fresco transfer. Jean Volkmer knows both these colleagues well. Their opinion could be asked on the problem of the Balla.

To satisfy Mr. Maremont, I suggest that you have detail photographs made of the Balla, as well as a technical conditinn report by Jean, and suggest that this be forwarded to Robin Ashton for his comments of possible treatment of this painting. The expense involved in such a plan is negligible; we would then have a direct communication from this gentleman to weigh, without endangering the Balla or seeming to offend Mr. Maremont. I believe that in his eagerness, Mr. Maremont has misunderstood terms and possibilities. I hope you can work out arrangements with comfort to all.

Sincerely, Caroline

Maremont
Maremont

cc: Miss Miller
Jean Volkmer

THE MUSEUM OF MODERN ART

March 20, 1962

Dear Carol and Sheldon:

Here is a copy of a letter from Arnold Maremont which speaks for itself. I have discussed an answer with Jean who seems rather sceptical about the success of such a surgery but recommends that I write you as the final authorities.

I too have heard of such a difficult section but know nothing about it in detail. I would appreciate some letter from you which I may copy and forward to Maremont.

I might add, the Balla in question is reproduced in our most recent Acquisitions Bulletin (1960, Volume XXVII, Nos. 3-4) on page 20. The verso is less valuable commercially but equally interesting otherwise.

Sorry to bother you.

Sincerely,

Alfred H. Barr, Jr.

Mr. and Mrs. Sheldon Keck
87 State Street
Brooklyn, New York

AHB:rk

maremont

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Jones

Date March 16, 1962

To: Alfred Barr

Re: Maremount letter

From: Jean

Dear Alfred,

I suggested that Rona send a copy of the letter to the Kecks because their 25+ years experience might include knowledge of such a double-transfer method. They've never told me about one, and I think no safe method for this is feasible. Perhaps Maremount is confused, and thinks that a single "transfer"- where a paint film may be removed from canvas, cardboard, or wooden supports and placed upon a new support, is the same as taking a painting off back and front of the same support. It certainly is not the same, for how can one remove a single layer of canvas between two paint films without fracturing the paint film in the process? Even the strongest facing would not prevent damage if something is eased between front and back, to cut away the two layers. The thickness of a tiny scalpel is still going to damage the paint film in some way. I do know of someone in New York who thinks he can do this by placing the painting on a very wide roller, and sort of peeling one layer away from the other- but this someone is what Caroline affectionately calls an "idiot"- who cares very little if he loses paint when cleaning a picture for after all, he can replace with his repaint. I believe that two layers of paint on a single canvas cannot be separated without danger and damage. It would probably be possible to remove two paintings from back and front of wood or cardboard in relative safety- but this is quite different from canvas. The operation would be very extreme, and museums with a sense of responsibility toward care of their art still prefer the nuisance of tricky back-front frame viewing. At least we still have two fairly intact pictures! I shall be interested in the Keck response to this letter- maybe they've been keeping secrets from me; but I have never heard of a successful double transfer from a single canvas. Jean

ARNOLD H. MAREMONT
168 NORTH MICHIGAN AVENUE
CHICAGO 1, ILLINOIS

March 1, 1962

cc. Dorothy Miller
Jean Volkmer
Mr. & Mrs. Sheldon Keck
James Roth

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

Dear Alfred:

The other day when I was in England, the subject of removing a painting from one canvas to another came up. A gentleman, with whom I am associated in business, told me that his neighbor and very close friend, Robin Ashton, does this professionally.

Reflecting upon the subject subsequently, it occurred to me that the painting on the back of the Balla, "Spring," which we donated to the Museum, might be removed to another canvas.

If the Museum were not interested in doing this on its own account, and if it were practical, I would be willing to pay the expenses of having the painting on the back removed to another canvas. However, this painting would then be part of my collection and not the Museum's.

If this would not be inconsistent with the Museum's regulations, I would like to arrange to have the picture shipped to Mr. Ashton.

I might tell you that I have the same problem with a painting by Jasper Johns. This painting will have to be removed from the present canvas because of a defect in the finish of the canvas.

I am anxious to congratulate you and the Museum on the Dubuffet show. I have already conveyed my compliments to Peter Selz. We had lunch with Dubuffet in New York, and he was aesthetic over the exhibit.

Sincerely,

Arnold

Arnold H. Maremont

AHM:jc

cc: Miss Miller

March 5, 1962

Dear Mr. Maremont:

Your letter of March 1 has arrived during Mr. Barr's absence from New York but will be brought to his attention upon his return to the Museum at the end of this month.

Sincerely,

Nona Kaplan
Secretary to Alfred H. Barr, Jr.

Mr. Arnold H. Maremont
168 North Michigan Avenue
Chicago 1, Illinois

Marini

cc: D. Miller

February 14, 1961

Dear Mrs. Marini:

I am sorry but I do not feel that I can advise you on artists for your gallery. If you are passing through New York, enroute to Europe, you might find it helpful to call on Mr. Donini, the Italian Cultural Attache, and Mr. Edouard Morot-Sir, the French Cultural Attache. The Italian Embassy in New York has been especially active in cooperating with American sponsors of exhibitions.

If the Dallas Museum of Contemporary Art has copies, you might look at the following catalogues:

Giovane Scultura Milanese, by Giorgio Kaisserlian, Centro Cultural San Fedele, Milano, 1960. (Via G. B. Bertini, 19 publisher's address)

Giovanni Artisti Italiani, Presso la "Permanente," Via Turati, 54, Milan, 1958.

I cite these only because they illustrate the work of a number of younger Italian artists.

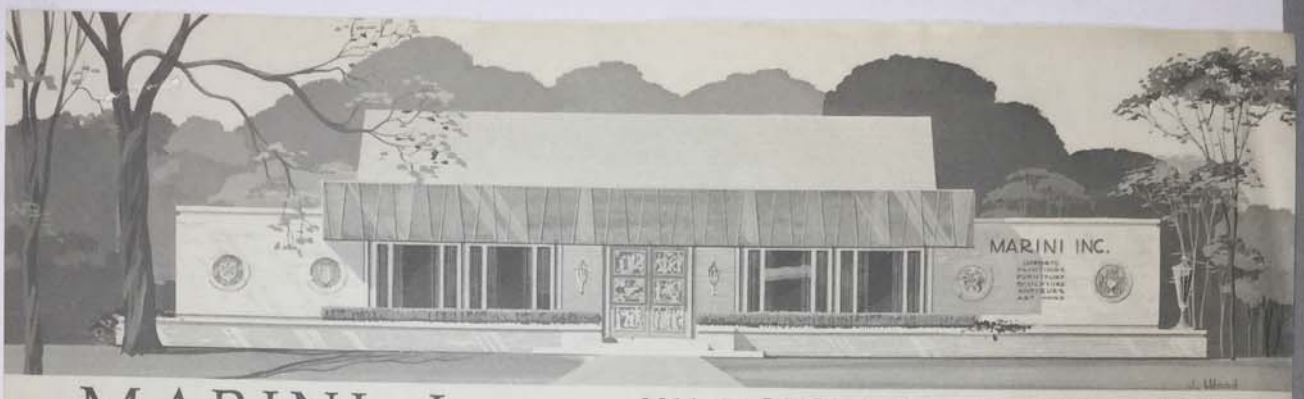
Sincerely,

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

Mrs. Harry
~~Fred Henry~~ Marini
Marini, Inc.
2518-20 Fairmount
Dallas 1, Texas

P. S. The catalogues of the Venice Biennale and the Paris Biennal Italian and French sections should be a good starting point.

AHB:ma



MARINI, Inc.
IMPORTS • ART WARE • PAINTINGS • SCULPTURE • FURNITURE
2518-20 FAIRMOUNT • DALLAS 1, TEXAS
Telephone RIverside 8-7888

February 10, 1961

Mr. Alfred H. Barr, Jr. Director
Museum Collections of the
Museum of Modern Art
New York City, N. Y.

Dear Mr. Barr:

I read the story about you in Vogue magazine and have hesitated writing to you because I feel it would be imposing on you however, your suggestions would be of great assistance to us.

We have recently opened a gallery in Dallas and at present are showing the works of several Italian artist. After reading the story about you, I feel that you perhaps have the names and addresses of a few Italian and French artist and sculptors that are the unknowns today and that perhaps you have plenty others for your museum and that you might give us the names of some that you think their work is worth seeing. We will be going to Europe very shortly and this would be of great help to us. I hope it will not be imposing on you too much. I know you would not like for us to handle the same work of the people you have in your museum but I felt like you might know of many others that their work is worth showing in our galleries.

I hope you will not mind my calling on your help for this and hope to hear from you soon.

Yours very truly,

Mrs. Marini

Mrs. Harry Marini

MARLBOROUGH

Marlborough

file

Marlborough Galleria d'Arte Via Gregoriana 5 Roma

Telef.: 684.678
Teleg.: Bondartos, Roma

Egregia
Sig.ra B a r r
Museum of Modern Art
11 West, 52nd Street
USA

Roma, 7 luglio, 1965

Cara Signora Barr,

La ringraziomoltissimo della Sua lettera cosi gentile. Anche io spero di avere il piacere di conoscerLa personalmente in occasione del mio prossimo viaggio a New York.

La ringrazio per quanto mi dice a proposito dei Medardo Rosso di proprieta' del Signor Vianello Chiodo. Purtroppo, come puo' vedere della corrispondenza che Le accludo, non ho trovato da parte del Sig. Chiodo nessun desiderio di collaborare con noi, e questo mi fa pensare che questo Signore non voglia rendere conto di quante copie di bronzo ha tirato dai suoi gessi.

Io sarei molto felice se riuscissi a far tradurre in Italia il Suo volume su Medardo Rosso, anche se mi rendo conto che questo Le darebbe di nuovo del lavoro, ma non esiste in Italia alcun testo serio su questo artista ed il Suo volume e' una preziosa testimonianza.

Spero di vederLa a New York ai primi di ottobre in occasione della mostra di Pomodoro.

Le mando intanto i miei piu' cordiali saluti, anche per il Signor Barr-!

Cordialmente,

S u a,

Carla Panicali

Carla Panicali

CP/ar

Marlborough Fine Art Ltd.
39 Old Bond Street London W1
Telephone: Mayfair 5161
Cables: Bondartos, London

Marlborough - Gerson Gallery Inc.
41 East 57th Street New York 22
Telephone: ELdorado 5-3715
Cables: Bondartos, New York

C. C. I. A. 262202

Egregio
Sig. Enrico Vianello Chiodo
Viale Enrico, 19a
Lido di Venezia
V e n e z i a

Roma, 1 luglio, 1965

Egregio Signor Chiodo,

Ricevo oggi dalla Signora Parr di New York una lettera in cui mi parla di alcune sculture di Medardo Rosso che dovrebbero trovarsi nella Sua mani.

Essendo la nostra Galleria interessata sia nei gessi che nei bronzi di queste sculture, Le saremmo molto grati se Lei potesse farmi sapere, con estrema precisione di quali gessi Lei puo' disporre e quante copie in bronzo Lei ha gia' fatto. Lei puo' sia scrivermi o telefonarmi.

La ringrazio anticipatamente della Sua gentilezza e spero di avere presto il piacere di conoscerLa personalmente.

Sua cordialmente,

Carla Panicali

CP/ar

Venezia, 3/7/65

Gentile
Sig. Carlo Ramicali
Marlborough Galleria d'Arte
Via Poggiale, 5
Roma

Ricevo la sua lettera del 1° c.m., che non mi trova consenziente per parlare di rifarsi della sua visita, non posso pertanto dare alcun tono d'interessamento a Lei desiderato.

Con i più distinti saluti,

Arnaldo Pomodoro

C O P Y

Sig. Panicali
Via Gregoriana, 5
R o m a

Ricevo la Sua lettera del 1 c.m. che non mi trova consenziente per quanto si riferisce alla Sua richiesta e non posso pertanto dare alla stessa l'interessamento che Lei desidera.

Con i piu' distinti saluti.

Vianello Chiodo

Marshack

January 18, 1965

Dear Mr. Marshack:

It was with much interest that I read your piece "Lunar Notation on Upper Paleolithic Remains". I very much appreciate your thoughtfulness in sending it to me. Many thanks to you. With kind regards and best wishes for the New Year,

Sincerely,

Alfred H. Barr, Jr.

Mr. Alexander Marshack
307 East 55 Street
New York 22, New York

AHB:dww

thanks, brief.

ALEXANDER MARSHACK
307 East 55th Street
New York 22, N.Y.

(Recd. 16 Dec. '64)

December 15, 1964

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

Dear Mr. Barr:

It is some four or five years since the story on Soviet art that Life prepared so badly.

I thought you would be interested in a somewhat different "art" story. I am enclosing the reprint of a paper from Science of November 6.

The book on these researches is to be published by McGraw-Hill and will deal with the origins and uses of art and the beginnings of abstraction, symbol and design.

Sincerely yours,

Alexander Marshack

Alexander Marshack

MARSHACK

185

ALEXANDER MARSHACK
307 East 55th Street
New York 22, N.Y.

November 21, 1960

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

Dear Mr. Barr:

I am enclosing a list of the paintings in the Soviet Union for which I have color transparencies.

This list may be of value to students or critics of Russian and Soviet art. Should your library wish duplicate color transparencies for your own files do let me know.

I also have in my home a number of original Soviet works: The oil sketch by Zverev, the oil painting, "Broken Pottery" by Krassnopevtsev which appeared in LIFE, a beautiful statue, "Boy and Mouse", by Niezvestny, and a woodcut, "Portrait of Krassnopevtsev", and others.

Sincerely yours,

Alexander Marshack

Alexander Marshack
P1-8-0337

ALEXANDER MARSHACK

COLOR TRANSPARENCIES: SOVIET MODERN ART

MALEVITCH	"Black Square" (1913)	Tretiakov
MALEVITCH	"Dynamic Spermatism" (1914)	Tretiakov
MALEVITCH	"Woman With Red Stick" (1932)	Tretiakov
MALEVITCH	"Woman With Hoe" (1915)	Tretiakov
MALEVITCH	"Two Sisters" (1910)	Tretiakov
MALEVITCH	" Dr. Mabuse " (Early 1920's)	Tretiakov
MALEVITCH	"Hay Time"	Tretiakov
MALEVITCH	"Dynamic Supermatism" (1916)	Tretiakov
MALEVITCH	"Spring" (1904)	Tretiakov
MALEVITCH	"Sketch For An Abstract Painting, Woman With Comb" (1932)	Tretiakov
MALEVITCH	"The Aviator" ( )	Russian Museum
KANDINSKY	"Vague" (1917)	Tretiakov
KANDINSKY	"Lake" (1910)	Tretiakov
KANDINSKY	"Two Ladies In Crinoline"	Tretiakov
KANDINSKY	"White Oval" (1916)	Tretiakov
KANDINSKY	"The Amazon" (Work of his youth)	Russian Museum
KANDINSKY	"Composition #219" (1919)	Russian Museum
KANDINSKY	"Composition"	Russian Museum
CHAGALL	"The Window" (1914)	Tretiakov
CHAGALL	"Bride and Groom And Red Angel"	Tretiakov
CHAGALL	"The Red Jew"	Russian Museum
POPOVA	"Italian Still Life" (1915)	Tretiakov
POPOVA	"Things"	Russian Museum
POPOVA	"The Seated Figure"	Russian Museum

FALK	"Portrait of Journalist Rivatoba" (1915)	Tretiakov
FALK	"Landscape In Crimea"	Tretiakov
FALK	"Portrait of A Man" (1915)	Russian Museum
FALK	"Winter Landscape- Moscow" (1938)	Falk Studio
FALK	"Samarkand" (1938)	Falk Studio
FALK	"Bois de Bologne" (1936)	Falk Studio
FALK	"Girl In a Fancy Ball Dress" (1939)	Falk Studio
FALK	"Negro Entertainer" (1917)	Falk Studio
FALK	"Still Life" (1917)	Falk Studio
FALK	"Portrait of a Girl" (1935)	Falk Studio
FALK	"Sketch of Michoels and Suskind in Make-up in a play by Peretz" (1930's)	Falk Studio
FALK	"Singing Bottles" (1917)	Falk Studio
FALK	"Birches" (1917)	Falk Studio
FALK	"Rubber Plant in Window" (1956)	Falk Studio
TISHLER	"Woman in Costume Hat"	Ehrenburg home
TATLIN	"The Sailor"	Russian Museum
BURLIUK	"The Horses"	Russian Museum
ALTMAN	"Self Portrait"	Russian Museum
ALTMAN	"Self Portrait" (1912)	Tretiakov
ALTMAN	"Still Life" (1918)	Tretiakov
ALTMAN	"Portrait of Painter's Wife" (1927)	Tretiakov
KONCHALEVSKY	"Model" (1916)	Tretiakov
KONCHALEVSKY	"Violinist" (1918)	Tretiakov
KONCHALEVSKY	"Tray and Fruits"	Russian Museum
PUNI	"Chair and Flower Pot"	Private Collection
PUNI	"Red Violin"	Russian Museum

MASHKOV	"Woman's Portrait" (1909)	Tretiakov
MASHKOV	"Still Life" (Late Soviet period)	Russian Museum
MASHKOV	"Still Life" (1913)	Russian Museum
MASHKOV	"Boy In A Russian Shirt" (1909)	Russian Museum
LARIANOV	"Landscape with Rays" (1912)	Russian Museum
LARIANOV	"Yellow Spring" (1912)	Tretiakov
GONCHAROVA	" Sunflowers"	Russian Museum
GONCHAROVA	"Still Life With Landscape"	Russian Museum
GONCHAROVA	" Winter" (1911)	Tretiakov
GONCHAROVA	"Still Life With Red Poppies" (1909)	Tretiakov
SHEVCHENKO	"Landscape with Houses"	Russian Museum
SHTERNBERG	"Cakes on Table" (1919)	Tretiakov
PEVSNER	"Carnival"	Tretiakov
LENTULOV	"New Jerusalem" (1917)	Tretiakov
FILONOV	"The White Painting" (1910)	Russian Museum
FILONOV	"Composition"	Tretiakov
FILONOV	"Faces" (1919)	Tretiakov
FILONOV	"Entrance To World Prosperity" (1919 c.)	Tretiakov
FILONOV	"Five Heads Against Mosaic Background"	Russian Museum
FILONOV	"Heads" (1925)	Russian Museum
FILONOV	"Unfinished" (1938)	Russian Museum
FILONOV	"Animals" (1930)	Russian Museum
FILONOV	"The Youngest"	Russian Museum
FILONOV	"Animals" (1925)	Russian Museum
FILONOV	"Man in Mosaic Background" (1930)	Russian Museum
FILONOV	"Faces" (1940)	Russian Museum
FILONOV	"Two Heads" (1925)	Russian Museum

FILONOV	"Two Heads, #2" (1925)	Russian Museum
FILONOV	"All Clear!" (1935-37)	Russian Museum
FILONOV	"Flowers"	Russian Museum
PETROV*VOTKIN	"Still Life and Fish" (1918)	Russian Museum
PETROV*VOTKIN	"The Playing Boys" (1911)	Russian Museum
BRODSKY	"Winter Landscape" (1917)	Russian Museum
PIROSMANISHVILI	"Religious Painting..."	Private Collection, Moscow.

CONTEMPORARY SOVIET ARTISTS

NIEZVESTNY	"All Clear!" Statue (1959)	Studio
NIEZVESTNY	"Boy and Mouse" Statue (1959)	Studio
NIEZVESTNY	"War Cripple" Statue (1959)	Studio
NIEZVESTNY	"Acrobat" Ceramic (1959)	Studio
NIEZVESTNY	"Gassed" Statue (1959)	Studio
KRASSNOPEVTSEV	"Fish" (1958)	Studio
KRASSNOPEVTSEV	"TWO Irons" (1959)	Studio
KRASSNOPEVTSEV	"Plant" (1959)	Studio
KRASSNOPEVTSEV	"Broken Pottery" (1959)	Private Collection
NIKOGASSAN	"Clown" (1959)	Private Collection
NIKOGASSAN	"Ashcan" (1959)	Studio
NIKOGASSAN	"Seated Nude" (1959)	Studio
NIKOGASSAN	"Reclining Nude (1959)	Studio
EGORSHINA	"Still Life" (1959)	Studio
EGORSHINA	"Still Life and Fruits" (1959)	Private Collectin
EGORSHINA	"Nude" (1959)	Studio
ANDRONOV	"Detail from Bridgebuilder"	Studio
ANDRONOV	"Detail from Construction at Kuibeshev" (1957)	Studio
VASSILIEV	Three Compositions, oils (1958-59)	Studio

ZVEREV	"Composition" (1959)	Private Collection
ZVEREV	"CHURCH" (1957)	Private Collection
ZVEREV	"Still Life and Fruits" (1958)	Private Collection
ZVEREV	"Bowl of Cherries" (1959)	Private Collection
ZVEREV	"Composition" (1959)	Private Collection
ZVEREV	"Abstract Composition" (1959)	Private Collection
ZVEREV	"Self Portrait" (1957)	Private Collection
ZVEREV	"Head of Christ" (1959)	Private Collection
ZVEREV	"Girl Playing" (1959)	Private Collection
ZVEREV	"Portrait of a Greek Girl" (1959)	Private Collection
ZVEREV	"Head" (1958)	Private Collection
ZVEREV	"Houses" (1958)	Private Collection
ZVEREV	"Man" (1958)	Private Collection
ZVEREV	"Street Scene" (1958)	Private Collection
ZVEREV	"Self Portrait (1959)	Private Collection
ZVEREV	"House" (1959)	Private Collection
ZVEREV	"Church" (1957)	Private Collection
ZVEREV	"Greek Man" (1959)	Private Collection
ZVEREV	"Chicken In The Snow" (1959)	Private Collection
ZVEREV	"Composition" (1959)	Private Collection
ZVEREV	"Self Portrait" (1959)	Private Collection

Marshack

27 April 1960

Dear Dorothy:

Here is a quotation from a letter I have just received from a friend recently in Moscow.

I am not quite sure who really is responsible for putting in the names. As you know, I advised strongly against it.

"Mr. X was perfectly charming and let me work on his documents and paintings. However, at the last moment he would not let me photograph the paintings I asked for. He had had word that the Ministry of Culture was becoming restless about his (and others) flat being a centre of the underground avant-garde, and he is afraid. The excitement in the Ministry is a direct result of articles appearing in the Western press: the ones mentioned to me, were those by George Sherman in the 'Observer'. I do not know if you saw them? He unfortunately reproduced two paintings which are easily traceable. The repercussions of such things, of which there have been a number in the past few months, has resulted in the rounding-up of poets. This I saw with my own eyes. It is very depressing. I was therefore horrified to see Marshak's article and photographs in 'Life'. How could he publish not only the works of these much-persecuted artists, but with their real names? I hate to think of the consequences for them."

Sincerely,

Alfred H. Barr, Jr.

Miss Dorothy Seiberling
Life Magazine
Time-Life Building
Rockefeller Center
New York 20, New York

AHB:mm

April 11, 1961

Dear Dorothy:

Here are a couple of paragraphs from a letter dated March 29, 1961 from a friend in Moscow. You might put them in your file on Marshak's article.

> "Marshak's "atomic bomb" still has some effect and has given some people the courage to write a nasty article about modern art in the U. S. S. R. In January of this year there was a nasty article which I have seen by the sculptor, Wotechich, in Neva No. 1 with a reproduction of Zverev's self-portrait from Life. The article is extremely stupid and full of propaganda. Wotechich goes so far as to put the action of Marshak in the same position as the spy plane (U-2). Marshak is pictured in the worst position as he had an official visa and had been shown everything he wanted to see, having been taken by the Russians for a friend.
>
> One thing that is clear is that Mr. Marshak did a great injustice to friends, and helped the group of official artists who were hoping that something would happen to allow them to renew the struggle against abstract art.'

Sincerely,

Alfred H. Barr, Jr.

Miss Dorothy Seiberling
LIFE Magazine
TIME and LIFE Building
Sixth Avenue and 50th Street
New York, New York

AHB:ob

THE ART OF RUSSIA...

RUSSIAN MUSEUM-GOERS SWARM PAST PAINTING BY V. A. SEROV SHOWING LENIN PROCLAIMING SOVIET POWER BEFORE TUMULTUOUS REVOLUTIONARIES IN 1917

IN AN AMAZING HIDDEN MOVEMENT, YOUNG PAINTERS ARE GOING MODERN. HERE IS AN EXCLUSIVE REPORT

The painting above hangs for all Russians to see in a museum in Moscow. It is a standard example of the rigidly realistic style that the Soviet government has imposed upon its art for more than 30 years.

The painting opposite lies in a closet in a private home in Moscow. It is a unique example of an astounding development in Russia—a hidden rebellion of young painters and sculptors who are turning against the academic official art and experimenting in the most personal and extreme modern styles. LIFE here presents an exclusive report, the first published anywhere in color, on this secret art of Russia.

Ever since the death of Stalin, which brought a more relaxed atmosphere, a growing number of young Russians have been cautiously exploring modern art. Working quietly at home, they have tried to catch up with the innovations they have heard about and have seen in reproductions or in rare exhibitions of foreign art that have been permitted in Russia. Because they have largely concealed their work and made no issue of their activities, Soviet officials have not clamped down upon them.

The experiments of these creative young artists are not the only modern works hidden in Russia today. In museum storerooms are untold masterpieces by Russia's famous pioneers—Kandinsky, Chagall, Malevich—as well as a remarkable unknown master named Filonov who, like the others, was denounced by Communists for "bourgeois decadence." On the following pages LIFE reproduces some of these hidden treasures which were photographed by U.S. Writer Alexander Marshack, one of the few Westerners allowed to penetrate the hidden world of Russian art.

FRENZY of strokes and blotches creates unkempt self-portrait of Anatoly Zverev, one of most experimental artists in Moscow. A recluse who dares to depict Christ and to create Pollock-like abstractions, he has never exhibited in Russia, lives solely off of works sold to a few friends.

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EVOLUTIONARIES IN 1917

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Illustrator's 'space' art

Versatile leader of a group of Moscow moderns, Yuri Vasiliev, 35, is a member of the Painters Union and works officially as a book and magazine illustrator. At home he carves modernistic heads and paints totally abstract works like the picture at right which was inspired, he explains, by "nuclear physics and the space age."

A mild-to-wild range among 'closet' styles

Although they are engaged in the new experimental movement, many of the young painters belong to the Painters Union, the official organization which subsidizes artists to decorate government buildings with the prescribed social-realist art. Others earn a living doing posters or book illustrations. Only a few, like Zverev (*previous page*), have set themselves apart from the official art world, living

Postermaker's surrealistic still life

A 35-year-old Muscovite who does not belong to the Painters Union, Dmitry Krassnopevtsev earns a living by designing movie posters and handbills. At home he paints stark still lifes with surrealist overtones, like *Broken Pottery* (*right*). His choice of subject stems partly from his distaste for academic art. "People have been falsified by the official style. As subject matter, they have been spoiled by the academy. I can say everything I feel in still lifes."

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Wife's bow to Matisse

Natasha Egorshina, 34, is married to a Painters Union leader who is spearheading drive for more experimentation within union. Natasha herself hopes to become a union member by submitting realistic paintings for approval. But her private work, like still life at left, is semiabstract, shows Matisse influence.

from hand to mouth in order to devote themselves completely to their own individualistic art.

To Western eyes, these sub rosa paintings appear moderate in style and often imitative of art that was done in Paris 50 years ago. But to Russians, their free painting techniques and personalized, often obscure, subject matter seem highly revolutionary. Most of the young artists would not think of submitting such works to public shows. As a result Soviet officials have seen little, if any, of the hidden art. But young writers, dancers and musicians manage to keep up with the "closet" movement through gatherings in homes. They not only buy from the controversial artists but nourish them with books on modern art which some of them have brought back from Western tours.

CONTINUED

Modern masters banished to storerooms

While many of Russia's young artists are familiar with the postimpressionists, Picasso and even Jackson Pollock, few of them have seen the works of Russia's own great modern pioneers—despite the fact that some of the finest examples of their art belong to Russian museums. Ever since the 1920s when Lenin denounced them as "puerilities of the leftists," these canvases have been concealed in storerooms. Of the artists who created them, many left Russia for the West. Others stayed on, hoping things would change. Instead they themselves changed to conform with Soviet requirements. Only a handful pursued their dangerous independent course until they died.

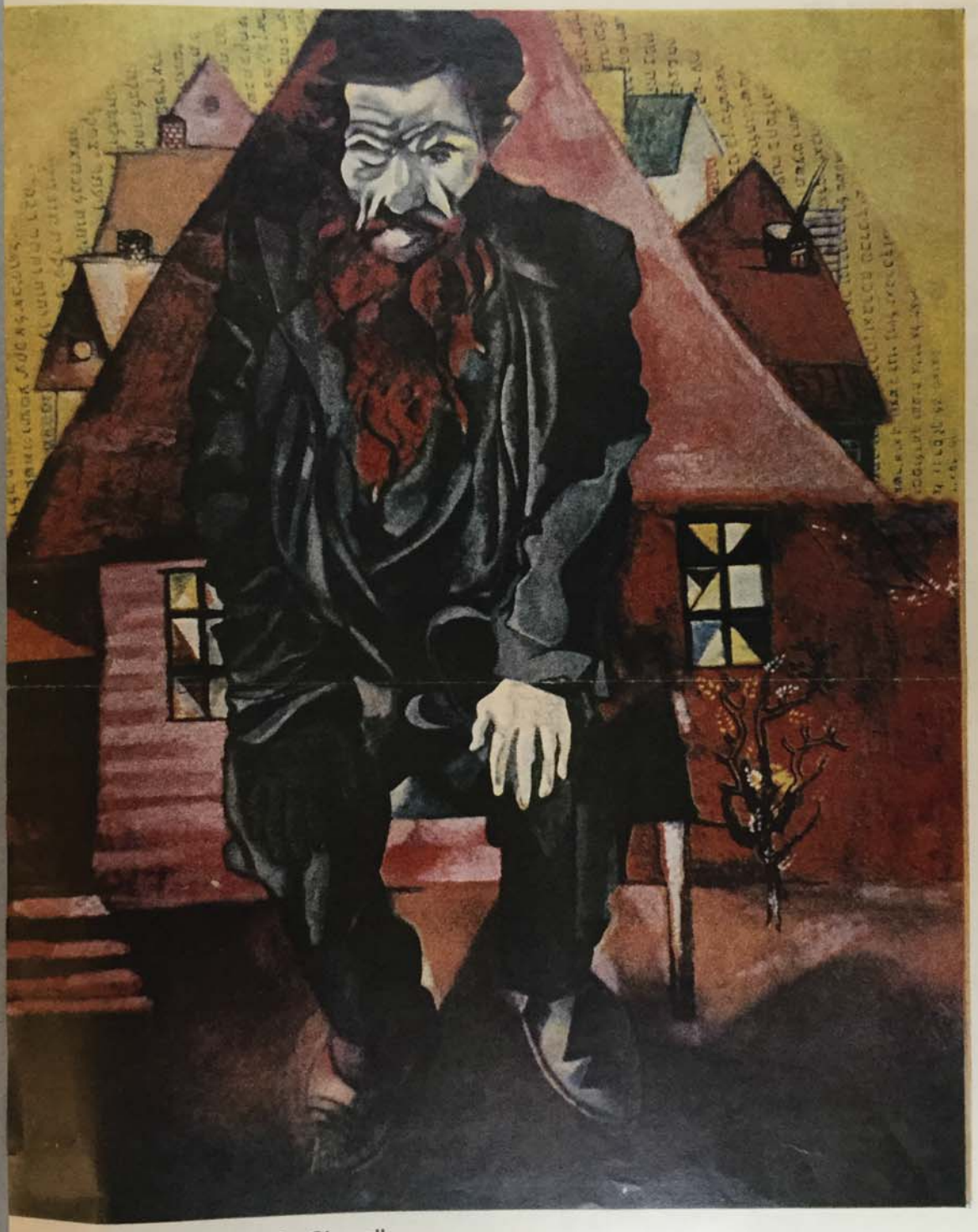
COLD STORAGE for Russia's rejected modern masterpieces is this crowded storeroom of Russian Museum in Leningrad. Here works by Chagall (*upper right*) are jammed next to paintings by expatriates Popova, Gontcharova, Larionov.

A nonobjective Malevich

The severe, geometric compositions of Kasimir Malevich, like the one above done before the Revolution, are among the most radical of all modern art. Aiming at absolute discipline and purity, Malevich launched the "suprematist" movement in 1913 with a famous painting of a black square on a white ground. After the Revolution he taught art, but the Soviets soon restricted his work and he wound up painting pottery for a living. He died, destitute, in 1935.

An abstract Kandinsky

The famed forerunner of abstract-expressionist art, Vasily Kandinsky began to create dynamic nonobjective paintings as early as 1911. The painting at right was done in 1917, shortly before he became a professor in a government art school in Moscow. In 1921, despairing of rigid Soviet views on art, Kandinsky went to Germany, leaving behind almost 90 of his pioneer works, most of which are now secreted in Russian museums. He died in Paris in 1944.



A semicubist fantasy by Chagall

The Red Jew, which Marc Chagall painted in Vitebsk around 1915, is unsavory to Soviet art officials because of its fanciful, semicubist style, possibly because of subject. During Revolution, Chagall was so much in favor that he became an art commissar, headed experimental school, was given show in Hermitage Museum. By 1922, ousted from job and throttled in his work, he left for France and his art was sentenced to storerooms.

CONTINUED

painting as he wished

Falk's sensitive portraiture

Robert Falk (*above*) is a legend among young artists as the lone wolf who managed to paint as he pleased until his death in 1957. Falk was influenced by Cézanne and the cubists but slowly developed his own sensitive style as shown in his portrait of two Jewish actors (*left*). In 1958 a show of Falk's most conservative works was exhibited in Moscow, but his controversial art has remained buried.

...one they threw out

Tishler's romantic imagery

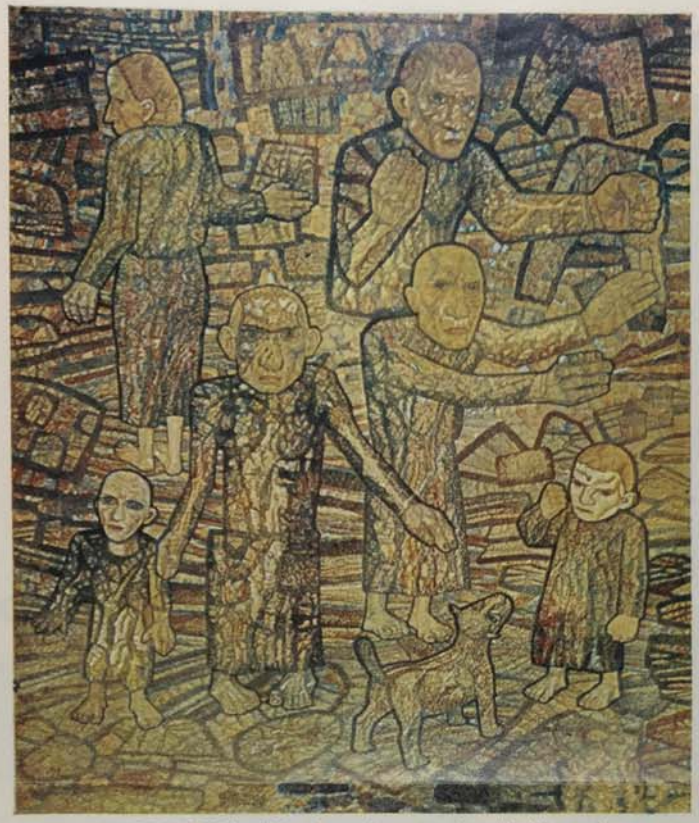
Alexander Tishler was a disciple of Russia's pioneer moderns. But in 1935, when his paintings were rejected by the Painters Union as being too "formalistic," he switched to designing theater sets in the approved realistic manner and before long he became very successful. Privately Tishler has continued to paint romantic works (*above*) but he is hesitant to show these nonconformist products even to his closest friends.

CONTINUED

The powerful

The art of one of Russia's most powerful masters is almost completely unknown, both in Russia and the West. He is Pavlo Filonov, who died in Leningrad in 1941. Through most of his life he lived in seclusion and poverty, exhibiting nowhere, selling to no one, yet always attacking the academic officials and somehow getting away with it.

Filonov's rebel nature showed up when



RAVAGED WORLD in which cadaverous humans wander amid rubble was visualized by Filonov after he had learned about the air raids of Spanish civil war.

CRYPTIC VISION (*above*), called *Entrance to World Prosperity*, is Filonov's comment on chaos of the Revolution.

DESOLATE SCENE of animals prowling deserted city may symbolize domination of man's world by bestiality.

paintings of a solitary rebel

he was expelled from art school for painting people any color that suited him. From then on he plunged into forms of abstract and surrealist invention that presaged or paralleled much of modern Western art. Subsisting mainly on tea and bread, Filonov worked 18 hours a day. When he died at 58, he left some 300 paintings to his sister, to be held until the day when, he hoped, Russia would open a museum to his art.

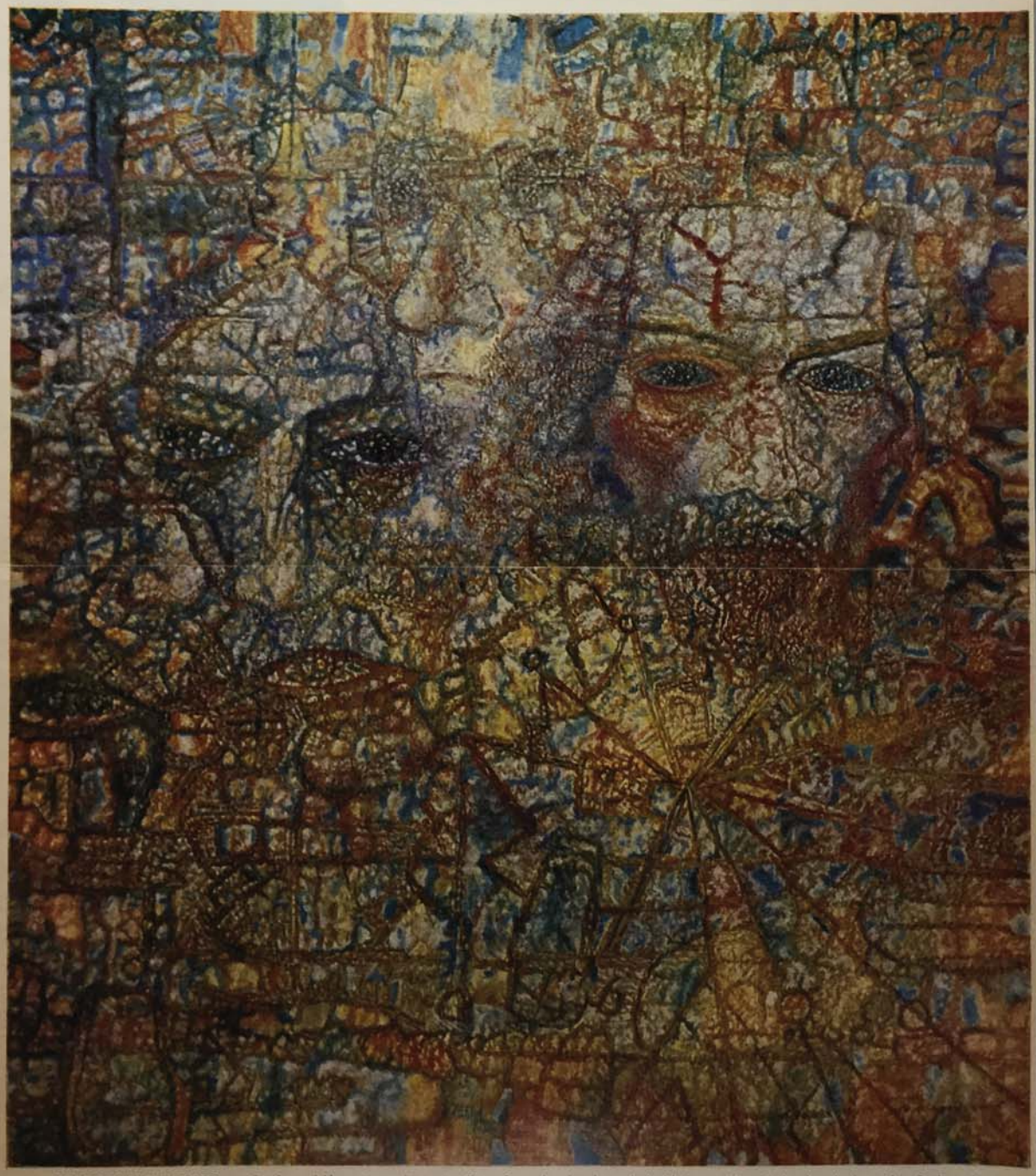
Last fall Filonov's sister presented 50 of the paintings to the Russian Museum in Leningrad. They were shown to Marshack who was there at the time, and he seized the chance to photograph these and the one on the next page. Afterward, they were sealed up and stored away, doomed indefinitely to the oblivion of Russia's modern masterpieces.

FILONOV'S SISTER DELIVERS PAINTINGS TO MUSEUM

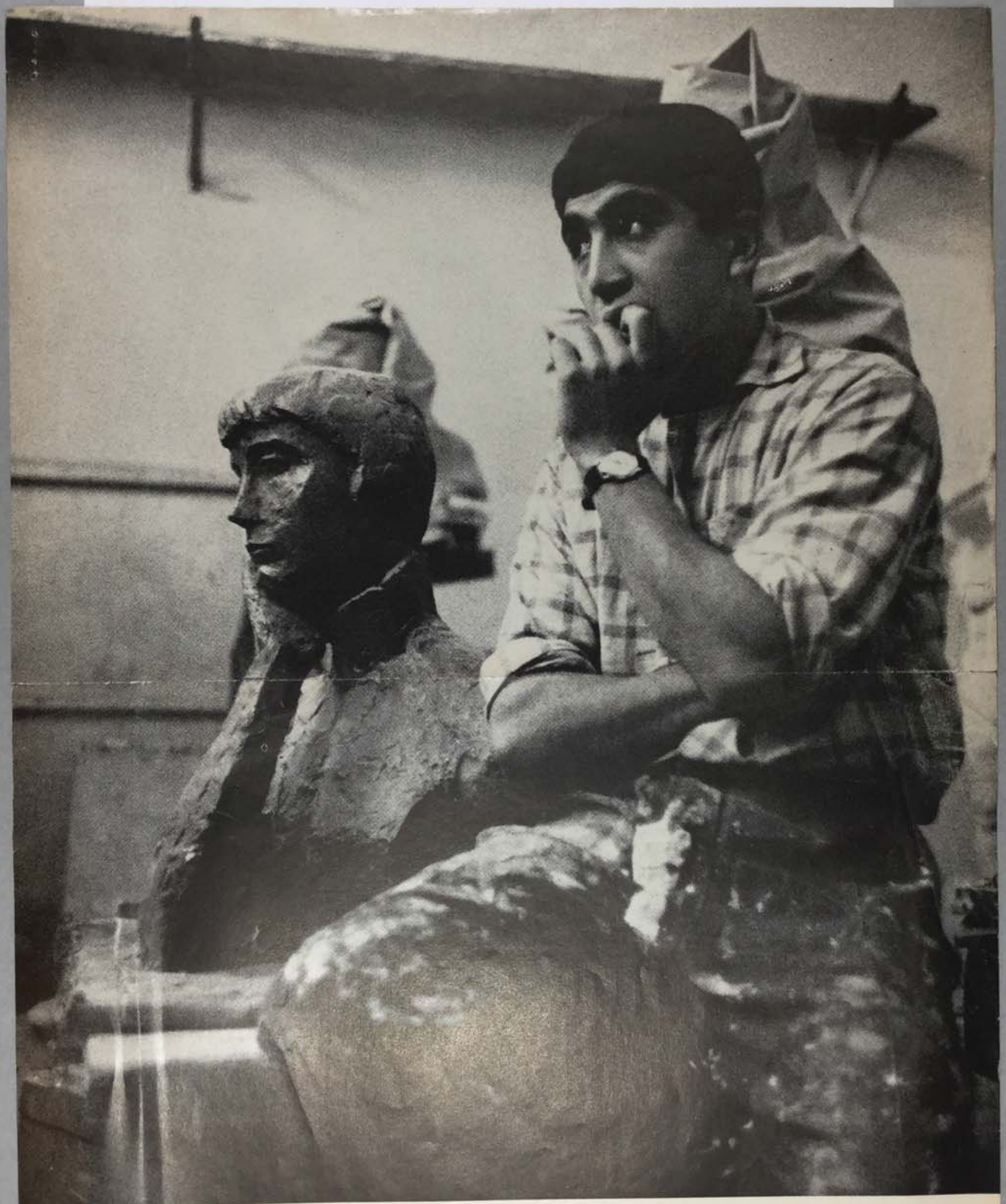
CONTINUED

HIDDEN SOVIET ART CONTINUED

Image of mystery by a hero of Russian art



FRAGMENTS OF FACES merging in an iridescent mosaic create effect of mystery which characterized most of Filonov's work. Probably done in the 1930s, the painting reveals the artist's painstaking craftsmanship. Using fine hair brushes, he worked with the precision of a jeweler, altering and perfecting paintings over the course of many years. Although the younger generation of Russian artists have not seen such works, they regard Filonov as a hero of their times.



STUDENT AND HIS STATUE, in a Moscow studio, both wear look of brooding. The sculptor is a 20-year-old Armenian, who made the plaster bust of a woman after seeing a book on the stylized, elongated portraits painted by the modern Italian, Modigliani. He has been studying with an academic sculptor who earns a good living from official commissions but experiments privately in new painting techniques and encourages the boy to work along experimental lines.

M. MARTINS

MARTINS

Le 28 Janvier 1955

Mornhill Place
Flat I
Cockfield
Sussex

Mon très cher Ami, cela a été un si grand plaisir de vous revoir ainsi que Marguerite venue très bien après un excellent voyage malgré le peu ensoleillé!
Je veux vous remercier encore de toute votre gentilesse et du plaisir de votre compagnie.
A très bientôt à New York ou à Paris.
Croyez toujours à ma très fidèle amitié et meilleurs souvenirs à vous deux

Maria Martins

Flaud-Lab

M. MARTINS

November 17, 1965

Dear Maria:

I received your letter of September 22 early in November along with a letter from the artist Flávio-Shiró. Unfortunately, I was in the hospital at the time with a minor operation and have not yet been able to go out. I hope that Flávio-Shiró may still be in town or will have an exhibition so that I can see his work. He did not give me his New York address. It is good news to hear that you yourself will come to New York shortly. I do not expect to be in the office in November but please telephone me at home as soon as you arrive. The number is AT 9-3936.

It is very good to hear from you.

Affectionately,

Alfred H. Barr, Jr.

Señora Maria Martins
284 Praia do Flamengo
Rio de Janeiro, Brazil
South America

AHB:mf

3/Nov/65

Monsieur,

Ci-joint une lettre de Maria Martins, ainsi que le catalogue de son dernier exposition (ce lui-ci [illegible] en tournée [illegible] pour [illegible] me [illegible] mon [illegible] regret, son état de santé ne me permit pas de tenir cette promesse, mais j'ai le plaisir de vous connaissance. Espérant que ce n'est que partie remise. En attendant veuillez agréer, Monsieur mes vœux d'une rapide et totale guérison.

Cordialement

Flávio-Shiró

MARKHAUSEN

file under Maria Martins

3/Nov/65

Monsieur,

Ci-joint une lettre de Maria Martins, ainsi que le catalogue de ma dernière exposition (celui-ci en guise de présentation personnelle, puisque j'avais promis à Maria de vous remettre la lettre en main. À mon très grand regret, votre état de santé ne me permet pas de tenir cette promesse, ni d'avoir le plaisir de faire votre connaissance. Espérons que ce n'est que partie remise. En attendant veuillez agréer, Monsieur, à mes voeux d'une rapide et totale guérison

cordialement,

F. Leal-Shiro

MARKHAUSEN

Le 22 Septembre 1965

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Mon cher Alfred, il y a longtemps je n'ai aucune nouvelle de vous et que moi aussi je n'écrit pas.
Cette année a été très dure pour moi. J'ai eu longtemps à me habituer à l'idée de l'absence pour toujours de Carlos Vieyra. Mes, cher Ami, le mort est une chose affreuse et on ne l'accepte jamais.
Après ale a été toute la complication des papiers etc — Maintenant seulement je commence un peu à vivre.
Aussi je viendrai à Nice vers au mois de novembre pour quelques semaines.

MARXHAUSEN

2

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Mon ami Flavio Shiró qui vous apportera cette lettre est vraiment un de nos meilleurs peintres au sens total du mot. Et même si j'étais, ce que je suis un pauvre juge, par exemple Bode de Kassel (Documenta) pense la même chose. Shiró est à present à Paris où j'espère vous pourrez voir ses toiles. En tout cas je serai heureuse si vous le recevez et pouvez causer avec lui. À bientôt chez chez amis.

Votre fidèle amitié toujours

Maria

MARKHAUSEN

Concordia Teachers College
Seward. cc: Miss Miller

FLÁVIO-SHIRÓ

Au travail — Elle vient journal à New York et nous telephone

exposição comemorativa do IV centenário

museu de arte moderna do rio de janeiro

BLOCH S. A. RIO

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

MARKHAUSEN

MARTINS

Le 28 novembre 1961

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Cher ami depuis longtemps j'avais voulu vous écrire pour vous dire encore une fois le plaisir que vous donna "L'Ile..." si bien placé au musée — Mais la vie continue sans une minute de répit. On se demande même pourquoi et à quoi bon tant d'efforts inutiles!...

Ma fille Anna qui vous portera cette lettre habite en ce moment à Washington à 2009 Porter Street Arlington, Va. (Ut - 7-44495) où elle travaille. Elle a deux enfants mais malgré la vie dure et difficile qui est la sienne maintenant elle se plaît beaucoup à Washington et aime son travail — Elle vient souvent à New York et vous téléphonera

MARKHAUSEN

Je a ces jours pour vous connaître mieux et vous raconter mes nouveaux travaux. J'ai publié un nouveau livre l'été dernier sur "Bhrama, Shandi et Vishnu" – c'est à dire l'ancienne et la nouvelle Indes –

– Pour vous deux je souhaite beaux vœux de bonheur pour la nouvelle année et toute mon affection

Marc

MARXHAUSEN

cc: Miss Miller

July 20, 1961

Dear Professor Marxhausen:

Many thanks for your letter of June 29 which I have not been able to answer because I have been abroad.

I think your letter is very thoughtful and I read it carefully. I have not seen the issue of Time to which you refer, but was indeed involved in selecting some of the paintings and sculpture for the Chase Bank. The bank might well have held a competition for the big plaza sculpture but it wanted to reserve complete control of the final commission and preferred to select two or three artists and commission them to make models.

I like your sculpture for the Concordia library. It seems a highly original and very beautiful form. Couldn't you send me a couple of photographs? I can't, for instance, "read" what appears to be a kind of pillow on the book in the bad newspaper half-tone.

Thank you again for writing.

Sincerely,

Alfred H. Barr, Jr.

Professor Reinhold Marxhausen
California Concordia College
Oakland, California

AHB:ob

Concordia Teachers College
Seward, Nebraska
June 29, 1961

Dear Mr. Alfred Barr Jr:

This letter is actually an open letter to the Fine Arts committee of the new Chase Manhattan Bank of New York. I address it to you Mr. Barr as a member of this committee.

I have just read the recent issue of TIME and seen the photos in the art section showing the interior views of the Chase Manhattan Bank. The integration of wall decorations and furniture forms are out of this world. The decorator and Art Committee did an outstanding job in this respect. You have my warmest congratulations. The total surrounding is a work of art in itself.

You will no doubt recieve many letters, pro and con, on this matter and my letter will be only a still small voice from the "wilds and sticks of Nebraska". Since New York is the art center of the world, it was easy to get a good collection of art objects from the various "stables of artists" in New York and merely select the items.

New York is not the only place where art activity is going on today and one would be quite surprised to see what is going on in remote and quiet places in the wide westness of our land. I am speaking now of the possible open competition for the huge piece of sculpture for the exterior plaza of the Chase Manhattan. This is quite a plum.

Who I am and what I do is not to important. But in brief: Sculptor, artist-in-residence at a small mid-west college of 900 for 10 years, written 32 articles on art for various national publications, do religious sculpture for the Lutheran churches thruout our land, recently completed an object for our little campus (see enclosure) am now on sabbatical leave for a year to do graduate work at Mills College in Oakland, California where I will do an exterior ceramic sculpture for a Lutheran college out here for my thesis.

When the Continental Bank in Lincoln, Nebraska reserved a wall 100' long for a mural, it was open for national competition.

From the hundreds of ideas which were submitted, 6 were selected and asked to make small models. They were paid for these models. From these models one was selected and recieved the $25,000 commission....Jimmy Ernst from New York. Has there been any thought given to use this method of selecting the sculptor or sculptors to do the exterior commission of Chase?

One comment about art.

I realize that the artist depicts the age in which he lives. He comments. He is affected.

The age is uncertain. With so much wealth and security, we still tremble, are afraid, bored, and complain. Many of the artists taday depict this negative side of life. Paintings are gloomy, and in the field of sculpture especially, the artist is content to achieve the greatest amount of sensitivity with the least amount of sweat in the putting together of "found" items. They weary so. It is about time that sculptors again toil with loving care. To many are sliding along with the wave of sensationalism which quickens the spirit but for a moment. In society, in politics, in art we need to take a stand of positivism.

What ever piece of sculpture you select, it must be in the spirit of trust, hope, and human dignity within secutity. This will be a real challange.

I hope that all who labor in the field of sculpture in this great land will have a change to submit their ideas to this great challange of yours. A photo of the site with dimensions could be sent to all who are interested. Of course I am interested.

I don't expect a letter back, if you do, you may want to send back the clipping I sent.

Again, hats off to a fine job.

Sincerely,

R. Marxhausen

Prof. Reinhold Marxhausen

My address here in California:

R. Marxhausen
California Concordia College
Oakland, California

Maslon

cc: D. Miller

17 November 1960

Dear Mr. Maslon:

I was very pleased to receive the photograph of your Léger study for Three Women for our files. Perhaps Sidney Janis can fill in its documentation.

We are just now opening a special small exhibition of Léger's work on our first floor, and I thought that you might like to have the enclosed checklist and press release. I am also sending you a copy of the letter which Léger write me concerning the big painting in our collection in 1943. You will see, of course that I have edited Léger's comments in our release, since though his meaning is quite clear, his English is confusing.

Again, many thanks for your courtesy.

Sincerely,

Alfred H. Barr, Jr.

Mr. Samuel H. Maslon
Maslon, Kaplan, Edelman, Joseph & Borman
Builders Exchange Building
Minneapolis 2, Minnesota

AHB:ma

Maslon - Minneapolis

cc: D. Miller

31 October 1960

Dear Mr. Maslon:

Thank you very much indeed for sending me the catalogue of the exhibition at the Minneapolis Institute in which your collection was shown. I have looked through it with great interest. I enjoyed especially the modest but enthusiastic statement that you and Mrs. Maslon made on your collecting.

There are severally really admirable paintings in your collection but for me Kokoschka's portrait of Herwarth Walden is the most exciting. I do congratulate you on this canvas especially.

I wonder if I may trouble you to send us a photograph of the Léger Study for "Three Women" for our files? Should you have any documentation on the sketch, we would appreciate having it. It is of course very interesting to us in relation to our own big painting.

Thank you again for your courtesy in sending the catalogue.

Sincerely,

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

Mr. Samuel H. Maslon
Builders Exchange Guilding
Minneapolis 2, Minnesota

AHB:ma

LAW OFFICES
MASLON, KAPLAN, EDELMAN, JOSEPH & BORMAN

SAMUEL H. MASLON
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BUILDERS EXCHANGE BUILDING
MINNEAPOLIS 2, MINNESOTA

October
Tenth
1960.

Z-3160

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

My dear Mr. Barr:

At the suggestion of our mutual friend, Richard Davis, with whom we visited recently in Europe, I am sending you a copy of a catalogue of three private collections (including our own) which were on exhibit at the Minneapolis Institute of Arts recently.

Cordially yours,

Samuel H. Maslon

SHM:FS

matara330
6

cc: Mr. d'Harnoncourt
Miss Miller
Miss Jones

Matta

THE MUSEUM OF MODERN ART

Date February ~~16~~ 17, 1961

To: ~~Alfred~~ Marie

From: Betsy

Re:

Messages:

1. Matta came while you were on the phone. I asked him to wait but as you were still on the phone 15 minutes later he said he would not bother you now but would come back some other time. He left his address: Hampton House, 28 East 70 St.

2. An Eleanor Fuchs of WNEW TV called while you were on the phone to ask you about a couple of Rousseaus which she saw in a recent Paris show. She made a film of the show, very short, which she wants to use tonight but needs a little background on two pictures -- La Noce of about 1910 and one called Tropics of 1907, and also wants to ask you something about a story about Rousseau. I tried to refer her to our book and to Monroe, but she didn't have time for the fommer and Monroe had gone for the day. She says she'll call back.

President
Biennial of the Sao Paulo Foundation
Caixa Postal 7517
Sao Paulo, Brazil

AHB:rr

Matara330

cc: Mr. d'Harnoncourt
Miss Miller
Miss Jones

August 23, 1962

Dear Mr. Matarazzo:

I must apologize to you for not acknowledging your letter of May 25 which unfortunately was misplaced during my half-year leave of absence.

I read what you say about the new independent organization of the Biennial with great interest and wish you, as always, every success in this new phase of your highly important undertaking.

With very kind regards to you,
I am,

Sincerely,

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

Mr. Francisco Matarazzo Sobrinho
President
Biennial of the Sao Paulo Foundation
Caixa Postal 7517
Sao Paulo, Brazil

AHB:rr

BIENAL DE SÃO PAULO

FUNDAÇÃO ■ CAIXA POSTAL 7517, SÃO PAULO ■ ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO ■ TELEFONE: 7-8815

FBSP/398

cc: Mr. d'Harnoncourt
Miss Miller
Miss Jones

São Paulo, May 25, 1962

Mr.
Alfred Barr Jr.
New York, N.Y.

Dear sir,

The constantly increasing success which the Biennial of São Paulo has been encountering among national and international artistic circles, as well as its constant development, have led the Management to consider opportune separating this periodical manifestation from the other specific activities of the Museum of Modern Art of São Paulo.

I therefore have the honour to inform you that, through a unanimous decision of the Advisory Board and the Management, the Museum of Modern Art has just constituted the Biennial of São Paulo Foundation.

This new organization, in the pursuit of its goals and in accordance with the statutes which I enclose herewith, will develop a completely independent work, although parallel to that of the Museum of Modern Art, the task of artistic and cultural divulgation.

At the same time, I have pleasure in informing you that the Ministry of Foreign Affairs has sent, through the intermediary of the Braziliam Embassies, an invitation to the friendly nations for their participation in the next Biennial, which will take place in September 1963.

Hoping to count with the precious co-operation of you, also in this new phase of the Biennial of São Paulo, I avail myself of the opportunity to present to you the expression of my highest esteem and consideration,

Francisco Matarazzo Sobrinho
President of the Biennial of
São Paulo Foundation

WS/cav

October 8, 1964

Dear Buster:

Alas, I have a standing annual engagement in Princeton, a Committee meeting which I am committed to. As you can guess, I very much regret not being free to come to St. Louis for the magnificent wing ding which you are putting on. No place is so skillful in entertaining guests as St. Louis, at least when you and Gertrude Bernoudy are involved. I shall be with you in spirit.

My very best to your wife and yourself,

Sincerely,

Alfred H. Barr, Jr.

Mr. Morton D. May
President
The May Department Stores Company
Sixth and Olive Streets
St. Louis, Missouri 63101

AHB:rr

THE MAY DEPARTMENT STORES COMPANY

OPERATING STORES IN THESE PRINCIPAL CITIES

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CORPORATE EXECUTIVE OFFICES
SIXTH AND OLIVE STREETS
ST. LOUIS, MISSOURI 63101

CENTRAL 1-9722

OFFICE OF THE PRESIDENT

October 5, 1964

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

A week or so ago, Gertrude Bernoudy tried to call you, as well as Rene d'Harnoncourt, and you were out of town. Later you returned her call and she was out of town. I just found out from her today that she reached Rene d'Harnoncourt but never reached you to tell you that you would be receiving this invitation from me to come to St. Louis for the weekend of November twentieth, at which time my New Guinea collection goes on exhibition in Washington University's Steinberg Hall.

w/end of Princeton Advisory Comm meetings.

We have arranged a fabulous weekend - somewhat like the one you attended when my painting collection opened at the St. Louis University Library in 1960. Rene has already accepted, as has Perry Rathbone and a number of important figures in the primitive art world, such as Eliot Elisofon, Katherine Merkel, Paul Wingert of Columbia University, Ralph Altman of U.C.L.A., Allen Wardwell of the Art Institute of Chicago and Ted Coe of the Kansas City museum. I have also invited Roy Sieber of Indiana University and Robert Gardner of the Peabody Museum of Harvard, Jim Sweeney of the Houston Museum, Doctor T. Dale Stewart, Director of the Museum of Natural History at the Smithsonian and Dave Thompson.

If you come, all of your expenses, including tourist air travel, will be taken care of by Washington University. The weekend starts on Friday, November twentieth at 4:30 P.M. with the opening reception. After the reception at 7:30 P.M. that evening the out of town guests and a few of the top collectors in St. Louis will attend a dinner party given by Marge and me, which will take the rest of the evening. On Saturday morning there will be a tour of several top collections, including the Pulitzers and the Robert Shoenbergs. There will be a luncheon at Gertrude Bernoudy's house, and at 3:00 P.M. that afternoon the guests will visit Etta Steinberg's collection. That evening a dinner will be given by Dick and Flo Weil. On Sunday morning at 10:30 A.M., Marge and I are having Bloody

---

Marys at our house, at which time the viisitors will be able to see the paintings and sculpture in my house, as well as part of my German Expressionist collection in my studio, which is adjacent to the house. After a visit to the Art Museum, the visitors will have luncheon at Nancy and Jimmy Singer's home and will be free to catch the plane home after three o'clock.

I hope that you will be able to be with us, as I think that you will find it a stimulating and fun weekend.

Sincerely,

Morton

Morton D. May

MDM:BM

News from St. Louis University

150TH ANNIVERSARY DEVELOPMENT PROGRAM

OFFICE OF PUBLIC INFORMATION (JE 5-3300, STA. 296)

WILLIAM C. BINSPANGER
Director of Public Information
Home: MI 7-5880

VIRGINIA BETH SMITH
Campaign Publicity Director
Home: VO 3-2439

10 February 1960

FOR RELEASE UPON RECEIPT
1/19/60

Dear Marg,

I have just returned to New York and find your very friendly letter of January 29th. Of course I am looking forward with great interest to my visit to St. Louis, and above all to the ceremony at the opening of Buster's exhibition.

Most unfortunately, I must be in Detroit Sunday evening and since there is no late plane, I must take a flight at 6:30. Consequently, to my great regret, I chan't be able to dine with you that Sunday evening. I am not even sure that I can come to the Pulitzer cocktail party. I feel very badly about this, but as I have only one day in Detroit, I have had to make appointments for Monday morning.

It will be a great pleasure to see you both again.

Sincerely,

Mrs. Morton D. May
12 Brentmoor Park
Clayton 5, Missouri

AHB:ma

by Morton D. May, St. Louis art collector, some of which have never been [illegible] Louis [illegible] German expressionist works, will be hung in the new Pius XII Memorial Library, 3655 West Pine boulevard. All available wall space on three levels of the building will be used to show the exhibition, which will continue for six months.

In the collection are 35 paintings by [illegible], noted German expressionist painter, the largest number of his works in a private collection. Beckmann, who died in December, 1950, taught at the Washington University School of Fine Arts from 1947 to 1949.

There are also four paintings by modern French artists, and ten by American painters, including St. Louis artists Fred Conway, Edward Boccia, William Fett and Walter Barker. A number of paintings by Rembrandt and Rubens are also in the collection.

more

News from St. Louis University

150TH ANNIVERSARY DEVELOPMENT PROGRAM

OFFICE OF PUBLIC INFORMATION (JE 5-3300, STA. 296)

WILLIAM C. EINSPANIER
Director of Public Information
Home: MI 7-5880

VIRGINIA BETTS WHITE
Campaign Publicity Director
Home: VO 3-3539

FOR RELEASE UPON RECEIPT
1/19/60

A collection of 117 paintings owned by Morton D. May, St. Louis art collector, some of which have never before been shown publicly, will open at St. Louis University February 15.

The paintings, most of which are German expressionist works, will be hung in the new Pius XII Memorial Library, 3655 West Pine boulevard. All available wall space on three levels of the building will be used to show the exhibition, which will continue for six months.

In the collection are 35 paintings by Max Beckmann, noted German expressionist painter, the largest number of his works in a private collection. Beckmann, who died in December, 1950, taught at the Washington University School of Fine Arts from 1947 to 1949.

There are also four paintings by modern French artists, and ten by American painters, including St. Louis artists Fred Conway, Edward Boccia, William Fett and Walter Barker. A number of paintings by Rembrandt and Rubens are also in the collection.

more

News from St. Louis University

add 1--may collection at slu

Other painters represented include Picasso, Georges Roualt, Fernand Leger, Lyonel Feininger and Raoul Dufy.

The Beckmann works range from his "Stormy Day on Sea" painted in 1905, to portraits of Morton D. May and Fred Conway done in 1949 while he was in St. Louis. There are also other portraits and a number of still lifes, landscapes and seascapes covering various periods of his career.

A special catalog of paintings in the collection is now being prepared.

A preview of the exhibition and a reception will be held Sunday afternoon, Feb. 14, under auspices of the Women's Council of St. Louis University, with Mrs. Joseph L. Werner in charge.

May, who is president of the May Company, St. Louis, was chairman of the university's campaign for funds for the Pius XII Memorial Library.

Hanging of the exhibition is under the direction of the Rev. Maurice B. McNamee, S.J., director of the department of English, who is chairman of the university committee on fine arts.#####

May

May

MORTON D. MAY

January 29, 1960

Dear Alfred:

Buster and I are delighted you are coming to St. Louis. Of course, you know many St. Louisians, so to make it fun we have prepared an itinerary which we hope you will enjoy.

Saturday night after nine o'clock there will be an informal party at Gertrude and Bill Bernoudy's, 9590 Litzinger Road. Sunday from eleven until one o'clock we will drive you around to see private collections - then for brunch with Florence and Dick Weil, 6372 Forsyth. At three o'clock we will take you to the Pius XII Memorial Library for Buster's exhibition. At five, cocktails with Lulu and Joe Pulitzer, 4903 Pershing, followed by dinner at our house about seven-thirty.

We are looking forward to seeing you, and hope you will call us

VOlunteer 3-4922

if you need anything.

Sincerely,

Morg

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

MDM:BM

May

THE MAY DEPARTMENT STORES COMPANY

OPERATING STORES IN THESE PRINCIPAL CITIES

ST. LOUIS CLEVELAND LOS ANGELES DENVER AKRON BALTIMORE PITTSBURGH YOUNGSTOWN

WASHINGTON, D. C. JACKSONVILLE

EXECUTIVE OFFICES
FAMOUS-BARR CO.
601 OLIVE ST.
ST. LOUIS 1, MO.

NEW YORK OFFICE
1440 BROADWAY

OFFICE OF THE PRESIDENT

January 19, 1960

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

Dear Alfred:

I was delighted to hear that there is a possibility that you might be able to come out to St. Louis on February fourteenth for the reception opening the exhibition of my painting collection.

The reception will be held at two o'clock at the Pius XII Memorial Library at St. Louis University, and the weekend promises to be an exciting one - at least for me. Your presence would add a great deal to the occasion. I spoke to Gertrude Bernoudy last night and she is planning something after dinner Saturday evening and Marge and I are having a dinner on Sunday night for the out of town guests and local collectors and painters.

This will be the first time that my whole painting collection has ever been shown in one place. There will be 111 paintings in the exhibition and only seven major pictures will not be shown. These seven will be on display in my studio if anyone wants to see them. Of course, I also have a number of paintings in depth by a few American painters, most of whom are local, which will not be in the show, but each of them will be represented.

Again I hope very much that you will be able to make it.

With best regards.

Sincerely,

Morton

Morton D. May

MDM:BM

cc: Mr. Barr

May

1 February 1960

January 15, 1960

Mr. Morton D. May, President
Famous-Barr Company
601 Olive Street
St. Louis 1, Mo.

Dear Buster,

I am delighted to have your invitation to join in celebrating the great occasion on February 14th. I expect to spend Saturday evening in St. Louis, but I am not sure that I shall be able to stay Sunday night, since I must go on to Detroit and then back to New York as soon as possible.

Anyway, I shall surely be there for the two o'clock reception and look forward very much to seeing you both and my other friends in St. Louis -- and your collection in glory!

Sincerely,

Alfred H. Barr, Jr.

Mr. Morton D. May
Farmous-Barr Company
601 Olive Street
St. Louis 1, Missouri

AHB:ma

(dictated by Mr. Barr; transcribed after his departure from New York)

cc: Mr. Barr

May

January 15, 1960

Mr. Morton D. May, President
Famous-Barr Co.
601 Olive Street
St. Louis 1, Mo.

Dear Buster:

Thank you very much for your letter of January 4th, telling me about the showing of your collection at St. Louis University. As you know, Father McNamee had already been in touch with me regarding information for the catalogue and I hope I was able to be of some help.

I want to thank you especially for asking me to come to the opening of the exhibition on Sunday, February 14th. I regret not being able to get to St. Louis at that time but have discussed your forthcoming show with Alfred Barr, who is very much interested in seeing your collection again. I believe, in fact, that if you were to ask him personally to come to the opening, the chances of his acceptance would be very good.

If at all possible I shall try to get to St. Louis during the duration of the show.

With best regards,

As ever,

Peter Selz
Curator

PS:kb

THE MUSEUM OF MODERN ART

Date March 31, 1962

To: Alfred H. Barr, Jr. cc: Second floor

From: Grace Mayer Photography Clerk

April 3, 1962

Dear Grace,

Thank you for the tear sheet from the Times which I

Mayer

THE [illegible] RT

To: [illegible]

From: [illegible]

Dear Al[illegible]

Callahan [illegible]

Adams st[illegible]

May

The Women's Council of Saint Louis University

cordially invites you to attend

a preview exhibit of paintings from the collection of

Mr. and Mrs. Morton D. May

Sunday, February fourteenth, nineteen hundred and sixty

THE PIUS XII MEMORIAL LIBRARY
3655 WEST PINE BOULEVARD
2:00 UNTIL 5:00 P.M.

PARKING IN THE
UNIVERSITY PARKING
LOTS

THE MUSEUM OF MODERN ART

Date March 31, 1962

To: Alfred H. Barr, Jr. Room Second Floor

From: Grace Mayer Photography Alcove

April 3, 1962

Dear Grace,

Thank you for the tear sheet from the Times which I

MAYER

THE MUSEUM OF MODERN ART

Date April 5, 1962.

To: Alfred H. Barr, Jr.

Re:

From: Grace Mayer

Dear Alfred:

How good of you to take the trouble to write to me about the Callahan-Frank exhibition! Many thanks.

Thanks, too, for PAGEANT. We are delighted to have the Ansel Adams story for our Biographical File, which is growing apace.

Grace

THE MUSEUM OF MODERN ART

Date March 31, 1962

To: Alfred H. Barr, Jr. Ext. Second Floor

From: Grace Mayer Photography Alcove

April 3, 1962

Dear Grace,

Thank you for the tear sheet from the Times which I had already seen and read with interest.

I am looking forward to seeing the show. Meanwhile, I want to congratulate you on the Callahan-Frank exhibition. I thought it very good.

Sincerely,

Dear Grace:

Many thanks for giving me the opportunity to make this little installation. I hope that it will please you.

I am sending you the enclosed in case you missed it.

All best wishes -

Grace

Miss Grace M. Mayer
40 East 78 Street
New York, New York

AHB:rk

THE MUSEUM OF MODERN ART

Date March 31, 1962

To: Alfred H. Barr, Jr.
From: Grace Mayer

Re: Second Floor Photography Alcove

Dear Alfred:

Many thanks for giving me the opportunity to make this little installation. I hope that it will please you.

I am sending you the enclosed in case you missed it.

All best wishes –

Grace

'The Photographer's Perception'

Edward Steichen, the noted photographer, once said: "The lens records with equal fidelity the trite, the superficial and the significant. It is the photographer's perception that must differentiate." Examples of what photographers have found significant over the past century will go on display Tuesday at the Museum of Modern Art. They are taken from the museum's own collection of more than 6,000 pictures held in archives and not generally accessible to the public. Fifty photographs, by as many photographers, will be shown. Here are five.

SURF AND ERODED ROCK—By the young American, Paul Caponigro; made in Oregon, 1951.

MATISSE AS SCULPTOR—A study by Edward Steichen, made in 1909.

HANDS OF HALL JOHNSON — By Ruth Bernhard; made about 1940.

ARTICHOKE HALVED—By the late Edward Weston; a study in pattern made in 1930.

"DOROTHY TRUE"—This "portrait" of a woman was made by Alfred Stieglitz in 1919.

The New York Times Magazine
April 1, 1962

Mayer

THE MUSEUM OF MODERN ART

Date August 27, 1961

To: Alfred H. Barr, Jr.

From: Grace Mayer

Re: Interest in the Museum

Dear Alfred:

I know that you are always interested in the reactions of the "unexpected people."

Studying the list of contributors in the Thirtieth Anniversary Report, I came upon the name of Marie Wisnor, in the $1-9,999 group. She is my hairdresser (not the head of the salon, but the girl who does the work). Long ago, she expressed an interest in modern art, and I always send her books on the subject at Christmas, for her birthday, etc. Last year, she told me that she was spending her vacation in town, so I gave her a gift membership, and she spent happy days in our Garden and galleries.

I went to my milliner, and the vendeuse (not the head of the establishment) told me that she had just come from the Museum, and had taken out a membership.

The third incident is the one I reported earlier in the summer, and the case you thought should be mentioned at the next Thirtieth Anniversary Committee meeting. A young news photographer from The New York Times questioned Liz Shaw and me about the Edward Steichen Photography Center, and is going to make us the beneficiaries of his life insurance policy.

Grace

Mayer

THE MUSEUM OF MODERN ART

Date November 16, 1961

To: Alfred H. Barr, Jr.
From: Grace Mayer

Re: Art in America party

Dear Alfred:

I do not make a habit of "crashing" parties, and I am horribly embarrassed and very apologetic. At high noon, Mr. Steichen informed me that I was to accompany Joanna and him to the Award luncheon, and he overruled my protests, saying he had made all arrangements with Art in America. Despite my mortification, I thoroughly enjoyed every moment of this unforgettable occasion, and I was very proud of my illustrious Chief.

With many thanks -

Grace

Menegakis/Crosby

28 February 1963

Dear Mrs. Crosby:

I am afraid our letters crossed so that I assume you have not received mine before writing yours.

As I said in my letter I think it is essential for you to consult Ambassador Labouisse before you involve Greek officials or Mr. Menegakis, the Greek lawyer I wrote you about. If you know or have met Eve Curie you might be able to discuss the problem on a personal, friendly basis with the Ambassador. However, as I said, I think you should consult your own lawyer in this matter.

If in the end you decide that you need a Greek lawyer I would be glad to write Mr. Menegakis in order to introduce you but I don't think it wise to do so at this stage of the matter.

My suggestions are naturally tentative since I am really guessing as to what may be the best procedure. However, from reading your manifesto it does seem to me that the Greeks are being excessively cautious.

I do hope the problem will clear up easily.

Sincerely,

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

Mrs. Caresse Crosby
109 East 91 Street
New York 28, New York

AHB:rr

TUTTI PER UN MONDO CHE ESCLUDE LA GUERRA

LA DONNA CONTRO LA GUERRA

ΜΑΝΙΦΕΣΤΟ

Τὸ κίνημα τῶν πολιτῶν τοῦ κόσμου εἶναι ἐλεύθερο καὶ δημοκρατικό.

Ἐμπνευσμένο ἀπὸ τὸν Ἑλληνικὸ ἀνθρωπισμό.

Εἶναι μία ἕνωσις χωρὶς ἐθνικὰ σύνορα, ἀποτελεῖται ἀπὸ ἄτομα προερχόμενα ἀπὸ ὅλες τὶς χῶρες τοῦ κόσμου, χωρὶς ἐξαιρέσεις καὶ διαχωρισμὸ ἐγχρώμων λαῶν, ζητᾶ εἰρήνη μέσῳ ἑνώσεως.

Δὲν παραδέχεται σύνορα τὰ ὁποῖα ζητοῦν νὰ προστατευθοῦν διὰ μέσου βίας, κατακραυγάζει ἐναντίον πολιτικῶν δυνάμεων αἱ ὁποῖαι κυριαρχοῦν διὰ τῆς βίας καὶ τρόμου.

Δὲν παραδέχεται ἀπαγορεύσεις ἡ δογματικὴ μισαλοδοξία.

Ὑποστηρίζει φανατικὰ τὰ ἀνθρώπινα δίκαια, τὴν κατάργησιν πολέμου σὰν μέσον λύσεως μεταξὺ λαῶν.

Πιστεύει σὲ ἀνθρωπιστικὴ παγκόσμια τάξη. Στὴν ἐλευθερία ὑπὸ τῶν ἀνθρωπιστικῶν νόμων. Ζητᾶ τὴν συμβουλὴν καὶ ἔμπνευσιν σοφῶν ἀνθρώπων ἀπὸ παντοῦ, τῶν διδασκάλων, φιλοσόφων, ἐπιστημόνων. Ἔχει ἀνάγκη τὴν ἐξελιγμένην ἔμπνευσιν τῶν ποιητῶν, καλλιτεχνῶν καὶ συγγραφέων νὰ ἐκφράσουν καὶ ἑνώσουν τὴν ἀνθρώπινην οἰκογένειαν.

Ζητᾶ τὴν ἕνωση τοῦ κόσμου ἀπὸ τοὺς πολίτες του.

«*Ὅπου δὲν ὑπάρχει ὅραμα οἱ ἄνθρωποι ἐκλείπουν*».

Πόλεμοι δὲν φτιάχνουν Εἰρήνη.

Οἱ Ἄνθρωποι δημιουργοῦν τὴν Εἰρήνη.

ΚΑΡΕΣΣΕ ΚΡΟΣΜΠΥ
ΠΟΛΙΤΙΣ ΤΟΥ ΚΟΣΜΟΥ
ΔΕΛΦΟΙ - ΕΛΛΑΣ

this seems to be the expression

TUTTI PER UN MONDO CHE ESCLUDE LA GUERRA

LA DONNA CONTRO LA GUERRA

Centri a Parigi - Roma
Atene
Washington ecc.

Informazioni in Italia
Charis Vivante
Villa Solaia, Malafrasca - Siena

Una associazione universale basata sul *Diritto alla Vita* (vedi ONU Dichiarazione di Diritti Umani).

Noi vogliamo:

1. — Educare i nostri figli come **Cittadini del Mondo** senza distinzione di colore di religione o di nazionalità.
2. — Eleggere in ogni Paese un Ministro della Pace, che deve essere una donna (con delle assistenti scambiabili che viaggiano in tutte le organizzazioni di pace).
3. — Presentare ai nostri Governi attuali delle dichiarazioni, e agire presso le corti di giustizia per mettere la guerra e i suoi armamenti **al di fuori della legge di tutte le Nazioni** (vedi ONU, Genocide Bill e Articolo II della Costituzione Italiana).
4. — Formare una catena di centri intorno al globo per la diffusione, lo studio e lo scambio di queste idee, e per l'istruzione e la protezione dei bambini (zone di sicurezza extra-territoriali).
5. — Presentare una petizione ai nostri Governi attuali attraverso il mondo per disporre del 3 % di tutto quello che è adesso speso per la Difesa Nazionale e la preparazione alla guerra, per poter finanziare questo movimento d' un mondo unito attraverso un **Parlamento Mondiale.**

Le donne rappresentano la maggioranza dei votanti in ogni paese. (Vedi ultime statistiche mondiali). Abbiamo fiducia in noi stessi.... e agiamo!

Su questi punti tutti possono mettersi d' accordo dovunque.

Le guerre non fanno la pace. I popoli fanno la pace.

Caresse Crosby
Presidente

Rome 1950, '51, '52

this seems to be the expression

IL CASTELLO
ROCCASINIBALDA
PROVINCIA DI RIETI
TEL

109 East 91 Street

MANIFESTO

Il movimento dei Cittadini del Mondo Unito si oppone a tutte le forme totalitarie di Governo. Deriva la sua ispirazione dell' Umanesimo Greco.

E' una federazione attraverso i confini nazionali di Individui provenienti da ogni stato e da ogni paese, senza cura di credo, colore o di origine etnica; cerca la Pace attraverso l'Unione.

Non tollera confini che debbono essere difesi per la violenza, scredita la politica di potenza e le paure che causa essa, non ammette Tabus o Intolleranza dogmatica.

Sostiene la Dottrina dei Diritti Umani, l'Abolizione della Guerra quale mezzo per determinare differenze fra popoli civilizzati, crede in un Ordine Mondiale Umanitario, in Libertà sotto una Legge Mondiale.

Cerca il consiglio e la visione di saggi ovunque: maestri, filosofi e scienziati: ha bisogno dell'ispirazione culturale di poeti, artisti e scrittori per esprimere l'unità spirituale della Famiglia dell'Uomo: ricerca un Mondo Unito per la sua Cittadinanza.

« *Ove non c'è visione il popolo perisce* ».

Le guerre non fanno la pace.
I popoli fanno la pace.

CARESSE CROSBY
Cittadina del Mondo

that [need / must] be defended by violence "
this seems to be the expression that the

IL CASTELLO
ROCCASINIBALDA
PROVINCIA DI RIETI
TEL. 21

109 East 91 Street

Dear Alfred Barr -

You were so kind to espouse my cause yesterday and to promise to put me in touch with your friend the Greek lawyer that I feel if you write him you may want to show him the translation of my manifesto (personal and not in any sense distributed publically) into Greek - I hope that the translation is as I wrote it originally in English - i.e. "The world citizen does not believe in frontiers that [need must] be defended by violence" this seems to be the expression that the

Greek government found "dangerous politically and economically", and so kept me from visiting my property in Delphi – also arrested me when I reached Corfu – I had not been back to Greece for two years and knew nothing of this, but I must have it explained and cleared up –

Thank you again it was so nice seeing you and Mrs. Barr yesterday

Hopefully, faithfully

Carne Crosby

Crosby > Menegaki
(Froso)

February 6, 1963

Dear Mrs. Crosby:

The name and address of the Greek lawyer I mentioned yesterday evening is Manolis Menegakis, 10 Gripari, Athens. I gather from Greek friends that he is one of the best international lawyers in Greece. I knew him as a friend and husband of the sculptor Froso Eftimiadi-Menegaki who has been in New York often. Mr. Menegakis speaks some french and I believe german. She has excellent english as well as german, french and italian. The address 10 Gripari is their residence. If you should write him please feel free to mention my name.

However, I think it's important to try to find out if the State Department has any information about the incident and if so what its attitude is. My guess is that it would be best to approach Ambassador Labouisse first, especially if you know his wife. I did not ask if you had consulted your own attorney but assume that you have.

I read the manifesto and can see how some minor Greek official might believe it to be subversive especially the third paragraph with its "non-resistence" or pacifist implications. I suspect that our consuls throughout the world have blocked foreign visitors to this country for less, especially in the McCarthy period.

I do hope you can find some quick solution to what seems to me a petty, absurd timidity as well as intolerance on the part of the Greek authorities.

It was a pleasure to see you and your charming hostess again.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Caresse Crosby
c/o Mrs. Kenneth Simpson
109 East 91 Street
New York 28, New York

AHB:rr

Menegaki
(Also see Burden)

FROSO EFTIMIADI - MENEGAKI • 10 GRIPARI STREET • ATHENS - GREECE

17th January, 1962.

My dear friends,

First of all I must thank you both very much for your wonderfully kind thought in sending me a subscription for "Art News". It will be a very interesting and useful contact with what is going on in your country. I am very grateful to you, but also embarrassed as I do not know why you insist on saying that I have done so much for you. For my own part, I feel I have not done enough - or as much as I would have liked, I was feeling very tired at the time.

I wish I could send you some Greek climate , on New Year's day it was so warm and beautiful in Sounion that Manolis had a swim and we both had really good sunbaths. I also wish we could send you some of the wonderful peace and quiet we enjoy there. How is Marga's book coming along ? Is it finished yet ?

I am having a problem these days. At the same time next summer ~~there~~ as the Symposium of Modern Sculptors in Japan where I was invited with 50 other sculptors, I have a possibility to visit China with a group from Paris. Both are such attractive propositions that I don't know what I should decide to do.

I hope you are planning to visit us again in Greece, but please not while I will be away in the summer.

I hope that 1963 will not be quite so hectic for both of you. Thanks again for your friendly thoughts for me. Vous m'avez comblé de cadeaux, chère Marga!

Manolis joins me in sending love to you both,

Froso

cc: Mrs. Barr

January 28, 1963

Dear Froso:

We were delighted to have your letter and envious of the marvellous weather in Greece. How we would like to go swimming in Sounion in mid-winter - but then, Manolis is probably heartier than I am about cold water.

Isn't it possible to go both to Japan and China? Do they conflict directly? What a problem.

Some time ago I sent your catalogue and some photographs of the bird to William Burden, President of our Museum, thinking he might want to commission a larger version of the bird for a particular place near his summer home in Maine. He had asked me about this a couple of years ago but I had not known that last spring he had already bought a sculpture for this purpose. However, he writes that he wants to show the material to a friend so that I expect to hear from him shortly and will of course let you know if there is anything positive.

It was good to hear from you. Marga joins me in sending you and Manolis our affectionate good wishes.

Sincerely,

Madame Froso Eftimiadi-Menegaki
10 Gripari Street
Athens, Greece

Study in Space
Pentelic marble
46 cm high

de Menil

AHB

M.A. yes

Mendoza

THE MUSEUM OF MODERN ART

Date March 3, 1961

To: Alfred

From: Betsy

Re:

Mrs. Parkinson called this morning to ask whether you could come to a small luncheon -- 7 or 8 people -- at the Guest House Thursday, March 16 at 1:00 in honor of Mrs. Mendoza of Caracas. She has already got René and Mrs. Rock. She adds that Mrs. Mendoza is charming, intelligent and beautiful so that it will be no hardship for you. It won't be a long lunch either.

With very kind regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. John de Menil
3363 San Felippe Road
Houston, Texas

DCM:ew

de Menil

cc AHB

December 7, 1961

Dear John:

I just tried to reach you by phone in answer to your message about the painting by Wols. Alfred and I want to assure you that if the painting has not been hanging right side up it is not through neglect of the problem, but complete mystification as to what is actually correct. The stretcher has all sorts of conflicting evidence on it and, just for the record, we have photographed it and will send you a print as soon as we have it. In the meantime, let me tell you about it since perhaps you can provide a clue to the correct answer.

One edge of the stretcher (the top as presently hung) has the name "Wols" in ink and beside it the word "Haut" written upside down and then right side up. The crossbar of the stretcher has the date 1945 written right side up and also written upside down and crossed out. The right side of the stretcher bears a sticker from Berne which would indicate that the left side is top. The bottom of the stretcher bears another sticker from Berne which would indicate that the present bottom is the top. So you see, it is a real puzzle!

Do you think that Mme. Wols could be of any help to us? Would you please let us know your opinion?

With very kind regards,

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. John de Menil
3363 San Felippe Road
Houston, Texas

DCM:ew

ASSN. MENTALLY ILL CHILDREN

Association for Mentally Ill Children in Manhattan

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS DLS CHARGE TO MUSEUM OF MODERN ART

12 JULY 1960

MRS. DE MENIL
3363 SAN FELIPPE ROAD
HOUSTON, TEXAS

REWALD SAILED SIXTH TO PARIS APARTMENT
SEVENTY-TWO RUE LEPIC PARIS EIGHTEEN

ALEXANDER

SENT BY PHONE AFTER HOURS

CHARGE MUSEUM COLLECTIONS

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

I do look forward to hearing from you soon on this matter.

Very truly yours,

Ruth Bakwin

Ruth Bakwin
Chairman

RSVP: Mrs. R. B. Renfrew, Jr.
155 E. 76th St.
New York City 10021

ASSN. MENTALLY ILL CHILDREN

Association for Mentally Ill Children in Manhattan

THE MANHATTAN SCHOOL FOR SERIOUSLY DISTURBED CHILDREN 18 W. 12th STREET, NEW YORK 11, N. Y. / OR 5-4150

October 9, 1965

July 8, 1965

Dear Mrs. Bakwin:

Through a misunderstanding, I did not see your letter of July 8 until I returned to New York at the end of the summer. I would have been glad to be a patron to the exhibition. I am enclosing a small check.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Ruth Bakwin
Association for Mentally Ill Children in Manhattan
12 W. 12th Street
New York 11, N. Y.

AHB:mf
Enclosure: Check ($20.00)

Dear Mr. Barr,

On Oct. 27th the Wildenstein Gallery will have a Gala Champagne Preview of a Collection of 19th Century French Paintings to benefit the Association for Mentally Ill Children in Manhattan, Inc., a voluntary organization supported by contributions from the public.

We would very much like to have the honor of having you as our guest at the Preview of this large and impressive collection.

I do look forward to hearing from you soon on this matter.

Very truly yours,

Ruth Bakwin

Ruth Bakwin
Chairman

RSVP: Mrs. E. B. Renfrew, Jr.
155 E. 76th St.
New York City 10021

Association for
Mentally
Ill
Children
in Manhattan

THE MANHATTAN SCHOOL FOR SERIOUSLY DISTURBED CHILDREN

12 W. 12th STREET, NEW YORK 11, N. Y. / OR 5-6150

July 8, 1965

acknowledge saying he is out of town

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

Dear Mr. Barr,

On Oct. 27th the Wildenstein Gallery will have a Gala Champagne Preview of a Collection of 19th Century French Paintings to benefit the Association for Mentally Ill Children in Manhattan, Inc., a volunatry organization supported by contributions from the public.

We would very much like to have the honor of having you as a Patron for the Preview of this large and impressive collection.

We would of course be delighted to have you as our guest.

I do look forward to hearing from you soon on this matter.

Very truly yours,

Ruth Bakwin

Ruth Bakwin
Chairman

RSVP: Mrs. R. B. Renfrew, Jr.
155 E. 76th St.
New York City 10021

July 29, 1965

Dear Mrs. Renfrew:

In the absence of Mr. Barr, I am writing to thank you for your recent letter regarding the Wildenstein Gallery showing of 19th Century French Paintings to benefit the Association for Mentally Ill Children in Manhattan, Inc.

Your letter will be brought to Mr. Barr's attention upon his arrival.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mrs. R. B. Renfrew, Jr.
155 E. 76th Street
New York, New York 10021

mf

ESTADOS UNIDOS MEXICANOS

Tribunal de 1ª Instancia de Esta Corte de Justicia.

EXTRACTO DE SENTENCIA No. 345.-

A las 10 Horas del día de hoy, el Tribunal compuesto por los Sres. expresados al margen que integran la sala 4a. de lo penal, se han constituido en Audiencia para ver y fallar el proceso instruido contra Albert L. Martin natural de Tolosa, Francia de estado viudo de 47 años de edad y de profesión Banquero dictando dicho tribunal la sentencia siguiente:

Pte. del Tribunal:

HORACIO FUENTES.-

Magistrados:

Anselmo Calderón

Manuel Suárez

Ministerio Público:

José de la Garza

CONSIDERANDO QUE:

Después de haber sido debidamente estudiado el proceso a que se refiere esta causa, y siendo las pruebas claras y terminantes, queda plenamente comprobado que, el acusado Albert L. Martin es culpable del delito de quiebra fraudulenta, estimada en la cantidad de $2.500.000.oo pesos y cuyo delito fué cometido en la ciudad de Veracruz, Ver., el día 27 de marzo de 1947.

CONSIDERANDO QUE:

Los antecedentes que obran en el proceso prueban que, el acusado no es reincidente ni fué procesado por ningún otro delito.

CONSIDERANDO QUE: apreciando en favor del acusado la atenuante citada en el anterior considerando, es de derecho el de aplicarle y se le aplican los artículos 411, 417 y 517 del Código Penal.

EN CONSECUENCIA ESTE TRIBUNAL ESTIMA QUE SE DEBE DE CONDENAR Y ORDENA QUE SE CONDENE A Albert L. Martin a la pena de 3 años de prisión, al pago de $23.000.oo pesos de multa y costas de su proceso que ascienden a $17.255.oo pesos.

En total, suma a pagar: $ 40.255.oo pesos (CUARENTA MIL DOSCIENTOS CINCUENTA Y CINCO PESOS MONEDA NACIONAL).

Y si en el plazo de - 35 - días contados desde el pronunciamiento de esta sentencia, cuya fecha se fija al final, el reo no ha hecho efectivo el pago de la cantidad antes señalada, todos los objetos y valores de su propiedad serán vendidos en subasta pública.

Por esta nuestra sentencia, así lo pronunciamos y mandamos se cumpla su exacta ejecución según determina la Ley.

México, D.F., 26 de Septiembre de 1947.

Vo. Bo.
El Presidente

El Secretario

TRIBUNAL 1A. INSTANCIA MEXICO, D.F.

TRIBUNAL DE 1ª INSTANCIA PRESIDENCIA

Tribunal de Primera Instancia de Esta Corte de Justicia

México City, September 26th. 1947.

Mr. Alfred Hamilton Barr Jr.
49 E. 96th. St.
New York, N. Y., U. S.

Dear Sir:

A person ... e trust you
a very delicat ... s well as
my very exist ...

I am in ... ing to
help me to sa ... THOUSAND
DOLLARS) whic ... at is now
deposited in ...

Here is ... and after
some unfortun ... at the
point of bein ... e abroad, I
then disposed ... money, so
as not to awa ... ED SEVENTY
FIVE THOUSAND ... trunk I had
specially mad ... d, I left
with the inte ... ish myself
due to my kno ... mentioned
trunk checked ... baggage
check I left ... e recognized
and arrested ...

I had tw ... y for that
purpose, cont ... ein I had
placed the ba ... VE THOUSAND
DOLLARS) paya ... to cash
on my departu ... e Bank and
the baggage c ... at Tampico.
Upon my arres ... happly
the secret wa ... d no
baggage check ... ica, where
it is stored ... there to
claim it with ...

At petit ... o this City
to be prosecu ... o a fine
of $23.000.oo ... the
prosecution i ... the fine
and expenses ... ain also
my jewls and ... .525.oo pesos
(FIFTEEN HUN ... my
belongings, ... because
during the a ... ver the
secret, in w ... k check
and then eve ...

Being ... se come over
and cancel the emba ... hecks and then save my
only fortune with w ... way. I implore
it of you, my Dear ... t, you would also
save the future of ... isfortunes I have
cried ever since we were separated: she has been placed in a public boarding School
located on the outskirts of this City.

PAGINA CINCO

Relación de lo embargado y recibido en esta Auditoria para su custodia, perteneciente al recluso a quien se refiere el presente resguardo.

Cantidad	DESCRIPCION	Números
Un.	Veliz conteniendo dos trajes de caballero, cinco anillos con brillantes y un prendedor de corbata.	815
Un.	Veliz conteniendo artículos de tocador, tres camisas, dos pares de zapatos, una sombrilla y un bastón con puño de oro.	816

peraba, pues no se le halló documento alguno que pudiera comprometerlo; solamente en sus velices fueron hallados objetos de uso personal, como roja, artículos de tocador, man-

ra la compulsa y revisión de los libros.

En nuestra edición de mañana ampliaremos detalles de esta escandalosa quiebra.

México City, September 26th. 1947.

Mr. Alfred Hamilton Barr Jr.
49 E. 96th. St.
New York, N. Y., U. S.

Dear Sir:

A person who know ... made me trust you
a very delicat ... nter. as well as
my very existe ...

I am in p ... ng to
help me to sav ... THOUSAND
DOLLARS) which ... t is now
deposited in ...

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some unfortun ... at the
point of bein ... abroad, I
then disposed ... money, so
as not to awa ... ED SEVENTY
FIVE THOUSAND ... trunk I had
specially mad ... l, I left
with the inte ... ish myself
due to my kno ... mentioned
trunk checke ... baggage
check I left ... e recognized
and arrested ...

I had t ... y for that
purpose, con ... ein I had
placed the b ... VE THOUSAND
DOLLARS) paye ... to cash
on my depart ... e Bank and
the baggage ... at Tampico.
Upon my arre ... happly
the secret w ... d no
baggage chec ... ica, where
it is stored ... there to
claim it wit ...

At peti ... to this City
to be prosec ... to a fine
of $23.000.c ... f the
prosecution ... l the fine
and expense ... tain also
my jewls an ... 0.525.00 pesos
(FIFTEEN HU ... t my
belongings, ... because
during the ... over the
secret, in ... nk check
and then ev ...

Being ... ase come over
and cancel ... d then save my
only fortun ... I implore
it of you, my Dear ... would also
save the future of ... sfortunes I have
cried ever since we were separated: she has been placed in a public boarding School
cated on the outskirts of this City.

PAGINA CINCO

Fué capturado el conocido

lo; solamente en sus velices fueron hallados objetos de uso personal, como roja, artículos de tocador, man-

En nuestra edición de mañana ampliaremos detalles de esta escandalosa quiebra.

AUDITORIA JUDICIAL

ESTADOS UNIDOS MEXICANOS

AUDITORIA JUDICIAL

Resguardo No. 234.- Cantidad Reclamada $ 40.255.00

En cumplimienio de órdenes recibidas en esta fecha por oficio del Tribunal de 1ª Instancia de la Sala 4a. se le notifica al reo ALBERT L. MARTIN que en virtud de sentencia firme, y condena que le fué impuesta viene obligado a pagar en la caja de esta Auditoría la cantidad de (CUARENTA MIL DOSCIENTOS CINCUENTA Y CINCO PESOS MONEDA NACIONAL). por concepto de MULTA Y COSTAS.

También se le requiere para que efectúe dicho pago, dentro del plazo acordado por el Tribunal que dictó sentencia, el cual tiene su vencimiento de día 31 de Octubre de 1947.

Transcurrida la fecha fijada, sin haber hecho el referido pago, perderá el interesado ALBERT L. MARTIN o en caso de fallecimiento sus herederos, el derecho de propiedad de todo lo embargado que al margen se hace constar y se procederá a su venta en subasta pública sin más notificaciones.

México, D.F., 26 de Septiembre de 1947.-

El Depositario,

México City, September 26th. 1947.

Mr. Alfred Hamilton Barr Jr.
49 E. 96th. St.
New York, N. Y., U. S.

Dear Sir:

A person who know made me trust you
a very delicate matter ter, as well as
my very existence.

I am in prison se e willing to
help me to save the su TY FIVE THOUSAND
DOLLARS) which I have runk that is now
deposited in a Customh

Here is the matte racruz, and after
some unfortunate specu n I was at the
point of being arreste k refuge abroad, I
then disposed of all s merican money, so
as not to awake suspic E HUNDRED SEVENTY
FIVE THOUSAND DOLLARS, t of a trunk I had
specially made for th ears old, I left
with the intention to establish myself
due to my knowledge o above mentioned
trunk checked at Tamp ing its baggage
check I left for the te to be recognized
and arrested by the M

I had two suitca expressly for that
purpose, containing a d, wherein I had
placed the baggage ch WENTY FIVE THOUSAND
DOLLARS) payable on d no time to cash
on my departure, and both, the Bank and
the baggage checks, i Station at Tampico.
Upon my arres, my sui nce, but happly
the secret was not di ggage and no
baggage check was fou rth America, where
it is stored at pres ne goes there to
claim it with its co

At petition of ght me to this City
to be prosecuted, an nment, to a fine
of $23.000.oo (TWENT cost of the
prosecution it is ad not paid the fine
and expenses of my t ses contain also
my jewls and those o m of $10.525.oo pesos
(FIFTEEN HUNDRED AND take out my
belongings, that is, xpires, because
during the auction s - discover the
secret, in which ca the Bank check
and then everything

Being in pris u to please come over
and cancel the emba hecks and then save my
only fortune with w way. I implore
it of you, my Dear t, you would also
save the future of sfortunes I have
cried ever since we were separates; she has been placed in a private Boarding School
located on the outskirts of this City.

PAGINA CINCO

Fué capturado el conocido Financiero Albert L. Martín Presunto Responsable de cuantiosa quiebrá

La Policia Metropolitana acaba de obtener un sonado triunfo con la detención del Banquero Albert L. Martín, persona ampliamente conocida en el mndo de las finanzas.

Como recordarán nuestros lectores, hace pocos días dimos la noticia de la desaparición y no concurrencia de dicho Banquero a sus cotidianas actividades.

Averiguaciones posteriores comprobaron que el antedicho Banquero se habia fugado, dejando un pasivo de más de dos millones de pesos Moneda Nacional.

Dadas las órdenes oportunas para la busca y captura del fugado Banquero, las autoridades Policíacas tuvieron gran éxito en su cometido al aprehender en la mañana de ayer al mencionado hombre de negocios cuando en compañía de su hija, hermosa joven de 18 años de edad, pretendía cruzar la frontera para internarse en territorio Americano.

Cumpliendo inmediatas órdenes superiores, el Agente Nº 433 señor Manuel Fuentes, trajo a los detenidos en avión a la ciudad de México, presentándolos ante el Jefe de Policía, quien los sometió a un hábil y minucioso interrogatorio sin haber podido obtener ninguna declaración que sirviera para esclarecer dicho affaire; en vista de ello se procedió seguidamente a un prolijo y concienzudo registro personal y de equipajes, sin obtener el éxito que se esperaba, pues no se le halló documento alguno que pudiera comprometerlo; solamente en sus velices fueron hallados objetos de uso personal, como roja, artículos de tocador, mantas de viaje y algunas alhajas de relativo valor.

Practicadas las primeras diligencias policíacas, fueron remitidos padre e hija a disposición del señor Juez en turno, quien procedió a la incautación y sellado de los velices recogidos por el Jefe de la Policía, ordenando fueran puestos en el depósito de la penitenciaría; el señor Juez dispuso la inmediata libertad de la señorita Martín por no encontrarse cargo contra ella, ordenando se la internase en una Escuela Pública de menores y dictó auto de formal prisión contra el Banquero señor Martín.

La separación de padre e hija fué muy emocionante y conmovedora, desarrollándose una escena de amor filial extremadamente patética.

La noticia de la detención del Banquero corrió por los centros comerciales como reguero de pólvora, dando por resultado la presentación ante el señor Juez de un sinnúmero de acreedores, representados por los señores Abogados Jesús Pérez, Mariano Flores y otros de cuyos nombres no tenemos informes, quienes solicitaron por escrito al señor Juez que con arreglo a la Ley activase los trámites del proceso.

La policia continuará haciendo investigaciones para el total esclarecimiento de esta quiebra; el Juez ha nombrado peritos contadores para la compulsa y revisión de los libros.

En nuestra edición de mañana ampliaremos detalles de esta escandalosa quiebra.

México City, September 26th. 1947.

Mr. Alfred Hamilton Barr Jr.
49 E. 96th. St.
New York, N. Y., U. S. A.

Dear Sir:

A person who knows [illegible] and who has spoken very highly about you, has made me trust you a very delicate matter [illegible] ch depends the entire future of my dear daughter, as well as my very existence.

I am in prison sente[illegible] for bankruptcy, and I wish to know if you are willing to help me to save the sum of 375.000.oo U. S. Cy. (THREE HUNDRED AND SEVENTY FIVE THOUSAND DOLLARS) which I have in Bank bills hidden in a secret compartment of a trunk that is now deposited in a Customhouse in the U. S. A.

Here is the matter in question: I was established as a banker at Veracruz, and after some unfortunate speculations which would be too long to explain, and when I was at the point of being arrested for bankruptcy, I was compelled to escape and seek refuge abroad, I then disposed of all my resources, the returns of which I exchanged for American money, so as not to awake suspicions later; in that manner I made $375.000.oo (THREE HUNDRED SEVENTY FIVE THOUSAND DOLLARS) which I placed in cash in a very secret compartment of a trunk I had specially made for that purpose, and in company of my only daughter, 18 years old, I left with the intention to look for refuge in North America, where I wished to establish myself due to my knowledge of the language: as a measure of precaution I had the above mentioned trunk checked at Tampico to a Customhouse in the United States, and securing its baggage check I left for the border, but when I arrived there, I was so unfortunate to be recognized and arrested by the Mexican Police, who had been advised of my escape.

I had two suitcases on board the train, one of which was also made expressly for that purpose, containing a secret compartment very well concealed to be noticed, wherein I had placed the baggage check of the trunk and a Bank check for $25.000.oo (TWENTY FIVE THOUSAND DOLLARS) payable on demand and to the bearer at a Texas Bank which I had no time to cash on my departure, and to be perfectly safe, I had the happy idea to hide both, the Bank and the baggage checks, in that secret part of the suitcase at the Railroad Station at Tampico. Upon my arres, my suitcases were registered, tied and sealed in my presence, but happy the secret was not discovered, and as I told them that I had no other baggage and no baggage check was found on me, my trunk went on to its destination in North America, where it is stored at present to be taken out of the Customhouse the day someone goes there to claim it with its corresponding baggage check.

At petition of some of my creditors and according to law, they brought me to this City to be prosecuted, and the Court just sentenced me to three years imprisonment, to a fine of $23.000.oo (TWENTY THREE THOUSAND PESOS MEXICAN MONEY) and to pay the cost of the prosecution it is added on the sentence that if in 35 day's time I have not paid the fine and expenses of my trial, all my belongings shall be sold, for my suitcases contain also my jewls and those of my deceased wife, valued here Judicially in the sum of $10.525.oo pesos (FIFTEEN HUNDRED AND TWENTY FIVE PESOS). It is therefore very urgent to take out my belongings, that is, the suitcases, before the time given by the Court expires, because during the auction sale, they might - although it is very well concealed - discover the secret, in which case the Court would at once hold the baggage check and the Bank check and then everything would be lost.

Being in prison and without any means whatever , I have to beg you to please come over and cancel the embargo on my suitcases so that I may get hold of both checks and then save my only fortune with which I mean to obtain my pardon in the best possible way. I implore it of you, my Dear Sir, so much so, because by complying with my request, you would also save the future of this innocent child, my dear daughter, over whose misfortunes I have cried ever since we were separated: she has been placed in a public boarding School located on the outskirts of this City.

I must tell you that I have not the honor of knowing you; it was to one of the inmates of this prison, a person from your Country, whom I asked if he would suggest me some respectable and honest person to whom I could entrust a family secret (without telling him what that secret was), who has given me your name and address; I naturally should have liked to give you his name, but in spite of my entreaties to do so, he has never given it to me, he is here under a false name, because he does not, of course, wish to disgrace his family, but as soon as you get here, you will be able to see and recognize him because I will ask the Judge for a permit to see us and in this manner you will converse with him; he chims to be very very well acquainted with you. As he gave me a very good information of you, I am taking the greatest chance inmy life in trusting you such an important matter as this, but my Dear Sir, the strange and infortunate position in which fate has placed me, has forced me to trouble you; I can't apply to my friends and acquaintances because the mayority of them became my enemies since my catastrophe and I do not wish them to know the terrible predicament I find myself in, neither I know which one to trust, so I decided to trust you my secret DEPENDING ON YOUR LOYALTY AND ABSOLUTE DISCRETION and imploring God to have you realize my conditions and save me.

I am using the name of the guard's brother-in-law to recieve your answer: due to the confidence of the guard and that I am in charge of the prison School, I can write you like this and my letters leave this prison safely; before applying to you I asked this guard, offering him at the same time a reward of $3.000.oo U. S. Cy. (without telling him my secret) to go to the prison deposit where my suitcases are kept and open one of them which I would indicate, and bring me some papers which I needed to get me some money, for in this way it would have been possible for me to send my daughter in company of the guard's wife to take out the trunk and thus everything would have been saved, but the guard made me realize how impossible this was, because in order to carry out my plans, it was altogether necessary to have the SEALS AND TIES OF LAW BROKEN, and this was bound to be noticed in less than 24 hours when he was to be reloaved from duty, being so discovered and arrested immediatly.

Unable to do anything, alone by myself and helpless, since I have not the necessary sum to cancel the embargo, and realizing also that nobody would want to advance this money unless SOME UNDENIABLE EVIDENCE WERE PRODUCED IN ADVANCE, I again begged this guard for the sake of my beloved daughter and mine to help me: in view of my repeated entreaties and not wishing to lose the reward offered, he promised me to go and get the papers that are in the suitcase, but only on condition that the embargo BE CANCELLED THE SAME DAY HE BREAKS THE SEALS, thus avoiding that anything be discovered, but he adds that he will surrender the papers only when he sees that you are here to cancel the embargo.

On the above conditions I beg you to please come down to my aid when you are here and have seen the papers, you will write down the numbers of the baggage check and that of the Bank check (I don't remember the numbers) and then, for your personal satisfaction, you will wire to the Chief of the Customhouse where the trunk is, asking him if any unclaimed trunk is stored there (under the number of the baggage check) and then send another wire to the Bank at Texas, asking whether the check for $25.000.oo (TWENTY FIVE THOUSAND DOLLARS U. S. Cy. bearing the number of the check, is payable on demand and to the bearer, you will ask them to reply by wire, and some hours latter you will recieve their affirmative answers, and only then, when you are perfectly sure of our success, you cancel the embargo and at the same time the guard will turn the documents over to you when you are in possession of said documents you will depart in company of my daughter to the Customhouse where the trunk is and afterwards will go to collect the check. You will keep for yourself the THIRD PART OF THE CONTENTS OF THE TRUNK AND THE THIRD PART OF THE VALUE OF THE CHECK, which makes a total of $133.333.oo U. S. Cy. (ONE HUNDRED AND THIRTY THREE THOUSAND AND THREE HUNDRED AND THIRTY THREE DOLLARS) plus the expenses you had made. After this you will go together with my daughter to a Bank I will suggest, where you will rent in her name a safety box: you will turn over to her the balance of the money, which she will place in said box, less, bear this well in mind, the $3.000.oo (THREE THOUSAND DOLLARS) for the guard, which sum she will bring back with her.

Besides the above, I will explain everything to you better when I see you here, and then you will undoubtedly get better acquainted with all the details, acting with the absolute certainty of our success. I am very sorry I can't tell you right now where the trunk is, nor the Bank on which the check is drawn, but you will easily understand the powerful reasons I have for my reserve; the least indiscretion would ruin me: it is useless to reapeat that you will know it all upon your arrival. Enclosed I am sending you a newspaper clipping which speaks about my arrest, a copy of the sentence and the deposit receipt which I had the Court issue for my use, by which you will see that the expenses incurred in connection with my trial amounted to $17.255.oo pesos, which added to the $23.000.oo pesos for the fine, make a total of $40.255.oo pesos Mexican money, which is a little over $8.300.oo U. S. Cy. (EIGHTY THREE HUNDRED DOLLARS) which total sum must be paid to cancel the embargo.

You will see as well that since my case was decided on the 26th of sept. this year and the term named by the Court is that of 35 days, the time allowed to cancel the embargo expires on the 31st day of oct. 1947.

Our enterprise must be accomplished in the shortest possible time, as it is absolutly necessary to do the payment in question, or better said, to have the embargo cancelled the same day the guard has done, as you know, the removal of the papers from the suitcase, so everything may pass unnoticed.

I again beg you to treat this matter with the utmost reserve and discretion, and let you and I be the only two persons who know about it.

By now you must have noticed how easy this matter is, which can be resumed as follows: you come over, check the papers, send the wires, receive the answers, cancel the embargo, and with my daughter depart at once, and everything will have been settled without difficulty.

Thanking you in advance, and expecting you very soon, I am yours for ever grateful,

Alberto L. Martin

YOUR TRIP: for our mutual understanding, and to have the guard ready to see you at once, when you are ready to leave, send just an Airmail letter (please as a measure of precaution do not wire) announcing the day of your arrival. To locate you at once ,it would be convenient for us that you stop at one of the Hotels which I will tell you in separate paper, as I will find out after I finish this letter which Hotel will be the most appropriate for our transaction: the guard will meet you there, and in case he does not show up inmediatly, don't be impatient, his duties may involuntarely retain him: just send a few lines to his address telling the Hotel and room number where you are stopping. BRING ALL THE DOCUMENTS I ENCLOSE HEREWITH, AS WE WILL NEED THEM TO CANCEL THE EMBARGO. The Judicial Auditory accepts dollars at the same rate as the Banks, so it would be better for us that you bring the $8.300.oo dollars in U. S. Curency (EIGHTY THREE HUNDRED DOLLARS). You could also bring traveler's checks but you would have to pay an extra percentage when cashing them, and as they are drawn in small amounts, they might inquire why you are cashing them al at the same time, and we must avoid, by all means, any kind of suspicions. Take notice that you should not bring checks nor credit letters, because you would have to get some solvent local business house to identify your signature, which would be more than difficult, and besides totally unnacceptable, as they would want to know the nature of the transaction.

Your answer will be delivered to me inmediattly and safely by the guard, so write by Airmail to the following name and address:

Sr. Juan Tello
Av. Chapultepec # 116
México City, México.

APPROXIMATE TRANSLATION OF THE SENTENCE

At the the tenth hour of today, the Tribunal composed by the Magistrates expressed on the margin and who constitute the Board of Commissioners of the Fourth Judicial Court, constituted in audience to see and pass sentence on the procedure instructed against Alber L. Martin, from Toulouse, France, 47 years old, widower and and financer, have come to the following sentence:

WHEREAS - After making a careful study of the process to which this cause refers, and finding the evidence to be clear and conclusive, it is fully proved that the defendant is guilty of the crime of bankruptcy, which is estimated in the amount of $2.500.000.oo pesos which was commited in the City of Veracruz, Ver. on the 27th day of march 1947.

WHEREAS - The antecedents that are in the trial prove that the defendant is not a reincident nor has he been condemned for any other crime.

WHEREAS - Appraising in favor of the defendant the circunstances of attenuation named before, it is legal to apply to him the benefits of the articles 411, 417 and 517 of the criminal Code of this Country.

In consecuence, this Court of Justice believes to be its duty to condemn, and orders to condemn Albert L. Martin to the penalty of three year's imprisonment, to a fine of $23.000.oo pesos and all the cost od the trial, which amounts to $17.255.oo pesos, the total sum to be paid is $40.255.oo pesos (FORTY TWO HUNDRED AND FIFTY FIVE PESOS).

If in 35 days counted from the reading of this sentence, which date is given herein, the defendant has not made the the payment of the said sum, all his possessions and and objects of value will be sold in public auction.

THUS OUR SENTENCE GIVEN AND PRONOUNCED, WE ORDER IT TO BE COMPPLIED AND EXACTLY EXECUTED AS DETERMINED BY LAW.

APPROXIMATE TRANSLATION OF THE CLIPPING (EXTRACT).

ARREST OF THE WELL KNOWN FINANACER ALBERT L. MARTIN. - The Mexican Police has scored a great triumph with the arrest of the well known Banker Albert L. Martin. As the Banker did not attend to his Office for the last few days, the authorities had noticed there was something wrong in the case. The Police Department was informed a few days ago that the Banker had fled leaving a defficit of more than two million pesos. Orders were inmediatly issued that strict vigilance be kept at the border and the Police of this city was very successful, as yesterday morning when he tried to cross the line to the United States with his pretty 18 years old daughter, they were arrested. Carrying on the recieved orders, Agent #433 Sr. Manuel Fuentes, placed the Banker and his daughter in an Airplane and brought them back to this City. Right after their arrival, they were presented to the Police Authorities where the Banker was questioned for a long time, a careful search of the Banker's baggage was made but nothing of importance was found, not even money, although it is known that a big amount was involved in the affair. In the suitcases there were only clothes, toilet articles and a few jewls of some importance. After preliminary investigation, father and daughter were taken before the the Judge in turn who ordered the Banker's baggage to be incauted and stored in the penitentiary deposit.

The Judge ordered the inmediate release of the girl, as there were no charges against her, and the formal imprisonment of the Banker. The separation of father and daughter was extremely pathetic and pitiful. The girl was ordered to a public boarding School.

NOTE - The other document - JUDICIAL RECIEPT. - copies almost literally the sentence and specifies on the back the articles subject to embargo, which are: one suitcase containing two suits, five diamond wrings, a bracelet with diamonds and a tie-pin; one suitcase containing toilet articles, women's underwear, three shirts, two pairs of shoes, one umbrella and one handstick with gold handle.

MEXICAN PAVILION
NY World's Fair

September 13, 1965

Dear Mr. Gamboa:

Thank you so much for your cordial letter of August 31. I am just back in New York after two months' absence so that my immediate schedule is not yet crystalized, although I feel it will be extremely busy after so long an absence, complicated by an elaborate report to be made to our Trustees, plus the invasion of ICOM. Nevertheless, I hope to be able to accept your invitation.

With friendly regards to you, I am

Sincerely,

Alfred H. Barr, Jr.

Mr. Fernando Gamboa
Commissioner General
Mexican Pavilion
New York World's Fair
120 Wall Street 717
New York 5, N. Y.

AHB:mf

PABELLON DE MEXICO

feria mundial de nueva york 1964-65

AV. CUAUHTEMOC 80-910
México 7, D. F.
Teléfono 16-28-71

120 WALL ST. 717
New York 5, N. Y.
WHitehall 3-19-78

New York, August 31st, 1965.

(Rec'd Sept 7)

MR. ALFRED H. BARR JR.,
CURATOR,
Museum of Modern Art,
11 West 53rd. St.,
New

Dear

September 7, 1965

Dear Mr. Gamboa:

In Mr. Barr's absence, I am writing to thank you for your letter of August 31.

Your letter will of course be brought to Mr. Barr's attention upon his return.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. Fernando Gamboa
Commissioner General
Mexican Pavilion
New York World's Fair
120 Wall Street 717
New York 5, N. Y.

The [illegible] phase - and [illegible] take the liberty of inviting you once more to visit the Mexican Pavi-- lion where we are present[illegible]y select collection of Mexican Art of all times with 70 masterpieces of pre-colombian art, 2 altars and colonial art paint--- ings, works by modern artists, which include a great mural by Tamayo, paintings [illegible]zco, Rivera and Si-- queiros, as well as cont[illegible]

I sincerely believe that it is the most com-- plet[illegible]sented yet in New York.

[illegible]preciate your letting me know in ad vance [illegible] visit so I may have the plea-- sure [illegible] for lunch or dinner to our Res-- taur[illegible] phone number of the Pavilion is -- AR-1-73-20.

mf

Sincerely yours

FERNANDO GAMBOA,
Commissioner General

FG/ghs

feria mundial de nueva york 1964-65

AV. CUAUHTEMOC 80-312
México 7, D. F.
Teléfono 18-28-71

120 WALL ST. 717
New York 5, N. Y.
WHitehall 3-78-78

~~ANTONIO BADU~~
~~XXXXXXXXXXX~~

New York, August 31st, 1965.
(Rec'd Sept. 7)

MR. ALFRED H. BARR JR.,
CURATOR,
Museum of Modern Art,
11 West 53rd, St.,
New York, N. Y.

Dear Mr. Barr:

The World's Fair is entering its last phase - and will end the 17th of October. I take the liberty of inviting you once more to visit the Mexican Pavi-- lion where we are presenting a very select collection of Mexican Art of all times with 70 masterpieces of pre-colombian art, 2 altars and colonial art paint--- ings, works by modern artists, which include a great mural by Tamayo, paintings by Orozco, Rivera and Si-- queiros, as well as contemporary popular art.

I sincerely believe that it is the most com-- plete collection presented yet in New York.

I would appreciate your letting me know in ad vance the date of your visit so I may have the plea-- sure of inviting you for lunch or dinner to our Res-- taurant. The telephone number of the Pavilion is -- AR-1-73-20.

Sincerely yours

Gamboa

FERNANDO GAMBOA,
Commissioner General

FG/gha

Meyer

Meyer

RENNWEG 78
BASEL
17 dec. 1963
rec'd 23 Dec.

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

Dear Alfred,

many thanks for your very kind letter. Miss Dorothy Miller has written me about the two Rousseau paintings which are going to Hamburg now.

I shall be in New York later than January and hope very much to see you then.

With all our good wishes for Christmas and New Year

sincerely

yours Franz

Franz Meyer

Meyer

cc: Miss Miller

6 December 1963

Dear Franz:

I think that Miss Dorothy Miller has written you about the two Rousseaus.

I want to write you simply to tell you how glad I am that you recovered after your long and baffling illness. I am delighted to hear that you are fit again.

I hope to leave New York sometime in January but I am not certain when. I hope I shall be here when you come.

Sincerely,

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

Dr. Franz Meyer
Rennweg 78
Basel, Switzerland

AHB:rr

cc: Mr. Barr
Miss Dudley
Miss Jones
E. L. File

December 3, 1963

Dear Dr. Meyer:

Many thanks for your letter of October 26 to Mr. Barr. We note from that letter that you have promised both the paintings by Rousseau, the portrait of Brummer and Liberty Inviting the Artists... to the exhibition planned by Mrs. Hammacher for the Boymans Museum in Rotterdam and for the Musée Nationale d'Art Moderne, Paris in the summer and autumn, 1964.

Since this is the case we are now shipping the paintings to Prof. Alfred Hentzen at the Kunsthalle, Hamburg according to your instructions, trusting that they can be used there until the time comes for the Rotterdam exhibition. Since our museum is now closing for reconstruction it is better that we send both paintings, as the Brummer portrait cannot be shown here in any case until next spring and we have taken almost all our collections out of this building.

We still hope, however, that you will take up with your uncle the question of having the Brummer come back to our museum at the close of Mrs. Hammacher's exhibition of naive art.

Following the instructions in your letter of September 3, we are having the paintings packed in separate boxes and sent on two different planes. The packer is Santini Brothers who attends to many of our shipping problems.

As soon as we receive the bill for this shipment we will forward it to you as you requested also in your letter of September 3, along with the bill for the insurance in transit. The paintings are insured in the amounts which Mr. Barr gave you in his letter of November 10:

Brummer: $125,000
Liberty Inviting the Artists... $170,000

Our insurance will, however, end as soon as the paintings are received at the Kunsthalle in Hamburg.

We look forward eagerly to hearing of the safe arrival of the two Rousseaus.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Dr. Franz Meyer
Rennweg 78
Basel, Switzerland

DCM:ew

cc: Miss Miller
Miss Dudley

To AHB Jr.

RENNWEG 78
BASEL
October, 26, 1963

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

Dear Alfred,

I'm just back from the hospital after a tonsil operation, which ends, I hope, a long period of blood-poisoning. In those last month when I had felt at least a hundred years of age, I carried my precocious senility to Leningrad and Moscow, for the ICOM meeting, and afterwards to Paris, for another ICOM entertainment, where I had the pleasure of meeting René d'Harnoncourt. In between I got Miss Millers letter of September 10. Will you please transmit my apologies to her for not having answered it, due to all those cicumstances.

I fully understand the Museums's desire to keep the Brummer for some time, in view of the new space in the enlarged gallery. I have not been able as yet to report to my uncle in Spain about it and to know his reaction. Before a decision is taken, I would like very much to speak to you about my problems connected with those two paintings. I shall try to come to New York this winter, if my state of health is better, the first possible date being around New Year. But I fear that you will be away then. I should be very glad to have an approximate idea of your schedule for January and February, if ever it is already fixed. Please forgive me to bother you with that, but I have to fix my trip a little beforehand and it is important for me to speak to you about this matter.

AHB to answer this part

As to "Liberty inviting the Artists" I absolutely approve of the valuation for insurance ($ 170'000) and would be glad if the painting could be sent by air to Alfred Hentzen, according to my last letter.

In case the "Brummer" painting can really stay in New York for some time I want to know you that I had to promise the two paintings to the exhibition planned by Mrs Hammacher and Cassou for Summer and Fall 1964.

With my kindest regards,

sincerely

Franz Meyer

Franz Meyer

December 2, 1963

file and Meyer

The Seven Santini Brothers
449 West 49th Street
New York 19, New York

Attention: Mr. Deacon

Dear Mr. Deacon:

I understand from our conversation this morning that the arrangements outlined in my letter of November 29 are impractical for two reasons: your insurance rates are prohibitive, and you are unwilling to bill this work to Dr. Meyer unless the Museum will agree to underwrite the expense.

I have therefore arranged wall to wall insurance under our own policy. Please do not purchase any other insurance.

I have issued our purchase order #34915 to you for all other costs. We will bill Dr. Meyer instead of asking you to do so.

I have discovered that the painting entitled Joseph Brummer was imported on April 10, 1939 by W.J. Byrnes & Co. under entry #353411/2 (Byrnes' reference #3412). There is a possibility that this picture will come back to the Museum of Modern Art at some indefinite time in the future.

The other painting came to the Museum from the Sidney Janis Gallery. We have no information as to the date or method of import.

Very truly yours,

David Vance
Associate Registrar

cc Mr. Barr
Miss Miller

cc: Mr. Barr
Miss Miller
Miss Dudley

F41

Pete und Meyer

Zürich 8, den 19. März 1962
Südstraße 40

In tiefer Trauer teilen wir Ihnen mit, daß mein geliebter Mann, unser geliebter Vater, Großvater, Bruder und Schwager

Dr. Franz Meyer

heute in seinem 73. Lebensjahr nach schwerer Krankheit entschlafen ist.

Marguerite Meyer-Mahler
Franz und Ida Meyer-Chagall, Basel
Piet, Bella und Meret
Marian und Carlo von Castelberg, Zug
Monica, Brida, Christian und Dominic
Gretel und Walter Schoeller-Meyer, Zürich
Hans und Stephanie Meyer-Lenz, Barcelona
Walter Stünzi, Horgen
Helen und Hanns Jenny-Mahler, Aarau

Die Beerdigung findet im engsten Familienkreise statt
Trauerfeier am Freitag, den 23. März 1962, 15 Uhr, in der Kirche Balgrist

cc: Mr. Barr
Miss Miller
Miss Dudley

FYI

February 7, 1962

Dear Doctor Meyer:

In the absence of Mr. Barr may I confirm our receipt of the following cablegram sent to him by you:

ATTENTION ALFRED BARR MENTION FOR GOOD ORDER ROUSSEAUS WITH YOU ARE OWNED BY MY BROTHER HANS LIVING IN SPAIN HOPE YOU WILL FIND A GOOD LOANKEEPER.

Mr. Barr is away from the Museum now taking about two months of much-needed rest. If the matter of placing the two Rousseaus on loan in another museum is urgent, however, I will certainly bring it to his attention now. Otherwise, I will wait until he returns in April. Won't you let me know?

In any case, we have taken note for our records of the fact that the two paintings are now the property of your brother, Hans Meyer, and our Registrar would like to send him a formal extended loan receipt. Can you send us his address in Spain?

Sincerely,

Franz Meyer

Betsy Jones, Executive Secretary
The Museum Collections

Dr. Franz Meyer
Südstrasse 40
Zürich, Switzerland

CC: Dr. Goris

Franz Meyer (Jr)

FRANZ MEYER

ZÜRICH
SÜDSTRASSE 40

Feb. 16, 1962

Miss Betsy Jones
The Museum Collections
Museum of Modern Art
New York 19

cc: Mr Barr
Miss Dudley

Dear Miss Jones:

Thanks letter Feb.7. Naturally there is no hurry in finding a loan keeper for the two Rousseaus.

My brother Hans A. Meyer lives in Barcelona, Balmes 230. Pleasesend a formal extended loan receipt to him at my Zurich Address, which he will sign here.

I am empowered to handle all his property out of Spain. Other properties and these Rousseaus he brought into a foundation "Fameg" Vaduz in Liechtenstein over which he has absolute power as founder. I am disposing in his name.

Sincerely

Franz Meyer

CC: Dr. Goris

Franz Meyer (Jr)

January 30, 1962

Dear Franz:

A great many thanks to you for sending me your really magnificent monograph on Chagall. I very much appreciate it.

Please give my warmest greetings to Ida.

Sincerely and gratefully,

Alfred H. Barr, Jr.

Mr. Franz Meyer
23 Herrengasse
Berne, Switzerland

AHB:ld

CC: Dr. Goris
Dorothy Miller

Milan

MILAN: GALLERIES

Galleria del Naviglio
Via Manzoni 45
Carlo Cardazzo

Galleria Cairola
Via della Spiga

Il
Galleria ~~Il~~ Milione
2 Via Bigli
Mr. Peppino Ghiringhelli

Galleria d'Arte del Grattacielo
Via Brera 10
Enzo Pagani

CC: Dr. Goris
Dorothy Miller

12 September 1960

Dear Mr. Baudouin:

As you will see from the copy of my reply to the letter signed by the Burgomaster of Antwerp, I am most unfortunately unable to serve on the selection board for North American sculpture for the 6th Biennial at Middelheimpark in 1961.

I have recommended Miss Dorothy C. Miller, the Curator of our Museum Collections and an authority on American art to serve in my place. I am giving her your letter of September 8th which she will read, pending a reply from the Burgomaster or his office concerning my recommendation. I am also sending copies of the letters to the Burgomaster and to yourself to my friend, Dr. Goris, here in New York.

Sincerely,

Alfred H. Barr, Jr.

Mr. F. Baudouin
Curator
Kunsthistorische Musea
Rubensstraat 9-11
Antwerp, Belgium

AHB:ma

Millstein New York

Alfred H. Barr, Jr., Director of Collections, The Museum of Modern Art.

DEM

Millstein New York

Alfred H. Barr, Jr., Director of Collections, The Museum of Modern Art.

DEM

Dear Alfred,

Many thanks for sending the inclosed. It is too good to keep as I think you know many people who will wish to see it. Dorothy's photo is wonderful, she doesn't look as tired as I would expect after her experience with this trip.

Cordially,

Peggy Guggenheim

Millstein New York -2-

THE TIMES TUESDAY FEBRUARY 24 1959

THE NEW AMERICAN PAINTING

FROM OUR ART CRITIC

The exhibition of abstract expressionism called "The New American Painting," which after an extensive European tour has arrived at the Tate Gallery, is the finest of its kind we have yet had. It provides concrete evidence for anyone interested in the operations of the aesthetic barometer why the United States should so frequently be regarded nowadays as the challenger to, if not actually the inheritor of, the hegemony of Paris in these matters.

What cannot fail to strike any visitor, and strike him forcibly whether he is naturally inclined for or against this development of modern art, is an impression of size; of size, moreover, not merely in an inflatory sense but as a natural assumption of scale which seems for once to fill, in the most acceptable manner, the Edwardian stateliness of the Tate's towering rooms. The paintings fulfil the demands of the galleries' dimensions, which are not proportioned for individual comfort or domestic relaxation but for the expansive scale of the social occasion. The merely large painting of the naturalistic, processional, or "heroic" order cannot usually achieve this effect without incurring a depressing heaviness and pomposity. The American paintings appear to achieve it because, being essentially essays in the flat rather than in pictorial space, they are perfect mural decorations, and because the boldness, assurance, and rhetoric of their frequently simple forms and unexpected colours manage to animate more architectural space than in fact they occupy.

Though the suggestion may not be readily acceptable in some quarters, it still seems worth remarking that paintings which can function in this manner appear eminently suitable for the public and social role which is so desperately looked for from the art of the present time, a role which can combine the so-called "environmental" demands of architecture with the qualities of a personal statement. It must, however, be admitted that American painting has perhaps only unconsciously begun to satisfy the former requirement, its conscious pursuit being of the latter. But here again the quality of adventure, of individual striving, of hammering out modes of expression with a pioneering sense of independence, lends these personal utterances a forceful, easily communicable, vitality.

In an art which must be considered as indigenous and not as the reflection of any sort of European painting, a distinction may be observed between lightweights and heavyweights, not in worth but in manner. Bradley Walker Tomlin and Jackson Pollock particularly clearly exemplify a tendency to treat surfaces of whatever size as areas to be delicately brought to life; their paintings are elaborate, without focal centres and incline more consciously to beauty of colour and texture.

Robert Motherwell, Franz Kline, Clyfford Still, and Mark Rothko are of the opposite faction, inclining to extreme simplicity either for the sake of the very large, bold effect, or, as with Rothko, to achieve complete placidity. Grace Hartigan is, with the partial exception of Willem de Kooning, the only artist of the 17 represented whose style can be called representational, but it is extraordinary how even her early "River Bathers," with its indebtedness to Bonnard, suppresses the suggestion of space to make the life of the picture exist on the rich, impenetrable surface of the paint; it is a picture which shows European painting in the very act of becoming American.

The New American Painting Exhibit - Tate Gallery -

MONDAY, FEBRUARY 23, 1959 THE STAR—PAGE 7

The Woman of Violence

SHE DELIVERS 81 SMACKS IN THE EYE

By Star Art Critic

I WALKED into the Tate Gallery today and received 81 smacks in the eye. Mainly responsible for this display of violence, which is euphemistically called The New American Painting, is a woman, a mild, blue-eyed, charming spinster, who holds one of the world's plum art jobs.

As Curator of Exhibitions in New York's Museum of Modern Art, Miss Dorothy C. Miller has brought us her personal choice of the very latest American "action painting."

The result is the most sensational (in the most sensational sense of the word) art show London has ever seen.

The huge canvases shriek from the walls of four large rooms at the Tate and the shrieks become louder and louder as one progresses through the rooms.

The loudest (and happiest) shrieks are let out by the only woman among the 17 painters in the show.

What they say

Her name, Grace Hartigan. Her aim, "I no longer invite the spectator to walk into my canvases. I want a surface that resists like a wall, not opens like a gate."

Odd thing about most of these artists, whose pictures will seem completely incomprehensible to most people, is that they are so articulate about their work. What they say is little more comprehensible than what they paint but it is usually more amusing.

Forty-seven-year-old William Baziotes, who paints "horror landscapes" in which weird insect-like shapes crawl over deserts of crude colour, says, "I work on many canvases at once.

"In the morning I line them up against the wall of my studio. Some speak; some do not. They are my mirrors. They tell me what I am like at the moment."

But the best summing-up of what these revolutionaries in paint are trying to do come from one of the oldest of them, Clifford Still—"We are now committed to an unqualified act, not illustrating outworn myths or contemporary alibis."

These artists are Miss Miller's favourites. "I had about 50 to choose from," she told me.

She thinks their work will stand the test of time and even if the present or the next generation does not appreciate it, it will one day come into its own.

So take your children along to the Tate and condition them now to the shocks to come.

MISS DOROTHY MILLER
And background of "action painting" at the Tate Gallery today.

8 *Daily Telegraph and Morning Post, Tuesday, Feb. 24, 1959*

LONDON DAY BY DAY

Portentous Art

I WAS one of the few early yesterday afternoon at the private view of the latest exhibition at the Tate Gallery, devoted to what is called "the New American Painting."

The expensively produced catalogue with its photographs of the artists, their works and splashes and their horribly jejune remarks reeked of portentousness:

"We are now committed to an unqualified act, not illustrating outworn myths or contemporary alibis. One must accept total responsibility for what he executes."

The pictures are very large, some 10ft high. They are nearly all purely abstract, though one, 80 by 100in of five black smudges, calls itself "Elegy for the Spanish Republic." Curious how that Republic seems to rankle.

It disturbs me that the Arts Council should have contributed the British taxpayers' money to the display of such exreglous products.

But they have a big vogue. I notice that the eminently sane Mr. Nelson Rockefeller is a collector.

PAGE 4—EVENING STANDARD TUESDAY, FEBRUARY 24, 1959

THE LONDONER'S DIARY

Meeting old friends

MR. JOCK WHITNEY, the American Ambassador, visited the private view last evening of the exhibition of new American paintings which opens at the Tate Gallery today.

Mr. Whitney has no works by any of the artists exhibited in his own private collection. But he has a particular interest in all of them as a trustee of the New York Museum of Modern Art.

"A lot of these paintings are old friends," he tells me.

Also at the private view was the owner of one of the biggest collections of American modern art in Britain. Mr. Edward Power, chairman and managing director of the Murphy Radio and TV concern.

He has lent one of his pictures for the show: Blue and Black, a striking abstract by Sam Francis.

nce

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DIARY

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The Evening News
Telephone: FLEet Street 6000
Editorial Offices: Carmelite House, E.C.4
Tuesday, February 24, 1959

John Carpenter

OUTSPOKEN

ADMIRERS of the *avant-garde* in art will welcome the exhibition of new American paintings which opens to-day at the Tate.

Sir John Rothenstein, director of the Tate Gallery, says he is excited by the work of the 17 Americans represented. They include **Jackson Pollock, Mark Rothko, Franz Kline** and **Robert Motherwell.**

Sir John considers their work remarkable for "its uncompromising, outspoken individuality."

Millstein New York

Alfred H. Barr, Jr., Director of Collections, The Mus um of Modern Art.

The Museum of Modern Art was established in a paradoxical situation. New York prided itself on being the capital of modernity in this country, as w uld say, Manh presentation of r Buffalo and more cons sing be- caus as so obvious and rmory Show of 1 tieglitz with ws from Paris arcel Ducha great Socié arde show. The W ork painters. There rt. However, none rogram for an

Written for New York: The North
NY: Doubleday, 1964
(in MoMA Library)

Millstein New York

Alfred H. Barr, Jr., Director of Collections, The Museum of Modern Art.

The Museum of Modern Art was established in a paradoxical situation. New York prided itself on being the capital of modernity in this country, as well as the biggest and wealthiest city. This city, or, I should say, Manhattan, should have been a leader in the public patronage and presentation of recent art and yet it was well behind several others--Chicago, Buffalo and Worcester--and, oddly enough, Brooklyn, a community reputedly more conservative than Manhattan. The paradox was particularly surprising because the need for an adequate museum of modern art in New York was so obvious and so strong. We can look back to isolated events such as the Armory Show of 1913 and even earlier to the exhibitions presented by Alfred Stieglitz with the help of Edward Steichen who sent Matisse and Picasso shows from Paris to the gallery at 291 Fifth Avenue. Katharine Dreier and Marcel Duchamp were given generous space in the Brooklyn Museum for their great Société Anonyme exhibition of 1927, a truly international avant-garde show. The Whitney Studio Club was active on behalf of non-academic New York painters. There was also Albert Gallatin's Paris-focused Gallery of Living Art. However, none of these brave but limited efforts had the resources or the program for an

institution adequate to the needs of the richest city in the world.

One might have thought that the Metropolitan Museum should have followed the examples of Chicago or Brooklyn but, no, as the 1920s passed the Metropolitan manned its conservative bastions intrepidly. Its curators were frustrated, and advanced collectors like Arthur B. Davies, Adolf Lewisohn, Lillie P. Bliss and, greatest of all, John Quinn, were snubbed.

Thus, when the Modern Museum got underway in 1929, there was not a single canvas by van Gogh or Seurat or Gauguin in the Metropolitan even though they'd been dead for thirty or forty years. This is not to mention Matisse or Picasso, and not even to think of Miro and Klee, both of whom had already produced some of their best work. There was only one Cézanne. There were three Matisse drawings and a mild van Gogh watercolor, but they were usually hidden away in boxes.

New Yorkers older than I might be able to explain precisely why there was so little institutional concern with collecting and exhibiting works of art of our own time, or, for that matter, of our fathers' and grandfathers' time. Looking back, it seems to me that the founders of the Museum of Modern Art were of the same general social and financial class as the trustees of the Metropolitan, but collectively their tastes were a full generation more advanced.

One feels they even had a certain reluctance to start a new institution, but concluded there was no other way. Now we have not merely the Museum of Modern Art, but two others in Manhattan, the Whitney and the Guggenheim, all very much concerned with contemporary art, not to mention the Metropolitan which now buys first rate American paintings hot off the griddle.

Thirty-two years ago, New York artists were generally thought of as being overshadowed by the great Parisians. Today, for the first time in history, an American school of painting has taken the lead and has had a very considerable influence on painting throughout the non-Communist world. Granted that the New York School -- specifically, the Abstract-Expressionists and the painters sympathetically related to them -- has had many men of enormous energy and talent. Nevertheless, it seems doubtful that they could have gone so far had it not been for the dozen or so painters who found refuge in New York during the second World War. I am thinking especially of Mondrian, Matta, Masson, and Max Ernst also, the poet Breton, and the returned expatriate, Peggy Guggenheim, who, as a patron, did so much to foster the "New York School" in its infancy. The talent was there; the question was how to set fire to it and keep the fire burning. After the War, the Europeans and Peggy Guggenheim went back to Europe. But the fire was well kindled and there were a few

dealers, critics, collectors and museum people who, by 1950, were deeply involved.

Surprisingly enough, the two most powerful New York newspapers, the Herald Tribune and The Times, not only fought a losing critical battle against abstract expressionism and have continued to do so. Their critics and even their new columns have ignored to an extraordinary degree the international triumph of the school. Its success, has, however, tended to go to the heads of a few of the artists and their supporters. The critics aside, one feels it might be wise to put some kind of brake upon a certain almost chauvinistic insistence of the importance of the New York School. All the same, though, it is a highly novel and enjoyable situation in which one can worry even a little bit about excessive enthusiasm over the virtues and fame of a school of American painters. This is not to disparage the prestige of a number of individuals of the past, but none of them, from Benjamin West through Whistler and Feininger, Man Ray and our unique star of the thirties, Sandy Calder, began to have the impact which the phalanx of Abstract-Expressionists and their colleagues have had in the last dozen years. And, thanks to their victory, it should be noted that the new generation, some of them in conscious reaction against their elders, are making their mark in Europe, too.

There is a negative factor in the growth of the Museum of Modern Art that should be mentioned. The Museum assumed whatever position it had at first almost by default and its almost embarrassing power and prestige in certain areas today is the result of a slow growth over better than three decades. I cannot overemphasize the fact that the Museum does not want to influence the course of painting and sculpture in this country or elsewhere, though it has attempted to do so in the arts of design. The public may think the Museum influences art, but it simply follows as closely as it can what artists are doing. This would seem obvious, but it is not to a great many. They think we invented whatever kind of modern art they dislike. The truth is that, for the most part, we do like it; we believe in it; we think it's worth exhibiting and buying -- but we do not make paintings or sculpture or tell artists how or what.

I would like to insist that, as a matter of formal, conscious policy, we take very long chances in what we buy and show and we know we often make mistakes -- not in terms of money, but in terms of quality and significance. The Museum shows or buys something because it thinks it's good. Because we are an institution, the public is likely to feel that we know, in the absolute sense, what we are doing. This is not true. We have to feel our way through a very

tricky minefield and we make many missteps. If some collectors and weak artists follow what they think is our lead, we cannot help it. Fortunately, we are convinced that there are enough strong and original artists and enough collectors of character and independence whose convictions we cannot affect. In them lies the vigor, the glory of the relation between the producer of art and the consumer.

* * *

Yrs.,

Gil Millstein

UNIV. MINNESOTA

G. Millstein: NY Times

→ Mrs Shaw
— after copying for AHB

The New York Times
Times Square
Jan. 26, 1962

Dear Liz:

Herewith that long-delayed note on what I would like Barr to talk about—ad lib—for the book. Some of it is covered, and covered very well, indeed, in what I have already taken from him, but, I would like to add to it. The areas I would like to explore would be these:

1.- How did New York come to be the center of art in the Western World, the successor to Paris? Some of this is already there.

2.- How did the Museum of Modern Art come to occupy the position it does—as, much more than less, the arbiter of taste in this country?

3.- In our original interview, he said, "New York's modern art was generally thought of as overshadowed by the great Parisians. Today, thirty-two years later, one feels that it would be wiser to put some kind of brake upon a certain almost chauvinistic exaggeration of the importance of the 'New York School.' I would like to ask him how great he feels the exaggeration to be; why it would be wise to put a brake on it; whether, indeed, the Museum (or, in his opinion, anyone else) has put a brake on it.

4.- Is he, on the whole, without any qualms about the influence of the Museum, or, is he apt to feel sometimes (as the drama critics do) that its influence unfortunately, is out of all proportion to what it should be? An answer in either direction is all the same to me.

And that about does it. You tell me, Liz, that he is leaving town in a week or so. Would it be possible to see him for a brief while in his office some day next week after work? I would be enormously grateful to you both if I could.

Yrs.,

Gil Millstein

UNIV. MINNESOTA

UNIVERSITY OF *Minnesota*

DEPARTMENT OF UNIVERSITY RELATIONS · MINNEAPOLIS, MINNESOTA 55455

Office of the Director

October 19, 1965

October 21, 1965

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

Dear Mr. Nunn:

In Mr. Barr's absence, I am writing to thank you for your letter of October 19.

As Mr. Barr will be away at the time of your dedication ceremonies on the Duluth Campus, he regrets very much not being able to accept your kind invitation.

Your letter will of course be brought to Mr. Barr's attention upon his return. Mr. Barr will be interested to read of the cultural achievements at the University of Minnesota.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. William L. Nunn, Director
University Relations
University of Minnesota
Minneapolis, Minnesota 55455

mf

My dear Mr. Barr:

All of us at the University of Minnesota and your colleagues in the art museum are very much concerned about the ceremonies now being planned for the Duluth Campus on the afternoon and evening, November 7. You already have received an invitation to be present or you will shortly receive one. Let me tell you about them.

At the [illegible] Bank of Duluth [illegible] statue by Mr. Jacques Lipchitz. This [illegible] French explorer, Daniel Greysolon, Sieur du Luth, for whom the city of Duluth was named. The statue is a nine-foot bronze one which will [illegible] on a thirteen-foot granite pedestal. It was cast in Italy, and has just arrived in Duluth.

Funds for this statue were provided by the late Albert L. Ordean through the Bank, Trustee under [illegible]. Mr. Ordean was one of a group of pioneers operating on the fro[illegible], banking, and business. The area of the statue has been designated by the University as the [illegible] to preserve the name and the memory of this [illegible].

Of greater significance [illegible] the dedication, later on this same day, of the Alice Tweed Tuohy Room of the Tweed Gallery, which is the latest of the many benefactions of Mrs. Tuohy to the University. At the dedicatory dinner, Dr. John Walker, Director of the National Gallery of Art in Washington, D. C., will be the speaker, and trustees of the Ordean Trust, Mr. Lipchitz, and, of course, Mrs. Tuohy will be introduced. This dinner will be held in the Kirby Student Center of the Duluth Campus and will be preceded by a reception in the Kitchi Gammi Club.

UNIVERSITY OF *Minnesota*

DEPARTMENT OF UNIVERSITY RELATIONS · MINNEAPOLIS, MINNESOTA 55455

Office of the Director

October 19, 1965
(Rec'd Oct 21)

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

My dear Mr. Barr:

All of us at the University of Minnesota wish you and your colleagues in the art museum world to know about some significant ceremonies now being planned for the Duluth Campus of the University on Friday afternoon and evening, November 5. You already have received an invitation to be present or you will shortly receive one. Let me tell you about them.

At 3:30 in the afternoon, the First American National Bank of Duluth will present to the Regents of the University a statue by Mr. Jacques Lipchitz. This statue commemorates the French explorer, Daniel Greysolon, Sieur du Luth, for whom the city of Duluth was named. The statue is a nine-foot bronze one which will be mounted on a thirteen-foot granite pedestal. It was cast in Italy, and has just arrived in Duluth.

Funds for this statue were provided by the late Albert L. Ordean through the Bank, Trustee under his will. Mr. Ordean was one of a group of pioneers operating on the frontier of this area in timber, ore, banking, and business. The area of the statue has been designated by the University as the Ordean Court, which will help to preserve the name and the memory of this benefactor.

Of greater significance will be the dedication, later on this same day, of the Alice Tweed Tuohy Room of the Tweed Gallery, which is the latest of the many benefactions of Mrs. Tuohy to the University. At the dedicatory dinner, Dr. John Walker, Director of the National Gallery of Art in Washington, D. C., will be the speaker, and trustees of the Ordean Trust, Mr. Lipchitz, and, of course, Mrs. Tuohy will be introduced. This dinner will be held in the Kirby Student Center of the Duluth Campus and will be preceded by a reception in the Kitchi Gammi Club.

Following the dinner program, all guests will visit the Tweed Gallery and the new Alice Tweed Tuohy Room. There, a dedicatory exhibition will feature some of the paintings in the George P. Tweed Memorial Art Collection, as well as some paintings of distinction generously loaned for the occasion by Minnesota families and institutions.

It was in 1950 that Mrs. Tuohy, then Mrs. George P. Tweed, presented to the University her collection of several hundred paintings, including some very significant Barbizon paintings. At the same time, she gave to the University, as a gallery for these paintings, her magnificent home overlooking Lake Superior and adjacent to the Campus. A little later, she provided funds for the construction on the Campus itself of a beautiful gallery, thus releasing her own home for other University purposes.

But all of the above tells only a small part of the story. What is of major importance is the use by the entire community as well as the University of the Gallery and of the George P. Tweed Memorial Collection. In a real sense, here are forces that have upgraded a large geographical area and have provided cultural leadership -- and it is to this that we especially wish to call attention.

Our pride in this Gallery is such that we wish to share its accomplishments with others all over the country. In every way possible, Mr. William Boyce, the Gallery Director on the Duluth Campus, and any of us on any of the other University of Minnesota campuses, will work with you in furnishing to you any material about the Gallery and the ceremonies on November 5 which you wish.

You need to know, I think, that the Minneapolis Institute of Art, the Walker Art Center, the University of Minnesota Gallery on the Minneapolis Campus, the University of Minnesota Rural Art Project on the St. Paul Campus, and the St. Paul Art Center could all be visited on the same trip. Indeed, the Minneapolis Institute of Art is in the midst of its fiftieth year, and the ceremonies commemorating this event are scheduled to start the day before our Duluth ceremonies begin. The close relationships between all of us are such that we want especially to call attention to other art institutions in the area.

A warm welcome will await you or your representative if you can be in Duluth on November 5 or, for that matter, on any other date of your own choosing.

Sincerely,

William L. Nunn, Director
University Relations

cc: Miss Miller (fyi)

file

Louis A. Mnuchin

375 Park Avenue
New York 22, N.Y.

May 7, 1963

The President and the Regents

of

The University of Minnesota

in honor of

Mrs. Alice Tweed Tuohy

request the pleasure of your company

at the dedication ceremonies

of

The Alice Tweed Tuohy Room of the Tweed Gallery

which are described in the enclosed

Order of Events

in Duluth

Friday evening, the Fifth of November

R.s.v.p.
The Office of the Provost
The Duluth Campus

Informal

cc: Miss Miller (fyi)

file

Must phone Lucia after meeting

THE ORDER OF EVENTS

November 5, 1965

The Duluth Campus of the University of Minnesota

Half-past Three o'clock — **The Ceremonies at the Statue.**

The Ordean Court. The statue of Daniel Greysolon, Sieur du Luth, the work of Mr. Jacques Lipchitz, is a gift from the late Albert L. Ordean to the people of Minnesota. The ceremonies will include the unveiling of the statue and its presentation to the University of Minnesota. To these ceremonies you will be invited by the First American National Bank of Duluth, Trustee for Mr. Ordean.

Five o'clock — **The Reception.**

The Kitchi Gammi Club. This reception will be for those attending the Patrons' and Subscribers' Dinner.

Half-past Six o'clock — **The Patrons' and Subscribers' Dinner**

The Kirby Student Center. An informal dinner, $10 per place, with proceeds to go for acquisitions to the Tweed Gallery Collection. (Checks payable to the University of Minnesota; receipts and tickets will be mailed to donors on October 20.)

Program: President O. Meredith Wilson will present Mrs. Alice Tweed Tuohy and Mr. Jacques Lipchitz.

Dr. John Walker, Director of the National Gallery of Art, Washington, D. C., will speak.

Half-past Eight o'clock — **The Dedicatory Exhibition.**

The Tweed Gallery. Paintings from the George P. Tweed Memorial Art Collection will be featured with additional paintings of distinction loaned by Minnesota families and Minnesota institutions whose friendly cooperation is acknowledged.

These include Mrs. Edward C. Congdon, Miss Elisabeth Congdon, Mr. and Mrs. John Cowles, Mr. and Mrs. Bruce B. Dayton, Mr. Jerome Hill, Mr. and Mrs. Samuel H. Maslon, the Minneapolis Institute of Arts, Mr. and Mrs. John G. Ordway, Mr. and Mrs. John S. Pillsbury, the Saint Paul Art Center, and the Walker Art Center.

cc: Miss Miller (fyi)

file

Meet phone dinner after meeting

The First American National Bank of Duluth
in honor of
the late Albert L. Ordean

Please send _____ guest cards ($10 each) for the Patrons' and Subscribers' Dinner on the Duluth Campus of the University of Minnesota on November fifth. I (we) shall also attend the Reception prior to the Dinner.

Name _____

Address for mailing guest cards

_____
Name

_____
Number and Street

_____
City and State

Enclosure:
Check for $_____

in the Ordean Court on the Duluth Campus
of the
University of Minnesota

cc: Miss Miller (fyi)

file

Meet phone during after meeting

The First American National Bank of Duluth
in honor of
the late Albert L. Ordean
and
Jacques Lipchitz
requests the pleasure of your company
at the unveiling of the Jacques Lipchitz sculpture,
a gift from Mr. Ordean
which commemorates Daniel Greysolon, Sieur du Luth
for whom the City of Duluth was named,
and
the presentation of the statue
to
the Regents of the University of Minnesota
and the Citizens of Duluth
on Friday afternoon, the fifth of November
at half-past three o'clock
in the Ordean Court on the Duluth Campus
of the
University of Minnesota

cc: Miss Miller (fyi)

file

Mnuchin

Meet phone during after meeting

Leon A. Mnuchin

375 Park Avenue
New York 22, N.Y.

May 7, 1963

15 May 1963

Dear Alfred,

Dear Leon:

The enclosed is the catalogue of the Brandeis collection [illegible] the other [illegible]

sent to Library

Thanks for your very nice note. I shall be in touch with you when I return to New York the week of the 27th.

I want to tell you that Harriet and I both enjoyed your company enormously. I will call you soon and [illegible] have a [illegible]

Meanwhile, may I tell you how much I enjoyed our evening together with Frances Spingold. You and Harriet were most generous hosts after the Brandeis party.

Cordially, yours,

Alfred H. Barr, Jr.

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

Mr. Leon A. Mnuchin
Mnuchin & Smith
375 Park Avenue
New York 22, New York

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

LEON A. MNUCHIN

Mnuchin & Smith

375 PARK AVENUE
NEW YORK 22, N.Y.

May 7, 1963

Dear Alfred,

The enclosed is the catalogue of the Brandeis collection we spoke about the other night.

sent to Library

I want to tell you that Harriet and I both enjoyed your company enormously. I will call you soon and hope that you will be able to drop in and have a drink with us.

Sincerely yours,

Leon

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

The Mobile Art Gallery

Municipal Park
Spring Hill

Telephone 142-4642

Post Office Box 8404
Mobile, Alabama 36608

Donald A. Burrows
Director

November 9, 1965

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

November 18, 1965

Dear Mr. Burrows:

Mr. Barr has asked me to answer your letter of November 9, inviting him to serve on your 1966 Jury of Selection for the Annual Gulf Coast Exhibit. He regrets that because of a rather long illness from which he is recuperating and because of the resulting accumulation of work to which he is already committed, he will not be able to accept your invitation.

He sends you best wishes for your Museum and hopes that you will be successful in expanding the scope of your Annual Exhibit.

Sincerely,

Dorothy Miller
Curator of the Museum Collections

Mr. Donald A. Burrows, Director
The Mobile Art Gallery
Post Office Box 8404
Mobile, Alabama 36608

DM:mf

cc Mr. Barr

The Mobile Art Gallery

Municipal Park
Spring Hill

Telephone 342-4642

Post Office Box 8404
Mobile, Alabama 36608

Donald A. Burrows
Director

November 9, 1965
(Rec'd Nov. 15)

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

Dear Mr. Barr:

It is with the greatest esteem for your outstanding guidance of overwhelmingly successful experiments and your dedication to the Museum of Modern Art, that the Board of Directors and I write you this letter in hopes of gaining your consideration of our following request.

I have been asked by my Board of Directors to correspond with three men who are of unusual ability and character, and request of them that they might honor us by holding membership on the 1966 Jury of Selection for a major exhibition of contemporary paintings executed by artists of the entire Gulf Coast State area-- this exhibit to be held at the Mobile Art Gallery in April of 1966.

Although we are a small museum, and a young museum, the Board of Directors enjoys a degree of spontaneity and creativity in the handling of the affairs and policy making of the Gallery. We should like to think of the Annual Juried Gulf Coast Exhibit as becoming one of the major southeastern shows yet to be undertaken in this area. All along, it has been the Board's opinion that we should strive to interest, as jurors for this exhibit, the most eminent men and women in American art today.

We feel that an outstanding Jury of Selection will contribute greatly to our drive for prize money, which thus far totals $2,000.00 ($1,000.00 of that as top prize), as well as stimulate the most talented artists to submit from a 2,000 mile area.

We would indeed be grateful if you would consider our request to hold membership on the Jury of Selection the last weekend of March 1966, and it would be our distinct pleasure to arrange for your transportation and accommodations at this time.

I sincerely hope that you, Mr. Barr, will honor us and assist the Gallery to do great things for American art and artists.

Respectfully yours,

Donald A. Burrows

Donald A. Burrows
Director

DAB:ld

Moscowy!

THE MUSEUM OF MODERN ART

To:

From

THE SAND ARTIST — GEORGE B. LUKS 1867-1933

From the Exhibit American and British Portraits from the IBM collection

VOL. I, No. 3 — NOVEMBER 1965

THE MOBILE ART GALLERY

NOVEMBER BULLETIN

1965

TO THE NEW MOBILE ART GALLERY

YOUR INVITATION TO A BIRTHDAY PARTY

Friday evening, November 19th — 7 until 9 P.M.

It is hard to believe that this month celebrates the first year the Gallery has been open to the public but, believe it or not, we are one year old. In celebration of this occasion you are invited to a birthday party on Friday evening, November 19th from 7 to 9 P.M.

The world renowned Vincent Price Collection will be opened and on view. There will be delicious foods and a stimulating punch being served outdoors around a blazing open fire on the lake patio. A roaming troubadour will entertain as our birthday cake is cut.

Your only admission to the birthday party is the donation of an art book needed for the library, an art object of any type for the collection or a contribution of your choosing at the door. We'll be looking forward to seeing you at the Gallery's first birthday party.

A REPORT ON THE FAIR

A special thank you to all the many people who worked along with the Gallery to make the first October Outdoor Art Fair a success — a success since our figures show an almost unbelievable 10,000 people in attendance over two days. Over $1,000.00 in art was sold by the 84 exhibiting artists. Dan Dunn of Pensacola won the popular vote from the public.

The Gallery welcomed the opportunity to work with the artists of the area and the profits will go into a purchase prize for April's 1st Annual Juried Gulf Coast Exhibit for which the top prize of $1,000.00 has been pledged by Mobile's Art Patrons League.

EXHIBITS THIS MONTH

AMERICAN ART NOUVEAU POSTERS

Continuing on Exhibit through November 7th

PAINTINGS FROM PERU

Through November

Continuing on view through November to December 27th, 17 large abstracts by young Peruvian artists.

THE ANNUAL ART ASSOCIATION JURIED SHOW

November 1st through November 15th

The artists membership of the Art Association will be on view in a juried exhibit. This is an opportunity to see what Mobile art and artists of the Association are doing. All medias will be represented in this Art Assocation sponsored show.

FOR THE LITTLE FOLK

FILMS

These films, **free** to all children, not only offer entertainment but are educationally valuable.

10 a.m. **SATURDAY, NOVEMBER 6** ALAKAZAM THE GREAT	87 min.	Color (Cartoon Story)
10 a.m. **SATURDAY, NOVEMBER 13** ADVENTURES OF MARK TWAIN	130 min.	(American Classic)
10 a.m. **SATURDAY, NOVEMBER 20** THE MAGIC HORSE	57 min.	Color (Cartoon Story)
10 a.m. **SATURDAY, NOVEMBER 27** HEIDI AND PETER	98 min.	(Swiss Children)

ACTIVITIES THIS MONTH

3rd	8:00 p.m.	Art Association Meeting
5th	7:30 p.m.	Dinner for Festival of the Arts Committee
10th	10:00 a.m.	Mobile Historic Preservation Society Meeting
19th	7:00 p.m.	Art Gallery's **One** Year Old Birthday Party
30th	10:00 a.m.	Art Patrons League Meeting

If you would like to receive the Monthly Bulletin, please call the Allied Arts Council offices (432-9796) and ask that your name be placed on the mailing list.

INTRODUCING THE BOARD

Talbot Atkins Steel is Contract Counselor for the G.M.&O. R.R. A native of Shreveport, Louisiana, he moved at an early age to Jackson, Mississippi, where he received his elementary and high school educaton. Talbot attended Millsaps College in Jackson and acquired his Law Degree in the Jackson School of Law.

Mr. Talbot A. Steel, Chairman of the Board

Mr. Steel has raised a fine family. His oldest child, Linda, was selected as one of the eight outstanding seniors at Murphy, and is a graduate of the University of Alabama. His oldest son, Talbot, Jr., is a freshman at V.P.I., and the third child, graduated from Murphy High and attends Baptist State College for Women. Burton has entered Junior High this fall.

Talbot has served as chairman of the Board of the Mobile Art Gallery since its incorporation in December, 1963. Through his efforts and the efforts of many who share his interest, the new Art Gallery at Mobile Municipal Park was built and recently dedicated. Mr. Steel attends Springhill Baptist Church, which he helped to organize, and lives at 4105 Bourgeois Drive.

INTRODUCTION TO THE NEW MOBILE ART GALLERY

MOCSOARY!

THE MUSEUM OF MODERN ART

THREE TURN OF THE CENTURY AMERICANS

FRANK BENSON — LOUISE L. HEUSTIS — FRANK H. WELLINGTON

November 1st through November 15th

FRANK BENSON — 1862-1951

The works represented in this exhibit are generously lent by Mrs. C. M. A. Rogers of Mobile, the daughter of Mr. Benson. Frank Benson was an acute observer of his surroundings and besides his abilities as a painter his works in the etching media are of extraordinary beauty and sensitivity. The marshes and meadows of the Eastern seaboard were favorite subjects from which Frank Benson gained ideas. A number of these famous works are included in the exhibit.

Mr. Benson's works are owned by the Metropolitan, the Corcoran, Boston Museum, Art Institute of Chicago and the British Museum.

LOUISE L. HEUSTIS — 1865-1951

Miss Heustis' sister, Mrs. William B. Patterson of Mobile has generously lent to this exhibit and the invaluable assistance of Mrs. Carter Smith of the Mobile Historic Preservation Society has made the showing possible. Louise Heustis was considered one of the most important portrait painters of artistic and socially prominent people of the East. Her prizes and honors are too numerous to list in this short space.

Miss Heustis' works are owned by Yale University, the War Department in Washington and in private collections throughout the East.

FRANK H. WELLINGTON — 1858-1911

Frank Wellington's son, Mr. Bruce Wellington of Mobile, has generously made a gift to the Art Gallery of one thousand examples of his father's art. This goes to make up the most complete collection of Wellington's works in any museum.

Frank Wellington was an outstanding and highly recognized illustrator and wood engraver at the turn of the century, his works appearing primarily in the Delineator Magazine. The exhibit you will find to be most beautiful and the collection, a rewarding addition to the Art Gallery. Six outstanding examples of Mr. Wellington's works are owned by the Smithsonian Institution in Washington, D.C., along with his tools used for wood engraving.

AMERICAN AND BRITISH PORTRAITS FROM IBM

November 4th through November 25th

Twenty examples by prominent painters whose names are immediately recognizable. Artists such as George Bellows, John Singleton Copley, Robert Henri, Joseph Hirsch, August John, James A. McNeill Whistler, George Luks, Sir Joshua Reynolds, George Romney, Gilbert Stewart and Thomas Sully.

An exhibit well worth your time and generously lent by the IBM Corporation.

THE VINCENT PRICE COLLECTION OF SEARS ROEBUCK

November 18th through November 22nd

Mr. Price has for many years been one of America's most avid collectors and Art connoisseurs. His love for art and excellent collections has led him around the world in pursuit of outstanding examples from all eras.

Mobile now has the unique opportunity to see two hundred and fifty works of Art from many countries, collected by Mr. Price for Sears.

THE ELOQUENT LIGHT

A Retrospective Exhibition of Photographs by Ansel Adams

November 22nd through December 22nd

The 200 photographs in this show represent the whole span of Adams' development, the years from 1923-1963.

Adams is one of a handful of American photographers who have elevated our national hobby into an art. Long a lover of the great out-of-doors, especially the mountains of the American West, Adams' photographs show us a wilderness in which each mountain is a holy place, each glint of sun on water or pattern of bark a thing of great wonder and perfect design. His pictures express his reverence for the mystery in nature. He has rung the quality of all the experiences and achievements of his life against the majesty of the Sierra Nevada, and the immensity of the Pacific. The world for him is filled with so much poignant beauty, that to distort reality is presumptuous and unnecessary.

Free to Members **FILMS FOR ADULTS** $1.00 Admission

8 p.m. FRIDAY, NOVEMBER 5th

THE FORGOTTEN VILLAGE — 60 min. — American

The unforgettable story by John Steinbeck brought to the screen and narrated by Burgess Meredith has become a modern classic told in simple, direct terms with beautiful and unforgettable photography of Mexico.

8 p.m. FRIDAY, NOVEMBER 12th

THE RED BADGE OF COURAGE — 69 min. — American

This story by one of America's great writers, Stephen Crane, is directed as a film by John Huston. It deals with the bloody miseries of the troops at Rappahannock in 1862. A poignant story of one man and his inner battle.

8 p.m. FRIDAY, NOVEMBER 19th

BROTH OF A BOY — 77 min. — 1959 — Irish

The late Barry Fitzgerald plays a delightful Irish rogue in this comedy filmed in County Wicklow. He claims fame by being the world's oldest man and a cast of Abbey Players add hilarious complications to this comedy farce.

8 p.m. FRIDAY, NOVEMBER 26th

CYRANO DE BERGERAC — 112 min. — American

Jose Ferrer won an Academy Award for the life he breathed into this incredible character of Edmond Rostand's book. A charm, a wit and a grace in ugliness are the elements of this classic.

Sundays **GALLERY LECTURES** 3:30 to 4:30

November 7, 14 and 21 are the last three Sundays of the present series that you will have an opportunity to hear lectures on Art from the colleges in Mobile.

design and text — D. A. Burrows

TO THE NEW

MOBILE ART GALLERY

Modigliani

THE MUSEUM OF MODERN ART

Date 21 March 1960

To: AHB

From: MA

Re: Modigliani daughter

BOARD OF CITY COMMISSIONERS

JOSEPH N. LANGAN, Mayor
LAMBERT C. MIMS, Commissioner
ARTHUR R. OUTLAW, Commissioner

MOBILE ART GALLERY BOARD

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Mrs. George Noland
William C. Sturgeon
Mrs. Troy Zieman

DIRECTOR

Donald A. Burrows

Gallery Located on Spring Hill Avenue Extension
on Southern Shore in Municipal Park
HOURS — 10:30 A.M. to 5 P.M. DAILY

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AN INTRODUCTION TO THE NEW MOBILE ART GALLERY

Moosonyi

THE MUSEUM OF MODERN ART

Date 11 March 1960

To: Re: Modigliani daughter

From:

AN INTRODUCTION TO THE NEW MOBILE ART GALLERY

OFFICERS AND STAFF OF THE MOBILE ART GALLERY

BOARD OF DIRECTORS

Chairman	Talbot A. Steel
Vice Chairman	V. G. Johnston, Jr.
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Publicity Distribution Committee	Mrs. George Noland
Publication Preparation Committee	Malcolm Eno
Legal Committee	V. G. Johnston, Jr.
Accession Committee	Secret

Brochure prepared and designed by Donald A. Burrows, Director

Cover photograph by Ray Breneman

HISTORY

October 30, 1964, was a day of great significance for the City of Mobile, as well as for hundreds of cultural minded and public spirited residents of the City. On this day the new Mobile Municipal Art Gallery was dedicated and opened to the community.

Many years of diligent and devoted work on the part of the Mobile Art Association preceded this momentous day, and a sixth of the initial $191,000 building cost was raised due to their belief in the role that culture and the Fine Arts plays in today's American way of life.

The Commissioners of the City of Mobile equally realize the importance of cultural facilities to an expanding metropolis, an international port, a city in the Gulf Coast chain and a community that is rapidly becoming a key center in the southeastern United States. The City has completed the Gallery with payment of five-sixths of the cost; they have furnished it with partial aid from the Art Patrons League and the Junior Chamber of Commerce; the City supports the Gallery through an annual operating budget. Mobile County, as well, is immediately realizing an active and stimulated interest in the public Gallery of Art.

ORGANIZATIONAL STRUCTURE

The internal structure of the Gallery rests on the policy making of a recently expanded 12 member Board of Directors. The Board has representatives from the City of Mobile, the Allied Arts Council, the Mobile Art Association and the Art Patrons League. The organization is incorporated and functions under specific by-laws.

Executive and administrative matters are carried out by a Director, and presently a staff of six.

The delegation of duties is divided among 12 committees consisting of from five to eight members. These committees work closely with the Director and are as follows: Executive; Finance; Legal; Accession; Building; Membership; Exhibits; Education; Publicity; Hospitality; Publications and Fund Raising. Committees are composed of interested citizens who voluntarily devote their time and knowledge to the betterment of Art for all peoples.

PHILOSOPHY

The Board of Directors is of the belief that to guarantee and add to the furtherance and betterment of mankind in this age of the atom and its potential threat to our existence, it is essential to lay the very greatest stress on creativity. To this end the Gallery is preparing and putting into effect a program which explores, discovers, exposes and educates as widely as possible, all the many faceted sides of the rare gem of creation and creativity, the God-given gift to mankind.

PROGRAM

The Gallery has begun its program by introducing an ever expanding selection of interesting exhibits to constantly fill the central wings of the building. Descriptive literature regarding these shows are prepared for free distribution, and lectures on their significance are now being organized.

The Gallery is presently converting three areas into permanent exhibit halls to house the collection, gifts and loans in our possession. Among those who have given gifts to the Gallery collection or library are:

The Museum Board of Mobile; the City of Mobile; Mr. and Mrs. Bruce Wellington; Mrs. C. M. A. Rogers; Mr. Alonso Lansford (in behalf of an unknown donor); the Art Patrons League; Mrs. Deroux-Dauphin; Mrs. Aline Dykes; Farrar Strauss Co.; Mr. Lawrence E. Allen; Mr. and Mrs. Kenneth J. Cole and the Mobile Public Library.

Students in numbers of 125 a week now study in lower level studios, the classes being conducted by the Mobile Art School, Inc. (342-6292) and the Mobile Art Association school (342-4904).

Adult sessions in Art Appreciation, Drawing and Painting are being planned for the spring of 1965 and are hoped to be a regular Gallery activity.

The lecture hall accommodates upwards of 125 people and has been used on frequent occasions by cultural, educational and scientific groups, the base charge being 15c per person, which is waived if the organization's membership dues do not suffice. The Gallery is beginning a film series in March to be held in this area and to be of general interest to all. (Please see back cover for further details.)

The Gallery has had the pleasure of accommodating the following clubs, societies, groups and organizations at the Gallery as part of its program to develop community pride and interest in this center for the Fine Arts:

Junior Art Association; Mobile Art Association; Art Patrons League; Junior League of Mobile; Watercolor Society; Mobile Camera Club; Mobile County Schools; Mobile City Schools; Mobile Chapter Boy Scouts of America; Mobile Chapter Girl Scouts of America; City and County Commissioners and Mobile County State Representatives; Optimrs Club of Crichton; St. Paul's Day School; Mobile Geneological Society; Alpha Delta Kappa; Mobile Symphony Guild; American Assn. of University Women.

Free Sandak slides of American Art subsidized for the Gallery by the Carnegie Corporation are here for the outside use of public and private schools, as well as clubs, groups and organizations.

Recognition on the Gallery's part of important and significant contributions to the world of Art is stressed yearly in planned Gallery organized retrospective exhibits of one man's work or of one period in Art. Maximum efforts are being expended for the major retrospective exhibit of the works of Bruce Goff, architect, in December of 1965, to be accompanied by a 65 page catalog of Mr. Goff's life and work.

A program for the membership of the Gallery has been planned which will be most interesting and exciting for this year and the years to come. We are proud to list presently in our membership, the Mobile Art Association in the category of Benefactor and the Art Patrons League in the category of both Club Member and Fellow for Life.

Boy and Girl Scout Troops have been regular visitors to our exhibits, and the school systems are encouraged to take advantage of this excellent educational facility. There are planned guided tours and lectures for our visitors and friends who are now numbering over 3000 a month, and which this year will represent close to one-sixth of Mobile's population.

A coffee and museum shop are planned for installation this summer, and being considered are a variety of other uses for which the building can be put.

The Gallery library is striving to build up a complete set of books on Art for reference use by any interested party.

In a very short time the Mobile Art Gallery has truly become an important cultural hub in the community and a center that will strive to carry on proudly the grand heritage of Art in its many aspects.

Donald A. Burrows
Director

1965 CALENDAR OF EXHIBITS

From	To	
2/22	3/22	**American Prints Today** (Main Exhibit Gallery)
3/7	3/14	**Girl Scout Arts and Crafts Exhibit** (Lower Level Hall)
3/25	4/8	**German Expressionism** (Main Exhibit Gallery)
4/5	4/26	**Fountains** (Main Exhibit Gallery)
4/5	4/26	**Collectors' Choice** (Main Exhibit Gallery)
4/18	4/30	**Mobile Art School, Inc., Children's Exhibit** (Lower Level Hall)
5/1	5/20	**Four Man Show** (Main Exhibit Gallery)
5/5	5/25	**High School National Exhibit, Sponsored by Mobile Art Assn.** (Lower Level Hall)
5/10	5/22	**World of Tennis Exhibit, An Alabama Open Art Show** (Lecture and Exhibit Hall)
5/25	6/15	**Masterpieces of Religious Art** (Main Exhibit Gallery)
June thru Sept.		**240 Reproduced Masterpieces on Loan from Junior League** (Lower Level Hall)
6/1	6/30	**Photographs from the Amazon, Africa and Antartica** (Main Exhibit Gallery)
6/2	7/5	**Watercolors By Pop Hart** (Main Exhibit Gallery)
6/26	7/24	**Realism and Reality** (Main Exhibit Gallery)
7/22	8/12	**How To Look At Painting** (Main Exhibit Gallery)
8/4	8/25	**Designed In the Netherlands** (Main Exhibit Gallery)
8/15	9/15	**The Nile** (Main Exhibit Gallery)
8/29	9/26	**Watercolors and Drawings — Karolik Collection** (Main Exhibit Gallery)
9/15	10/25	**Frank Benson Exhibit** (Main Exhibit Gallery)
10/16	11/7	**American Art Nouveau Posters** (Main Exhibit Gallery)
11/4	12/1	**IBM—American and British Portraits** (Main Exhibit Gallery)
11/1	11/30	**Ansel Adams Photographer** (Main Exhibit Gallery)
12/1	1966	**Bruce Goff, Architect, Retrospective** (Main Exhibit Gallery)
1966		**To Be Announced.**

MEMBERSHIP

Members of the Mobile Art Gallery not only pledge their support and confidence to an important cultural center in the Mobile community, but derive an unequaled number of personal benefits from their association with the Gallery. The member will receive all invitations, bulletins, annuals, brochures, catalogs and other important information, as well as have the opportunity to be the first to review each new exhibit, and attend without charge all the programs at the Gallery such as the film series, etc. As membership grows, so shall the Gallery programs.

CATEGORIES OF MEMBERSHIP

ANNUAL MEMBER		ENDOWMENT IN PERPETUITY	
Student Member	$ 1.00	Life Membership	$ 500.00
Professional Member	10.00	Sponsor for Life	1,000.00
Family Member	15.00	Fellow for Life	5,000.00
Contributing Member	25.00	Donor in Perpetuity	10,000.00
Club Member	25.00	Fellow in Perpetuity	15,000.00
Supporting Member	50.00	Patron in Perpetuity	25,000.00
Sustaining Member	75.00	Benefactor	50,000.00
Annual Member	100.00		

PHYSICAL AND CORPORATE DONATIONS

Donor of Art Objects
Donor to the Library
Donor in Memory
Corporate Membership

FILMS

The Mobile Art Gallery recognizes the extremely important role that the photographic medias play as a Fine Art form. This applies both to the still and the moving picture. More and more the photographer strives to perfect his trade into an art, and his attempts have borne fruit in the form of some of the most important documentary statements in this our 20th Century.

The Municipal Gallery of Fine Arts, as part of its ever expanding program of exploration and discovery, has instituted a film series which lays stress on the essence of the film and its use in examining the varied facets of life. This series is so designed as to offer to every citizen the opportunity to find new paths of discovery and interest, and to explore the art of the film more thoroughly.

Supplementary exhibits during the year will add to your pleasure of this program by affording the opportunity to see the masters of the still media in the main exhibit halls. These exhibits will deal with men and subjects such as photographs from Africa, the Amazon and Antartica; Robert Perrin photographer, the Nile and Ansel Adams.

The series herein described is presented each Friday evening* at 8 p.m. and admission is 50c per person. Complete series coupons are available at $12.50. A series ticket at $3.25 is available for each of the four categories listed. Checks can be made payable and sent to the Mobile Art Gallery. (Limited number of 100 available). Please state the category or series desired.

This series, (as well as all other activities and publications,) is free to members of the Mobile Art Gallery. Consider the following categories of membership on the facing page as your subscription to the series and your first step toward active participation in this cultural center.

(Student Membership is not included)

CALENDAR OF FRIDAY FILMS 1965

FOREIGN FEATURE	FILMS ON ART	TRAVEL AND ADVENTURE	FANTASY & DOCUMENTARY
Mar. 19 *The Suitor*	Mar. 26 *Rembrandt*	Apr. 2 *Annapurna*	Apr. 9 *Blood of a Poet*
Apr. 16 *The World of Apu*	Apr. 23 *Day of the Painter. Drawings of Leonardo. From Doric to Gothic*	Apr. 30 *The Silent World*	May 7 *The Savage Eye*
May 14 *The Wave*	May 21 *Under the Black Mask. Ancient Egyptian Image.*	May 28 *Paris 1900*	June 4 *Metropolis*
June 11 *Alexander Nevsky*	June 18 *From Renoir to Picasso. (To be announced)*	June 25 *Green Magic*	July 2 *Lourdes and its Miracles.*
July 9 *The Young and the Damned.*	July 16 *The Orozco Murals. D for Design. Three Paintings by Bosch.*	July 23 *Listen to Britain. Night Mail. North Sea.*	July 30 *The Red Balloon. Assembly Line.*
Aug. 6 *Hello, Elephant*	Aug. 13 *Creative Art of Japan. Skyscraper. Phillip Evergood.*	Aug. 20 *Desert Victory.*	Aug. 27 *The Day Manolete was Killed. Living Jazz.*
Sept. 3 *(Special Showing)*	Sept. 10 *Mexican Popular Arts. Prehistoric Images. (To be announced)*	Sept. 17 *Time in the Sun.*	Sept. 24 *Muscle Beach. Pow Wow. Fish Market.*
Oct. 1 *The Men who Tread on the Tiger's Tail.*	Oct. 8 *(To be announced)*	Oct. 15 *(To be announced)*	Oct. 22 *(To be announced)*

If the response to this film series is popular the gallery will repeat each feature on Saturday evening. Please indicate the evening you desire.

Modigliani

THE MUSEUM OF MODERN ART

Date 11 March 1960

To: AHB

Re: Modigliani daughter

From: MA

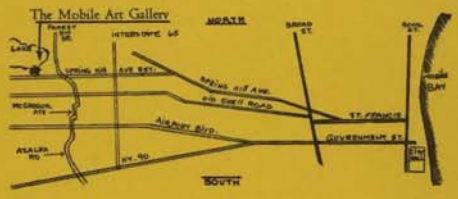
THE MOBILE ART GALLERY
4850 Spring Hill Ave. Ext.
Post Office Box 8404
Mobile, Alabama 36608
342-4642

For further information on any details contained in this brochure, please call.

The Mobile Art Gallery is located on the beautiful southern shore of the lake in Municipal Park, situated in the western section of the City on Spring Hill Avenue Extension west of Forest Hill Road.

The hours of the Mobile Art Gallery are daily:
10:30 a.m. to 5 p.m.
Friday evenings 7:30 to 10 p.m.

Please phone the Gallery for other evening hours soon to be established.



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THE MOBILE ART GALLERY
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Mobile, Alabama 36608

Mocsanyi

THE MUSEUM OF MODERN ART

Date 31 March 1960

To: AHB

Re: Modigliani daughter

From: MA

Mr. Howard Greenfeld of the Orion Press called. Modigliani's daughter, whose book they published, is in Toronto and would like to visit the U.S. for a week before returning to Paris. She has been denied a visa.

They are told it would perhaps be good to have letters from people in the art field. Mr. Greenfeld wonders if you would be willing to write on her behalf.

I spoke to W.S.I. who says she directed a Communist cell in [illegible] and hence the exclusion. Mr. Greenfeld will be in [illegible] afternoon, should you wish to speak to him.

AHB:rr

al 4-9853

5 October 1964

Dear Paul:

Alas, I shall be in Boston so I fear I shan't be able to come to the opening of your show on the 13th. Thank you for inviting me.

Yours,

Alfred H. Barr, Jr.

Mr. Paul Mocsanyi, Director
Art Center
The New School
66 West 12 Street
New York, New York

Since not related to Museum, regretted

Modigliani

THE MUSEUM OF MODERN ART

Date 31 March 1960

To: AHB

Re: Modigliani daughter

From: MA

Mr. Howard Greenfeld of the Orion Press called. Modigliani's daughter, whose book they published, is in Toronto and would like to visit the U.S. for a week before returning to Paris. She has been denied a visa.

As the publisher, they would like to have her come and are writing a letter to be presented "To Whom it May Concern". They are told it would perhaps be good to have letters from people in the art field. Mr. Greenfeld wonders if you would be willing to write on her behalf.

I spoke to W.S.L. who says she directed a Communist cell in Paris, and hence the exclusion. Mr. Greenfeld will be in late this afternoon, should you wish to speak to him.

al 4-9853

Since not related to Museum, regretted

Mongan - Picasso
1904 drawing

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

March 16, 1962

Dear Agnes:

I agree with you that the photograph of the Picasso suggests a pretty weak original. However the photograph is a copy and perhaps does not do justice to the artist. I am afraid I cannot help you beyond giving you this cursory opinion. However, there is no reason why you should not write Jardot to ask him whether he is entirely certain and, secondly, what history he can give you back of the present owners who wish to remain anonymous. I may add that if I were considering buying the picture I would want Picasso's endorsement.

We did have a good time at Wildenstein's, I mean in the red plush room. I want to take Marga to see the Odesalchi Collection and the Tocqué. It was a great pleasure to see you.

Sincerely,

Alfred H. Barr, Jr.

Miss Agnes Mongan
Assistant Director and Curator of Drawings
Fogg Art Museum
Harvard University
Cambridge 38, Massachusetts

AHB:RKA

(photo returned)

FOGG ART MUSEUM · HARVARD UNIVERSITY
CAMBRIDGE 38, MASSACHUSETTS

March 9, 1962

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

Dear Alfred:

May I bother you with a problem? Enclosedis a photo which has just been sent to me by Anne Freedberg (the ex-Mrs. Sydney) who, as you may know, is attached to the Print Room of the Boston Museum. She sent it because of its obvious relationship to the Sachs 1904 drawing. She tells me it is in a private collection in Switzerland. Do you know the original?

We noticed that this painting was referred to without reproduction in Jardot's book on Picasso drawings. Jardot mentioned that it was closer to our Picasso than the Göteborg one. We then wrote Jardot at the Galerie Louise Leiris and received a photo of the painting from him. He said it was in the hands of a private collector who wished to remain anonymous. While we didn't like the work, we assumed it was authentic because of the connection with Kahnweiler. What do you think?

How I did enjoy going to Wildenstein's with you and catching up a bit on the recent news.

Always affectionately,

Agnes

Agnes Mongan
Assistant Director and
Curator of Drawings

AM:jj

cc: Mr. Barr (Greensboro)

(BROOKS)
MOORE

14 EAST 57TH STREET

JULY 26, 1965
(Rec'd July 27)

DEAR ALFRED:

I LEFT WORD THE OTHER DAY AT YOUR OFFICE THAT HENRY MOORE WILL BE IN NEW YORK FROM AUGUST 23RD TO AUGUST 30th. MY WIFE AND I WILL BE GIVING A SMALL DINNER FOR HIM ON WEDNESDAY, THE 25th, AND WOULD LOVE TO HAVE YOU AND MRS. BARR IF YOU ARE GOING TO BE IN TOWN AT THAT TIME.

IF DINNER IS INCONVENIENT, PERHAPS YOU WOULD BE ABLE TO LUNCH SOME DAY WITH HENRY AND ME.

WITH ALL BEST WISHES.

Harry Brooks

PL 3-7742
called Mr. Brooks 7-29

MOORE. 1

cc: Mr. Barr

M.F. Please phone Mr Brooks - say that we would be delighted in principle but are very uncertain of our calendar in August. We'll let him know as soon as we can. AB

THE MUSEUM OF MODERN ART

cc: Mary Fera

Date July 21, 1965

To: Alfred Barr

Re: Henry Moore's visit

From: Betsy Jones

Harry Brooks called today to say that Moore had just written him about his forthcoming visit to New York. He will be here for the week of August 23-30 to work on the patina and other finishing touches with the founder. He will come again for the "real installation " at Lincoln Center which he continues to think is about October 1. (I assume he knows, but the Times did mention September 9 so I'm asking Publicity to check this.)

Brooks very much wants you and Marga to come to some sort of "do" for Moore -- either a lunch or possibly an evening.* He says Moore loves the theatre and they will probably try to get tickets to something. I said I wasn't sure you'd be in New York, or at least wouldn't know at this date whether you might be in New York that week, but he wanted you to know what he was thinking of.

* during the week in August.

called Mr Brooks 7-29

MOORE, I

cc: Mr. Barr

□(5RB ITT85/CTB4787 1019
MUCHHADHAM 45 6 1905

DOROTHY MILLER MODERNART NEWYORK

JUST RECEIVED YOUR TELEGRAM STOP THINK A BASE MAY HELP THIS PARTICULAR SCULPTURE STOP WOULD SUGGEST IT BEING 12 INCHES HIGH BY 56 INCHES LONG BY 41 INCHES WIDE STOP WILL WRITE REPLY TO ALFRED LETTER ON MONDAY STOP

HENRY MOORE

12 56 41
14

MOORE

cc: Mr. Soby
Miss Miller
Miss Jones
Mrs. Shaw

Letter to Henry Moore re Large Torso (Arch)

Dear Henry,

July 27, 1965 AHB/mf

Thanks to the sacrifices made by you and Knoedler, our donor was willing to approve purchase of the Large Torso (Arch). We, of course, are delighted.

Dear Henry:

Thanks to the sacrifices made by you and Knoedler, our donor was willing to approve purchase of the Large Torso (Arch). We, of course,

cc: Mr. Barr (Greensboro)
Miss Miller

MOORE

MUCH HADHAM 66

HOGLANDS.
PERRY GREEN.
MUCH HADHAM.
HERTS.

9th August 1965.

Dear Alfred,

Your letter of 27th July reached me a few days ago, and then I got Dorothy's telegram on Friday telling me that replies to the questions in your letter were urgent.

But first, let me say how very pleased I am that the Museum has acquired the Large Torso (Arch).

About a base for the Arch, - it is difficult to have a definite opinion not being able to visualise where you intend to put it.....I found when I tried it out here, on a little rise(or hillock) that we have in the field, it didn't need a base because the hill raised the actual arch above one's eye level, and being able to see through the arch was rather good. - But if where you are going to put it is rather low down, there is a definite argument for giving it a base.

If you decide to have a base its measurements should be, about 56 inches long, by 41 inches wide, by about 12 inches high.....I, personally, think it needs a base to raise it a little.

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

About writing something on it for you: - I don't know if I can say much, - except you are quite right in thinking that "the Arch was inspired, in part, by the structural beauty of bones".

I began finding the shapes of bones fascinating in my student days at the Royal College of Art, - for next door to the R.C.A. in South Kensington, is the Natural History Museum, and I made innumerable visits there, - perhaps two or three times every month over several years in the late 1920's and early 1930's, examining and drawing the enormous variety of specimens there, - among the ancient fossil bones, and the

/over.....

cc: Mr. Soby
Miss Miller
Miss Jones
Mrs. Shaw

and the bones of more modern times.

One common form-principle in all bones is, of course, structural strength, - since their purpose is interior support.....In prehistoric times this strength was achieved by solidity and bulk, - later through evolution, bones got lighter but yet had to retain their strength, - and in some bones one can find the modern engineering principle of steel-girder construction.

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

You say the Arch seems to you quite different from most other work I have done, --- perhaps this is because almost all my sculpture is based on female form, - but the Arch is very much derived from male form.

In 1950 I illustrated, (by eight lithographs) Andre Gide's translation of Goethe's "Prométhée", - making these illustrations occupied several weeks, during which time I thought very much about the Prometheus myth.

While doing the Arch sculpture, thoughts about "Prométhée" frequently recurred, - the defiant 'braced' strength, the taut arching of the shoulders etc., (I nearly called this sculpture Prométhée, except that I don't really like literary references in titles).

I don't know whether any of the above is of any use for what you want.

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

I think the Museum which first acquired a sculpture of mine was Hamburg, - the Director, Dr. Sauerlandt bought a small carving in the mid-1920's.

Tonight Irina and I fly to Italy, to stay for a spell in Forte dei Marmi, - but I am coming to New York on 23rd August for one week, - I do hope I'll see you then if you are in New York.

With warmest regards.
Yours ever.
Henry.

Alfred H. Barr, Jr.
Director of Museum Collections

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

MOORE

cc: Mr. Soby
Miss Miller
Miss Jones
Mrs. Shaw

July 27, 1965 AHB/mf

Dear Henry:

Thanks to the sacrifices made by you and Knoedler, our donor was willing to approve purchase of the Large Torso (Arch). We, of course, are delighted.

We would expect to put it in the garden on the marble pavement. This raises the question of a base; as I recall, it was shown on a base in Kassel but I rather like it without especially if the surface it stands on is noble rather than grass or ordinary pavement. I agree with Lipchitz that his big bronze Figure is better without a base even though, by association, a base might make it look more monumental. If, however, you desire a base will you let us know what dimensions you would prefer. And as soon as you conveniently can since our shops are less crowded in August than later.

You are so much a master of words that I do not hesitate to ask you if you would write something about the Arch which we may quote in labels, catalogues, press releases etc. This work seems really quite different from anything else that you have done so that what you have to say might not be so much a task for you as might be some notes on one of the Reclining Figure series. In looking at it myself, I would guess that the Arch was inspired in part by the structural beauty of bones. Such an association was valid, I think, for some of your pieces of the 1930's.

We expect to show the piece early in the fall so we would much appreciate some notes from you by September 1st. I hope I am not importunate.

A question came up recently which, perhaps, you can answer offhand. Which museum first acquired one of your sculptures? And can you recall which museum first bought one - as distinguished from having been given one?

We are all looking forward with great joy to the unveiling of the big figure for Lincoln Center especially as many of us were involved in the triumph over philistia. The first round was lost but the second was won thanks to a vote of 5 to 4, a close thing. Doubtless you know the details already.

My best to Irina and to you.

Sincerely,

Alfred H. Barr, Jr.
Director of Museum Collections

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

M.F.

Letter to Henry Moore re Large Torso ~~xxxxx~~ (Arch)

Dear Henry,

Thanks to the sacrifices made by you and Knoedler, our donor was willing to approve purchase of the Large Torso (Arch). We, of course, are delighted.

We would expect to put it in the garden on the marble pavement. This raises the question of a base; as I recall, it was shown on a base in Kassel but I rather like it without especially if the surface it stands on is noble rather than grass or ordinary pavement. I agree with Lipchitz that his big bronze Figure is ~~more~~ ~~impressive~~ better without a base even though, by association, a base might make it look more monumental. If, however, you desire a base will you let us know what dimensions you would prefer? And as soon as you can conveniently our shops are less crowded in August than later.

You are so much a master of words that I do not hesitate to ask you if you would write something about the Arch which we may quote in labels, catalogues, press releases etc. This work seems really quite different from anything else that you have done so that what you have to say might not be so much a task ~~to~~ for you ~~as might be~~ some notes on one of the Reclining ~~Woman~~ Figure series. In looking at it myself, I would guess that the Arch was inspired in part by the structural ~~xxxxxx~~ beauty of bones. Such ~~as~~ an association was valid, I think, for some of your ~~xxxx~~ pieces of the 1930's.

We expect to show the piece early in the fall so we would much appreciate some notes from you by September 1st. I hope I am not being importunate.

A question came up recently which , perhaps, you can answer off-hand. Which museum first acquired one of your sculptures? And can you recall which musum first bought one - as distinguished from having been given one?

Leave Arch as is

We are all looking forward with great joy to the unveiling of the big figure for Lincoln Center especially as many of us were involved in the triumph over philistia. The first round was lost but the second was won thanks to a vote of ~~9~~ 5 to 4, a close thing. Doubtless you know the details already.

My best to ~~Irina~~ Irina and to you

P.S. We would like to have your decision about the base and its size soon ~~as~~ since our shops are freer in August than they are later.

copies to :

J.T.S.
D.M.
B.J.
E. Shaw
and please return it to me in sign

Moore

cc: Miss Miller

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

remember liking Moore personally and admiring a stone Mother and Child in his studio.

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,

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

Mr. Donald Hall
Town Street
Thaxted
Essex, England

AHB:rr

(Mr. Hall was preparing "Profile" for New Yorker)

To _____

Date _____ Time _____

WHERE YOU WERE OUT

How to drive to Henry Moore's

LONDON - MUCH HADHAM

Much Hadham

HALLOWAY
FINSBURY PARK
MANOR HOUSE
TOTTENHAM
EDMONTON
POTTERS BAR
NEWFIELD
WALTHAM CROSS
CHESHUNT
BROXBOURNE
HODDESDON

Cheshunt (?)

This is main road all through.

Then proceed as follows:-

Stanstead

In Hoddesdon the road forks, take the right fork, signing Bishops Stortford. Proceed along this road until you come to where you must either turn left or right; turn right and go through Stanstead Abbotts, bear right at end of village. Shortly you will see a sign Chelsford to the right, ignore this and carry on until you reach the village of HUNSDON, go right through until you come to the village of Widford.

Hunsdon (?)

After passing through you will descend a slight hill and will then see a sign post on the near-side, indicating a right turn for Perry Green and Tye Green. This is a narrow road, after a mile or just over you will come again to where you must turn either left or right. Turn left and you will see the Elizabeth House on your right, afterwards the road bears round left down a hill and you will see the "Hoops" public house on your right, just past, on your left, are two houses, the second one is "Hoglands" and is a sharp turn in up a gravel drive.

"HOOPS" (?)
H

HOW TO DRIVE TO HENRY MOORE'S: London-Much Hadham

Holloway
Finsbury Park
Manor House
Tottenham
Edmonton
Ponders End
Enfield
Waltham Cross
Cheshunt
Broxbourne
Hoddesdon

This is the main road all through.

Then proceed as follows:-

In Hoddesdon the road forks, take the right fork, signing Bishops Stortford. Proceed along this road until you come to where you must either turn left or right; turn right and go through Stanstead Abbotte, bear right at end of village. Shortly you will see a sign Chelmsford to the right, ignore this and carry on until you reach the village of Hunsdon, go right through until you come to the village of Widford.

After passing through you will descend a slight hill and will then see a sign post on the near-side, indicating a right turn for Perry Green and Tye Green. This is a narrow road, after a mile or just over you will come again to where you must either turn left or right. Turn left and you will see the Elizabeth Home on your right, afterwards the road bears round left down a hill and you will see the"Hoops" public house on your right, just past, on your left, are two houses, the second one is "Hoglands" and is a sharp turn in up a gravel drive.

MORGAN

To Rona

Date 4/12 Time

WHILE YOU WERE OUT

Mr. Willard Morgan

of 120 High Point Rd

Phone Searsdale

TELEPHONED		PLEASE CALL HIM
CALLED TO SEE YOU		WILL CALL AGAIN
WANTS TO SEE YOU		RETURNED YOUR CALL

is looking for

Message Jan 9 1950. letter from Barnes to Morgan. He sent AHB a copy or gave or showed him the original when Matisse

Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

MORGAN

book was in the works.
Morgan lent AHB a
number of Matisse
photos of Barnes Coll.
Thing - but asked
to have them credited
anonymously.
I can't find the letter
in the Barnes file but
haven't tried Matisse book.
It's possible that we don't
have it at all. If you
can't find it we could
ask A. about it.
Betsy

MOROT-SIR

November 19, 1965

Dear Mr. Morot-Sir:

I am afraid Mrs. Barr and I cannot accept your invitation to luncheon in honor of René Huyghe on December 2, much as we would like to be present.

I have been ill recently and I have been ordered by my doctor to leave New York for a rest late in November.

I know René Huyghe slightly and admire him very much. My wife and I are very sorry indeed not to join in honoring him.

Our best regards to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Edouard Morot-Sir
Cultural Counselor
972 Fifth Avenue
New York, N. Y. 10021

AHB:mf

Ambassade de France

LE CONSEILLER
CULTUREL

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

November 16., 1965
(Rec'd Nov. 19)

Dear Mr and Mrs Barr:

Mrs Morot-Sir and I would be most happy if you could attend a luncheon in honor of Monsieur René Huyghe of the Académie Française and Madame René Huyghe, in the Victorian Suite, Carlyle Hotel, 35 East 76th Street, Thursday December 2, 1965 at one o'clock.

I do hope that you will be able to join you.

Very sincerely yours,

Edouard Morot-Sir

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

Morot-Sir

4 April 1960

Dear Mr. Morot-Sir:

I am very pleased that you liked the Monet catalogue so much and I am passing your letter on to Mr. Seitz, who wrote it and also selected the exhibition. Mr. Seitz, as you perhaps know, is a Professor at Princeton. He is joining our staff next year.

In the hope that you may be able to use them, I enclose two tickets to Mr. Seitz' lecture this Thursday. It's very short notice, of course.

With very kind regards to Mrs. Morot-Sir whom I had the pleasure of seeing the other evening.

Sincerely,

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

AHB:ma

Morot-Sir

Ambassade de France

LE CONSEILLER
CULTUREL

972 FIFTH AVENUE
NEW YORK 21, N.Y.
REGENT 7-9700

March 28, 1960

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

Dear Mr. Barr,

Thank you for your thoughtful gesture. I am very pleased to have a copy of the catalogue of the exhibition I admired so much.

The material is very well presented in the catalogue and I think it was an excellent idea to include some excerpts from Monet's letters.

With best regards,

Yours sincerely,

Edouard Morot-Sir
Cultural Counselor

Morris

THE MUSEUM OF MODERN ART

cc: Miss Miller
Mr. Selz AHB's

Date 23 November 1963

To: William Seitz

Re: George L. K. Morris

From: Alfred Barr

Dear Bill:

Here's the letter from George Morris that I spoke with you about. This is a real problem which I do not dare involve myself with simply for lack of time.

George was a member of our Advisory Committee for years, gave us a Juan Gris for the Collection and acted as head of the Advisory Committee's purchase committee which provided the only funds we had during the mid-1930s.

I suppose it's partly because he was officially connected with the Museum I did not consider buying one of his works. After he resigned in protest against our surrealist show I suppose I should have paid his work more attention. Indeed, I did bring a picture which I thought of considerable quality to Jim Sweeney when he was in charge of the Museum Collections. Both he and Jim Soby dismissed it offhand. Since then I am afraid I have neglected him. Do you think you could go to see his work after explaining to him our crowded schedule?

I am writing you this cry for help rather than Peter Selz since I think you know George's painting and are, in any case, more familiar with his role over the past quarter century.

October 17

One Sutton Place South
New York 22

Dear Alfred,--

I've heard from the Corcoran in Washington that they want to put on an "important" retrospective of my work -- to take place somewhere between Spring 1965 and the end of that year. They'd like a couple of other museums to make it a joint venture (I imagine to share expenses).

Do you think the Museum of Modern Art would be interested? You're perhaps not directly involved with exhibition-ends at the museum -- but oddly you and Dorothy are about the only staff-officers I seem to know these days; anyway, you could perhaps steer the suggestion into the proper channels?

All this may sound presumptuous -- I'm aware that my output has been hardly a favorite on 53rd St. However it may be that my works from the thirties have now more significance than was apparent at the time. (A friend saved several clippings for me last winter, that said that certain "Far-Out" N.Y.artists were repeating what I'd done thirty years ago, or something such. Till I see the painters in question I remain dubious!) In the succeeding decades I have felt more isolated in what I was trying to do. Then recently I read (New Republic) "This earliest of American abstractionists still at it seems to be on the leading edge of advanced American painting." Again I'm not familiar with this "edge", and you'ld know more about this than the critics.

To come back to my retrospective -- it would present 35 years of American abstract (more or less) painting and sculpture through a fairly logical development. And with emphasis on qualities other than

those usually stressed, the result might prove beneficial

sincerely yours

George L. K. Morris

P.S. I'll be in New York for good, week after next.

Morrison

cc: Mr. Selz
Mr. Lieberman
Miss Miller

10 May 1960

Dear Mrs. Morrison:

Forgive my not answering your postcard before this. I would agree with you that the Museum's picture labels are often too obscure and awkwardly placed. While I find the very large labels hung above the paintings in the Metropolitan quite distracting, I think we must find some solution to place labels clearly on the wall beside the painting at a convenient height and in a clear type. Unfortunately our staff is limited and our paintings are so frequently rearranged or lent to other museums that we have fallen back on attaching the label to the picture, which saves both time and our wall surface.

However, I think the public's eyes are more important and we should try to revise our practices.

I appreciate your having taken the trouble to write.

Sincerely,

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

Mrs. Edward A. Morrison
563 Park Avenue
New York 21, New York

AHB:ma

cc: Mr. Emilio del Junco

yell – DCM

Moskin

(mailed in "personal" envelope)

12 August 1964

Dear

expe
have
yo
15 E

ctions

Mr. William J. Withrow
Director
The Art Gallery of Toronto
Grange Park
Toronto 2B, Canada

DCM:rkr (Transcribed and signed in Miss Miller's absence.)

cc: Mr. Emilio del Junco

yell – DCM

Moskin

(mailed in "personal" envelope)

Dea

exp
hav
yo
15

ections

MRS. EDWARD A. MORRISON 563 PARK AVENUE - NEW YORK 21

~~April 11, 1960~~

For the consideration of the Public, would it not be well to place the name of the artist, in large letters, over each picture; as it is done in an exhibition at the Metropolitan Museum of Art. For those of increasing years, and failing sight, it is hard to crane down to read the name of artist & subject of each picture

Isabel Jances Morrison

Miss Ruth Moskin
15 East 91 Street

Mr. William J. Withrow
Director
The Art Gallery of Toronto
Grange Park
Toronto 2B, Canada

DCM:rkr (Transcribed and signed in Miss Miller's absence.)

cc: Mr. Emilio del Junco

yell - DCM

Moskin

(mailed in "personal" envelope)

12 August 1964

Dear Mr. Withrow:

A woman with excellent education and a good deal of practical experience is Ruth Moskin (Mrs. William Fineshriber). I happen to have heard that she is looking for a museum position. I suggest that you write asking her for a resumé of her career. Her address is: 15 East 91 Street, New York 28.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. William J. Withrow
Director
The Art Gallery of Toronto
Grange Park
Toronto 2B, Canada

DCM:rkr (Transcribed and signed in Miss Miller's absence.)

Moskin

Ruth Moskin
15 East 91 Street
New York, New York

June 24, 1964

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

Dear Mr. Barr:

I would appreciate very much an opportunity to come and talk with you at your early convenience. I resigned my position as Director of Paul Rosenberg & Co. at the end of last year and I have just returned to New York to find your letter of June 25. Unfortunately the envelope was marked personal so that my secretary did not open it. I do apologize for the delay. I am enclosing my resumé together with a letter from Mr. Rosenberg.

Doubtless you have already secured another position during the interim. If not, may I suggest that you come to the Museum and register with our Personnel Manager, Mrs. Dorf. In this way your curriculum vitae would be accessible to the heads of various departments which might well be interested. Since this is mid-summer many of them are on vacation and I myself do not know. I shall look forward to hearing from you.

With kindest regards, I remain,

Sincerely yours,

Ruth Moskin
(Mrs. William Fineshriber)

P.S.: Perhaps you recall coming to the Ruth Moskin Gallery some years ago, first at the invitation of Matta to see his latest work, and later to an exhibition of paintings by Enrique Zañartu.

10 August 1964

Dear Miss Moskin:

Alfred H. Barr, Jr.

Miss Ruth Moskin
15 East 91 Street
New York 28, New York

AHB:rr

2 Enclosures

Ruth Moskin
15 East 91 Street
New York, New York

June 24, 1964

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

Dear Mr. Barr:

I would appreciate very much an opportunity to come and talk with you at your early convenience. I resigned my position as Director of Paul Rosenberg & Co. at the end of last year and have decided to return to the museum field for which I received my training at the Institute of Fine Arts and the Metropolitan Museum of Art. I am enclosing my resumé together with a letter from Mr. Rosenberg, clarifying my duties at the gallery.

I am hoping that due to the recent expansion program at the Museum, there may be a need for additions to the staff, in which case I should be most interested. I shall look forward to hearing from you.

With kindest regards, I remain,

Sincerely yours,

Ruth Moskin

Ruth Moskin
(Mrs. William Fineshriber)

2 Enclosures

P.S.: Perhaps you recall coming to the Ruth Moskin Gallery some years ago, first at the invitation of Matta to see his latest work, and later to an exhibition of paintings by Enrique Zanartu.

Resumé

Ruth Moskin

15 East 91st Street
New York 28, N.Y.

AT 9-0171

A. Educational Background:

Pembroke College, Brown University, B.A.

Teacher's College, Columbia University - Candidate Master's Degree in Fine Arts.

Art Students League:

Studied painting with Morris Kantor and Vaclav Vytlacil
" graphics with Harry Sternberg
" sculpture with William Zorach

Exhibited at New York World's Fair, "Art of our Time".

Member of New York Society of Women Painters.

Member of the National Association of Women Painters.

Institute of Fine Arts, New York University, Certificate in Museum Training, given in collaboration with the Metropolitan Museum of Art, New York City (1956-59).

Brooklyn Museum of Art, Certificate, given by the Department of Conservation, upon satisfactory completion of Seminar conducted by Sheldon and Caroline Keck (1958).

Metropolitan Museum of Art, New York City, Fellowship Grant (1959).

Languages: Speaking and reading knowledge of French and Italian. Reading knowledge of Spanish and German.

B. Work Experience:

1949 Allegro Records - Head of Children's Department.

1950-52 Associated American Artists Gallery (Sales Division).

1953-60 Ruth Moskin Gallery.

The gallery was a one-woman operation involving the buying and selling, planning of exhibitions and catalogues as well as installation of exhibitions. In 1953 I became interested in the international aspect of art and introduced the work of little or unknown artists. The following is a cross section of some of the exhibitions at the Ruth Moskin Gallery:

A Collector's Choice, featuring paintings, drawings and sculpture by Matta, Victor Brauner, René Magritte, Villon, Tapies, Giacometti, and Lipchitz.

Water-Colors by Henri Michaux, first one-man show in New York.

Four Young Americans, Walter Barker, Paul Brach, Paul Jenkins, Matsumi Kanemitsu.

Fantasy in Art (Masson, Dubuffet, Brauner, Michaux, Zanartu).

Modern Graphics (Villon, Matisse, Picasso, Buffet, Campigli, Clavé).

Retrospective Exhibition of Colored Crayon Drawings by Matta.

Paintings and Drawings by Betty Klavun (first one-man show).

Outstanding Examples of the Surrealist School, featuring early work by Ernst, Magritte, Matta, Michaux, Brauner, Dubuffet.

Drawings and Sculpture by Giacometti.

Poetry in Painting. (Tapiès (early), Vilella, Aleschinsky, Walter Barker).

Sculpture by Dimitri Hadzi, Mathias Goeritz, Jacques Lipchitz, and Alberto Giacometti.

One of three Galleries participating in the Museum of Modern Art Retrospective Exhibition of the work of Matta, September 10 - October 20, 1957.

June 1960 - January 1964 - Director of the Gallery,
Paul Rosenberg & Co.,
20 East 79th Street,
New York 21, New York.

C. Personal Data:

Born in New York City.

Present marital status: Married to William H. Fineshriber, Jr.

No. of Dependents: One son, Jeffrey, attending Cornell College of Engineering, Ithaca, New York.

D. References:

Professional

Prof. Colin Eisler, Institute of Fine Arts,
2 East 78th Street, New York City.

Mr. Theodore Roussau, Curator of European Paintings,
Metropolitan Museum of Art, New York City.

Mr. Alexandre Rosenberg, 20 East 79th Street,
New York City.

Personal

Mr. Roy Neuberger, 120 Broadway, New York City.

Mr. David Lloyd Kreeger, 3201 Fessenden Street,
Washington, D.C.

Mr. and Mrs. Arnold Askin, 17 West 54th Street,
New York City.

Mr. Paul Hirschland, 60 Broad Street, New York City.

PAUL ROSENBERG & CO.

20 EAST 79TH STREET
NEW YORK 21, N. Y.

RHINELANDER 4-2340

To whom it may concern:

I wish to confirm that Miss Ruth Moskin has been working at Paul Rosenberg and Company in an executive capacity, from June 1960 until her services terminated by mutual agreement on November 27th, 1963.

During this period Miss Moskin has exercised the functions of director of the gallery, being my direct assistant. Her duties included the general supervision of the gallery work and the care of all details pertaining to the operation of the business, including preparation of catalogues and planning of exhibitions, movements of works of art, relations with museums and various publications, communications with the artists represented by this firm, and other responsibilities such as research work and coordination of the various services required in assisting the functioning of the gallery.

Miss Moskin also was entrusted with receiving customers, showing pictures to visitors and selling paintings and pieces of sculpture. In my absence, she was in charge of the gallery.

Her experience and art-world background helped her greatly in the performance of these tasks.

She is leaving Paul Rosenberg and Company after complete severance from this establishment, and she is entirely free of all and any obligation.

PAUL ROSENBERG & CO.

Alexandre Rosenberg

Alexandre Rosenberg.

AR:lcs.

CABLE ADDRESS: POLROSEN-NEW YORK

M055

CAnal 6-3882.

210 Centre Street,
New York 13. N.Y.

Arte Programmata
Olivetti
Group T

oject:
in

Munari - Black Square 1953?
1964 on catalog

oration.

Group N Padova
- Chromatic structure
- Variable sound variation
image

Boriani : Magnetic surface 1959

Colombo : Pulsating structuralistic 1959

~~Munari - Black Square~~

Enzo Mari
? Programmed Composition

Moss

CAnal 6-3882.

210 Centre Street,
New York 13. N.Y.

January 26, 1960.

Alfred Barr Esq.,
Museum of Modern Art,
New York.

Dear Mr. Barr,

Enclosed, belatedly, is the route and plan of our African project: we would be very interested to know if we can do anything for you in Africa. We expect to leave at the end of February.

We are very anxious to meet Mr. Henry Allen Moe: would it be possible for you to give us an introduction to him?

Also belatedly, congratulations on your recent important decoration. Hoping you are well,

Yours sincerely,

John Moss.

John Moss.

PROPOSED EXPEDITION THROUGH AFRICA - 1960

John & Bini Moss, 210 Centre Street, N.Y.13

A.

PERSONAL BACKGROUND

John Moss: Educated at St. Edward's School, Oxford, England.
St. Edmund Hall, Oxford. (M.A. Law)

Bini Moss: Educated at Eunice School For Girls, Bloemfontein, South Africa.
University of Cape Town (Law - majoring in Native law)

ARTICLES AND/OR PHOTOS PUBLISHED - 1958/1959

Brazil:
Brazilian Foreign Office publications
Correio de Manha
O Estado de São Paulo
Revista Esso (Standard Oil)
Revista Shell (Shell Company)
Modulo (Oscar Niemeyer publication)
O Mundo
Lady
Visão
Brasil Moderno
Aconteceu
Patrimonio Historico
Times of Brazil

England:
London Times Weekly Review

Holland:
Katholieke Illustrasie

S. Africa:
Argus Group
Die Burgher
Drum
Panorama
Farmers Weekly

U.S.A.:
Fortune (April)
Architectural Forum (April)
Interiors (June)
Newsweek
Visión
Hoffman La Roche Image (Winter Edition)
Engineering News Record (April & September)
Raymond Record (Raymond International)
Bell Helicopter
Jubilee
Argosy
Americas (August, September, December)
Current Biography
Advertising photos in
Time, Fortune, Engineering News Record

ACCEPTED FOR PUBLICATION

U.S.A.:
National Geographic Magazine
Fortune
New York Times Magazine
Pageant
Mademoiselle
Living for Young Homemakers
Clues (Ford)
General Motors World
Kodak Color Photography Outdoors
The Record to Mankind

PROPOSED EXPEDITION THROUGH AFRICA - 1960

John & Bini Moss, 210 Centre Street, N.Y.13

B.

PROJECT

Invited by:-

(1) Dr. JIM MOROKA, hereditary chief of the Barolong tribe, Thaba 'Nchu, Orange Free State, South Africa. Graduate in medicine from Edinburgh and Berlin, one-time President of African National Congress - now retired from political life and director-founder of Moroka Hospital in Thaba 'Nchu.

(2) Mr. J. B. van RIET, of Excelsior, O.F.S., South Africa. Agricultural expert and regional secretary of the Liberal Party.

(3) Mr. JORDAN NGUBANE, eminent Zulu journalist on African affairs.

To accompany them:-

On a trans-African trip (see schedule below) independent of any political party, government or business agency, on an extensive series of person-to-person discussions with the awakening people and leaders of Africa. The primary object is an intimate fact-finding tour: social, political, religious, economic (agriculture, mining, industry, communications), administrative, labor, legal and cultural information will be amassed, basically through contacts already established by Dr. Moroka and Mr. Ngubane throughout the continent.

Our function will be to record, in writing, still photography, movies and tape, the minute-to-minute progress of completely informal contact with the aspirations and achievements of Africa in 1960. Apart from the momentous political ferment, there is a wealth of material of interest to business organizations with possible African affiliations, to collectors of primitive art, dance and music and to sportsmen. Dr. Moroka and Messrs. van Riet and Ngubane will commence in March, 1960 and return to the Union of South Africa about six months later: we intend to devote the rest of the year (or longer) to further travel in Africa and can undertake more specialized research in any particular field after the main tour is completed.

Our ultimate intention is to produce a comprehensive book with photos. We believe that our close association with Dr. Moroka, Mr. van Riet and Mr. Ngubane will bring us into direct contact with the present and future development of modern Africa, giving us a different perspective to any book previously published on the subject.

Throughout Africa we shall be living in our vehicle whenever possible. Major expenses will be transport and photographic material. Based on calculations according to our previous experience in Africa and South America, we estimate that our minimum expenses will be $10,000.00 (excluding the price of a truck) for the entire period of one year.

Departure date from New York to Africa: as soon as possible.

C.

ROUTE (Subject to alteration)

SCHEDULE

February Cape Town along Garden Route to Durban:
Mileage: 1,120

Cape Town: interviews with leading political figures of Nationalist, United party, Progressive and Liberal parties - Parliament (legislative capital) - inter-racial University and related problems - monuments - roads, railways, bridges, shore-front expansion and reclamation - resort aspect.

Garden Route: farms - grape, fruit, wheat, sheep, ostrich; resorts - Wilderness, Scottburgh; native life in Transkei Reserve; sugar plantations; Cape Agulhas (southernmost tip of Africa).

Durban: resort sea-front, modern hotels - Zulu dances - Zulu "rickshaw drivers".

Durban to Basutoland, O.F.S., Kimberley, S.W. Africa, Johannesburg
Mileage: 3,102

Drakensburg mountains - Basutoland - stock-farming.
Bloemfontein (judicial capital of Union Appeal Court)
Kimberley (diamonds) - Johannesburg (gold-mining)
Pretoria (Union buildings - admin. capital).
"Skeleton" (diamond) Coast - Kalahari desert (game, Bushmen, unusual plants) - unrest in Windhoek, political scene.

March Transvaal, Mozambique, Southern Rhodesia
Mileage: 1,569

Kruger National Park (Game Reserve) - Swaziland - Lourenço Marques - "Indigenato" system in Mozambique - Birchenough Bridge (famous suspension bridge) - Umtali (Leopard Rock hotel) - Chimanimani mountains - Zimbabwe ruins - Limpopo river.
Salisbury and Bulawayo: political interviews.

April Nyasaland, Northern Rhodesia - Livingstone
Mileage: 2,018

Sir Akabanu Ibiam - Dr. Hastings Banda.
Tourism: Victoria Falls, rain forest, Wankie Game Reserve.
Labor: Copper mines, tobacco farms.
Kariba Dam Project on Zambesi - local unrest.
The U.N.I.P. and Kenneth Kaunda - Sir Evelyn Hone.

May Tanganyika, Kenya, Uganda - Kampala
Mileage: 1,400

Tanganyika: Sir Richard Turnbull (Governor) - Julius Nyerere (African leader).

Kenya: GG Sir Patrick Renison - Mboya and Kenyatta - end of Mau Mau.
Mr. Amalemba (Minister of Housing)
Mount Kilimanjaro - Lake Victoria (source of Nile).
Dar-es-Salaam - Mombassa - Nairobi - Kampala.
Masai chief: Mbarnoti.

C.

SCHEDULE
(Continued)

June — Ruanda Urundi, Belgian Congo - Elizabethville
Mileage: 1,528
Political: Joseph Kasavubu (Akabo Party)
Watussi tribe - Pygmies. Rubber - Game - Gorillas at Utu.

July — Belgian Congo - Angola to Leopoldville
Mileage: 2,375
Comparison of Leopoldville and Brazzaville - Poto-Poto (native quarter) - Congo river - tropical forests. Oral polio inoculations.

August — Southern French Equatorial Africa - Cameroons
Mileage: 1,470
Cameroons and Premier Ahidjo. Economics of undeveloped country. Dahomey - Hubert Maga: Gabon - Leon M'Ba: Ivory Coast - Felix Houphouet-Boigny: Chad - François Tombalbaye: Central African Republic - David Dacko: Congo Republic - Abbé Fulbert Youlou: French Niger - Hamani Diori: Voltaic Republic - Maurice Yameogo.

Sept. — Nigeria
Mileage: 2,040
Independence: Azikiwe - Awolowo - Balewa - GG Sir James Robertson. Contrasts of Nigeria: Adeniji Adela ll, the Oba of Lagos - titular ruler of capital of Nigeria. University and juju.

Oct. — Ghana, Liberia and Guinea
Mileage: 2,000
Rubber (Firestone) plantations - iron ore mines. Contrast Nkrumah, Tubman, Touré. Ghana opposition, Kofi Busia. Russian influence in Guinea - chief of diplomatic corps, Bulgarian Ambassador - system of one-party state.

Nov. — Northwards to Tangiers
Mileage: 2,316
Scenic: Crossing Sahara - Sandstorms, oases, Toureg horsemen, camel trains, desert fortress (leogionaires, etc.). Colomb-Bechar missile base. Hammodia (near Reggan) Atomic bomb testing area.
Oil: Edjelé and Hassi Messouad.

Dec. — Tangier to Cairo
Mileage: 2,388
Algerian question. Cairo - Nasser. Nile barges - Minister of Culture, Sarwat Okasha. Sphinx - pyramids - Valley of the Kings. Morocco - King Mohammed V - Ben Barka. Nile Hilton Hotel.

Jan. 1961 — Through Sudan to Khartoum
Mileage: 2,343
Khartoum - Gen. Abboud. Ethiopia - Haile Selassie. Sudan - Modibo Keita. Somalia: Abdulla Issa. Asswam Dam, etc.

Feb. 1961 — Khartoum - Nairobi - Mombassa - back to U.S.A.
Mileage: 2,003

Motive — [illegible]

SOUTHERN METHODIST UNIVERSITY
PERKINS SCHOOL OF THEOLOGY
DALLAS 5, TEXAS

April 7, 1961

Mr. Alfred Barr

To AHB

Date Feb. 4 Time 12;00 A.M. P.M.

WHILE YOU WERE OUT

M Ann Schumacher

of Newsweek

Phone HA 1-1234
AREA CODE NUMBER EXTENSION

x	Telephoned	x	Please Call Him
	Called to See You		Will Call Again
	Wants to See You		Returned Your Call

Message Would like you to make a statement re: MOTIVE Magazine. (Newsweek doing an article on it)

mentioned early Feb.'66

Dudley
Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

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Motive — Total Lecture?

SOUTHERN METHODIST UNIVERSITY
PERKINS SCHOOL OF THEOLOGY
DALLAS 5, TEXAS

April 7, 1961

Mr. Alfred Barr
11 W. 53rd Street
New York 19, New York

Dear Mr. Barr:

A note to express my appreciation for the time and interest that you showed in our recent seminar on the Arts.

It has been many years since I first read your little book on modern art which included the Beckmann triptych and have often wondered if I would ever have the chance to hear ~~his~~ you talk about it in person - I was finally rewarded!

Again many thanks to you and your colleagues. It was most gracious of you to take the time - and I know the students appreciated the really rare moments at the Musuem.

Best wishes,

Sincerely,

Roger Ortmayer

Roger Ortmayer

RO:an

P.S. Is the Commission on the Arts of the NCC going to get into operation again?

RIGG

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / express 1-6832

April 26, 1961

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

Dear Mr. Barr:

This is a much belated letter of our very special thanks to you for your wonderful participation and help on the Fine Arts Seminar. On behalf of the Methodist Student Movement, which sponsored the seminar, I can tell you that our visit to the Museum and [illegible] for the very fine tour and afterwards for discussion was the high point in our week.

It was a very [illegible] can be, and of [illegible] gained greatly [illegible] fact that the church [illegible] officially and [illegible]

You and the Mu[illegible]ve been such great help and inspiration to motive over the years--we could not begin to express our thanks to you.

We enjoyed both your insight and wit and especially your direction in the discussion together in the Museum projection room. We are most grateful to you for giving us so much of your time, which I know you did not really have to spare. I know that you could not possibly meet all the groups coming to New York for special study, and knowing this, we were most appreciative of the fact that you participated so fully with us in our concern for theology and the arts. The questions you introduced for discussion were exactly to the point. I might say that regardless of the fact that we had written carefully to the many seminar resource persons--artists, gallery dealers, art education persons, actors, directors, critics in both visual and dramatic a[illegible] forth questions calculated to specifically relate Christianity a[illegible]. It was only with you that we were ever able to discuss this a[illegible] There was so little understanding and so much misinterpretation [illegible] of Christianity being discussed that such questions led us several times into hopeless confusion.

So it was most refreshing for us to be able openly to discuss what we went up there to learn more about. Thank you for your vision and willingness to enter into such conversations with your "country cousins."

Enclosed is a very small token of our appreciation for your time and help. I wish it could be adequate, but as usual the church holds back in such matters--pays the plumber, the janitor, the electrician first and best.

I send every good wish to you personally, and for the important expansion of the Museum you are working so hard to bring into reality.

Cordially,

Margaret Rigg

Margaret Rigg

MR:jj
Encl. ck.

[illegible] / margaret rigg: art editor
the division of educational institutions of the methodist church

May 16, 1961

Dear Miss Rigg:

I am so far behind answering letters, that I just now ran across your very nice one of April 26. Believe me, it was a great pleasure to meet with you and your group. I so wish that we could have talked together much longer.

Will you please permit me to return the check which you have sent, and instead send me a year's subscription to Motive?

Sincerely,

Alfred H. Barr, Jr.

Miss Margaret Rigg
Art Editor
Motive Magazine
Box 871
Nashville 2, Tennessee

AHB:bj

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / cypress 1-6930

April 26, 1961

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

Dear Mr. Barr:

This is a much belated letter of our very special thanks to you for your wonderful participation and help on the Fine Arts Seminar. On behalf of the Methodist Student Movement, which sponsored the seminar, I can tell you that our visit to the Museum and being with you for the very fine tour and afterwards for discussion was the high point in our week.

It was a very important week. These young artists became aware of the calling art can be, and of the issues between the arts and theology. They and we felt they gained greatly from the experiences. Perhaps only second in significance, is the fact that the church was willing at last to put out money to sponsor such a seminar, officially and nationally, for such a few chosen students.

You and the Museum have been such great help and inspiration to motive over the years--we could not begin to express our thanks to you.

We enjoyed both your insight and wit and especially your direction in the discussion together in the Museum projection room. We are most grateful to you for giving us so much of your time, which I know you did not really have to spare. I know that you could not possibly meet all the groups coming to New York for special study, and knowing this, we were most appreciative of the fact that you participated so fully with us in our concern for theology and the arts. The questions you introduced for discussion were exactly to the point. I might say that regardless of the fact that we had written carefully to the many seminar resource persons--artists, gallery dealers, art education persons, actors, directors, critics in both visual and dramatic arts--and set forth questions calculated to specifically relate Christianity and the arts today, it was only with you that we were ever able to discuss this matter overtly. There was so little understanding and so much misinterpretation about the "brand" of Christinity being discussed that such questions led us several times into hopeless confusion.

So it was most refreshing for us to be able openly to discuss what we went up there to learn more about. Thank you for your vision and willingness to enter into such conversations with your "country cousins."

Enclosed is a very small token of our appreciation for your time and help. I wish it could be adequate, but as usual the church holds back in such matters--pays the plumber, the janitor, the electrician first and best.

I send every good wish to you personally, and for the important expansion of the Museum you are working so hard to bring into reality.

Cordially,

Margaret Rigg

Margaret Rigg

MR:jj
Encl. ck.

jameson jones: editor / margaret rigg: art editor
the division of educational institutions of the methodist church

MOTIVE

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / cypress 1-6930

20 March 1961

Mr. Peter Sels
Curator of the Department of
Painting and Sculpture Exhibitions
Museum of Modern Art
New York 19, New York

Dear Mr. Sels:

Thank you for your letter of 16 March, so promptly after returning from Europe.

We appreciate your participation in our seminar very much and especially so knowing that your schedule is very crowded.

I believe you have a copy of the letter Mr. Barr has written me on 14 March. I have just replied to him that his schedule suggestions are quite good for us and that we will be at the Museum on the 29th at 10:00 for the tour and then meet with Mr. Barr, you and Mr. Lieberman from 11:30 until 12:30 for discussion of an informal nature.

During that hour of discussion we will want to ask some questions about the trends in painting, printmaking and sculpture during the past 60 years and especially since 1945. We are particularly interested in the sense of man presented by the exhibition you collected last year: New Images of Man. Questions will be raised about this I am sure.

We look forward to this meeting with much pleasure. Thank you for your help and cooperation.

Sincerely,

Margaret Rigg

Margaret Rigg

jameson jones: editor / margaret rigg: art editor
the division of educational institutions of the methodist church

MOTIVE MAGAZINE

March 16, 1961

Miss Margaret Rigg, Art Editor
Motive Magazine
Box 871
Nashville 2
Tennessee

Dear Miss Rigg:

Thank you for your letter of February 24 which I have seen just now on returning from Europe.

Much as I would like to give a lecture to your group, the pressure of work awaiting me here will not permit me to do so. I sincerely regret being unable to do this. However, both Mr. Barr and I can meet with you at 11:30 on March 29 for a tour through the Museum, and we might also be able to have a question and answer period with your group after the tour.

I am very much looking forward to meeting with you and your group.

Yours sincerely,

Peter Selz
Curator

cc: Alfred H. Barr, Jr.

PS:tv

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / cypress 1-6930

20 March 1961

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

Dear Mr. Barr:

Thank you for your letter of March 14. It was received here while I was away on a trip and so I just today saw it.

We have abandoned the panel as first formed but in your suggestions I feel very pleased.

We shall meet promptly at 10:00 (35 of us) at the Museum entrance hall on 53rd and will be most happy for you to greet us there and direct us about the tour. Whatever means you may wish to use will be excellent, I am sure.

Then, at 11:30 we will all meet in the projection room on the fourth floor for discussion until 12:30 with you, Mr. Selz and Mr. Lieberman.

If one of you can join us during the tour of the Museum we will be delighted and of course, gain a great deal more.

During the 11:30-12:30 discussion we will certainly not expect anything in the way of a formal presentation and are counting on that opportunity to ask, informally, questions about the Museum, the works we have seen and especially questions about the trends in art during the last 60 years and especially since 1945.

Your suggestions and programming of our time is very acceptable to us and I am indeed pleased that we will have the time with you, Mr. Selz and Mr. Lieberman for questions. We look forward to this opportunity with the greatest pleasure and thank you for all you have done and are doing to make this possible.

Sincerely,
Margaret Rigg
Margaret Rigg

jameson jones: editor / margaret rigg: art editor
the division of educational institutions of the methodist church

Motive

cc: Mr. Selz
Mr. Lieberman
Mr. Porter

FILM PROJECTION ROOM IS RESERVED

14 March 1961

Dear Miss Rigg:

I am sorry to say it would not be possible to open the Museum at 9:30, but we would be able to receive you and your group at 10:00 on March 29th. I hope that this will not disappoint you but as you can imagine it is difficult to open the Museum more than an hour before our regular opening without bringing our gallery staff together earlier than they ordinarily arrive. In any case, if I may say so, your schedule suggests that by Wednesday some of you may prefer to take it a little easy.

I gather from your letter that you have abandoned the other members of the panel about whom you spoke in your first letter of January 2nd. I am afraid that our staff would not have the time to prepare for a formal panel discussion, but I think that some of us would be glad to meet with you at 11:30 in the film projections room on the 4th floor where we could discuss with you what you have seen in the galleries or other subjects that may interest you particularly.

On the 29th of March the Max Ernst show will still be on view, occupying the entire 3rd floor and the auditorium gallery. On the ground floor will be a large retrospective of the work of Edward Steichen, the head of our department of photography. He is well over 80, but it is possible that he might join us in greeting you. On the second floor is a rather crowded presentation of the collection in its various departments, alas, disagreeably congested thanks to lack of space.

Our schedule then would be as follows:

10:00 promptly, meet in the entrance hall of the main Museum building, 11 West 53rd Street.

11:30 meet in the projection room, 4th floor for discussion until 12:30, with Peter Selz, Curator of the Department of Painting and Sculpture Exhibitions, William S. Lieberman, Curator of Prints and Drawings, and Director of the Max Ernst show, and myself.

Peter Selz is writing you independently. It may be that one or more of us can join you during your tour of the Museum, but we are all very pressed by our previous commitments here at the Museum so that

we can promise to join you only at 11:30. I shall be there at 10:00 to welcome you.

Let me know if this is a satisfactory schedule. If not, please be candid.

Sincerely,

Alfred H. Barr, Jr.

Miss Margaret Rigg
Art Editor
Motive Magazine
Box 871
Nashville 2, Tennessee

AHB:ma
copies to Mr. Selz, Mr. Lieberman

P. S. It is my understanding that you and your group will not be more than 35 people. I notice that your schedule puts Peter Selz' lecture first, but I think it better to follow the above schedule since it will allow you an hour in the galleries before the general public is admitted. We will waive the group admission charge for your group, so that Mr. Porter will not himself write you about this query.

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / cypress 1-6930

24 February 1961

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

Dear Mr. Barr:

Thank you for your good letter of 15 February. It brought us most welcome news and we are delighted that you can be with the Seminar group on Wednesday, 29 March.

Thank you for discussing our plans with Mr. Peter Selz. We are pleased that he will also be with us. I shall write him today, concerning the time and topic.

Since you suggest that you would like to take the group through theMuseum collection instead of being on the panel we have made plans to rearrange the schedule. I think perhaps it will work out in an exciting way.

We have set aside the hours of 10:30 until 12:30 for this tour with you and you can use any part of it or all of it according to what you feel is most important. I would hope that you could say a few things about how the Museum came into being, its early struggles and its committment to a specific role in society today. The group should understand the experimental and educational function as well as the vision that is so much a part of the Museum.

If you do this rather than a panel presentation it would be of an informal nature, with some questions and discussion as we go along, I suppose.

Then, in this case, we would like to have Mr. Selz discuss with us the topic: "Images of Modern Man in Painting and Sculpture." This could come as a lecture with time for discussion from 9:30 until 10:30 when we meet with you. I am writing to him about this.

If you have any suggestions or changes please let us know and we will be happy to work with them.

I look forward to this with great pleasure. I know how terribly busy you are with the new building program and much else and it means a very great deal that you would consent to meet with us. The church is beginning to wake up at last and the arts becomming important again even in little places. Much of this is due to your efforts and the Museum's role in our society.

Sincerely,
Margaret Rigg
Margaret Rigg

jameson jones: editor / margaret rigg: art editor
the division of educational institutions of the methodist church

TENTATIVE SCHEDULE SUBJECT TO CHANGE

MSM SEMINAR
March 26-April 1, 1961
New York City

"THE CHALLENGE OF CULTURE TO CHRISTIAN FAITH"

SUNDAY, MARCH 26

a.m.	Check in at Sheraton-Atlantic Hotel, 34th and Broadway
12:30	Informal introductions, hotel conference room
1:00--1:30	Opening worship, Art Brandenburg
1:30--2:30	Lecture: "Mess and Meaning," Roger Ortmayer
2:30	Taxi to theater
3:00	"The American Dream," Edward Albee "Bartleby," William Flanagan and E. Albee York Playhouse, 64th and 1st Avenue
Dinner	Free time and eat in Greenwich Village
7:30	"Krapp's Last Tape," Samuel Beckett "The Zoo Story," Edward Albee The Cricket Theatre, Second Ave. at 10th Street

MONDAY, MARCH 27

	Breakfast on own
9:15	Meet in lobby; subway to Wise Gallery
10:00--11:00	Wise Gallery, 50 W. 57th Street. Discussion with Stephen Pace, painter
11:00	Subway to Union Theological Seminary
11:30--12:30	"Concepts of Religious Drama," Robert Seaver, Classroom at Union
12:30--2:30	Cafeteria lunch at Union refectory Lecture: "Image of Man in Contemporary Drama," Tom Driver
2:30	Walk to Interchurch Center, 475 Riverside Drive
3:00--5:00	Panel: "The Church and the Arts" "Church's isolation of Culture" Art Brandenburg, moderator Marvin Halverson Roger Ortmayer Margaret Rigg
8:30	"Rhinoceros," Ionesco Longacre Theater, 48th St., W. of B'way

TUESDAY, MARCH 28

9:30	Meet in lobby
10:00--12:30	Tour and discussion: "The Sense of the Sacred in Art through the Ages," Roger Ortmayer and Margaret Rigg Metropolitan Museum, 82nd and 5th Ave.
12:30--1:30	Lunch at Metropolitan
1:30	Bus to Guggenheim Museum, 1071 Fifth Avenue
3:15--5:00	Tibor de Nagy Gallery, 149 E. 72nd Street: Discussion with Jane Wilson, painter
7:30--9:30	Panel: "The Contemporary American Theater--Substance or Vacuum?" Sydney Lanier, moderator Edward Albee, playwright Uta Hagen, actress Jose Quintero, director

WEDNESDAY, MARCH 29

9:00	Meet in lobby subject to OK
9:30--10:30	Lecture, "Images of Modern Man in Painting," Peter Selz, Museum of Modern Art
10:30--12:30	Tour: Museum of Modern Art, 11 W. 53rd Street, conducted by Alfred Barr, director of the museum
12:30--1:30	Lunch
2:00	"Beckett" Royale Theater, 242 W. 45th St.
FREE EVENING	

THURSDAY, MARCH 30

9:15--11:15	Panel: "The World the Artist Lives In," Hotel Conference Room Howard Conant, chairman Department of Art Education, N.Y.U., moderator Richard Stankiewicz, sculptor Elizabeth Korn, painter and professor of art, Drew University
11:30--12:30	Lunch
1:30	Meet in lobby
2:00--5:00	Martha Jackson Gallery, 32 E. 69th Street Discussion with Mrs. Jackson: "The Responsibility of the Private Gallery Director," Meet with Gallery artists
8:30	"The Connection," Jack Gelber The Living Theater, 530 6th Ave. at 14th St.

1/4th group to go to Living Theatre
1/4th group to go to Uta Hagen Studio
1/4th group to go Leo Castelli Gal.
1/4th group to go to Christian

FRIDAY, MARCH 31

9:30	Meet in lobby
10:00--12:00	~~"Religious Programming in Television," Al Cox, National Council of Churches~~
Afternoon	Free to attend Good Friday services at church of your choice
5:00--7:30	Conversation and dinner at Judson Memorial Church, Washington Square, with young village artists and directors of Judson ministry
7:30--9:30	Free time
9:30	Visit to the 10/4 group gallery studio of painter, Walter Gaudnek, 73 4th Avenue "Search for color + form"

SATURDAY, APRIL 1

9:30--11:30	Seminar Evaluation and concluding dialogue - Roger Ortmayer and Art Brandenburg Hotel conference room "Sacred + Secular in Tension"

MOTIVE MAGAZINE

cc: Mr. Selz

15 February 1961

Dear Miss Rigg:

A great many apologies for not having answered your letter of January 2 before this. I have been remiss partly because of the pressure of other activities and also because I was reluctant to say no, since it is practically impossible for me to take on any further responsibilities. However, I am so taken with Motive Magazine and with your part in it that I would like to do something about the seminar which you are bringing to New York at the end of March.

I have taken the liberty, therefore, of asking Peter Selz, who was the Director of our exhibition, New Images of Man, and who is deeply interested in the problem, whether he would be willing to participate in the panel discussion. He said he would be glad to do so. I will takepart too, providing I do not have to prepare a speech. Indeed, I would much prefer to take your group through the Museum Collection, since I see you plan a tour.

Please let me know who else has agreed to join you on the panel.

Sincerely,

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

Miss Margaret Rigg
Art Editor
Motive Magazine
Box 871
Nashville 2, Tennessee

AHB:ma

P. S. If time permits you might walk along 10th Street between 4th Avenue and Third Avenue (The Bowery) where the artists' cooperative galleries are open every day but Monday until 6 p.m. Talk to the people minding the shops. They are often artists.
You might also add to your list of galleries to visit uptown the Leo Castelli Gallery at 4 East 77th Street.

Arde P. Seely

MOTIVE MAGAZINE

box 871 / nashville 2 / tennessee / cypress 1-6930

2 January 1961

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

Dear Mr. Barr:

I am writing to you for some very specific help which, I believe, no one else quite qualifies for as a sensitive and creative authority.

Your work with the National Council of Churches, Department of Worship and The Arts and your efforts and successes at the Museum prompt me to write for your help.

The Methodist Student Movement is holding a National FINE ARTS SEMINAR in New York city the last week of March on the theme: The Challenge of Culture to the Church. Thirty painting, sculpture and drama students from all over the United States will be selected to attend the seminar. It will be a rigorous schedule for students who will one day soon be church and community leaders.

I am enclosing a copy of our seminar schedule, day-by-day. It is concerning the PANEL: Images of Modern Man in Painting and Sculpture, that I turn to you. Time: 10:00 until 12:30 a.m. Wednesday, March 29.

We will have visited the Metropolitan and briefly glimpsed art history and a progression of the "sense of the sacred in art through the ages." And to the Guggenheim afterwards, with no lecture, for the sense of the sacred in the secular (so called). To de Nagy gallery ---an informal talk about the private gallery role and we hope, a meeting with Grace Hartigan. That is a full Tuesday, but the Wednesday Panel is the real work of the week for opening up the direction of the seminar.

We would like to ask you to be one of the panel members. We have almost no budget for this seminar, but we would like to offer you a token honorarium at least, of $25.00 for your time and effort!

We are aiming high for all our Panel and discussion persons---but as this is a pioneer venture between the church and the arts we hope to open with the best our culture has to offer in challenge to sleeping churchmen.

Other panel members I am hoping to have with you, are Miss Louise Nevelson or Mr. Theodore Roszak in sculpture, Mr. Willem de Kooning in painting and Miss Katherine Kuh in art criticism or Mr. John Canaday. If you have any instructions as to the best means of gaining their cooperation I would appreciate them very much.

I am enclosing two motive issues with the thought that you may not have seen one lately. I believe you knew Roger Ortmayer, the former editor.

With best wishes and high hopes, I am,
Cordially,
Margaret Rigg

jameson jones: editor / margaret rigg: art editor
the division of educational institutions of the methodist church

SEMINAR: CHALLENGE OF CULTURE TO THE CHRISTIAN FAITH

SUNDAY, MARCH 26, 1961

noon to 2:00 pm CHECK IN AT HOTEL 2:30 pm meet in hotel lobby; subway to Judson Church
3:00—3:30 pm Opening worship—Art Brandenburg, seminar chaplain
purpose of the seminar
3:30—5:00 .....LECTURE: MESS AND MEANING, cultural analusis, man's predicament, the nature of modern man in the Christian perspective.
Roger Ortmayer, Professor of Theology and Culture; S.M.U., Dallas
Discussion
6:00 pm.....Dinner in Greenwich Village; free time
8:30 pm.....PLAY: The Balcony, Genet (or Krapp's Last Tape and Zoo Story)

MONDAY, MARCH 27

9:30 am.....meet in lobby
10:00 — 11:00.....visit Howard Wise Gallery
11:30—12:30.....DRAMA LECTURE by Prof. Robert Seaver, Union Theological Seminary, N.Y.C.
lunch
1:00—2:30.....DRAMA LECTURE: IMAGE OF MAN IN CONTEMPORARY DRAMA, Prof. Tom Driver, Union
2:30—3:00 free
3:00—5:00.....PANEL: THE CHURCH AND THE ARTS (CHALLENGE AND RESPONSIBILITY)
Margaret Rigg, art editor, motive magazine
Marvin Halverson, chairman, Worship and the Arts committee, N.C.C., NYC
Roger Ortmayer, prof. Theology and Culture, S.M.U., Dallas, Texas
Art Brandenburg, Methodist Chaplain, Duke University, Durham, N.C.
dinner
8:30.....PLAY: A Death in the Family, Agee.

TUES., MARCH 28

10:00—12:30.....METROPOLITAN MUSEUM OF ART, tour and lecture: The Sense of the Sacred in Art Through the Ages. discussion
lunch
1:30—3:00.....GUGGENHEIM MUSEUM
3:15—4:00.....Tibor de NAGY GALLERY
dinner
7:30—9:30.....PANEL: American Theater at Mid-Century, Roger Shinn, Prof. of Theology, Union Seminary, NYC; Drama Critic; Actor; Playwright.
10:00.....evening at Birdland
1

WED, MARCH 29

10:00—12:30.....MUSEUM OF MODERN ART, tour and discussion
PANEL: Images of Modern Man in Painting and Sculpture
lunch
2:30.....MATINEE PLAY, Beckett, broadway theater
free evening

THURSDAY, MARCH 30

10:00—12:30 am.....PANEL: The World the Artist Lives In (Painter and Sculptor)

THURSDAY, MARCH 30

10:00--12:30 am.....PANEL: The world the Artist Lives in. (Painter and sculptor)
an educator, art critic, painter and sculptor
lunch
2:00--4:00 pm..... visit small galleries; EMMERICH, WORLD HOUSE, MARTHA JACKSON
PARSONS, JANIS
8:30 pm.....PLAY

FRIDAY, APRIL 1

10:00--12:00.....visit to C.B.S. studios
Religious Programming of Television, Al Cox, N.C.C.
12:00--4:00.....Good Friday Services: Anglican, Methodist, Eastern Orthodox, Roman Catholic
5:00--7:30.....dinner, Judson Memorial Church (in the Village)
discussion of their role, meet local actors and artists

8:30.....choice: free evening
play in the village
visit to painters studio: village or elsewhere, coffee.

SATURDAY, APRIL 2

10:00--11:30 am.....CONCLUDING DIALOGUE at hotel conference room

11:30--12:00 am.....closing worship---Brandenburg

the
methodist
student
movement
announces a national seminar on the theme:

the challenge of culture to the church

place: new york city. time: march 26 through april 1, 1961.
participants: college and university students who are painting, sculpture or drama majors or minors.
preference given: juniors, seniors and graduate students.
estimated costs: $80.00 plus travel to new york city.

SEMINAR COORDINATORS:

DR. ROGER ORTMAYER, professor of christianity and the arts, perkins school of theology, southern methodist university, dallas.

REVEREND ARTHUR BRANDENBURG, chaplain, duke university, durham, n.c.

MARGARET RIGG, art editor, motive magazine, nashville.

B.J. STILES, staff, department of college and university religious life, board of education of the methodist church, nashville.

DISCUSSION LEADERS, TOUR GUIDES:

DR. TOM DRIVER (drama), union theological seminary.
MR. ROBERT SEAVER (drama), union theological seminary.
DR. HOWARD CONANT, head, department of art education, new york university.
DR. MARVIN HALVERSON, chairman, committee on worship and the arts, national council of churches, n.y.c.
MR. ALVA I. COX, broadcasting and films, national council of churches, n.y.c.

SEMINAR WEEK INCLUDES VISITS TO:

the metropolitan museum of art
the museum of modern art
the whitney museum of american art
the soloman r. guggenheim museum of art
selected small galleries: martha jackson gallery
sidney janis gallery, howard wise gallery
tibor de nagy gallery, betty parson's gallery
artist's studios
judson memorial church, meet with young actors and artists from new york city and greenwich village
union theological seminary
interchurch center
selected broadway and off-broadway plays
tv actors and producers

APPLICATIONS and additional information from: MR. B.J. STILES
P.O. BOX 871
NASVHILLE 2, TENNESSEE

applicants should be prepared to present to the seminar selection committee a short, one paragraph biography, a summary of background and experience in their chosen art medium, and two letters; one from a major art professor and one from the local wesley foundation director, chaplain or minister.

methodist students will be given preference but the seminar is not restricted to methodists.

DEADLINE FOR APPLICATIONS: FEBRUARY 10, 1961

cc: Mr. Szarkowski

February 16, 1966

Dear Beaumont:

Thank you for your good letter of February 11.

I, too, wish that I could come up to Rochester, but for this year it seems impossible since I am exhausting myself trying to convalesce.

I talked with Peter Bunnell for a half hour yesterday and was greatly impressed by him. I think the History of Photography as well as the Museum's Department owe you a lot for having interested Bunnell, who will I think be the first person to get a Ph.D. with a dissertation in the History of Photography. If you know others, would you let me know since I am concerned with the indifference to the History of Photography in our universities, particularly at Harvard. How many courses in the History and the Connoisseurship of Photography do you know of?

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Beaumont Newhall, Director
George Eastman House
900 East Avenue
Rochester 7, New York

AHB:mf

cc: Mr. Szarkowski

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Assistant Director
NATHAN LYONS

11 February 1966
(Rec'd Feb 15)

Dear Alfred,

I was delighted to have a chance to see you at the opening of the Dorothea Lange show. I am sorry our visit was so brief. I do hope that you and Marga will come up to see us here. I would very much like to show you what we are doing because it all stems from the confidence and support you gave me so many years ago.

John Szarkowsky has discussed with me the employment of Peter Bunnell for a year or two in the Department of Photography to survey the collection. Peter was my student at the Rochester Institute of Technology and worked here for three summers doing cataloguing. Largely with my encouragement, he has trained himself as an Art Historian with an eventual plan to specialize in the history of photography. I have followed his studies closely and I am proud of the progress which he has made. I feel sure that he will do a good job for John and I know that the experience will be most important to him. I very much hope that he is offered this position.

All best,

Beaumont

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

BN/r

cc: D. Miller

Mukerji

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr. Mukerji:

Telefax **WESTERN UNION** Munson-Wms-Proctor Telefax

SENDING BLANK

CALL LETTERS DLS CHARGE TO MUSEUM OF MODERN ART

Richard McLanathan
Munson-Williams-Proctor Institute
312-18 Genesee Street
Utica, New York

DEEPLY DISAPPOINTED NOT TO COME TO CONGRATULATE YOU IN PERSON. ALL THE BEST FOR A GLORIOUS OPENING.

ALFRED BARR

Charge Museum Collections

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

Dinner: The Founders' Room

R.S.V.P. — 11 West 53rd Street

Black tie

cc: D. Miller

Mukerji

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr. Mukerji:

Telefax WESTERN UNION SENDING BLANK

Munson-Williams-Proctor

CALL LETTERS DLS ~~WILLIAM MURRAY~~ CHARGE TO MUSEUM OF MODERN ART

MUNSON-WILLIAMS-PROCTOR MUSEUM 13 October 1960
310 GENESEE STREET, UTICA, N.Y.

DEEPLY REGRET MUST CANCEL PLANS OF MY WIFE AND MYSELF TO ATTEND DINNER OPENING TOMORROW EVENING.

ALFRED BARR

Charge Barr personal

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

cc: D. Miller

MOKerji

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr. Barr: Feb 5

I took a chance of seeing you other day since I was around your place - but you were out.

I really would like to meet you

With regards. SEM

MMukerji

DORIS HEITMEYER

CHRISTINE NISBET

MARIE REIF

KIRON GALLERY

341 EAST 86th STREET

NEW YORK 28, N. Y.

SA 2-2820

12 TO 5 P. M. 7 TO 11 P. M.

(incl. Saturday)

2-6 Sunday by appointment.

R.S.V.P.

11 West 53rd Street

Black tie

McKenji

cc: D. Miller

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr

of the

in befo

Mr. S.
Press
Consul
3 East
New Yo

AHB:ma

Mukerji

GROUP SHOW

FEB. 6 — FEB. 21

SYLVIA EPSTEIN
DORIS HEITMEYER
CHRISTINE NISBET
MARIE REIF

KIRON GALLERY

341 EAST 86th STREET
NEW YORK 28, N. Y.
SA 2-2820

12 TO 5 P. M. 7 TO 11 P. M.
(incl. Saturday)
2-6 Sunday by appointment.

R.S
11 West 53rd Street

Black tie

Mukerji

cc: D. Miller

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

Dear Mr. Mukerji:

May I thank you for your note and the announcement of the Kiron Gallery exhibition. I shall do my best to get in before the show closes February 5th.

Sincerely,

Mr. S. Muke
Press and F
Consulate G
3 East 64th
New York 21

AHB:ma

Feb 5

Dear Mr. Barr:
I ~~took~~ a chance of seeing you other day since I was around your place - but you were out.
I really would like to meet you
with regards. SM

8:30 Special showing of exhibition: The Garden Wing

7:15 Cocktails: The Penthouse

8:00 Dinner: The Founders' Room

R.S.V.P. — yes
11 West 53rd Street

Black tie

Mukerji

cc: D. Miller

18 January 1961

THE MUSEUM OF MODERN ART, NEW YORK

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May I thank you for your note and the announcement of the Kiron Gallery exhibition. I shall do my best to get in before the show closes February 5th.

Sincerely,

Mr. S.
Press a
Consula
3 East
New Yor

AHB:ma

S. Mukerji
PRESS AND PUBLIC RELATIONS
CONSULATE GENERAL OF INDIA
सत्यमेव जयते
LECTURER
INDIAN AND ASIAN PROBLEMS
3 EAST 64TH STREET
NEW YORK 21, N. Y.
TEL.: TRAFALGAR 9-7800

6:30 Special showing of exhibition: The Garden Wing

7:15 Cocktails: The Penthouse

8:00 Dinner: The Founders' Room

R.S.V.P. — yes Pls + Mrs
11 West 53rd Street

Black tie

MORkji

cc: D. Miller

18 January 1961

Dear Mr. Mukerji:

May I thank you for your note and the announcement of the Kiron Gallery exhibition. I shall do my best to get in before the show closes February 5th.

Sincerely,

Alfred H. Barr, Jr.

Mr. S. Mukerji
Press and Public Relations
Consulate General of India
3 East 64th Street
New York 21, New York

AHB:ma

MOTHERWELL

"ROBERT MOTHERWELL" DINNER

Tuesday, September 28, 1965

TABLE # 1 (1

Mrs. Bliss Pa
Mr. Robert Mo
Mrs. Mark Rot
Mr. Alexander
Mrs. Jerry Le
Mr. ~~Rene d'Ha~~
Mrs. Barnett
Mr. Frank O'B
Mrs. Bernard
Mr. Charles P

Mrs. Thomas B
Mr. Ben Helle
Mrs. David A.
Mr. Clement G
Miss Dorothy
Mr. Gifford P

TABLE # 2 (1

~~Mr. James Thr~~
Mrs. Robert M
Mr. Wilder Gr

Mrs. Eleanor
Mr. Kenneth N
Miss Alicia L

Prof. Robert
Mrs. Charles
Mr. John H. C
Mrs. Clement
Mr. Arthur Ro
Miss Stephani
Mr. Hans Hofm
Mrs. Philip G

TABLE # 3 (~~10~~

Mr. Philip Joh
Mrs. H. Gates
Mr. Thomas B.
Mr. H. Harvard
Mrs. Robert Gu
Mr. Frank Lloy
~~Mr. Waldo Rasmussen~~
Mrs. Eleanor Franklin
Mr. Philip Guston — MR Donald Strau
Mrs. Cleve Gray

THE MUSEUM OF MODERN ART, NEW YORK

Before the preview of the exhibition

ROBERT MOTHERWELL

The President and Trustees

of The Museum of Modern Art

request the pleasure

of your company at a dinner

in honor of the artist

Tuesday evening, September 28th

Calendar

6:30 Special showing of exhibition: The Garden Wing

7:15 Cocktails: The Penthouse

8:00 Dinner: The Founders' Room

R.S.V.P. — yes Mr + Mrs
11 West 53rd Street

Black tie

Executive Dir: Dept of Circulating E
Friend
Friend
Friend

MOTHERWELL

"ROBERT MOTHERWELL" DINNER

Tuesday, September 28, 1965

TABLE # 1 (16 guests)

Mrs. Bliss Parkinson	Hostess
Mr. Robert Motherwell	
Mrs. Mark Rothko	Lender
Mr. Alexander Liberman	Artist, (friend)
Mrs. Jerry Leiber	Friend (Actress - Gaby Rodgers)
Mr. ~~Rene d'Harnoncourt~~ Mr. WALDO RASMUSSEN	
Mrs. Barnett Newman	Friend
Mr. Frank O'Hara	Director of Exhibition
Mrs. Bernard Harper Friedman	Friend
Mr. Charles Parkhurst	Lender, Director of the Baltimore Museum of Art
Mrs. Thomas B. Hess	
Mr. Ben Heller	Lender
Mrs. David A. Prager	Lender
Mr. Clement Greenberg	Art critic, (friend)
Miss Dorothy Miller	Curator of Museum Collections, Lender
Mr. Gifford Phillips	Lender

TABLE # 2 (14 guests)

~~Mr. James Thrall Soby~~ Mr. d' HARNONCOURT	Host
Mrs. Robert Motherwell	(Helen Frankenthaler)
Mr. Wilder Green	Coordinator of Museum's Program, aided in installation of Exhibitio
Mrs. Eleanor Ward	Lender
Mr. Kenneth Noland	Lender, artist
Miss Alicia Legg	Associate Curator of Painting and Sculpture Exhibitions
Prof. Robert Gutman	Lender (Princeton)
Mrs. Charles Parkhurst	Lender
Mr. John H. Cuddihy	Lender
Mrs. Clement Greenberg	Friend
Mr. Arthur Ross	Lender
Miss Stephanie Gordon	Friend
Mr. Hans Hofmann	Artist (friend)
Mrs. Philip Guston	Friend

TABLE # 3 (~~10~~ guests)

Mr. Philip Johnson	Host
Mrs. H. Gates Lloyd	Lender
Mr. Thomas B. Hess	Editor, ART NEWS
Mr. H. Harvard Arnason	Lender
Mrs. Robert Gutman	Lender, Princeton
Mr. Frank Lloyd	Lender, Director: Marlborough Gerson
~~Mr. Waldo Rasmussen~~	Executive Dir: Dept of Circulating E
Mrs. Eleanor Franklin	Friend
Mr. Philip Guston MR Donald Straus	Friend
Mrs. Cleve Gray	Friend

Table # 8 (10 guests)

Mrs. Samuel P. Shaw, Jr.
Mr. Jerry Lieber

TABLE # 4 (9 guests)

Mrs. Donald B. Straus
Mr. Cleve Gray
Mr. Joseph S. Iseman
Miss Mary Ahern

Mr. Kermit Lansner
Miss Renate Schmidtz
Mr. Stephen Weil
Mrs. J. Patrick Lannan
Mr. Gardiner Hempel

TABLE # 5 (10 guests)

Mr. Alfred H. Barr, Jr.
Mrs. Gifford Phillips
Mr. Mark Rothko
Mrs. John M Cuddihy
Mr. Boris Leavitt
Miss Francoise Boas
Mr. Cranston Jones
Mrs. Sam Hunter
Mr. J. Daniel Weitzman
Mrs. Kermit Lansner

TABLE # 6 (8 guests)

Mrs. Rene d'Harnoncourt
Mr. Herbert Ferber
Miss Rosalind Constable
Mr. Marvin Barrett
Miss Edith Popeil
Mr. Bernard Karpel
Mrs. Bernard Reis
Mr. J. Patrick Lannan

(friend)

ations designer (did interior
talog design for Motherwell bo
ve Editor: NEWSWEEK

(Colorado)

(Hanover, Pennsylvania)
ations Manager
Editor: TIME

(Friend)
News service correspondent
.Y.)

bliography on Motherwell book

guest

Table # 8 (10 guests)

Mrs. Samuel P. Shaw, Jr. — Hostess
Mr. Jerry Lieber — Friend
Mrs. Paul Feeley — Friend
Mr. Kynaston McShine — Curator: Jewish Museum
Miss Jeannie Motherwell
Mr. Bernard Harper Friedman — Friend
Mrs. Joseph S. Iseman — Lender
Mr. David A. Prager — Lender
Mrs. Cranston Jones
Mr. Adja Yunkers — Friend

Table # 9 (10 guests)

Mr. Allen Porter
Mrs. Gardiner Hempel — Lender (Colorado)
Mr. Bernard J. Reis — Lender
Mrs. Alexander Liberman — Friend
Mr. Michael Herr — Writer, is doing MOMA article for HARPER'S MAY
Mrs. Bernard Karpel
Mr. I. Donald Grossman — Exhibition Assistant
Mrs. Kurt Neu
Mr. William Berkson — Writer, (Friend)
Miss Lise Motherwell

Table # 10 (~~9~~ 7 guests)

Mrs. Emily Stone — Hostess
Mr. W. J. Withrow — Lender (Toronto)
Mrs. I. Donald Grossman — Lender
Mr. Kurt Neu
Mr. Paul Feeley — Artist, (Friend)
Mrs. Marvin Barrett — Writer, Vogue
~~Mr. Donald B. Straus~~
~~Mrs. James Thrall Soby~~
Mr. H. Gates Lloyd — Lender

MUSIC

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
RCLE 5-8900
, NEW-YORK

Motherwell

Tuesday: 11th. February 1964

173 EAST 94TH STREET
NEW YORK 28, N. Y.

DEAR ALFRED:

If you to let me ...
I was so very sorry
that we all love fo...
So many ways. So
with some music.
About ...
the next museum ...
disinterested and sc...
influence Philip, or
feeling — (love, reali...
(+ this is my diva...

Guggenheim show. But feels very "helpless" + pessimistic. He doesn't feel happy as the
Director of the personnel or the Physical ambiance. But feels he cannot interfere when there is
a concrete alternative — in which case he would, very amicably, tell the Guggenheim the

MEMORANDUM

To: Mr Alfred H Barr Jr

From: RENE D'HARNONCOURT

Date:

Subject:

Dear Alfred.
Harvey has released Motherwell so we can start planning the show here. Since the show involves the circulation of part of it abroad I asked Motherwell to wait for Walter's return to discuss details.

René

MUSIC

THE MUSEUM OF MODERN ART
NEW YORK 19

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

OFFICE OF THE DIRECTOR

Mar 73 SR

Motherwell

MOTHERWELL

173 EAST 94TH STREET
NEW YORK 28, N. Y.

Tuesday: 11th. February 1964

Dear Alfred:

It was so good seeing you again, after all this time: & very kind of you to let me disrupt your peaceful Sunday evening. I was longing to see you, & talk. I was so very sorry to hear you had to undergo hospital tests — you must know that we all love you very much in London, talk of you often, and really honour you in so many ways. So get better, & try and arrange some rest for January.

Next time I come over, I'll write in advance & hope we can meet again, with more time. There's so much to talk over, in so many fields.

About the Motherwell show — it would be so good if you could raise it at the next Museum meeting, whenever that is. As you must know, Bob himself is a very disinterested and scrupulous character who has, throughout, leaned over backwards not to influence things, or be a bore to anyone, anywhere. But he has a strong belief in feeling — love, really — for the MMA and what it stands for, and is privately (& this is not divulged to anyone) very unhappy indeed at the prospect of the Guggenheim show. Bob feels very helpless, & pessimistic. He doesn't feel happy as the temper of the personnel or the physical ambience. But feels he cannot interfere unless there's a concrete alternative — in which case he would, very amicably, tell the Guggenheim the

program next program
you circu Meeting on June 9th Love the meeting
to Alfred's interested in
Program, — as the program
Could he Fame comes to Tate
NB
See you soon
Ever

MUSIC

THE MUSEUM OF MODERN ART
NEW YORK 19

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

OFFICE OF THE DIRECTOR

173 EAST 94TH STREET
NEW YORK 28, N. Y.

II

Simple basic fact — that the structure & space of the building makes the show there impossible. Which is the way things really are. It would be disastrous, I'm certain.

Could the MMA not conceivably do the show in 2 years time? I cannot believe that Bastien (?!!) is of supreme importance! Could it not force grief, beginning in London & then gradually go the rounds, ending in New York? Would this help with your time.

Dear Alfred — do believe that my role, or would-be role, is an extremely difficult one: it ill becomes me to say anything at all, being none of my business. But I just know that a Mathematics show is a MMA show, & belongs nowhere else & it would be such a pleasure to collaborate on the European tour with all those dear friends at the Museum. I hate the thought of the alternative, & so does everyone.

All best wishes to you, & love to Margaret

as ever —
Bryan Robertson.

PS. v. impressed by that Russian painting of fields. Very clearly in my head.

program next Program
you circ Meeting on June 9th
to Alfred's
Program, —
Could he

NG

love the Meeting
interested in
as the project
time
comes to tale
Are you now

MUSIC

THE MUSEUM OF MODERN ART
NEW YORK 19

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

OFFICE OF THE DIRECTOR

May 7 '58

Munich

BAYERISCHE STAATSGEMÄLDESAMMLUNGEN
DER GENERALDIREKTOR

MÜNCHEN 2 Meiserstraße 10 Telefon 55 82 51

Dear Mr. Barr

Welcome to Munich! I hope to meet you soon, when I will be back from Paris, where I am going this afternoon

With all my best wishes
Yours
K. Martini

Next Program Com. Meeting on June 9th

NB

so would suggest that before the Meeting you interested in members the program in June comes to Munich

Very this will
See you soon
Paris

MUSIC

THE MUSEUM OF MODERN ART

NEW YORK 19

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

OFFICE OF THE DIRECTOR

May 7 '64

Dear Wilder Music

The present [illegible] of the music proposal
seems to me [illegible] ing
very much al[illegible] come
not give m[illegible] off a time
I suggest go[illegible] with Dick
one admin[illegible] finances —
and bring[illegible] program
come the m[illegible] hire of such
that is the[illegible] as shown at
this time [illegible] a Pilot project
time we are [illegible] der the Museum
program as a whole [illegible] and suggest that
you circulate the proposal before the meeting
to Alfred and the Dept heads most interested in
Program, — if the committee recommends the project it
could be brought to the trustees in June — ~~late~~
Very truly yours
[illegible] comes so late
See you soon (Monday)
Ros

MEMORANDUM

To: Alfred Barr

From: WILDER GREEN

Date: 5/26/64

Subject:

Would you look this over before our next Program Com. Meeting on June 9th

WG

MUSIC

THE MUSEUM OF MODERN ART
NEW YORK 19

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

OFFICE OF THE DIRECTOR

May 23rd

Dear Wilder

MUSIC

The presentation of the Music proposal seems to me excellent. – Not knowing very much about the Tom Foss. I can of course not give my opinion on his qualifications. I suggest you discuss the plan first with Dick re administrative problems and finances – and bring it up at the next program committee meeting. – One thing I am sure of and that is that we should not tie us down at this time for anything but a Pilot project since we are in Full to reconsider the Museum program as a whole. – I also would suggest that you circulate the proposal before the Meeting to Alfred and the Dept heads most interested in Program. – If the committee recommends the project it could be brought to the Trustees in June or later very this not comes on later.

Are you now coming to Cambridge

Ever S

A NEW MUSIC PROGRAM FOR THE

MUSEUM OF MODERN ART

THE COMPOSER SPEAKS, INC.

75 EAST 55TH STREET, NEW YORK 22, N. Y. TELEPHONE 212 HA 1-4299
EXECUTIVE DIRECTORS • JUDITH F. BLINKEN • ALICE L. EVERITT

A NEW MUSIC PROGRAM FOR THE MUSEUM OF MODERN ART

Summary

A Music Program for the Museum of Modern Art must meet several hard tests if it is to fill a real need. It must combine quality with an appeal to a broad audience. It should be authorative without appearing dogmatic. The program should be associated with outstanding creative personalities without incurring any substantial organizational or administrative expense for the Museum. It should enhance the Museum's role as a synthesizer of the more meaningful intellectual ferment and artistic endeavor of our times without forcing the Museum into areas outside its scope or beyond its competence. In short, a successful Music Program should add a new dimension to the Museum's unique role in our cultural life without, in any way, burdening its staff, budget or reputation. It is our belief that the program described below meets these requirements.

1. Why should the Museum of Modern Art have a musical program?

The Museum exists to serve the visual and plastic arts. To the extent that musical thought, content, or techniques relate to the visual arts, whether indirectly in the sense of sharing a common intellectual or philosophic environment, or directly by employing the same techniques or furthering the same artistic enterprises, the Museum of Modern Art should be concerned. This is not to say that music should become a major strand in the Museum's fabric; this is not essential to the Museum's function. But, music is at least peripheral to the Museum's principal activities and more often than is generally realized, musical activity impinges directly upon contemporary visual arts.

Painters, sculptors and composers share a common vocabulary. They are concerned with problems of time, space, movement, and chance, not to mention the philosophic concepts and individual responses common to creative people today. At a more mundane level, musicians work closely with artists, architects and film makers in solving specific esthetic challenges. The Museum can leave music out of its terms of reference, but it does so with the awareness that it has left a vacuum.

2. What kind of Music Program should the Museum offer?

If the intimate connection between the music and the visual arts is accepted, the Museum could examine music on a limited scale, employing the same point of view it has brought to the visual arts. It could review significant music of the century, music that has already met some of the tests of time. And, it could also, without passing qualitative judgment, focus attention on individuals with new ideas in the realm of composition.

3. How would such a Music Program function?

The Museum's facilities, particularly its auditorium and outdoor sculpture garden, lend themselves ideally to a musical program constructed about composers and critics. From time to time, live instrumentalists could be included to illustrate the ideas and compositions being discussed.

The program would be truly international in scope since music, perhaps even more than painting and sculpture, is supra-national today. The most stimulating composers and thinkers on the music scene are, by and large, interesting and provocative speakers. A representative list might include:

Luciano Berio
Earle Brown
Pierre Boulez
John Cage
Morton Feldman
Lukas Foss
Iain Hamilton
Mauricio Kagel
Toshiro Mayuzumi
Gunther Schuller
Karlheinz Stockhausen
Iannis Xenakis
Stefan Wolpe
Sylvano Bussotti
Luigi Nono

4. How would the Museum coordinate a Music Program with its major activities?

A committee consisting of only 4 persons, 2 of them members of the Museum's staff, and 2 appointed from outside, could control the Museum's Music Program and coordinate it with the main stream of the Museum's exhibition activities.

Such a committee would consist of:

a - One of the senior administrative members of the Museum's staff.

b - A senior curator or director of exhibitions.

c - A composer of acknowledged stature to serve as musical advisor.

d - A professional manager active in the contemporary music field.

The Museum appointed members would, of course, view the Music Program in the context both of the Museum's long-term plans and current exhibition program and operating capabilities. They would establish objectives and spell out the operating rules.

The music advisor would bring to the Museum the benefit of his judgment, creative experience and contacts in the music world in order to further the Museum's objectives.

The professional manager would act as a liaison to the other members of the committee in engaging speakers and instrumentalists in working out the arrangements for specific lectures or musical events.

5. Who could serve as musical advisor?

The musical advisor would clearly play a key role in establishing the character and relevance of the new Music Program. The advisor would have to be an individual of undoubted reputation and ability in the field, an individual whose intellectual and artistic interest and personal relationships extend outside the field of music, and a man whose experience with the hard realities of working with institutions and within budgets lies behind him.

It is our belief that such individual uniquely qualified on all counts would be interested in undertaking this responsibility. He is Lukas Foss, director of the Buffalo Philharmonic, outstanding contemporary composer, and renowned pianist. Mr. Foss has been one of the principal exponents of contemporary music on the public concert scene and has recently organized a contemporary music program, with the assistance of the Rockefeller Foundation, as part of his activities in Buffalo. His familiarity with all contemporary music literature and his friendships with composers and performers throughout the world are unexcelled. He is literally at the center of contemporary music in the U. S. today.

6. Programming costs.

The new Music Program would be organized on a subscription series basis, offering no more than 4 to 6 programs annually. Season tickets could be offered to Museum members as well as to the general public.

A typical lecture/demonstration, without performing artists, (and using tape to illustrate the talk) would entail a fee of approximately $350. Lecture/demonstrations with performing artists would require an outlay of $500 to $1,000, depending on the number of performers. These fees are lower than the currently established lecture/performance rates usually quoted because many of the composers likely to be considered are residents of the Greater New York Metropolitan area or travel through New York at regular intervals throughout the year.

In all likelihood, a program of this nature would qualify for foundation and financial support on the grounds that it is clearly of a non-profit making nature and is educational in the broadest sense. As a lecture/performance would presumably be of a high quality in an unparalleled setting, it is our belief that a number of foundations would evidence keen interest in identifying themselves with it.

The Composer Speaks, Inc. is ready to cooperate fully with the Museum in formulating and preparing a new Music Program along these lines. In particular, we would undertake to bring Mr. Foss together with Museum officials in order mutually to explore the proposed program and the problems and opportunities it presents.

March 1965

B. Myers

McGRAW-HILL BOOK COMPANY, INC.

330 WEST FORTY-SECOND STREET, NEW YORK 36, NEW YORK

19 January 1961

Dear Bernard,

I mustn't delay further in answering your letter of December 29th, but the truth is I haven't been able to think of anyone to write the book about collecting you describe. Aline Saarinen might be a possibility. In any case, I think her advice would be valuable. Why don't you write her?

Sincerely,

Alfred H. Barr, Jr.

Mr. Bernard S. Myers
Editor in Chief
Art Book Department
McGraw-Hill Book Company, Inc.
330 West 42nd Street
New York 36, New York

AHB:ma

P.S. Have you thought of inviting several authors to do national sections under the editorship of an American who would pull it together and undertake a summary section? For consultation, if not actually for authorship, such people as Georges Wildenstein for France, Douglas Cooper perhaps for England and Daniel C. Rich for the United States come to mind.

McGRAW-HILL BOOK COMPANY, INC.
330 WEST FORTY-SECOND STREET, NEW YORK 36, NEW YORK

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December 29, 1960.

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

Dear Alfred:

I have been meaning for some time to ask your advice about a possible book in the modern field which we have been considering for some time. The advice we need consists mainly of a suggestion for a possible author.

The book in question is a history of the collecting of modern art and, as we see it now, it would be a survey of conditions as they have evolved throughout the world (including the Far East) from the 1870s to the present.

Although by the very nature of the publishing process a book of this kind would appeal through its illustrative material to the public at large, it should also be a serious cultural study as well, analyzing the support given to the various phases of the modern movement by individual collectors, critics, and museums. Although some of this material has been published in various ways there is, as far as I know, no systematic and continuous narrative which tells this story from the point of view of the development of taste nor is there a clear-cut picture anywhere, even at this point, which shows the relative position of different countries with regard to their respective interest in the modern field.

In discussing such a book last spring with a possible German co-publisher the gentleman pointed out that he was particularly interested in the subject from the point of view of the role played by Jewish collectors, for example. This is something about which there has been a great deal of adverse notice on the part of the opponents of modern art. But the other side of the story may also be worth considering.

Similarly, one might develop with profit the growing interest in what we call modern art by Far Eastern collectors, notably in Japan. And by way of contrast one might perhaps note the western countries in which the collecting of modern art is still backward. Finally, the whole business of collecting modern art deserves the kind of analysis as a social phenomenon that it has not yet been given.

I would be most grateful indeed for your reaction to the above as a publishing idea and for whatever suggestions you might care to make with regard to an author.

With many thanks,

Sincerely,

Bernard S. Myers
Editor in chief
ART BOOK DEPARTMENT

BSM:ep

This is the exact text to be given to MYERS the press.

(May 1964)

A WORD FOR THE WIVES

THAT Broadway theatre is dismal everyone knows. Mediocre dramas, empty farces, slick musicals come and go, quickly forgotten. The reviewers, inundated by costly mediocrity, have lost touch with the idea of theatre as an art with its own pleasure, and too frequently they show irritation toward productions which try to revive that idea.

WHEN a truly ~~interesting~~ entertaining play like the off-Broadway production of Lionel Abel's The Wives comes along, the daily reviewers apply to it sensibilities dulled by years of grading, up or down, Broadway triviality. Is it any wonder that writers, actors, directors, feel despair about the state of the theatre?

WE have seen The Wives, a play written by a man of high intelligence. It is lively in action, provoking in idea, witty, amusing. It yields pleasure to the eye, the ear, the mind. No doubt, there are criticisms to be made of it, and naturally some of us like it more than do others. But we all agree that here is a play qualitatively superior to the usual emptiness offered theatre-goers.

WE want this play to keep going. If only a few thousand New Yorkers will see it for themselves, we think they will spread the word that The Wives should live.

FOR unless we are responsive to seriousness and freshness, how will we ever have a living theatre in New York?

Irving Howe Robert Lowell James Merrill

Barney Newman Meyer Schapiro Sidney Morgenbesser

William Phillips Esteban Vicente Elizabeth Hardwick

Norman Podhoretz Paolo Milano Steven Marcus

Meyers, John

THE MUSEUM OF MODERN ART

Date October 26, 1962

To: Alfred

Re:

From: Betsy

John Myers called this morning to speak with you and left the following message:

He is just now writing a letter to Mrs. JDR.III asking her help in getting the small 200-seat theater in Lincoln Center set aside for experimental theater under the direction of Herbert Machiz. He says in the letter that he has discussed this idea with you and wants to remind you now that he did do this last spring, in case you should not recall it if Mrs. R. speaks to you.

He says there has been no public announcement of the disposition of this theater and he believes that since the larger theater has been put in the hands of Broadway people this one should be used for more avant-garde things.

Machiz has done work for the Rockefellers before: they sent him to Brazil to produce some Japanese plays and he set up a new theater, I think, in Trinidad for them.

He is directing the new Tennessee Williams play, The Milk Train Doesn't Stop Here Anymorewhich will open at the Morosco in January, havin g been well received in Spoleto this past summer.

John has written an article for Kulchur magazine explaining why he has decided to abandon the Artists' Theater but also why its work should continue (at Lincoln Center he hopes).

He'd be happy to discuss the matter further at your convenience.

Kulchur #9

Myers

Tibor de Nagy Gallery
149 East 72nd Street
New York, New York

October 15, 1964

Dear Alfred,

Here is a copy of a letter I have sent to Blanchette Rockefeller. As you know, I am very close to Balanchine's ballet company and have always felt artistic sympathy for what the City Center has tried through the years to achieve.

I hope you will somehow support the City Center against the disgusting and immoral behavior of the Lincoln Center gang.

A lot of us are getting together to organize citizens' and artists' committees to prevent this lousy grab. If you can possibly talk sense to Mr. John D. III, it would save an awful lot of public commotion and running around with petitions.

You see how I occupy my mind when they put me in a hospital ???

Saluti,

John

John

Tibor de Nagy Gallery
149 West 72nd Street
New York, N. Y.

October 15, 1964

Dear Mrs. Rockefeller,

I was just about to go to a hospital for an operation when I wrote you my last, I'm afraid, rather hurried letter concerning the New York State Theatre. Since that time I have accumulated, what is now common talk in art circles, further information about the Lincoln Center scandal. I should like to fill you in - a bit more comprehensively as to the situation as it now stands and its catastrophic implications should the power-grab of Mr. William Schuman and company become a fait accompli.

First of all, everyone believes that the preponderance of Metropolitan Opera people on the Lincoln Center board of trustees has made it hard for your husband to act with his customary fairness - or any fairness at all. Indeed, Mr. Rockefeller has simply been put to running interference for this little clique.

It is now a known fact that the Lincoln Center board has promised the New York State Theatre to the Metropolitan Opera to house for six weeks its touring company - at cost. The Metropolitan Opera itself has at no time offered its theatre at cost to any other Lincoln Center constituents. It will be booked only at profit (to Hurok and other commercial managements).

The unfairness here is simply breath-taking since after all the New York State Theatre, property and building, was paid for with State and City taxpayers' money! It belongs to the people of the City of New York, unlike any of the other buildings in the Lincoln Center complex.

This whole revelation certainly makes hash of Mr. William Schuman's weak rationale for trying to swipe a public benefaction. All along Mr. Schuman has pretended that Lincoln Center's attempted seizure of the New York State Theatre was in the interests of a more "eclectic" artistic

policy. The public would have to pay high prices for tickets, presumably on this account - namely for <u>any</u> attraction which <u>he</u> would choose to bring in - for example, the Royal Danish Ballet (already booked) with tickets as high as ten dollars. Meantime - what duplicity! - Mr. Schuman was well aware that Lincoln Center had committed the New York State Theatre to Metropolitan Opera for its touring company's operations. Incidentally, that company is already preparing two operas which are uniquely in the City Center Opera's repertory ("Susannah," an opera identified both here and abroad with the City Center, and "Cenerentola," the City Center's extremely popular Rossini production).

If Mr. Schuman were indeed on the level in his purported wish that all Lincoln Center constituents be on the same basis - nothing could be simpler: just offer the City Center of Music and Drama the same contract for the State Theatre as the Metropolitan Opera has obtained for its new building.

It is not to be forgotten that the money for the New York State Theatre was obtained from State and City to provide a low-priced house for popular audiences. It was set aside and put to use in order to provide a worthy new building for the City Center of Music and Drama. This means it was intended to provide opera, dance, drama, and visiting foreign attractions, as a public service, at popular prices.

No one can understand why Mr. Rockefeller now assumes on his own shoulders the responsibility for eliminating this wonderful project of a low-priced house for ordinary people.

What a hollow victory it would be if - disastrously - the Metropolitan Opera clique should win. It means the loss - among other things - of the genius of George Balanchine who has created America's most brilliant artistic organization, his superb ballet company.

You know, of course, that if control of the New York State Theatre passes from City Center hands (for which it was intended) to the clumsy paws of Schuman and gang, Balanchine has stated he will irrevocably withdraw.

Cordially,

John Myers

P.S.

A group of us are about to organize artists'and citizens' committees to prevent this outrage. I do hope you will somehow make the facts known to Mr. Rockefeller who I know is on the side of culture for everybody, not just the privileged few. I also know it's no fun to have a public commotion.