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| | AHB | I. A. 388 |

cc: Alfred H. Barr, Jr.
Richard H. Koch

P. J. Sachs file SACHS

COPY

HANDWRITTEN LETTER RECEIVED JUNE 15, 1965.
FROM MRS. VICTOR O. JONES

986 Memorial Drive
Cambridge 38
Massachusetts

June 12, 1965

Dear Mr. Lieberman:

Thank you for your kind letter of May 6th.

My father was always very proud of his part in the founding of The Museum of Modern Art, and he had always intended to slip down to New York to see the galleries named for him. He was never quite able to work up the necessary momentum, however. Many of his family were there, as you know, for the official opening and he was very interested in our impressions and glad that we were, as indeed we were, so favorably impressed.

Of course we are looking forward with great interest to the memorial exhibition that the Fogg is planning, and we are so pleased to hear that The Museum of Modern Art will be one of those showing it.

I was very sorry to hear of Jack Newberry's death.

When next we come to New York, I shall look forward to seeing you.

Sincerely yours,

Elizabeth Sachs Jones

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cc: René d'Harnoncourt
Alfred H. Barr, Jr.
Richard H. Koch
File

February 17, 1965 was one of the seven founders of the Museum of Modern Art. For thirty-five years he served as a Trustee. During his four decades at Harvard he inspired generations of students, many of whom now assume positions, art historians and collectors. His vision and deep concern for American art generally and our Museum in particular was demonstrated in his memorable address to the Trustees on the occasion of our tenth anniversary.

May 6, 1965

Dear Mrs. Jones:

I have just returned to New York, and Mr. Koch has shown me your very kind note of May 1.

Paul's death, while I was in Japan, came as a shock. As I think you know he was very home base for me, and I relied heavily on his judgement and advice.

I hope he would be as proud of the new galleries here as we are to have them in his name. The magnificent Modigliani drawing which Jack Newberry gave in Paul's honor is again on view here. Jack's death was another severe jolt while I was away.

John Coolidge and Agnes Mongan have been generous enough to allow us to schedule here a memorial exhibition of the Sachs Collection from Fogg. Our Trustees and staff anticipate the show with great enthusiasm. It will open here late in 1966, and again I think Paul would have been proud.

Please let me know if you come to New York. We are having several small exhibitions of drawings and prints this summer, and I would like to show them to you in person.

Sincerely,

William S. Lieberman

Mrs. Victor O. Jones
986 Memorial Drive
Cambridge 38, Massachusetts

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SACHS

Our fellow trustee, Paul J. Sachs, who died in Cambridge February 17, 1965 was one of the seven founders of the Museum of Modern Art. For thirty-five years he served as a Trustee ^{and Trustee Emeritus}. During his four decades at Harvard he inspired generations of students, many of them now museum curators, art historians and collectors. His wisdom and deep concern for American museums generally and our museum in particular was demonstrated in his memorable address to the Trustees on the occasion of our tenth anniversary.

More than anyone in this country, Paul Sachs encouraged the collecting and love of drawings and prints, first through his teaching and, after his retirement, through his books. Before its doors were ^{led} opened he gave the Museum a drawing and a number of prints, the first works of art to enter the Collection; and up to the time of his death he hoped that his health would permit him to visit the Museum to see the new galleries for ^{the collections of} prints and drawings named in his honor.

Remembering his enthusiasm, his astute counsel and his warm generosity, the Trustees join the ^{many} ~~many~~ who mourn him and extend condolences to his family.

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SACHS

STATE STREET BANK and TRUST COMPANY
BOSTON, MASSACHUSETTS 02101

PHILIP W. TRUMBULL
TRUST OFFICER

(Rec'd June 2)
June 1, 1965

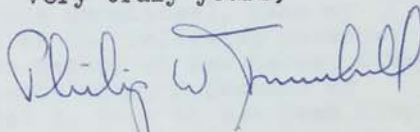
TELEPHONE 466-3682
AREA CODE 617

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

Dear Mr. Barr:

We are writing to advise you that the Committee assisting the executors in the settlement of the affairs of the late Professor Paul J. Sachs has selected from his library a book to be given to you. This will be mailed to you within the next week from the Fogg Museum at Harvard.

Very truly yours,



Philip W. Trumbull
Trust Officer

PWT:nab

cc: Miss Agnes Mongen
Fogg Museum

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file under Sachs, P.J.

CHS

STATE STREET BANK and TRUST COMPANY
BOSTON, MASSACHUSETTS 02101

PHILIP W. TRUMBULL
TRUST OFFICER

TELEPHONE 466-3682
AREA CODE 617

April 22, 1965

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

Dear Mr. Barr:

We are writing to inform you of the legacy left to you under the will of Paul J. Sachs. Article I 5(a) reads as follows:

"I give a book, to be chosen by the said Committee (or by my executors in default of a choice by the Committee), from my library to each of the following persons: My cousin Ernest Sachs, of New Haven, Connecticut, and my friends Henry A. Yeomans of Cambridge, Alfred H. Barr of New York City, William Nye of Boston, Ashton Sanborn of Cambridge, Huntington Cairns of Washington and Herbert Alexander of New York City."

This bank and Robert Baldwin, Elizabeth Sachs Jones and James H. Sachs have been appointed as executors of the estate. We hope to be able to distribute this legacy within the next three months.

Sincerely yours,

Philip W. Trumbull
Trust Officer

PWT:mar

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SACHS

DLS

MUSEUM OF MODERN ART

PAUL J SACHS
987 MEMORIAL DRIVE
CAMBRIDGE 38

DEAR PAUL MARGA AND I SEND YOU OUR WARMEST GREETINGS
ON YOUR BIRTHDAY. AFFECTIONATELY. ALFRED BARR

NOVEMBER 24, 1964 CHARGE TO MUSEUM COLLECTIONS #357

27 February 1964

Dear Allice:

I did indeed give myself the pleasure of looking at your Veronese show but unfortunately half way through our rarely used television set turned into futurism and since Tony was not at home I was helpless to correct it. However, I did think the first half was an effective job of popularization. I thought your idea of the six different approaches to the picture excellent. I hope that sometime you will tell me what popular response you had and also how CBS felt about it.

Sincerely,

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

Mrs. Cary Sackman
Hotel Marlboro
15 East 58 Street
New York, New York

AHB:rr

I told you 701

PAUL J SACHS

MUSEUM OF MODERN ART

AK

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|---------------------------------------|-------------|----------------|
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Saarinon

TO: Mrs. Aline Warren
 at F.B.I.
 Phone LE 5-7700, x331

| | | |
|--------------------|-----------------|-------------------------------------|
| TELEPHONE | PLEASE CALL | <input checked="" type="checkbox"/> |
| WISH TO SEE YOU | WILL CALL AGAIN | <input type="checkbox"/> |
| WANT TO SEE YOU | URGENT | <input type="checkbox"/> |
| RETURNED YOUR CALL | | |

Message: *Wanted to interview you this week about Aline Saarinen.*
 AHB sent 2/4/64

27 February 1964

Dear Aline:

I did indeed give myself the pleasure of looking at your Veronese show but unfortunately half way through our rarely used television set turned into futurism and since Tory was not at home I was helpless to correct it. However, I did think the first half was an effective job of popularization. I thought your idea of the six different approaches to the picture excellent. I hope that sometime you will tell me what popular response you had and also how CBS felt about it.

Sincerely,

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

Mrs. Eero Saarinen
 Hotel Madison
 15 East 58 Street
 New York, New York

AHB:rr

I told an FBI man all about you!

| | | |
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*Recommended by
Saarnen*

To AHB

Date 2/10/64 Time 2:25

WHILE YOU WERE OUT

MR. JOHN WARREN

of F.B.I.

Phone LE 5-7700, X331

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

Message wants to
interview you
this week about
Aline Saarinen

ADB saw 2/14/64 *Mina*
Operator

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Aline Saarinen

The New York Times

TIMES SQUARE, NEW YORK 10 NY
LADIES ROOM 4100

November 24, 1961

May 29, 1961

Dear Aline:



Etna - Cratere centrale

Harrison E. Salisbury
Harrison E. Salisbury

MES:pm Mrs. Eero Saarinen
Saarinen and Associates
20 Davis Street
Hamden, Connecticut

AHB:ld

| | | |
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Aline Saarinen

The New York Times

TIMES SQUARE, NEW YORK 10 NY
L.A. 62-5300

November 24, 1961

May 29, 1961

Dear Aline:

Etna - Cratère central.
Etna - Central crater.
Etna - Mittelkrater.
Etna - Cráter Central.



Dear Alfred,
Thank you for letting me
know about Jerome Fisher
and John Quinn. At
present, I consider care
less about either John
Quinn or Stanford
White. I seem to be total-
ly occupied by a con-
cerned with Eurobarriers.

Mr. Alfred Dan
Museum of Modern Art
21 West 53 St
New York, N.Y.

Love,
Aline
Ediz. Stefano Vitro - Catania

Harrison E. Salisbury
Harrison E. Salisbury

FES:pm
Mrs. Eero Saarinen
Saarinen and Associates
20 Davis Street
Hamden, Connecticut

AHB:ld

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Aline Saarinen

The New York Times

TIMES SQUARE, NEW YORK 10, N.Y.
LADKAWPWA 4-1000

November 24, 1961

May 29, 1961

Dear Aline:

Mr. Alfred Perhaps I should not distract you, but since I am
Museum very much more interested in John Quinn than Sanford
ll West White (whom I look upon bitterly as a successful rival for
New York your favor), I report that I received some material from
Jeanne Foster--photographs, etcetera, and a very beautiful
Dear Mr photographic portrait of Quinn. Also I receive tantalizing
letters from that mad Irishman Patric Farrell, who appa-
rently has copies of the pirated edition of Quinn's letters.
Queen Unless I go and see him, he threatens to give them to li-
braries outside of New York. Do you know about these?
for taking them through the gallery and for explaining
to them, as I realize that this may be a distraction to you, but
and pur I quote a three-line note from Miss Foster in justification:

We paid on "This photograph of John Quinn, whose in the
course of our magnificence and greatness is still not as at
the Des Moines fully appreciated." as chance would have it,
there was an exhibit of Iowa local modern art in
progress--and I was interested. Sincerely, that the
Russians examined these paintings with a good deal
of care arbitrarily trying to relate them to what
they had seen in New York.

Alfred H. Barr, Jr.

With every good wish,

Harrison E. Salisbury
Harrison E. Salisbury

Mrs. Eero Saarinen
Saarinen and Associates
20 Davis Street
Hamden, Connecticut

AHB:ld

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The New York Times

TIMES SQUARE NEW YORK 36 NY
LACKAWANNA 4-1000

SALISBURY

May 29, 1961

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

Dear Mr. Barr:

I have just gotten my Soviet editors off on the Queen Elizabeth for their native haunts, and I want once again to express my personal appreciation for taking them through the gallery and for explaining to them, as, I feel certain, only you can, the theory and purposes of modern art.

We paid only one other visit to a gallery in the course of our tour of the United States--this was at the Des Moines gallery, where as chance would have it, there was an exhibit of Iowa local modern art in progress--and I was interested to see that the Russians examined these paintings with a good deal of care arbitrarily trying to relate them to what they had seen in New York.

With every good wish,

Harrison E. Salisbury
Harrison E. Salisbury

HES:pm

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Salles

Laura Bollen
15 EAST 79th STREET
NEW YORK 21, N. Y.

August 24, 1960

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

January 27, 1961

Dear M. Salles:

Many thanks indeed for sending me your Prelude a l'Univers des Formes. Needless to say I'm very glad to have it and look forward to reading it with great pleasure.

I do hope you are fully recovered from your recent illness. We were all so distressed by your absence from the Berlin congress.

My wife joins me in sending you all good wishes for the new year.

Alfred H. Barr, Jr.
Sincerely,

Alfred H. Barr, Jr.

M. Georges Salles
24 rue du Chevalier de la Barre
Paris, France

AHB:ma

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to acquire the collection Sandberg

cc: Messrs. G. Lataster & W. Couzijn, Spaarndammerdijk 677, Amsterdam, Holland

pour acquerir la collection Sandberg

Sandberg

P.S. + W. S.

↑ COPY FOR THE INFORMATION OF: Mr. Alfred H. Barr, Jr.

Sandberg

THE MUSEUM OF MODERN ART

please return

Date March 1, 1963

To: Mr. Monroe Wheeler

Re: Dr. W. J. H. B. Sandberg

From: Frances

and the Stedelijk Museum

Mr. Theo Gusten called to say that he had just heard from Dr. Sandberg that the Amsterdam city officials had hesitated too long to come to a decision to appoint Dr. Pontus Hulten, of Stockholm, to the directorship of the Stedelijk Museum and when he was finally invited, Dr. Hulten said that he would not take the post. It now appears that Mr. E. L. L. de Wilde, Director of the Stedelijk van Abbe Museum in Eindhoven, will be appointed.

Mr. Gusten also said that Dr. Sandberg is going to Australia to advise on the development of a new museum of modern art in Canberra.

Sandberg

W. Couzijn

W. Couzijn.

G. Lataster

G. Lataster

G. Lataster Spaarndammerdijk 677 Amsterdam Holland

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to acquire the collection sandberg
cc: Messrs. G. Lataster & W. Couzijn, Spaarndammerdijk 677, Amsterdam, Holland
pour acquérir la collection sandberg

ai
ga

sandberg

Yours sincerely,

W. Couzijn

W. Couzijn.

G. Lataster

G. Lataster

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The Officers and Directors of The American Institute of Graphic Arts cordially invite you to attend the Presentation of the A.I.G.A. Medal to Willem Sandberg, Director, Stedelijk Museum, Amsterdam, Holland, Wednesday, October 24, 1962, A.I.G.A. Gallery, 1059 Third Avenue, New York



For his
inspiring international
influence upon art,
design and education

Reception 5-7 p.m.
* Presentation 6 p.m.
R.S.V.P.
Plaza 2-0813

An exhibition of Willem Sandberg's work will be on view for the presentation ceremony, and thereafter will be open to the public from October 25-November 24, 9:30-5:30 weekdays

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to acquire the collection
cc: Messrs. G. Lafaster & W. Couzijn, Spaarndammerdijk 677, Amsterdam, Holland
pour acquerir la collection

Noel Martin

Yours sincerely,

W. Couzijn

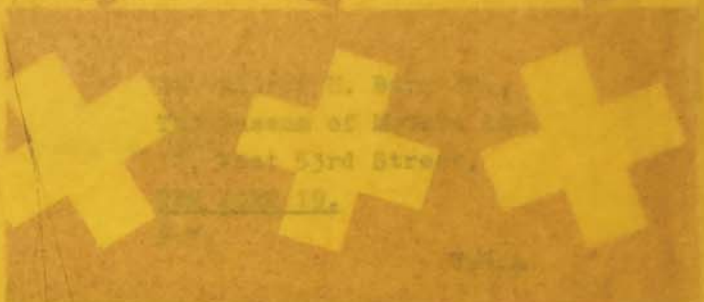
W. Couzijn.

G. Lafaster

G. Lafaster

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to acquire the collection
 cc: Messrs. G. Lataster & W. Couzijn, Sparrndammerdijk 677, Amsterdam, Holland
 pour acquerir la collection



DLS

MUSEUM OF MODERN ART

Amsterdam, December 2nd, 1968.

STEDELIJK MUSEUM
 PAULUS POTTERSTRAAT 13
 AMSTERDAM HOLLAND

CONGRATULATIONS ON YOUR RECEPTION OF SANDBERG'S

We are glad now to be able to inform you that the Sandberg Collection has a MAGNIFICENT GESTURE. CORDIALLY, We thank you for your cooperation in bringing about this "homage" to the artists we thank for the ALFRED BARK they spontaneously put at our disposal and the others for their contributions which enabled us to cast the works of the sculptors in bronze.

On December 15th next the collection will be offered to Sandberg. On THAT day Sandberg will hand the Collection over to the Stedelijk Museum at Amsterdam so as to have it joined to their collection.

We are writing you this in the hope that you will be able to receive this day and to be present at THIS manifestation, for which an invitation will be sent to you shortly.

In case you should unfortunately be unable to attend the meeting at Amsterdam on December 15th, we shall forward you the catalogue of this Collection within the shortest possible time.

With best regards,

Yours sincerely,

W. Couzijn.

| | | |
|---------------------------------------|-------------|----------------|
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to acquire the collection sandberg
ter verwerving van de collectie sandberg
pour acquérir la collection sandberg

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

U.S.A.

Amsterdam, November 22nd. 1962.

Dear Mr. Barr,

We are glad now to be able to inform you that the Sandberg Collection has become a fact. This collection consists of 84 works. We thank you for your cooperation in bringing about this "homage": the artists we thank for the works which they spontaneously put at our disposal and the others for their contributions which enabled us to cast the works of the sculptors in bronze.

On December 15th next the collection will be offered to Sandberg. On that day Sandberg will hand the Collection over to the Stedelijk Museum at Amsterdam so as to have it joined to their collection.

We are writing you this in the hope that you will be able to reserve this day and to be present at this manifestation, for which an invitation will be sent to you shortly.

In case you should unfortunately be unable to attend the meeting in Amsterdam on December 15th, we shall forward you the catalogue of this Collection within the shortest possible time.

With best regards,

Yours sincerely,

W. Couzijn.

G. Lataster.

| | | |
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SANDBERG

cc: AHB - Greensboro

July 12, 1962

July 12, 1962

Gentlemen:

I am distressed to have your letter of July 2 which suggests that you did not receive my cablegram sent as a tribute to Director Sandberg at the time of his retirement. I had hoped you could use it in your publication in his honor. Perhaps the cablegram did not arrive.

In any case I enclose a few lines in the form of a letter to Dr. Sandberg which express something of my admiration. I hope these will be satisfactory. They are, in any case, sincere.

With kindest regards and renewed apologies,
I am,

Cordially,
institution of very great distinction. My admiration to you and my affection and gratitude,

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

Alfred Barr

Mr. W. Couzijn
Mr. G. Lataster
Spaarndammerdijk 677
Amsterdam, Holland

AHB:rk

P. S. My special greetings to you Mr. Lataster. We are very pleased to have your painting.

(Dictated by Mr. Barr in Vermont; transcribed and signed in his absence in New York.)

| | | |
|---------------------------------------|-------------|----------------|
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cc: AHB Greensboro

THE MUSEUM OF MODERN ART
NEW YORK 19

37 WEST 53rd STREET
TELEPHONE CIRCLE 2-1200
EAST SIDE, NEW YORK, N.Y.

July 12, 1962

Dear Sandberg:

Perhaps I am prejudiced since the Stedelijk is, like ours, a museum of modern art but I do feel it a special privilege to tell you and your friends just what I think of you.

I believe you have wrought wonders in presenting pioneering exhibitions, designing your own admirable publications and forming what I believe to be the best selected and most representative collection of modern art in any European museum. These achievements required certain virtues: curiosity, taste, judgment, persuasiveness, foresight, enthusiasm, enduring courage and an extraordinary breadth of vision. You have made the Stedelijk a truly international institution of very great distinction. My admiration to you and my affection and gratitude,

Alfred Barr

Dr. W. J. H. B. Sandberg
Director of the Municipal Museum
Stedelijk Museum
Paulus Potterstraat 13
Amsterdam, Holland

AHB:rk

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

July 12, 1962

Gentlemen:

I am distressed to have your letter of July 2 which suggests that you did not receive my cablegram sent as a tribute to Director Sandberg at the time of his retirement. I had hoped you could use it in your publication in his honor. Perhaps the cablegram did not arrive.

In any case, here are a few lines which express something of my admiration:

Dear Sandberg:

Perhaps I am prejudiced since the Stedelijk is, like ours, a museum of modern art but I do feel it a special privilege to tell you and your friends just what I think of you.

I believe you have wrought a miracle in presenting pioneering exhibitions, designing your own admirable publications and forming what I believe to be the best selected and most representative collection of modern art in Europe. These achievements required certain virtues: curiosity, taste, judgment, persuasiveness, foresight, enthusiasm, enduring courage and an extraordinary breadth of vision. You made the Stedelijk a truly international institution of very great distinction. My admiration to you and my affection and gratitude,

Alfred Barr

Mr. W. Couzijn
Mr. G. Lataster
Spaarndammerdijk 677
Amsterdam, Holland

AHB:rk

Handwritten notes:
I enclose in the 2...
D.S.
Sally
Sincerely
Kindness
I am
Widely

Handwritten notes:
in my Europ. Museum
have

Handwritten notes:
P.S. see
you P.S.

| | | |
|---------------------------------------|-------------|----------------|
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cc: AHB Greensboro

Mr. Barr: I haven't mailed this yet. Couldn't find any copy of the cablegram you refer to. For your information, am enclosing copies of the previous correspondence. Shall I add an ending to the letter to the two gentlemen? Await your reply.

R.

July 12, 1962

Gentlemen:

I am distressed to have your letter of July 2 which suggests that you did not receive my cablegram sent as a tribute to Director Sandberg at the time of his retirement. I had hoped you could use it in your publication in his honor. Perhaps the cablegram did not arrive.

In any case, here are a few lines which express something of my admiration:

Dear Sandberg:

Perhaps I am prejudiced since the Stedelijk is, like ours, a museum of modern art but I do feel it a special privilege to tell you and your friends just what I think of you.

I believe you have wrought a miracle in presenting pioneering exhibitions, designing your own admirable publications and forming what I believe to be the best selected and most representative collection of modern art in Europe. These achievements required certain virtues: curiosity, taste, judgment, persuasiveness, foresight, enthusiasm, enduring courage and an extraordinary breadth of vision. You made the Stedelijk a truly international institution of very great distinction. My admiration to you and my affection and gratitude,

Alfred Barr

Mr. W. Couzijn
Mr. G. Lataster
Spaarndammerdijk 677
Amsterdam, Holland

AHB:rk

I attach in the form of a letter to Dr Sandberg. I hope these will be satisfactory. They are in any case sincere! With kind regards and renewed apologies I am sincerely

in any European museum

have

I trust

MA9-0751

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SANDBERG

cc: AHB (Greensboro)

cc: Mr. Barr (Vermont)

July 6, 1962

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

Dear Mr. Couzijn and Mr. Lataster:

Your letter of July 2 has arrived during Mr. Barr's absence from the Museum 1962 but will, of course, be brought to his attention upon his return in the fall.

Dear Mr. Barr,

Sincerely,

Most likely you remember a letter we sent you about a year ago in connection with Sandberg's Rona Roob

Secretary to Alfred H. Barr, Jr.

At that time we had asked you to write a short text for the catalogue. In the mean time we have come in possession of a note of yours to Sandberg (of which we are enclosing a copy) and we are asking your permission to use this text in the publication connected with the homage to Sandberg.

Looking forward to a hasty reply, we thank you sincerely.

Mr. W. Couzijn
Mr. G. Lataster
Spaarndammerdijk 677
Amsterdam, Holland

Yours faithfully

W. Couzijn *G. Lataster*
W. Couzijn G. Lataster

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | AHB | I. A. 388 |

to acquire the collection sandberg
ter verwerving van de collectie sandberg
pour acquerir la collection sandberg

cc: Mr. Barr (Vermont)

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

Amsterdam, July 2nd 1962

Dear Mr. Barr,

Most likely you remember a letter we send you about a year ago in connection with Sandbergs' departure.

At that time we had asked you to write a short text for the catalogue. In the mean time we have come in possession of a note of yours to Sandberg (of which we are enclosing a copy) and we are asking your permission to use this text in the publication connected with the homage to Sandberg.

Looking forward to a hasty reply, we thank you sincerely.

Yours faithfully

W. Couzijn

G. Lataster

| | | |
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Dear Sandberg,

I'm just back in New York after a vacation which began right after my birthday. I hope you will forgive my not having thanked you for the charming and thoughtful remarks which you wrote about me and which were read (to my embarrassment!) at the birthday dinner.

Of course you must know that I admire your work and spirit more than that of any museum director I know - and this made your greetings all the more valuable to me.
A great many thanks!

I am really honored by your letter and wish that I could accept your invitation and write an article for your catalog in honor of Sandberg. Most unfortunately I have no time to write even for our own museum. **Alfred Barr** consequently I think I cannot write for yours. For twelve years I have tried to find time to do a catalog of our own collection in which would be reproduced a thousand paintings, including our beautiful Intarier, but unless I take the time this will never be published.

I hope that you and Mr. Sandberg will understand my good intentions.

In any case, I am sure that anything that I might write under these circumstances would not be missed in the collection Sandberg.

My very best wishes for your success.

Sincerely,

Alfred T. Barr, Jr.

Mr. G. Laster
Secretary
Spaandstaartje 677
Amsterdam, Holland

AMB:ch

| | | |
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SANDBERG

April 5, 1961

Dear Mr. Lataster:

I am really honored by your letter and wish that I could accept your invitation and write an article for your catalog in honor of Sandberg. Most unfortunately I have no time to write even for our own museum publications, consequently I fear I cannot write for yours. (For twelve years I have tried to find time to do a catalog of our own Collection in which would be reproduced a thousand paintings, including our beautiful Lataster, but unless I take the time this will never be published.

I hope that you and Mr. Sandberg will understand my predicament.

In any case, I am sure that anything that I might write under these circumstances would not be missed in the Collection Sandberg.

My very best wishes for your success.

Sincerely,

Alfred H. Barr, Jr.

Mr. G. Lataster
Secretary
Spaarnammerdijk 677
Amsterdam, Holland

AHB:ob

Yours faithfully

| | | |
|---------------------------------------|-------------|----------------|
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to acquire the collection sandberg
ter verwerving van de collectie sandberg
pour acquerir la collection sandberg

To: Mr. Barr
From: Mr. Lataster

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

Amsterdam, March 15th, 1961

Dear Mr. Barr,

When reaching the age of 65, the manager of the Municipal Museums, Jhr. W.J.H.B. Sandberg, will have to resign his office.

The meaning of Sandberg as manager of the Museums, as an organizer of exhibitions, which enabled the visitors to remain well posted with the position of the plastic arts at home and abroad, as an enthusiastic animator of initiatives in the realm of art, etc. etc. - too much to be enumerated - cannot be pictured within the compass of this circular. That is not necessary either. The object of this letter is to inform you that some artists have conceived the plan to present Sandberg at his farewell with a collection of pictures, sculptures and graphics, which will get its place in the Municipal Museum of Amsterdam as 'Collection Sandberg'.

We know that the Amsterdam Municipality warmly agrees to this. Not to offer this collection to Sandberg personally, but to the Municipality in favour of the Municipal Museum, is a procedure which entirely tallies with Sandbergs conceptions.

Some of the artists whose work Sandberg personally holds in special appreciation have already promised to be willing to hand in a work for this collection.

A complete catalogue of the collection, as it will be handed over at Sandbergs farewell, will be prepared and issued and we intend to invite several colleagues of Sandberg to write an article in the catalogue as a contribution in this homage. We know that Mr. Sandberg appreciates you very much as a colleague and he would certainly be very glad to see an article from you. This same invitation we send to the following gentlemen: J.J.Sweeney, Peter Bellow, A. Schulze Vellinghausen, Dr. Georg Schmidt, E. de Wilde, Dr. Fr. Meyer.

We started with the preparations of this catalogue and we hope to be able to keep up the same level with Sandbergs own catalogues. We would very much appreciate to hear from you soon if you agree with our plan and if you would be able to send your article for the catalogue.

Yours faithfully

W. Couzijn

G. Lataster

| | | |
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THE MUSEUM OF MODERN ART

Date 28 February 1961

To Fifth Floor Desk
From Marie Alexander

Re: _____

Cablegram sent delayed rate 25 February after hours:

E. de WILDE
MUSEUMJOURNAAL
STEDELJK MUSEUM
PAULUS POTTERSTRAAT 13
AMSTERDAM (THE NETHERLANDS)

SINCE 1927 WHEN I FIRST VISITED AMSTERDAM MY ADMIRATION FOR THE STEDELJK MUSEUM HAS STEADILY INCREASED. UNDER THE GUIDANCE OF DIRECTOR SANDBERG THE BRILLIAN EXHIBITIONS AND COURAGEOUS SPIRIT OF THE STEDELJK HAVE WON IT A POSITION OF UNEQUALLED EMINENCE AMONG EUROPEAN MUSEUMS/OF MODERN ART. MY CONGRATULATIONS ON ITS 65th ANNIVERSARY.

ALFRED BARR

Charge Museum Collections

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Stichting Kunstpublicaties

Mr. Barr,
Museum of modern art,
11 west 53rd str.,
New York N.Y.

Uitgeefster van

Museumjournaal

van het

stedelijk van abbe museum eindhoven
rijksmuseum kröller müller otterlo
stedelijk museum amsterdam

secretaris Mr. E. L. L. de Wilde
p/a stedelijk van abbe museum.
eindhoven

eindhoven, december 17th, 1960

The municipal museum (stedelijk museum) of Amsterdam will celebrate its 65th anniversary in February next. In view of this occasion, the editors of "Museumjournaal" would like to publish a list of congratulations in the February issue of their journal. The museum and the activities of its director, Mr. Sandberg, are undoubtedly well known to you. It will be greatly appreciated if you would kindly formulate your good wishes in a few lines and send them to us at your earliest convenience at the latest on february 1st.

Yours faithfully,

V. W. van Gogh.
V. W. van Gogh

de Wilde
E. L. L. de Wilde

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stedelijk museum

gemeentemusea amsterdam
stedelijk museum
amsterdams historisch museum
museum willet holthuysen
museum fodor

paulus potterstraat 13
telefoon 73 21 66
no.

cher ami
le musée municipal d'amsterdam, fondé en 1895
a l'intention de fêter son 65^e anniversaire
le 18 février 1961 à 4 heures avec une exposition
intitulée "les pionniers du XX^e siècle"
de karol appel à vincent van gogh, choisie dans
les collections du musée -

pendant l'inauguration je me propose de vous
présenter un livre, richement illustré, consacré
au même sujet -

je serais heureux de pouvoir vous souhaiter la
bienvenue à cette occasion -

ceux de nos amis qui auraient l'intention de
prononcer un discours sont priés de le confier plutôt
à un disque ou à une bande magnétique afin de
pouvoir la garder pour la postérité -

après la visite de l'exposition nous nous réunirons
autour des buffets dans le restaurant du musée -

je vous prie de bien vouloir remplir la fiche ci-jointe -
en temps utile vous recevrez une invitation
officielle de la part de M. le maire d'amsterdam

Bien cordialement à vous

Sandberg

| | | |
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W. Sandberg *Sandburg*
stedelijk museum

gemeentemusea amsterdam

stedelijk museum
 amsterdams historisch museum
 museum fodor
 museum willet holthuysen

paulus potterstraat 13
 telefoon 732166

no.

tel. adres
 stamnummer

COPY

amsterdam, november 3rd, 1961.

mr. l. john collins,
 international exhibition of contemporary art,
 2 amen court,
 london ec 4,
 england.

gemeentemusea amsterdam paulus potterstraat 13 tel. 732166

stedelijk museum

amsterdams historisch museum

museum fodor

museum willet holthuysen

postbox 5882 telegrafisch adres stamnummer

dear mr. collins,

thank you for your letter of november 2nd.

i should very much like to say yes to your request, but the word christian action makes me waver.

why call christian an action that should be able to include everybody without exception. now you exclude many categories and commit discrimination against jews, mohammedans, humanists, etc.

on the other hand: the south african government calls itself christian and if i remember well: the former minister-president, who started it all, was a protestant priest.....

so i fear i cannot subscribe to your very useful enterprise.

sincerely yours,

w. sandberg,
 director municipal museums.

ws.ez.

in his absence:

w.w. kersten.

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SAN DIEGO

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR

BALBOA PARK — P. O. BOX 2107
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 239-1257

December 14, 1965

Copy: Wheeler
d'Hannocourt
SEITZ
SELZ

(malewitsch)

Sandberg
stedelijk museum

gemeentemusea amsterdam paulus potterstraat 13 tel. 73 21 66

stedelijk museum
amsterdams historisch museum
museum fodor
museum willet holthuysen

postbox 5082 telegramadres stemusea

our alfred Barr
MMA
NY

Nov. 2

Dear alfred
everytime i met you during the last weeks
i knew that there was something i wanted
to speak about - but i could not imagine
what it could be

Back in holland i suddenly know
to organize something in amsterdam +
new york as a complete malewitsch
exhibition as we can bring together

we discussed this possibility years ago
and i think we should try to realize
this project

cordially yrs Will Sandberg

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SAN DIEGO

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR

BALBOA PARK — P. O. BOX 2107
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 239-1257

December 14, 1965

(Rec'd Dec. 22)

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

Dear Mr. Barr:

Due to an unexpected delay in the production of a major decorative and security element of our new West Wing, we have had to postpone our expected January 14th preveue opening. This will probably take place in mid-March.

We will send you our cordial invitation when we are dead sure of this, and hope to have the pleasure of your company as guests of the Trustees of the Fine Arts Society of San Diego.

Cordially,

Warren Beach

Warren Beach

WB:k

*ask Grace if this affects a loan /
No*

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SAN DIEGO

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

HONORARY BOARD, PRESIDENT
CARL SWANER, 1927-1931

3150 LA JOLLA VILLAGE DRIVE
SAN DIEGO, CALIFORNIA 92161
TELEPHONE 524-1121

October 14, 1965
1201 1/2 1st St. 92101

December 16, 1965
October 19, 1965

le soussigné, nom

adresse

déclare avoir l'intention d'assister / de ne pas assister
à la fête du 65ième anniversaire du musée municipal
d'amsterdam, le 18 février 1961, à 4 heures

signature

ector

Balboa Park - P. O. Box 2107
San Diego, California 92112

mf look forward with great pleasure to sharing with you in our
modest way what represents for us the first major growth of our
plant since the Gallery was built in 1926.

Cordially,

James D. ...
Kurt ...

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SAN DIEGO

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

1600 BALBOA PARK, SAN DIEGO, CALIFORNIA 92112

WALTER BEECHER - FINE ARTS SOCIETY
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 274-1287

October 11, 1965

December 16, 1965



stedelijk museum

paulus potterstraat 13

amsterdam

hollande

actor

The Fine Arts Gallery of San Diego
Balboa Park - P. O. Box 2107
San Diego, California 92112

mf's look forward with great pleasure to sharing with you in our
most joyful way what represents for us the first major growth of our
plant since the Gallery was built in 1929.

Cordially,
Walter Beecher
WALTER BEECHER

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SAN DIEGO

THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR
BALBOA PARK, SAN DIEGO, CALIF.

BALBOA PARK - P. O. BOX 2107
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 534-1217

October 11, 1965
Friday, Oct. 15

December 16, 1965
October 19, 1965

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

Dear Mr. Beach:

Mr. Barr has asked me to answer your letter of October 11, inviting him to celebrate the opening of your beautiful West Wing on January 14.

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 will return in January, he will not be able to accept your invitation.

He sends you best wishes for a happy opening.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.
The Fine Arts Gallery of San Diego
Balboa Park - P. O. Box 2107
San Diego, California 92112

Mr. Warren Beach, Director
The Fine Arts Gallery of San Diego
Balboa Park - P. O. Box 2107
San Diego, California 92112

mf look forward with great pleasure to sharing with you in our modest way what represents for us the first major growth of our plant since the Gallery was built in 1925.

Cordially,

Warren Beach

| | | |
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Museum of Modern Art

October 19, 1965

Dear Mr. Beach:

In Mr. Barr's absence, I am writing to thank you for your letter of October 11, regarding the opening of your Museum's West Wing.

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. Warren Beach, Director
The Fine Arts Gallery of San Diego
Balboa Park - P.O. Box 2107
San Diego, California 92112

mf

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THE FINE ARTS GALLERY OF SAN DIEGO
FINE ARTS SOCIETY OF SAN DIEGO

WARREN BEACH, DIRECTOR
CARL SKINNER, ASST DIR.

BALBOA PARK — P. O. BOX 2107
SAN DIEGO, CALIFORNIA 92112
TELEPHONE 239-1257

October 11, 1965
(Rec'd Oct. 15)

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

Dear Mr. Barr:

Do hold the date of January 14th next to help our 5000 members celebrate the opening of our beautiful West Wing.

This affair will be a 5:00 to 8:00 P.M. cocktail party so that you will have a fair chance of seeing the exhibitions, which will show the full range of the cream of our collections of European, American and Asiatic arts for the first time ever.

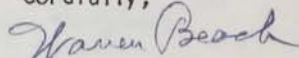
You will also have the added pleasure of seeing the new Timken Gallery to our East and the Putnam Foundation collections of European painting and Russian Ikons displayed therein.

The trustees of the Fine Arts Society will indeed be privileged to be your hosts at this opening party and for dinner following it. No tux will be required.

You will, of course, be receiving a proper formal invitation. This note is to give you advance notice so you can plan your trip now.

We look forward with great pleasure to sharing with you in our modest way what represents for us the first major growth of our plant since the Gallery was built in 1926.

Cordially,



Warren Beach

WB:k

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(Send Sept 20)

The Friends and Supporters of Sardis
cordially invite you to attend the annual meeting
AN ILLUSTRATED REPORT ON THE 1965 SARDIS CAMPAIGN

by Professor David Gordon Mitten
of the Fogg Art Museum at Harvard University

On Wednesday, November 3, 1965 at 8:30 p.m.
At the Harvard Club (Biddle Room)
27 West 44th Street, New York City

R.S.V.P. / *declined* Refreshments will be served.

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

Dear Mr. Barr:

It is extremely kind of you to keep remembering my interest in John Singer Sargent and I appreciate very much your sending on to me the Hirschl & Adler catalogue. I look forward to going to see the landscape. As you may remember, you were nice enough to put me onto a dealer named Coats, from whom I bought two fine water colours and while Harry Brooks at Soedler assured me I was not paying too outrageous a price, nonetheless it has put a pretty big dent into any funds I have for this sort of acquisition.

I am returning the Christie catalogue because I thought you might want it for your files. I have also taken the trouble to write to London for the price list, which I attach for your information. I'd give my eye teeth for the Javanese Dancing Girl but 6,500 guineas is way too rich for my blood.

I hope you have a fine holiday season and a merry Christmas and that I have a chance to see you again before the New Year gets too far along.

Cordially,

John T. Sargent
John T. Sargent

JTB:vgc

SARDIS
Sargent.

New York 22 May 1966

December 15, 1961

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Mr. Wheeler
- please return to
A B

Sargent, J.

Doubleday & Company, Inc., 575 Madison Avenue, New York 22 Murray Hill 8-5300

Office of the President

December 15, 1961

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

Dear Mr. Barr:

It is extremely kind of you to keep remembering my interest in John Singer Sargent and I appreciate very much your sending on to me the Hirschl & Adler catalogue. I look forward to going to see the landscape. As you may remember, you were nice enough to put me onto a dealer named Coats, from whom I bought two fine water colors and while Harry Brooks at Knoedler assured me I was not paying too outrageous a price, nonetheless it has put a pretty big dent into any funds I have for this sort of acquisition.

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I hope you have a fine holiday season and a merry Christmas and that I have a chance to see you again before the New Year gets too far along.

Cordially,

John T. Sargent
John T. Sargent

JTS:vgc

Right after Christmas, Time magazine descended upon us. What an ordeal! Days of interviews, not only with us, but with people

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cc: Wheeler

Sargent

November 15, 1961

Dear Mr. Sargent:

Recalling your interest in John Singer Sargent, I am sending you a catalogue of an auction at Christie's with a number of quite interesting Sargents, some of them brilliant sketch copies of the old masters he particularly admired.

I also saw at Hirschl & Adler, 21 East 67th Street, a really handsome landscape which you might care to take a look at. It is number twenty eight in their current catalogue Selections from the Collection of Hirschl & Adler Galleries, Volume III, 30 x 25 inches. They are asking \$5,500. I am asking them to send you a copy of the catalogue.

Sincerely,

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

Mr. John Sargent
Doubleday and Company
575 Madison Avenue
New York, N.Y.

Don Ballou, *Carles*, by John Singer Sargent, 24 1/2 by 17 1/2 in. 1,900 gas (\$5,686)

Christie's 1961

Right after Christmas, Time magazine descended upon us. What an ordeal! Days of interviews, not only with us, but with people

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Mr. Sargent



Don Baltasar Carlos, by John Singer Sargent, 24½ by 17½ in. 1,900 gns (\$5,686)

Christies 1961

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inwardness
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on whether
say precis-
el discuss-
panellists.
precisely
re-think

and re-examine our witness. And the only way we can assure the listening and the dialogue is to make room for the challenge with in our own program. If anything, J.B. was not enough of a challenge - it was too unclear.

Christmas came with scripture, song and candles and the remembrance of you all, though you had little proof of it. True, nonetheless.

Right after Christmas, Time magazine descended upon us. What an ordeal! Days of interviews, not only with us, but with people

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suspenders, a denim work shirt, and a cowboy hat 'in deference to Lyndon Johnson'. He embraced Martin, bemoaning the fact that he was protestant, and in the next breath asking if he could assist at Mass in the morning! He also has a fine, clear voice, and chants periodically within the chapel to demonstrate it's extraordinary acoustics. And here, again, the same ambiguity holds: the sung voice sounds like a choir; and the spoken voice like an organ.

If we had
As it was



Four Dancers, by Edgar Degas. Signed, pastel, 18½ by 22½ in. 9,500 gns (\$27,930)

ely what the church says. It was all summed up in a paper
ion with Roger Ortmeier of SMU, and Sydney Ahlstrom as panellists.
Of course, the whole thrust of the OPEN END program is precisely
to challenge the church, to make us listen, to make us re-think
and re-examine our witness. And the only way we can assure the
listening and the dialogue is to make room for the challenge with
in our own program. If anything, J.B. was not enough of a challenge
- it was too unclear.

Christmas came with scripture, song and candles and the
remembrance of you all, though you had little proof of it. True,
nonetheless.

Right after Christmas, Time magazine descended upon us. What
an ordeal! Days of interviews, not only with us, but with people

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March

Dear Friends,

Ms. Barr,

Greetings would seem to be in order for a happy Mardi Gras - - oops, pardon, its gone! As I work it out, Alice in Wonderland gains on me at the rate of two months out of every twelve and, by running as hard as I can, this once Christmas letter will be a Christmas letter again in 1970. Courage! Neither rain, snow, sleet etc will stop this swift courier etc it just slows me up and down.

Let's see. What's happened since Epiphany, 1964?. It's quite hopeless! But - - Merritt graduated from the American High School with the biggest A for his sweater you ever saw. It stands for American. I repeat, American. He is now taking a post-graduate year at the Ecole Alsacienne, doing what the French call the first part of the 'license', a kind of M.A., although he doesn't have his Bacc. And its led to considerable confusion. So far he seems to believe that Proust is a poet and that Guillaume and Appolinaire are two different people, but he believes it all in beautiful French, and maybe, by the end of the year, the brutish facts will have caught up with the mellifluous style. He returns to the U.S. for college next year which is a statement of faith, since we still do not know where, or how we can pay for it.

Paul has his troubles too, at College Cevenol. The fact that French education concentrates on memorization, accuracy, and strict discipline even when bored, has not endeared it to him. In what was surely a perfectly normal American outburst of high-spirits and/or frustration, he decided that jumping from the roof of the dormitory was great fun, and should be enjoyed by all. I don't know precisely how many he had persuaded of this before the falling bodies were brought to the attention of the maitre d'internat. At any rate, his movements have been further restricted, and he looks forward to vacation.

By way of contrast, Lilie and Job are thoroughly at home in their French schools, and are learning rapidly and well. Job has a little trouble reading English, but we are helping him with that. Lilie is completely bi-lingual in both conversation and reading, and she is only 7. It seems quite remarkable to us.

We had the great happiness of a long visit from my sister Pamela, and her husband Chalmers Coe, last summer. Chal preached here for a month, and it was all great fun. We managed to squeeze in a trip to Vezelay and Ronchamps. Martin and I knew Vezelay, and continue to think it one of the most beautiful of churches; great simplicity, great majesty, with its moving tympanum of Christ as Judge and Savior, its peaceful sense of proportion, and the color of it - - not shed from the windows which are clear, but glowing from the very stones, olive-green, and pink and gold, when the sun plays upon them. Violet-le-Duc's restorations begin to grate on second-viewing. They are so self-conscious - not very wrong, but wrong enough - and they seem paltry and fussy and grafted on.

Ronchamps was just as satisfying. Eleven centuries later, it has the same 'rightness', an overpowering sense of awe and mystery perfectly fused with what is simple and direct and human. The space is handled with such fluidity and imagination that it is hard to think of it as any size at all: You can lose yourself in it; you can also put it in your pocket; like a piece of Henry Moore sculpture in which the actual size has nothing to do with the sense of size. And we met the curé, there. He was dressed in black trousers and

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suspenders, a demim work shirt, and a cowboy hat 'in deference to Lyndon Johnson'. He embraced Martin, bemoaning the fact that he was protestant, and in the next breath asking if he could assist at Mass in the morning! He also has a fine, clear voice, and chants periodically within the chapel to demonstrate it's extraordinary acoustics. And here, again, the same ambiguity holds: the sung voice sounds like a choir; and the spoken voice like an organ.

If we had had blankets, we would have stayed all night. As it was, we returned to our hotel in Lure to discover that the water had been turned off at 11 p.m., and that we slept with our heads in a railway station and our feet in the public square. With people you love, it's fun.

The Samuel Terriens of Union Theological Seminary were also here for a month. Since we are, willy nilly, a kind of window into American Protestantism, it's important that our preachers be good. And they have been. Our very real gratitude, unsullied by cash, goes out to them all: the Coes, the Terriens, Dr. James McCord, Dr. Ralph Sockman, Dr. Bert Atwood et al.

August found us in Normandy where the weather is seldom hot and sunny, but was. We were 15 minutes from the magnificent Deauville beach, and took daily advantage of it. And we accomplished nothing, which is just what we set out to do.

In September we returned to Paris, and growing concern over our national elections. Because of Goldwater's candidacy, we were all forced to reargue issues which had been live ones in the 30's, and prevented from debating issues which confront us now. It sounded simply silly over here, and we were glad when it was over.

In October we were hosts to a conference of ministers serving American Churches overseas. They came from as far as Cairo and Istanbul for a week of lectures, discussion, and the sharing of mutual concerns. It was hectic and fascinating and important to us all.

And in November the Paris Theatre Workshop presented J.B. by Archibald MacLeish in our church theatre, as part of our OPEN END program. It is an interesting play, if not an entirely satisfactory one, and it was given a good production here. Some 2500 persons attended, it was reviewed in the American and French press, and French radio urged listeners to attend and experience a new kind of acting - more inward, less a matter of gesture. The real inwardness was not on the stage, but in the congregation. Most of us re-read the Book of Job; then, most of us engaged in interminable discussion on the validity of MacLeish's interpretation; then, on whether or not the church should present a work which does not say precisely what the church says. It was all summed up in a panel discussion with Roger Ortmeyer of SMU, and Sydney Ahlstrom as panellists. Of course, the whole thrust of the OPEN END program is precisely to challenge the church, to make us listen, to make us re-think and re-examine our witness. And the only way we can assure the listening and the dialogue is to make room for the challenge with in our own program. If anything, J.B. was not enough of a challenge - it was too unclear.

Christmas came with scripture, song and candles and the remembrance of you all, though you had little proof of it. True, nonetheless.

Right after Christmas, Time magazine descended upon us. What an ordeal! Days of interviews, not only with us, but with people

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who know Martin; scores of photographs; a text over which we had no control, since the final form is set in the New York office. We tried to get away to Loches in the Loire Valley, for a few days of peace and quiet, only to be telephoned there - would we think the phrase 'chez God' inappropriate! That destroyed whatever peace of mind we had mustered. The final result was not as bad as we had feared, nor as good as we had hoped, but somewhere in between. And it was only the beginning. We were besieged by as many as 32 news agencies in one day. They came demanding interviews in every language, claiming the right to invade every program, passing themselves off as students in order to get into the Catacombs, even coming as guests to our apartment at a reception we gave. And when we refused to see them, they printed stories anyway. It was a frightening experience. It brought with it a new sympathy for all those whose work involves them with the press, and a new respect for reporters like Janet Flanner of the New Yorker, and newspapers like the New York Times and Le Monde.

About this time our theatre group presented In White America by Martin Duberman of Princeton. It is a documentary play on the history of the Negro in America, and was given a moving performance here - so excellent that the Workshop was invited to bring the production to Rome, and did. Our decision to do the play stemmed not only from the fact that its subject is, in a unique sense, our business, but from the hope that the presentation of such a documentary, abroad, by an American Church would be a healing and constructive thing. It was. We had the full cooperation of the USIS in terms of exhibits on American negro accomplishments, shown concurrently with the play; Ambassador and Mrs Bohlen attended the opening and came up afterwards to meet and talk with the cast; and the subsequent panel discussion was lively with the Commissioner on Human Rights of the Council of Europe, a professor from the Ecole des Sciences Politiques, Sydney Ahlstrom, and Zygmund Nagorski from the American Embassy taking part - that is, until the audience took over. Everyone got the point, but a newspaper in Lausanne, Switzerland put it most succinctly 'It is significant that this 'White America' seen by the negroes should be presented in the American Church, and interpreted by white and negro actors united in brotherhood.'

I have mentioned Sydney Ahlstrom several times. He is our Theologian - in - residence this year. We decided last year that it would be of great benefit to have a recognized scholar as 'teacher to the congregation'. It has been. And it has been more. It has heightened French regard for the quality of American church life, and it has provided another avenue for conversation and understanding. So Dr. Ahlstrom is here, on sabbatical from Yale University where he teaches American History at the college and American Church History at the Divinity School. He teaches our adult class of about 80 on Sunday mornings and a mid-week class on the writings of Dietrich Bonhoefer, among other things! He and his wife and four children live in our parish house and have enriched our lives. Needless to say, the arrangement helps to keep Martin and me 'au courant' in a situation in which we could easily become isolated from the mainstream of American intellectual life.

Martin will be in NYC for the annual meeting of our Board of Trustees, from April 20th til the 3rd or 4th of May, in the Guest Apartments of Union Theological Seminary, Broadway at 122nd St. He also hopes to raise money. We received a generous grant from the Lindsley foundation this year, but it by no means answers our really crucial need for financial assistance from the States. Our resident congregation is small, but the work that we do is enormously significant. For too many French people, at the non-governmental level, the American presence in Paris means a large

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number of foreigners who do not speak French, who spend a great deal of money on things, and who bring with them pin-ball machines, bubble gum, comic books and coca cola. We are not that, and the French people flock to every program we sponsor. Our presence is worth support. So if you can suggest Funds or Foundations to which we might apply, please do!

The Spring looks just as busy, and the summer will find us back home. Martin preaches during the month of July at Central Presbyterian Church in New York City, and in August we shall be in Islesboro, returning to Paris in September.

Our love to you all, and our gratefulness to Him for your returning love. Somehow in these days of Selma, Alabama and Vietnam that seems terribly important.

Some of this may interest you - at least you know we think if you need your work often. I hope that we can be kept informed of any advance work being done in the field of the Church and the arts. I understand that the UCC has set up a new committee - but that's really just hearsay from Ortmeier. I had thought that you and Truman Douglas and Halverson etc. were setting up an independent one. At any rate, we would like to cooperate in any way short of money, if which we are short of. (!)

A very happy Easter -
Barbara Sargent

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Sargent

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, *Director*
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

July 2, 1963

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

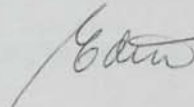
Dear Alfred:

Indeed, I remember Mrs. Sargent for the extraordinary job she did in connection with the Zorach situation. As a matter of fact I had a delightful time with her and her husband last summer when I attended the unveiling of the fountain. They are both remarkable people.

About two weeks ago I received a letter from Mr. Sargent (how does one refer to a Minister?) and agreed to cooperate in relation to any exhibition they may plan at the American Church in Paris.

I am off to the country now and hope to see you in September when we reopen. Have a good summer. Best regards.

Sincerely,



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Sargent

26 June 1963

Dear Mrs. Sargent:

I am afraid I have delayed an interminable time in answering your letter and I give you no comfort in noting you were in large company.

I think your undertaking is excellent and as always courageous. I wish I could help you with Mrs. Halpert but she is a woman of strong prejudices and frankly I would prefer not to act as a liason between her and Mr. Ratner. I will, however, write her a line, saying she may hear from you and that I very much approve what you are doing.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Martin v. B. Sargent
The American Church in Paris
65, Quai d'Orsay
Paris VII, France

AHB:rr
encl.

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

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THE AMERICAN CHURCH IN PARIS

47, QUAI D'ORLÈANS - VII

MARTIN V. SARGENT

Rec'd

TEL. SUCCESSEUR 242 5106

Sunday, June 23

26 June 1963

Dear Edith:

I have had a most interesting letter from Barbara Sargent, the wife of Martin v. B. Sargent, Minister of the American Church in Paris. You may remember Mrs. Sargent as the woman who organized in a most able and heroic way the defense of Bill Zorach against the attacks of patrioteers in Bath.

Mrs. Sargent has now organized a program for theatre, music and visual arts in connection with the American Church. She may write you to ask for your advice or help in connection with some of her work. I write you now to introduce her in case you shouldn't remember her part in the Battle of Bath.

My best wishes to you for a good summer.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Edith Halpert, Director
 Downtown Gallery
 32 East 51 Street
 New York, New York

AHB:rr

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

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THE AMERICAN CHURCH IN PARIS

65, QUAI D'ORSAY - VII

MARTIN v. B. SARGENT
MINISTER

TEL. : INVALIDES 38-90, 07-99

Rec'd 6 June

Sunday, June 2

Dear Mr. Barr,

We received from Marvin Halverson the brochure on the new Religion and the Arts program. It sounds fine and I hope our church will see its way to supporting it.

In the meantime we have launched a program of our own, and I enclose the 'explanation'. We have received written encouragement from such people as Ambassador Bohlen, David Rockefeller and Andre Maurois and many others of influence here, and I believe in its significance.

Several months ago I found out Abraham Rattner was here and got in touch with him. He is willing to open the art program with a show of the work he has here, but it would be much more significant if we could add to it with Edith Halperts help. There are notebooks, Henry Millers account of their trip - all sorts of things. A short movie of him at work. I don't know how often you see her - Mr. Rattner is afraid she will be quite reluctant to help - but if you do see her, could I ask you to put in a good word for us? We'd like to do it in October.

We plan to do four shows. The second show might be Chagall. Then we hope to have, say, 4 young Americans,

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THE AMERICAN CHURCH IN PARIS

1111 - QUAI D'ORSAY - VII

TEL. INVARIABLES 28-86, 07-90

MARTIN v. B. SARGENT
MINISTER

5 and ~~answer~~ ^{later} that complement that show with 4 young French
 painters. Any suggestions will be invaluable. In each
 case there will be a critique of the work followed by
 discussion immediately preceding the 'vernissage', and
 the gathering will be quite a gather.

Since we will take no commission, we ought not to

run into trouble with the galleries.

Any suggestions or help you might give us will be
 deeply appreciated.

Sincerely,

Elizabeth Sargent

Several times I found out Abraham Kattner was
 here and got in touch with him. He is willing to open
 the art program with a show of the work he has here, but
 it would be much more significant if we could add to it
 with other artists help. There are notebooks, Henry
 Milner's account of that trip - all sorts of things.
 A short note of him at work. I don't know how often
 you see her - Mr. Kattner is sure she will be quite
 reluctant to help - but if you do see her, could I
 ask you to put in a good word for me. We'd like to do
 it in October.
 We plan to do four shows. The second show might
 be Gheka. Then we hope to have say 2 young Americans,

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THE AMERICAN CHURCH IN PARIS

65, QUAI D'ORSAY - VII

MARTIN v. B SARGENT
MINISTER

TEL. : INVALIDES 38-90, 07-99

The American Church in Paris has embarked upon an experimental program in **THE ARTS AS THEY RELATE TO THE CHRISTIAN FAITH**, to be housed in the newly reopened Assembly Hall. Believing that whenever and wherever man commits himself to an honest search for what is ultimately real, he has undertaken an essentially religious adventure, we hope to provide a common meeting place for artists, theologians, and laymen, where creative work can be presented, and common concerns identified and discussed.

Our space consists of a large and potentially handsome auditorium, with a seating capacity of about three-hundred, and a small but professionally equipped stage, housed in a church which is the oldest American Church in Europe, ideally located, and already a center for innumerable international, intercultural and interfaith activities.

Our plans are in the formative stage. In terms of **THEATRE**, we look forward to presenting such plays as "Waiting for Godot" by Beckett, "J.-B." by Archibald MacLeish and "Le Procès à Jésus" by Diego Fabri. For the present we do not envisage lavish productions, but rather readings of professional quality followed by discussion involving the actors, the playwright when possible, and the audience.

In the field of **MUSIC**, our organist-director, our choir, and our Student Atelier concert series are already outstanding. We hope to enlarge upon the music program already offered, and to introduce a series devoted specifically to sacred music both old and new. When it is fitting, the music will be performed in the Church proper. On March 27th, for instance, St. Matthew's Passion will be given under the direction of Edmund Pendleton with the combined choirs of the church, the Paris Philharmonic Choir, the orchestra and, what is really newsworthy, congregational singing of the chorales. Some programs will be presented in the Assembly Hall; small ensembles, soloists, and lecture-performances of contemporary work, again providing an opportunity for questions and discussions.

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In the field of the **VISUAL ARTS**, we plan exhibitions both invitational and juried, of painting, sculpture, architecture when possible, and related handicrafts. Exhibitions will be well-lighted and well-hung with an opportunity of conversation with the artists. Stone and metal sculpture, for instance, can be shown at unusual advantage in the Church Courtyard and along the covered Cloister leading to the Assembly Hall entrance.

Concurrently with all this, we hope to present a lively program in **THEOLOGY**, calling upon the outstanding scholars living in Paris, and passing through, to present the Biblical faith as it is related to the life of faith today.

Our aim throughout is to encourage genuinely creative work; to present the artist in his historic role as prophet; to provide a place of conversation for artist and churchman; and to make manifest our common calling to a life in which the deepest problems, choices and decisions, are ultimately religious.

We would be grateful for your comments, your suggestions, and your support.

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SARGENT, Martin
- Ralph +
- Nat'l Council of
Churches

July 1962

Dear Friends:

We have such a burden of news, and so many to share it with, that we are forced to mimeograph it. When you are through reading, I hope you will understand our method and accept this general letter as a personal one written to you.

Early in July I resigned from Winter Street Church in order to accept the call to the American Church in Paris. Our furniture leaves the beginning of August and we go to Islesboro for a month, return to Bath for a week, and then on the 12th of September we sail on the Queen Elizabeth, arriving at our new home on the Left Bank on September 17th.

The call to this Church is, to us, an almost unbelievable opportunity. It is a large and beautiful building (the Gothic built by Ralph Adams Cram, according to the post card) with a very active and solid program in every area. It has a Director of Christian Education; a magnificent music program, enhanced by a Baroque organ with an echo organ; a billet for American Service men; a strong Franco-American student program. The Women's Work is outstanding in its support of French Protestant charities, and the men are devoted laymen. Problems are there too, as in every Church. It will be a new experience to be a minority in another land, but more difficult will be the extreme fluidity of the congregation. It will also be a challenge and an opportunity to act out in worship and in work what is of real value in American Protestantism.

to the point at which it becomes the Church of Christ in the world.

We hope we can measure up. The life of the Church centers around the Morning Worship; members need and want the Gospel; and that gives me courage, for it is a common bond between the congregation and me. We pray for the grace and power to do what should be done, and we ask for your prayers, too.

Barbara will be in her element, and I hope to catch a glimpse of her between art galleries, concerts, theatres and just plain paint. The children are eager for the adventure. Merritt and Paul will enter the American School in Paris; Job and Lillie will enter the French public schools.

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So much for our news. I would like to close with an earnest request. We will be one step removed from the significant developments in America, and yet our work requires that we be informed. We will need your help. If you are a theologian, and you know of some way in which the American Church in Paris could make a significant contribution in this field, will you let us know? If you are an artist, a musician, in the theatre, or on a museum staff, and it occurs to you that the American Church in Paris could be of service, will you write? If you plan to visit France, and would like to enter into conversation with your French counterpart, perhaps we could be of help. In any case you are all welcome at

65, Quai d'Orsay
Paris, 7e, France.

Please write down the address. It is the only one that will reach us since we cannot afford to have our first class mail forwarded. And we want to hear from you.

Sincerely yours,

Martin Sargent
For all the Sargents
Barbara, Merritt, Paul, Job, Lillie

Dear Mr. Barr,
Thank you so much for your note about the
writing. It went well, even tho' we were
unable to get any national publicity - or any
outstanding speakers. I wanted to ask you - and
I should have - but I knew you'd be on vacation,
& it just seemed cruel, and out of the question.
At any rate Edith Halperin was there - and we
had fun. Touchy as he briefly, & was super b -
and I had worried so about what he might say!
This satisfactory letter contains the news
about us. Be afraid it feeds my addiction into

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The Dept of Working & the Arts. I shall write a formal letter of resignation to Truman Douglas - Tho' at present I'm not quite sure what I'm resigning from. My association with the Committee - sporadic as it was - was always stimulating - and I am very grateful for having known you.

I also want to be remembered! The American Church in Paris is no mean way a center of considerable influence & a wonder in what we had to be important. It should have a good collection of American paintings & sculpture. I am taking over some Zacks, Schreier, Sussan, Hartgen & Muench - together a piece of Barbara Lektors - can't afford any others. For Bill tell me that the Ford foundation would buy paintings of young artists at the recommendation of museum personnel for permanent collections in institutions. If this is a possibility, can you tell me who to write? And how do I get the names of American artists in Paris? And if there is even a chance that a committee such as the Nat'l Council on Art could be interested in our museum exhibiting of resources to the wider community, will you remember how eager we are to do this sort of thing?

I always ask for too much. I received my part of the long-winded lady in the New Yorker. For the Lord made me in a hurry! Both ways.

Thank you for all that you have meant & done over the last few years - Sincerely, Barbara Sargent

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SCHAMES

August 16, 1965

Mr. Alfred H. Barr, Jr.
11 West 53rd Street
New York 19, N.Y.

August 19, 1965

Dear Mr. Schames:

Dear Mr. Barr: In Mr. Barr's absence, I am writing to thank you for your letter of August 16, enclosing a copy of Mrs. Duthuit's letter. I was kind enough to give me your opinion in regard to a painting. According to your advice I Both letters will be brought to Mr. Barr's attention upon his return.

Since you mentioned in Sincerely, your letter that you would be interested to know her answer, I am sending enclosed a photocopy of her letter.

After having studied Mary Fera's Secretary to Alfred H. Barr, Jr. the question as to whether the painting is still wide open.

I Mr. Samson Schames for your interest you have shown. 71-45 Austin Street Forest Hills, N. Y. 11375

mf

Sincerely yours,

S. Schames

1 encl.

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SAMSON SCHAMES 71-48 AUSTIN STREET FOREST HILLS, N. Y. 11375

August 16, 1965

Mr. Alfred H. Barr, Jr.
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Barr:

In February of this year, you were kind enough to give me your opinion in regard to a painting. According to your advice I have sent a kodachrome of the painting to Mme. Duthuit in Paris.

Since you mentioned in your letter that you would be interested to know her answer, I am sending enclosed a photocopy of her letter.

After having studied the letter, the question as to whether the painting is the work of Matisse or Purrmann, seems to me still wide open.

I thank you again for your interest you have shown.

Sincerely yours,

S. Schames,

1 encl.

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61, Quai de la Tournelle

Paris, le 15 Juin 1965

Handwritten signature
Monsieur Samson Schames
71-45 Austin Street
FOREST HILLS - N.Y.

Monsieur,

Pour répondre à votre demande j'ai pour la seconde fois repris les recherches sur la peinture que vous m'avez soumise. Comme vous pouvez comprendre, je ne fais jamais jouer mes impressions personnelles sans avoir au préalable épuisé toutes les sources d'informations susceptibles d'établir mon opinion.

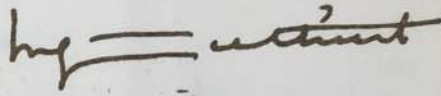
Après avoir rapproché et comparé la reproduction en couleur de la peinture aux documents qui me viennent de Matisse, il ne me semble pas possible d'émettre une opinion sans avoir étudié l'oeuvre elle-même. S'il est naturel que M. Purrmann par égard à son âge soit réservé sur la précision de sa mémoire, il me paraît surprenant que cette oeuvre qui porte ces qualités n'ait laissé aucune trace en son esprit. S'il l'avait attribuée à Matisse, il n'y a pas de doute qu'il en aurait entretenu mon père, auquel cas nous aurions une photographie; d'autant que les relations amicales n'ont jamais été rompues entre les deux artistes. Je n'en veux pour preuve que le don par mon père d'une de ses peintures à M. Purrmann au lendemain des hostilités 14-18, lorsque ce dernier venait d'y perdre la petite collection qu'il possédait.

Si cette peinture ne peut être attribuée à Purrmann dont le caractère de l'oeuvre est très personnel et défini, je ne pense pas qu'on puisse l'attribuer à Matisse; cependant je reste à votre disposition pour revoir la question s'il vous est possible de me faire présenter la peinture.

.../...

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Avec mes regrets de n'avoir pas meilleure
réponse à vous faire parvenir, je vous prie d'agréer,
Monsieur, les assurances de mes sentiments distingués.



Marguerite G. Duthuit

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thanks - then about 1/5/61
 WORKS BY Schreiber
 (+LANZANI)

file under Schapiro schapiro

ACLS NEWSLETTER No. XI Jan. 1960 7

MEYER SCHAPIRO

Meyer Schapiro, practiced in the art of history as in the history of art, at home in all the arts and so prepared to merge history and criticism to the benefit of both; erudite to a degree that astonishes and dismays; preferring scholarly reticence to prolixity and so devoted to the decisive essay rather than the massive tome; famous for reviews that are regularly better than the book and on one notable occasion, longer, often hiding his knowledge, wit and critical intelligence in out-of-the-way journals that, in the end, are tracked down by colleagues aware that the find will repay the hunt; teacher of all manner of men, not least of artists themselves and of psychiatrists too; peerlessly creative among American art historians of his time.

HENRY NASH SMITH

Henry Nash Smith—critic of the literature of the American west in the full context of American cultural history, whose work at once judiciously modifies and modestly supplements some of the most striking theories of American history laid down in the past and bravely establishes an intellectual pattern and a literary method to stimulate a whole generation of younger scholars in American studies; editor of the Mark Twain Estate, and, in that capacity, the author of brilliant essays that will presently converge in the major literary study of that enigmatic American genius; author of a book which has been responsibly described as that rare work of American scholarship that is also a work of literary art; a man of whom it has been said that for him "thought is a joyful kind of thing," whose wide-ranging and sensitive intelligence ennobles the subjects that it contemplates even as it analyzes them and defines their terms and themes with a new and fine precision.

WALTER TERENCE STACE

Walter Terence Stace, Emeritus Professor, Princeton University, a man of two careers, successful in both. While serving as a British Civil Servant in Ceylon (1910-1932), he wrote distinguished books on Greek Philosophy, the philosophy of Hegel, and problems of aesthetics. As Stuart Professor of Philosophy at Princeton, he continued to write technical treatises on nearly every aspect of philosophy, but was at least as well known for his more popular writings. His fine book, *The Destiny of Western Man*, has helped many a perplexed student to understand the philosophical foundations of democracy. His professional colleagues honored him by electing him President of the American Philosophical Association. Now technically in retirement, he continues to teach, as Mellon Professor of Philosophy at the University of Pittsburgh, and to press forward his investigations into mysticism and religion. His many friends and pupils have long admired the catholicity of his interests, his zeal for clarity, and his sustained energy in the pursuit of philosophical enlightenment.

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ACLS NEWSLETTER

ROSEMUND TUVE

Rosemund Tuve—student of the literature and thought of England in the middle ages, the Renaissance, and the seventeenth century, who brings to her work the grace and ease of the accomplished literary critic together with the learning and the accuracy of the scholar, and who thus corrects the influential dicta of critics who have more of grace and ease than of scholarship; who, when she presents a lucidly composed and quietly written paper at a learned meeting, is probably in the act of exploding a generation of literary misconceptions; whose familiarity with the intricacies of literary and philosophical ideas in the past and whose attachment to the best literature of the present enable her to explore both the similarities and differences, the continuity of one with the other and the integrity of each; who illuminates one matter as she corrects another, and thereby gives scholarship the substance that enables criticism to proceed in insight, and herself offers shining examples of both.

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RNY HL

We mourn with you the death of GEORGE SCHMIDT an extraordinary and courageous

SCHMIDT

SCHMIDT-KOHL

4102 Binningen, den 26. Mai 1965
Hölzlistrasse 15

Heute durfte unser lieber

Georg Schmidt-Kohl

Prof. Dr. phil., Dr. h.c.

ehem. Direktor der Öffentlichen Kunstsammlung Basel

nach langer, geduldig ertragener Krankheit in seinem 70. Altersjahr entschlafen.

- Anni Schmidt-Kohl
- Anita und Joggi Moppert-Schmidt,
Michael und Claudia
- Hans und Lili Schmidt-Imboden und Tochter,
Berlin
- Max und Anita Schmidt-Wirz und Kinder,
La Cruz, Chile
- Alfred und Helen Schmidt-Daxelhofer und Kinder,
Stäfa
- Geschwister Lotti, Peter und Martin Christoffel
mit Familien

Auf Wunsch des Verstorbenen findet die Bestattung im engsten Familienkreis statt.
Gedenkfeier: Donnerstag, 3. Juni 1965, 18 Uhr,
im 1. Stock des Kunstmuseums Basel.

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WORKER Schreiber (+LAHANZI)

SCHMIDT

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TIME
31 12

SCHMIDT-KOHL



ÖFFENTLICHE KUNSTSAMMLUNG
KUNSTMUSEUM BASEL

St. Albangraben 16
Telephon 23 18 54
Postcheck V 6809

*June, 12, 1967
(Rec'd June 17)*

*Dear Alfred,
just a few words to thank you for
your telegram after the death of Ferry
Schmidt. It is a terrible loss for all
of us.
Sincerely yours
Franz*

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| CALL LETTERS | CHARGE TO | CI 5-8900 |
| sent by telephone | | |
| Director Meyer Kunstmuseum Basel Switzerland | | |
| We mourn with you the death of Georg Schmidt an enterprising and courageous museum director and one of the most loved of our European colleagues. | | |
| Alfred Barr Museum of Modern Art | | |

2 June '65

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

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*Director
Kunstmuseum
Switzerland
We mourn with
d. GEORG G.
enterprising*

015-8900

W02-7111

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*WORKED BY Schreib
(+LARANZI)*

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LT
ALFRED BARR
MODERNMUSEUM

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*Director Meyer
Kunstmuseum Basel
Switzerland*

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GEORG SCHMID
GREETINGS

FRANZ MEYER

*We mourn with you the death
of GEORG SCHMIDT an
enterprising and courageous*

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RADIOGRAM
REPLY VIA RCA
FAST ACCURATE DIRECT



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WORLD 30 Schreib (+LANZI)

SCHMIDT

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LT
ALFRED BARR
MODERNMUSEUM

*museum director
and one of the most
loved of our
European colleagues*

To:
From: ALFRED H. BARR, JR.
Date:
Subject:

MEMORANDUM

*Alfred Barr
Museum of Modern Art*

GEORG SCHMIDT
GREETINGS

FRANZ MEYER

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*thomas - then Schreit
(+LANZI)
WERNER SCHREIB*

SCHMIDT

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Rec'd June 1 5pm

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ALFRED BARR

MODERNMUSEUM NEWYORK

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GEORG SCHMIDT DIED COMMEMORATION KUNSTMUSEUM ON JUNE 3

GREETINGS

FRANZ MEYER

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thanks - then Schreib
(+LATTANZI)
 werner schreib

October 16, 1961

Mr. H. Barr
 director of the
 museum of modern art
 11 west, 53rd street
 New York
 Dear Mr. Schreib:

I have just received your booklet Information 61 in which you and Mr. Lattanzi put forth in words, and drawings and paintings your ideas about the "semantic image." A great many thanks.

Sincerely, Germany

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

Dear Sir,

Mr. Werner Schreib
 Frankfurt am main
 Paul-ehrllich-str.27

allow Germany present you this little booklet, which will insinuate a new perspective of the art of the last ten or fifteen years; this result of the analysis of harbung, toby and pollock may interest you. seeing forward

sincerely
Werner Schreib

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thanks - then show W.S.L.

werner schreib

mr.h.barr
director of the
museum of modern art
11 west, 53rd street
new york
n.y.

USA

21 - 9 - 61

frankfurt a.main
paul-ehrlich-str.27
germany

dear sir,

allow me to present you this little booklet, which will
insinuate a new perspective of the art of the last ten
or fifteen years; this result of the analysis of hartung, toby
and pollock may interest you. seeing foreward

sincerely

Werner Schreib

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SCHUYLER

Mr. James Schuyler
181 Avenue A
New York 9, N. Y.

Dear Mr. Schuyler:

Thank you very much for your very kind note. I felt honored at having been placed in introducing the film and the three principal actors.

April 12, 1961

Dear Mr. Schuyler:

Such is the accumulation on my desk that I have only now got to your request of many months ago for some account of my first sight of Stella's Coney Island. As I remember, it was shown in an exhibition at Baltimore in a gallery on Mr. Vernon Place, possibly it was in the futurist exhibition which had previously been shown at the San Francisco Exposition of 1915. I would have been 13 or 14 at the time and, so far as I can recall, this was my first view of any modern paintings since Baltimore was an extremely conservative town. Both my mother and I were deeply impressed and enthusiastic about the Coney Island which, indeed, is the only picture in the exhibition that I can remember.

So you see there is nothing particularly worth using in your article even if I had got the reminiscences to you in time.

Yours, with apologies,

Though related to Matisse and Delaunay, I think this watercolor has its own wonderful clarity.

Plate 81, No. 320 is a first-rate and rather tough Otto Mueller; the Mueller on the opposite page, Plate 80, is very agreeable and I think distinguished in color.

The Holde Plate 87, No. 346, is one of a famous trio of New Testament subjects. The other two are perhaps better but this is quite fine.

There are a number of beautiful Holde watercolors. I like especially those on Plates 88, 90 and, although they

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cc: Mr. Griffith

18 January 1961

Dear Mr. Scott:

Thank you very much for your very kind note. I felt honored at having been asked to take Richard Griffith's place in introducing The Young One and the three principal actors.

I thought the film excellent and that you played your part admirably. Certainly the picture is something to think about again and again -- an astonishingly strong work of art, both in its characterizations and ambiguities.

I am sorry not to have met you and Mrs. Scott afterwards. I had to leave for another engagement.

Sincerely yours,

Alfred H. Barr, Jr.

Dear Mr. Barr,

Mr. Zachary Scott
1 West 72nd Street
New York 23, New York

I am writing this personal line, to say that I shall be coming to the United States shortly, as a member of a party organised by the British Museums Association. We shall be in New York from 20th-22nd October inclusive, and I much look forward to visiting your Gallery. I also hope to have the pleasure of meeting you personally.

Yours sincerely,

Hugh Scantlin

Director.

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

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Scull

to Rose's file

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ROBERT C. SCULL
TEN FIFTH AVENUE NEW YORK 28

Scrutton

CITY OF LIVERPOOL
WALKER ART GALLERY

WILLIAM BROWN STREET, LIVERPOOL, 3
NORTH 1371-2

DIRECTOR : HUGH SCRUTTON, M.A.



4th October, 1963.

Rec'd 22 Oct.

Dear Mr. Barr,

I am sending you herewith a copy of the newly-printed catalogue of our foreign paintings here.

I am writing this personal line, to say that I shall be coming to the United States shortly, as a member of a party organised by the British Museums Association. We shall be in New York from 20th-22nd October inclusive, and I much look forward to visiting your Gallery. I also hope to have the pleasure of meeting you personally.

Yours sincerely,

Hugh Scrutton

Director.

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

... were scornful and derisive. Some Parisiens
even voiced the opinion (after a couple of Fernots) that this
was a paid-for American sabotage of French art, and a vain
attempt on our part to maintain some leadership in avant
garde art. (Of course, coming from a Frenchman, the admission
that we had some leadership was something of a concession.)

AHB:rr

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Scull

to Rona's file

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HWH I'll file - R

ROBERT C. SCULL
TEN FIFTH AVENUE NEW YORK 28

27 January 1964

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

Dear Alfred:

Ethel referred to me your letter of 14 January to respond to your inquiry on reader reaction to the Pop Art article in L'Oeil. In handing me my orders for the article, Ethel cautioned me to concern myself solely with this question and not with any other social issue raised by your inquiry. That, I was told, she would handle by herself.

31 January 1964

Dear Bob:

I am delighted by your letter of January 27th and really grateful to you for having taken so much time.

One cannot help but have some sympathy for the French whose hegemony collapses in spite of Malraux's arrant chauvinism. It seems to me that the French are in a rather desperate predicament in more ways than simply cultural. At the same time I think we should be careful not to follow their example.

When I next see you and Ethel please be ready with an answer to this question: Who hates "Pop" more, the French or the Americans?

Sincerely,

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

Mr. Robert C. Scull
1010 Fifth Avenue
New York 28, New York

AHB:rr

An astonishing amount of material was generated from the moment the magazine appeared. Its publication date, quite by accident, coincided with our arrival in Paris from Istanbul. These observations, therefore, are really first-hand and reliable. Everywhere we went in Paris, there was some comment on the article - but not much of it was favorable. Most of the queries amounted to "How can we live with this stuff?". For the most part, the attitudes expressed were scornful and derisive. Some Parisians even voiced the opinion (after a couple of Pernods) that this was a paid-for American sabotage of French art, and a vain attempt on our part to maintain some leadership in avant garde art. (Of course, coming from a Frenchman, the admission that we had some leadership was something of a concession.)

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ROBERT C. SCULL
TEN TEN FIFTH AVENUE NEW YORK 28

27 January 1964

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

Dear Alfred:

Ethel referred to me your letter of 14 January to respond to your inquiry on reader reaction to the Pop Art article in L'Oeil. In handing me my orders for the day, Ethel cautioned me to concern myself solely with this question and not with any other social issue raised by receipt of your inquiry. That, I was told, she would handle by herself.

Of course this directive is in line with our household policy wherein Spike allows me to make all important decisions, such as, "Shall we reconsider our present Viet Nam Policy?", or "Is Mantegna the true force behind the classical revival in Florence?". All other decisions concerning Family Scull are handled by Spike herself! So on to the specific topic in hand.

I cannot tell you very much about L'Oeil's readership response to the Pop article. I should have heard from Peggy long before this, but I expect she is off to the Antarctic to do an interior of an igloo. I have however, a rather poor substitute - just some personal observations concerning the first few days after its publication in Paris.

An astonishing amount of interest was generated from the moment the magazine appeared. Its publication date, quite by accident, coincided with our arrival in Paris from Istanbul. These observations, therefore, are really first-hand and reliable. Everywhere we went in Paris, there was some comment on the article - but not much of it was very favorable. Most of the queries amounted to "How can you live with this stuff?". For the most part, the attitudes we encountered were scornful and derisive. Some Parisiens even voiced the opinion (after a couple of Pernods) that this was a paid-for American sabotage of French art, and a vain attempt on our part to maintain some leadership in avant garde art. (Of course, coming from a Frenchman, the admission that we had some leadership was something of a concession.)

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ROBERT C. SCULL

TEN TEN FIFTH AVENUE NEW YORK 28

-Page Two-

A few days after our arrival, one of our friends gave a rather large reception in our honor. Many people attended and the cross section was very much like our own monde d'art soirées. Spike and I noticed that several present formed a core of sympathetic people who really were excited about the L'Oeil article. Most of this friendly group, it is true, did not have a great deal at stake. Their collections consisted of the post impressionists, cubists and some surrealist art. Their enthusiasm seemed to be genuine and their interest remains high even up to this day. They make sure to visit us when they come to the States, or else they request that we show their visiting friends through our flat when they make the rounds in New York. They also must have spoken to their friends in the publishing business, for they contacted us asking whether they can do a story on us in their periodicals. Paris-Match, their "Life" magazine also inquired as to the possibility of doing a major feature on the art and how and why we buy it.

But for the most part, Parisiens were annoyed at the emergence of this "barbaric" development of their european collage-type of discovery. They were able to take a few harmless european artists such as Arman, Raysse, Spoerri and a few other young nouveaux realistes - but Pop was a horse of a different Trojan. Museum people, dealers and collectors who were commifed to the Ecole de Paris movement were the most vociferous. They demanded to know why I abandoned the abstract expressionist movement and thereby ruining my "great" (formidable) collection with this kind of "merde". I touch upon only the highlights of their attacks - which were very rough indeed. (I did pick up a few unprintable gems to round out my french vocabulary.)

I don't suppose I picked up many new friends by pointing out that the French, above all, should be the most tolerant - that it was exactly ninety years ago - the possible span of one lifetime - that some of their best artists of the impressionist school were sent packing by their salon and had to get up some kind of exhibition of their own.

I also reminded them that I bought my first piece of Pop over three years ago and that it is a great movement; a reality to be dealt with and that it would not go away like a bad dream. I also pointed out to them that artists all over the world, not only our artists, but Italy, England, Mexico - the entire art world was working in the

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ROBERT C. SCULL

TEN TEN FIFTH AVENUE NEW YORK 28

-Page Three-

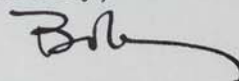
Pop idiom, that it responded to our times - but alas, the sermon fell on deaf ears. (However, the champagne was very very good and I'm sure I sounded very eloquent.)

Our crusade continues in our own land. Our Pop Art collection has been "done" by the Columbia Broadcasting System TV for a March presentation. The program is called "Eye on New York" and it seems to be a very serious attempt to show something about this new art through an artist, a dealer and a collector. It is in documentary style and of course I shall be glad to let you know exact date etc.

Well, I do hope you find the results of Spike's directive interesting enough to read up to this point. I expect to be in Paris in about six weeks and perhaps there will be a happier communiqué at that time.

Please send Marga my very best regards, and I hope to see you very soon.

Sincerely,



RCS:b

P.S. An amusing second-thought about our "Pop" collection. Of nearly a hundred and fifty works only about twenty are "Pop". The balance of the collection is abstract expressionist.



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Scull

20 February 1961

Telefax

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SENDING BLANK

Telefax



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| CALL LETTERS | DLS | CHARGE TO | MUSEUM OF MODERN ART |
| 24 February 1961 | | | |
| Mrs. Robert Scull 8 Blue Sea Lane Great Neck, New York | | | |
| Lloyd Goodrich glad to help. Please phone him. | | | |
| Alfred Barr | | | |

Charge Museum Collections

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

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1269—(R 4-55)

Great Neck, Long Island, New York

AHB:ma

be kind enough to lend us your name as a member of the advisory board.

This entails the appearance of your name on our Arts Festival letterhead and just one meeting with us to select a list of good painters and sculptors. After that we carry on with all work etc.

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segal

Phoned, 7/5

8 Blue Sea Lane
Great Neck, New York

Dear Alfred,

Like the proverbial bad penny that always turns up, here I am again to ask a favor. As you know (I hope) I am co-chairman of abstract art for the North Shore Art Festival.

I am charged with the task of timidly asking you whether you would be kind enough to lend us your name as a member of the advisory board.

This entails the appearance of your name on our Arts Festival letterhead and just one meeting with me to select a list of good painters and sculptors. After that we carry on with all work etc.

schmidt - R.H.L. # 11

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Segal

I know how pressed you are for time
but I do hope that your schedule will
allow just a little time, an hour perhaps,
for such a worthwhile cause.

Please send my love to Marga
and I eagerly await your reply.
Sincerely,
Ethel

Schmidt-Rothoff file

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Segal

23 May 1960

Dear Mr. Segal: *

Mr. d'Harnoncourt has passed on to me your letter of May 2nd concerning Nolde's Christ Among the Children and Schmidt-Rottluff's Pharisees, now on view on our second floor. I must confess that the implications you see in the paintings had never occurred to me, and, in fact, there is a certain irony in your seeing in them Germany anti-Jewish propaganda. The Nolde, executed in 1910, came into our possession as a gift of the late Dr. William Valentiner, a great anti-Nazi German art historian, who obtained it after it had been removed from the Hamburg Kunsthalle by the Nazis as "degenerate". Schmidt-Rottluff, whose Pharisees was executed in 1912, was known to me personally as a reticent, sensitive man who suffered real persecution by the Nazis. No less than 25 of his paintings were included in the Nazis' famous exhibition of "degenerate art," and this particular work was removed by them from the Dresden Stadtmuseum and sold abroad.

As far as the particular works are concerned, I am rather puzzled by your reaction, particularly to the Nolde. This seems to me a quite literal illustration of the passage in Luke, 18:15 ff., for although Jesus is obviously depicted as embracing the children lovingly, in accordance with the text, "Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God," I cannot read into the expressions Nolde has given to the disciples who are looking on any evidence that he regarded them as "sinister-looking" and "obviously hating" the children.

Schmidt-Rottluff's Pharisees relates to a sketch for a Crucifixion he did in 1912; he has written of it: "I executed only the section below the cross, i. e. the Pharisees, which is this picture." Again, I do not believe that the artist's representation is meant to be anything more than an illustration within the accepted content of the Gospels, nor that there is reason to regard it as an offensive "cartoon" to any greater degree than any of the innumerable representations of the Crucifixion subject in Western art would be. Within that context, I believe you will agree that it is not the entire history of the Pharisees that is relevant, but the condemnation of them in the Gospels (Luke, 11:43). With regard to this, the Encyclopedia Britannica, 11th ed., states:

"In order to estimate Pharisaism aright during its active period, it is necessary to remember that it was sharply divided into warring sects and schools...and the polemic of Jesus in the Gospels was primarily directed not against the party as a whole but against one section of it, an extreme wing of the followers of Shammai who were open to the charge of formalism and hypocrisy."

Schmidt-Rottluff & Al.

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THE MUSEUM OF MODERN ART

Mr. H. R. Segal

- 2 -

23 May 1960

NEW YORK 19

THE MUSEUM CO

The Jewish Encyclopedia, in its long article devoted to the history of of important contributions of the Pharisees, has a section devoted to this charge of "hypocrisy"; citing an ancient baraita that "enumerates seven classes of Pharisees of which five consist of either eccentric fools or hypocrites", it goes on to say: "It is such types of Pharisees that Jesus had in view when hurling his scathing words of condemnation against the Pharisees. Exactly so are hypocrites censured in the Midrash." I believe it is only fair to look at this work of art within the context that was obviously in the artist's mind, which is in fact the commonly accepted connotation. As for the "caricaturing" elements, if you will look at other paintings by Schmidt-Rottluff or other Expressionist artists you will find this a consistent factor in their style, applied indiscriminately to a wide variety of subjects.

I regret that you found the works in any way offensive and can only assure you that to my knowledge none of our other visitors has ever complained about them.

Sincerely,

The paintings were executed in 1910 and 1912. I believe this effectively rules out any question of Nazi influence. The Holde is an illustration of the passage in St. Luke, 12:15 ff.

Alfred H. Barr, Jr.

Director of the Museum Collections

Mr. H. R. Segal
355 Riverside Drive
New York 25, New York

AHB:ama biblical text, obviously the disciples were simply trying to keep the children and their parents from bothering their Master. In Holde's painting, the disciples seem to be perplexed; but sinister? No! The Nazis, however, found the painting subversive and snatched it from the walls of the Hamburg Kunsthalle.

Whatever their historical role, Webster's dictionary defines a pharisaical person as "Resembling the Pharisees outwardly, but not inwardly religious; hypocritical; self-righteous." St. Luke, chapter 11:45 if reader:

"But woe unto you, Pharisees! For ye love the uppermost seats in the synagogues, and greetings in the markets. Woe unto you, scribes and Pharisees, hypocrites..."

St. Matthew's Gospel, St. Matthew 23:13 ff. writes:

"Blind men say, 'We see'; but their hearts are darkened, and they do not see. Woe unto you, scribes and Pharisees, hypocrites! For ye shut up the kingdom of heaven against men..."

Schmidt-Rottluff says of his painting: "I had in mind a scene of woe for a Crucifixion in 1912. I intended only for people to see the cross, i.e. the Pharisees, which is 'his pleasure'."

I do not myself feel that Schmidt-Rottluff's interpretation

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE MUSEUM COLLECTIONS

6 May 1960

Dear Mr. Segal:

Mr. d'Harmoncourt has passed on to me your letter of May 2nd concerning paintings by Nolde and Schmidt-Rottluff now on view on our second floor. I must confess that the implications you see in the paintings had never occurred to me, even though I had been familiar with the Nolde for many years before it was given us by Dr. William Valentiner, a great anti-Nazi German art historian. Certainly, I would disagree completely with the description of either painting as "propaganda disguised as art."

The paintings were executed in 1910 and 1912. I believe this effectively rules out any question of Nazi influence. The Nolde is an illustration of the passage in St. Luke, 18:15 ff:

"And they brought unto him also infants, that he would touch them: but when his disciples saw it, they rebuked them. But Jesus called unto them and said, Suffer little children to come unto me, and forbid them not: for of such is the kingdom of God..."

From the biblical text, obviously the disciples were simply trying to keep the children and their parents from bothering their Master. In Nolde's painting, the disciples seem to me puzzled; but sinister? No! The Nazis, however, found the painting subversive and snatched it from the walls of the Hamburg Kunsthalle.

Whatever their historical role, Webster's dictionary defines a pharisaical person as "Resembling the Pharisees outwardly, but not inwardly religious; hypocritical; self-righteous." St. Luke, chapter 11:43 ff reads:

"But woe unto you, Pharisees! for ye love the uppermost seats in the synagogues, and greetings in the markets. Woe unto you, scribes and Pharisees, hypocrites!..."

~~Of the Crucifixion, St. Matthew 27:41f writes:~~

~~"Likewise also the chief priests mocking him, with the scribes and elders, said, He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him..."~~

Schmidt-Rottluff says of this painting: "There was a sketch of mine for a Crucifixion in 1912. I executed only the section below the cross, i.e. the Pharisees, which is this picture."

I do not myself feel that Schmidt-Rottluff's interpretation

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Mr. H. R. Segal

- 2 -

6 May 1960

of the text is anti-semitic, anymore than the entire range of Christian art is anti-semitic. Though the painting is anti-pharisaical in the ordinary meaning of the term, I certainly feel that it is in no sense Nazi in spirit.

I know Schmidt-Rottluff personally, a reticent and sensitive man. He suffered real persecution by the Nazis, who instead of interpreting this painting as anti-semitic, threw it out of the Dresden Stadtmuseum and sold it abroad. No less than 25 paintings by Schmidt-Rottluff were included in the famous exhibition the Nazis organized of "degenerate art".

So far as I know, none of our visitors, Jew or Gentile, has ever before complained about either of these pictures.

You have written strongly, and I have replied in kind. May I say in closing that much of German expressionist art carries within its very philosophy an element of exaggeration, verging on caricature if you like, which permeates the treatment of people as it does that of landscape, even still life. In this sense, perhaps I am wrong in not seeing that there is a caricature element which might be interpreted as propaganda by the sensitive. In defense of the pictures I would say I think that this would be an interpretation read into them and not in the mind of the artist, and further, that many non-Jewish subjects treated by the Expressionists might equally complain that they are caricatured.

I should appreciate your consideration, and if you feel you would like to make one, your reply.

Sincerely,

Alfred H. Barr, Jr.

Director of the Museum Collections

Mr. H. R. Segal
355 Riverside Drive
New York 25, New York

AHB:ma

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4355 Riverside Drive
NYC 25

Barri

May 30, 1960.

Dear Mr. Barri:

Searching self-criticism is one of the unique essences of the Bible; one trait, I imagine, ~~that~~ the world took it to heart notwithstanding the clamor and contradictions of sectarians. But self-criticism taken out of context can become something else again.

The Jewish Encyclopedia, while recounting criticisms ~~of~~ by Pharisees of backsliding members of the sect, also includes this passage: "the Pharisees created an aristocracy of learning, declaring (even) a bastard who is a student of the Law (Torah) to be higher than an ignorant High Priest, and glorying ~~in their~~ that their most prominent ~~and~~ leaders were descendants of proselytes".

In this connection, I would like to recommend a little book, "The Pharisees"; an objective study by R. Travers Herford, a well-known Christian scholar. (Macmillan, 1924). On page 128 he quotes a Pharisaic saying, "Be afraid only of those dyed to look like Pharisees".

A tragic misreading and the precursor of tragedies unnumbered was when Christian zealots artfully identified Pharisaism with hypocrisy. Herford writes, "New Testament evidence is too brief compared with 2,000 years Pharisaism (later called Rabbinism) lasted". (Page 115)

When I saw the two anti-Pharisaic German paintings it seemed to me that the Nazis had re-discovered the old groove for their poisonous distillations. But it seems I erred--they were the work of older, pre-Hitler, more 'sensitive' artists working the traditional sectarian groove. Was there nothing else to highlight their sensitivity?

True, there are some who take stock figures of the leering Pharisee in stride, not because they relish it but because they are more or less inured to it. It is a fact, however, as Herford and a number of other writers have pointed out, that the Pharisees are not an extinct species belonging to the limbo of the past but have come down to our time as the rabbanim, the gentle scribes ~~as~~ depicted by Josef Israels, so gruesomely slaughtered under the Nazi regime.

Before closing, perhaps I should mention a few more revealing quotes from Herford's little book. For example, (Page 115) "Much of Jesus' teaching was substantially the same." (P116) "Not the barren formalism and organized hypocrisy its critics allege". P.128--"The reward of virtue is virtue; the reward of sin, sin." P136. "Their problem was not more prophecy but training people to obey it". P146. "Their word Torah (The Law) was used to synthesize religion, prophecy, morality."

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Again, P.154, "Fundamentals, God's justice and love"; P166, "The greatest word is repentance"; P175, "Not to Jews only nor to this life only"; P229, "Pharisaism was never at any time a priestly and sacrificial religion"; (This will perhaps surprise you, on P.231), "Judaism never had a creed as such, tho Maimonides tried to devise one".

Page 238:"Pharisaism was the application of prophetic teaching to life....A greater misreading of historyit is scarcely possible to imagine than to say that Pharisaism is a descent from prophetic freedom to organized hypocrisy."

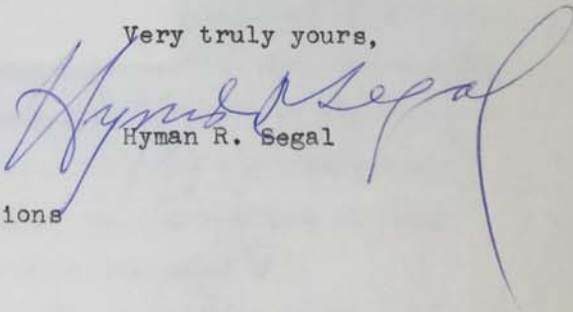
In conclusion, the author is firm, even enthusiastic, in the belief that the Pharisaic faith is still vital and predicts that Christianity itself has still much to gain from it! In short, he is what used to be described as a humanist--an interest, I imagine, that stands high in the regard of the Modern Museum.

That was shown, I recall, in its showing of the Family Of Man--an exhibition not limited, surely, to the study of photography.

The universal symbolism of the Crucifixion is one thing. It is an ennobling image. It would remain so if it had no basis in fact, like that of Prometheus. But the irresponsible contentious rantings in the Gospels are not on that plane or anywhere near it. To say that any section of the Pharisaic movement, whether led by Shammai or another, was hypocritical, is hogwash, even if under the seal of the Britannica. In fact, it is incredible that sections of anybody anywhere ever banded together to be hypocritical.

But I do appreciate the sincerity and friendliness of your letter.

Very truly yours,


Hyman R. Segal

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

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SECRETARY

GOOD SECRETARY IS HARD TO FIND

Employment-Agency Survey Cites Increasing Costs

By WILLIAM M. FREEMAN

Competent secretaries are becoming more difficult to find, and it costs more to hire them.

This was one of the findings in an analysis of the secretary and her job just completed by Bing-Cronin & Leonard, Inc., one of the oldest employment agencies in New York City.

Bing-Cronin questioned 512 key executives and personnel managers in 480 New York companies of all types and sizes. Some had thousands of employees and others had only a few, or even a single worker.

Some of the employers were questioned by mail and others were interviewed in person. All were assured of anonymity.

Standards Raised

Perhaps the most important fact brought to light by the study was a finding that the standards of what constitutes a good secretary have been raised in the last five years.

One company president said: "My own job has become a lot tougher because of higher costs, automation and rougher competition. This automatically makes my secretary's job a lot more complicated too."

Nearly three-fourths of the executives said the secretaries did not accept enough responsibility, and more than half complained, in effect, that their secretaries shortchanged them.

The executives were asked to suggest the best way in which the typical executive secretary could improve her value to a company and an employer, and nearly all answered: "Take more responsibility."

'She Does All the Work'

"I have learned to trust my secretary not only with her job, but big chunks of mine,"

a company president pointed out. "This leaves me free to concentrate on future planning and special opportunities, rather than being tied down to details. We work as a team. I make all the decisions and she does all the work."

While more than half of the employers said secretarial job standards had been raised in the last five years, 20 per cent said they thought the standards had deteriorated. The others said the standards appeared to be unchanged.

Most of those who thought the standards were higher agreed that the secretarial job now required more basic intelligence, more formal education, more initiative and better appearance, in that order.

Other qualities sought in secretaries were management ability, human-relations skills and punctuality. Oddly, very few of the executives mentioned loyalty and devotion to the job and to the employer, presumably because these qualities often are taken for granted.

In Shorter Supply

Corporations

Continued From Page 25

million pounds (\$72.6 million) depreciation.

Eltra Corporation

The Eltra Corporation, producer of printing equipment and automotive parts, attained an indicated net income of \$3,386,158, or 88 cents a share, in the third fiscal quarter, it was disclosed yesterday.

This compared with \$2,561,676, or 68 cents a share, a year ago. Sales totaled \$64,985,16 and \$60,658,083.

In the first nine months ended June 30 the company cleared \$9,477,125, equal to \$2.87 a share, on sales of \$191,342,1. In the 1964 period, Eltra earned \$7,602,805, or \$2.26 a share on sales of \$193,498,091.

Kellogg Company

The Kellogg Company reported yesterday that its net income reached \$8,230,074, or 88 cents a share, for the months ending June 30.

In the comparable period last year, the company reported net income of \$8,011,369, equal to 88 cents a share. Sales rose to \$1,000,000 from \$92,058,308 in 1963.

The food company reported net income of \$16,665,676, or 88 cents a share, on sales of \$245,945 in the first nine months.

Last year, the company earned \$16,020,246, or 88 cents a share, on sales of \$245,945 in the period.

Bell & How

The Bell & How Company reported yesterday that its net income for the quarter ended June 30 was \$1,000,000, equal to 34 cents a share. This compares with \$1,000,000, or 28 cents a share, in the corresponding 1964 period.

CHASE HIT BY DEFUNDING

Official Charge in Purchase

WASHINGTON (AP)—A vice president of Chase Manhattan Bank reported yesterday that the manager of a bankrupt savings bank in Virginia was in good faith in dealing with Chase.

The official, Charles Rivers Jr., said Chase should buy sight unsecured consumer installment loans from the Crown Bank on July 3, 1964, after 25 years of dealing with them as one of its "Installment is something to consider," Mr. Rivers said. Banking subcommittee represented as "follo. It wasn't" "In other words, what was the mislead?" Wright Patman said.

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LASAR SEGAL

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LASAR SEGALL

"O BEBEDOURO"
"L'ABREUVOIR"

or hatred for middle-class culture with their art. Impressionism and cubism were eccentric; Dada, Futurism, and Surrealism were radical.

Avant-garde art was esoteric. It never deviated from its directing intention to expand its audience. Yet it maintained an uneasy alliance with the political left's wing through an ideological incompatibility which was total. In essence,

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11 WEST 53rd STREET
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CABLES: MODERNART, NEW-YORK

With sincere wishes for a happy New Year

Jenny K. Legall

or entered for middle-class culture with their art. Impressionism and cubism
were eccentric; Dada, Futurism, and Surrealism were radical.

Avant-garde art was eclectic. It never deviated from its direction, in order
to expand its audience. Yet it maintained an uneasy alliance with the political
left wing despite an ideological inconsistency which was total. It embraced,

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Set 3
THE MUSEUM OF MODERN ART
NEW YORK 19

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

September 25, 1962

Dear Alfred:

Nearly every day throughout the summer I was on the verge of writing to you of my constant thoughts and questions concerning the future of the Museum (especially in painting and sculpture) but I always stopped just short of doing it, among other reasons because I didn't want to burden your sabbatical with problems.

The coming closing and reopening in 1964 corresponds, it seems to me, with a period of great change in the social environment (I am tempted to say "jungle") in which the Museum operates. It is a time, I believe, for basic reconsideration and reorientation. I hope it does not seem arrogant for me to feel that there may be some value in our discussing some of these things, for I continually come back to that belief. A lunch hour under routine pressures, however, would not suffice.

If you think this would be of any value to your own thinking, perhaps we could get together sometime after November 1--hoping that you will be settled by then and my "orky cat" issue will be written.

The enclosure, still in the crude form of quick notes for a symposium statement, may interest you. Philip seemed in some agreement with ~~xxxxx~~ it.

Yours,

Bill

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Brandeis Symposium: June 3, 1962: Modern Art and Mass Culture

The Role of the Avant-Garde

I am going to begin by stating a personal opinion that arguments to the contrary have never been able to alter: The making of a modern work of art is an act of consecration, concentration, devotion, and communion with the self and the world. It has nothing whatsoever to do with success, money, museums, universities, collectors, mass media or culture, advance guards or rear guards. What I am going to say, therefore, does not concern in any way the creation or judgment of works of art.

??

The avant-garde began to form around 1850. (For its spirit one could refer to Baudelaire's Salon of 1846.) It was the result, first, of a new distaste mutually felt by original artists and the middle class for each other, and second, of the advent of startlingly new kinds of painting, sculpture, music and poetry that the middle class abhorred. Between then and now the avant garde has been made up of those artist-seers who first gave form to a whole new order of artistic experience.

only on?

It is necessary to distinguish between two types of avant-garde which I shall call concentric and polemic. The members of the first type--like philosophers, scientists or mystics--were so wrapped up in their own work that they were oblivious to everything outside it. Those of the second type mixed contempt or hatred for middle-class culture with their art. Impressionism and cubism were concentric; Dada, Futurism, and Surrealism were polemic.

2

? (what?)
Dada choice?

Avant-garde art was esoteric. It never deviated from its direction in order to expand its audience. Yet it maintained an uneasy alliance with the political left wing despite an ideological incompatability which was total. In essence,

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Context

Socialists and Communists were materialists who wanted realistic propaganda art, whereas the avant-garde (however it disguised its inner spirit by irony, bitterness or provocation) was in essence always idealistic.

During the 1930s in New York, left-wing politics was a dominating influence; but whatever affinity between modern art and politics remained after the W. P. A. Art Project collapsed, was broken off in August 1939 by the Nazi-Soviet Nonaggression Pact. Between 1944 and about 1952 the New York School was a true avant-garde of the concentric type--perhaps the last one. During the forties the struggle and class hatred of the thirties was transformed into unadulterated creative energy. For a short, marvelous period, American artists were free both from Stalinism and capitalism. Here is an estimate of the modern artist's status written in 1947 by Clement Greenberg:

The future of American art is being decided by young people, a few of them over forty, now living in cold water flats and existing from hand to mouth. Now they all paint in the abstract vein, show rarely on 57th Street, and have no reputations beyond a small circle of fanatics, art-fixated misfits who are as isolated in the United States as if they were in Paleolithic Europe.

Now everyone knows what happened during the next fifteen years. The influence of the new American painting and sculpture spread to the entire Western, and part of the Eastern world.

Fashionableness in art begins precisely where the avant-garde meets middle-class society; but the Sine qua non of the avant-garde has always been its alienation from the middle class and its taste. We are now faced with the fact that, after fifteen years of concentrated education by museums, college professors, books, and galleries, there will be hardly a collector left, general or specialist.

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periodicals and reproductions, the idea of the avant-garde has been so effectively disseminated that, except for a few oddballs in important positions who could still mount a counterrevolution, philistinism has taken to the hills. Socialist Realism has been absorbed by neo-Humanism. "What used to be esoteric," a very famous ex-avant-gardist said to me the other day, "has become exoteric."

Controversial fashionableness usually dissolves into "good taste." A de Kooning Woman carefully hung on the wall of a lush living room is now as acceptable as a society portrait used to be. Once such a taste is established, those artists who fit their work to the setting in advance can follow.

Defense against the emasculation of art by transformation into decoration partially explains the hip painters, the "vulgarity" school, certain of the assemblers, the pinup and atom-bomb collagists, and the happening group. They have introduced junk, cartoons and cartons, newsprint, billboard advertising, crashed automobiles and juke-box culture into the circle of art. That is to say, they have turned to just the materials of the urban environment not touched by "good taste." But whether they paint beer cans or toilets; no matter how dirty their feet get at the happenings or how bored or discommoded the audience may be; or if they write hostile manifestoes using dirty words, what happens? This new aestheticized revolt is in a few months smothered, if only temporarily, with love, attention, and purchases, and everybody is photographed and interviewed for Time and Mademoiselle.

Let us suppose a totally dedicated young artist, within whose soul a truly advanced idea begins to develop. The phenomenon is like a balloon that is punctured from a dozen sides at once. He will probably be descended upon by talent scouts, dealers, museum curators, reporters, with orders to bring back hot copy (in part because he is cheaper than established artists) and, collectors with hard cash. Soon there will be hardly a cellar, loft, garret or shack

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THE MUSEUM OF MODERN ART

4.

NEW YORK 19

that has not been scoured. The avant-garde circle has expanded into a sophisticated international set with a craving for anything that is "way out."

There are many vital directions in American art today, but to have a demand for avant-garde art greater than its supply is inconceivable. In modern art, therefore, the avant-garde now seems as defunct as the political left wing.

The "New Image" and "Assonance" exhibitions demonstrate, along with many other chances, that the environment in which the artist operates has changed greatly from what it was in 1930. It is true, but a bit too surely, the Brandeis statement which I quote in a part of my letter, to be inserted at this point in connection with important aspects of the new situation.

Handwritten mark

Formerly, the position of the MOMA was like that of the avant-garde. It was the champion of "new" and unappreciated forms and ideas, and shared the distinction of the avant-garde. The MOMA was a "way out" man, when the large size of New York School pictures has literally inflated a new museum in California (and, consequently) to the dimensions of established, and more costly, art from most of the countries of the Western, and some of the Eastern world. We are scrambling over each other in search of new talent, money and power based in "avant-garde" art, the landy initial role of the MOMA has been taken over by a small international group.

Following this line of thought, it would be very easy to fall into a reactionary pattern, for it implies, especially with the discussion of the exaggerations which agronomy falsifications, some of the criticisms which Canada has made, of more accuracy, perhaps in the situation makes the acquisition of "contemporary" or "reactionary" to support an avant-garde unworkable for meaningful distinctions. I do feel, however, that one should not accept so easily the idea in my Brandeis statement, for at any time a meaningful exhibition, in a totally new, unexplored, and uncommercialized direction, may appear, or will probably with what we know, however.

With the confinement of what I feel to be a real world situation and the beginning of the new and wing of the Museum which is being when we may close entirely, this seems the time to reassess our national and international function and values. In doing this we must always remember our own greatest asset, namely, and responsibility: we are the most dominant influence of any other single force in directing public art and critics. What we do can matter (whether or not we have reports and from the other end of America).

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

September 2, 1962

Dear Alfred:

Although, as you once suggested, it is probably my own fault, it has been difficult, because of the pressures we work under, to talk to you about many things that have seemed of importance for the Museum. All summer I have been intending to sharpen the form of vague thoughts by communicating them to you. I have mentioned this half-formed intention only to Liz, who remarked that you might be interested in such thoughts, however unresolved. Do not expect them to be carefully ordered, because at this moment I do not know what form they will take. Most of them you have unquestionably thought of before, and brought to them a knowledge of the conditions entirely inaccessible to one so new on the scene as I. If they are of the slightest value in considering the future of our great Museum, however, the activity is worthwhile.

The "New Image" and "Assemblage" exhibitions demonstrate, along with many other changes, that the environment in which the Museum operates has changed greatly from what it was in 1950, let us say. Put a bit too rudely, the Brandeis statement which I enclose (as a part of this letter, to be inserted at this point) summarizes an important aspect of the new situation.

Formerly, the position of the MOMA was like that of the avant-garde. It was the champion of "new" and unappreciated forms and values, and shared the alienation of the avant-garde artist. Now, when the Met has a "way out" man, when the large size of New York School pictures has literally inflated a new museum in Buffalo (almost to the dimensions of established, and when scouts of from most of the countries of the Western, and some of the Eastern world are scrambling over each other in search of new talent, jazz, money and power based in "avant-garde" art, the lonely initial role of the MOMA has been taken over by a small international army.

Following this line of thought, it would be very easy to fall into a reactionary pattern, for it implies, ~~except~~ with the elimination of the exaggerations which become falsifications, some of the criticisms which Canaday has made. But more accurately, perhaps the new situation makes the opposition of "conservative" or "reactionary" to "radical" or "avant-garde" unworkable for meaningful distinctions. I do feel, however, that one should not accept too easily the idea in my Brandeis statement, for at any time a meaningful extension, in a totally new, unexplored, and uncommercialized direction, may appear. We must operate with what we know, however.

With the coincidence of what I feel to be a new world situation and the beginning of the new east wing of the Museum and a period when we may close entirely, this seems the time to reassess our national and international function and value. In doing this we must always remember our greatest asset, danger, and responsibility: we exert the most dominant influence of any other single force in directing modern art and artists. What we do can assist (whether or not one can separate one from the other) God or Mammon.

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2

I am going to proceed from here on~~y~~ specifically, beginning with the collections (for this is without doubt the core of the Museum and the most tangible and sustained ~~xxxxxxxxxx~~ implementation of its philosophy) and then to other things that seem to matter. (May I emphasize that which I shall say is unedited and hence subject to personal prejudice and an insufficient study of the Museum's past.)

COLLECTIONS

The crucial area of purchases lies between obviously major pieces like the Moore now in the Garden or the Matisse collage and pieces like the paintings of Stella and the work of such people as Conner, Noland, Oldenburg, Indiana, Lichtenstein, et al. With ~~xxx~~ so many in the gallery, collecting, and museum world on the lookout for innovation, and so much commercialized innovation going on, ~~the~~ our purchases must be more than ever a criterion of value. We should be judges or connoisseurs rather than simply (though of course we were never just that) pioneers in competition with a hundred other pioneers. We must decide where our money and approval is placed with more care than ever before. To do this new tools are necessary. With over 200 galleries in New York and the international scene all but impossible to survey we must guard against decisions dependent on nothing but accidents of the moment--that is to say, on ignorance (or dangerously incomplete knowledge) or provincialism. ~~xxxxxxxxxx~~ The recourse must be to ~~xxxxxxxxxx~~ informed sensibility, and ultimately, perhaps, to a single sensibility. But no one man can see a fraction of what should be seen throughout the world, so that a means must be found by which this man, this final eye, can draw on the conclusions of other informed sensibilities. To look at the difficulties this suggests could be to immobilize one entirely, yet the alternative is to dissipate purchasing money and approval in response to accident or high-pressure salesmanship or simply familiarity. The other danger is to ignore serious artists who are making mature contributions simply because they are outside the year's international jazz.

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Seitz

26 July 1960

Dear Mr. Gregory:

I have returned from Europe to find your enquiry of 23 June concerning William C. & Irma S. Seitz. I have known Mr. Seitz for many years. He is the head of one of the departments in the Museum and I have no question about his desirability and responsibility as a tenant.

June 23, 1960.

Sincerely,

Mr. Alfred H. Barr, Jr.,
139 East 96th Street,
New York 28, N.Y.

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

Dear Sir:

Mr. Harold Gregory is desirous to lease an apartment
Brett, Wyckoff, Poter, Hamilton, Inc.
15 East 47th Street
New York 17, New York

has given us your name as reference. Any information you can furnish us relative to financial responsibility and desirability as a tenant will be appreciated and considered strictly confidential.

A reply envelope is enclosed for your convenience.

Thanking you in anticipation of an early reply, we remain

Very truly yours,

BRETT, WYCKOFF, POTER, HAMILTON, INC.

Harold Gregory

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cc: Mr. Seitz

Seitz

AAAA

BRETT, WYCKOFF, POTTER, HAMILTON
INC.
REAL ESTATE
15 EAST 47TH STREET
NEW YORK 17, N. Y.
ELDORADO 5-6900

June 23, 1960.

Mr. Alfred H. Barr, Jr.,
49 East 96th Street,
New York 28, N.Y.

Dear Sir:

William C. & Irma S. Seitz is negotiating to lease an apartment
in a building under our management and as they
has given us your name as reference, any information you can furnish us
relative to their financial responsibility and desirability as a tenant will be
appreciated and considered strictly confidential.

A reply envelope is enclosed for your convenience.

Thanking you in anticipation of an early reply, we remain

Very truly yours,

BRETT, WYCKOFF, POTTER, HAMILTON, INC.

By

Harold Gregory

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cc: Mr. Selz

HOTEL REGINA
VENEZIASelz
June 16, 1962

Dear Margo and Alfred

The Biennale is officially opened - and only slightly worse than usual. Our pavilion looks splendid - especially the Nevelson + the Müller. Everyone was most impressed with the Nevelson but the prizes were awarded in the usual fashion. Nobody can quarrel with the 1st sculpture prize to Giacometti - but the top of prize went to Manzoni and the UNESCO to Ripstein. The Giacometti show is a pleasure, the works look good and so do the Sironi show. Among the younger artists Hundertwasser + Tajiri stand out. Generally the whole show is depressing as you will see. The social game has been even more hectic than usual and one had to work very hard to get away from it all and enjoy Venice for a little while. And the city seems more beautiful on each trip. Unfortunately I have to go back home tomorrow but it would be good to relax - if the stars should be possible.

Alberghi di proprietà e gestione della «C.I.G.A.»
VENEZIA: Hotel Regina - Danieli Royal Excelsior - Grillo Palace Hotel - Grand Hotel Europa & Britannia -
LIDO: Excelsior Palace Hotel - Grand Hotel Des Bains - Grand Hotel Lido - Hotel Villa Regina - FIRENZE: Hotel
Excelsior Italia - Grand Hotel - ROMA: Hotel Excelsior - Grand Hotel - NAPOLI: Hotel Excelsior - MILANO:
Hotel Principe e Savoia - Palace Hotel - STRESA: Grand Hotel et des Iles Borromées - GENOVA: Columbus
Excelsior Hotel (STAD).

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after this long trip.

The Rossos are not on view at the Ca' Pesaro because of the Cicco di Pomi della Biennale exhibit there. But Perroco let me see all of them. They have:

| | |
|----------------------------------|--------|
| X MADAME X | wax |
| X ECCE PUER | bronze |
| X YVETTE GUILBERT | bronze |
| LA PARTINAIA | wax |
| * BAMBINO ALLE CUCINE ECONOMICHE | wax |
| DONNA RIPENTE | wax |
| FEMME A LA TOILETTE | wax |
| LA SIGNORA NOBLET | bronze |

The good news is that Perroco was as nice as you said he'd be, knew all about me, has seen the Art Museum book and is very happy about the Rosso show + Margia's book. He intends to lend the Madonna X - but still needs the agreement from his committee. I think we might also ask him for the three other stored items - but I'd like to know

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cc: Mr. Selz



HOTEL REGINA
VENEZIA

What you think of them first. In any case
your seeing him later should coach it.

I'll stop in Milan tomorrow and shall see the
Rossoni then.

We will certainly set your ms typed in the Museum.

We all hope that you are getting a good
rest and are enjoying Greece.

All the Best

Peter

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cc: Mr. Selz
Mr. d'Harnoncourt

THE MUSEUM OF MODERN ART

15 March 1960

Date

7 June 1960

To: Mr. Selz

From: Alfred Barr

Dear Jim,

Dear Peter:

Confirming our phone conversation some days ago, may I nominate Peter Selz for membership in the International Association of Art Critics. As you can see from the attached list of publications, he is not only an art historian and, more recently, a museum curator, but has written a lot of criticism of both art and books on art. I think he would make a real addition to your roster.

After talking with you, I reassured him that he would be welcome to attend the meetings in Warsaw even though he might not yet be elected a member. I hope I was correct in doing this.

I wish I could be there too, but must get back to New York in the summer.

A very good summer to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. James Johnson Sweeney
Director
The Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York, New York

AHB:ma

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THE MUSEUM OF MODERN ART

15 March 1960

Date _____

To: Mr. Selz

Re: _____

From: Alfred Barr

Dear Peter:

May I make a suggestion? or 2?

1. The label at the entrance of the Monet show is much too hard to read: make it twice as big and a foot higher. Same for your label in Monet triptych.

2. René and I feel that at least the entrance label should make clear to public the change in the pattern of the show from a prologue of single early works to the main body of the show with paintings in series.

Maybe also make a brief label in gallery 3 stating that from here on the series begin and what they mean.

[Faint handwritten note on a separate piece of paper, possibly containing the name 'D.M. Barr']

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This Clipping From
BALTIMORE, MD.
SUNDAY SUN
FEB 15 1959

Art Notes

The 'Mus

By KENNETH B. SAWYER
TO most ordinary mortals, museum directors seem a race apart: Nibelungen who guard the hoards of art from the dwarfish league of Philistia. Often the roles are well assigned; directors in the past have on occasion rejected public opinion in favor of their own judgment with heroic results. Sometimes, however, these selfsame officials have seemed more suitable Alberichs, dedicating themselves, as if malignantly, to the debauch of sensibility.

Both characterizations are, to be sure, absurd. Museum personnel are human beings of intelligence and perception whose special predilections and training suit them admirably to the task of their chosen field; namely, to act as custodians or librarians of those artifacts our culture designates as the visual arts.

Equated With History

But the scope of art is as vast as that of history itself and a single human being would be hard pressed to be equally familiar with all aspects of his field. This is quite evident; unfortunately, a tradition has evolved in the United States, at least, that has further complicated rather than resolved the dilemma: It is the tradition that equates art with history and

begs the question with a feeble It is regrettable that particular evasion (a notable exception, I think, the Directors' Gallery of today at the Museum of Modern Art, I should think of its thing of its

Five directors of as many institutions select five or six within a year to represent the prime clearly, to unverifiable measurement I should find at ease in present show more courageous allotted task are, after arbiters of art in our time.

Each, to be sure, has chosen according to his lights and each has selected an item or two that suggests some relation to the Twentieth Century, but only James Johnson Sweeney, director of the Guggenheim Museum, has performed without evident nostalgia for the past. Mr. Sweeney is a contemporary, as his section of the show bears witness;

cause of its date. Peter Selz, newly appointed curator in the Department of Painting and Sculpture at the Museum of Modern Art, is still something of an unknown quantity to most of us. His book on Expressionism is a valuable addition to the literature in the field and his various writings on other subjects are never without interest. But his section of the present

MEMORANDUM

To: *Peter Selz*
From: ELIZABETH SHAW
Date:
Subject:

F41 D.M.

DM has one

Selz

'choice'

show leaves us precisely where we began—regarding Mr. Selz as an enigma. Henry Moore's "Stringed Figure" seems to me perfectly selected, being excellent small Moore of the strongest period, but what of Gerald McLaughlin's "Exodus," a well-painted but uneasy amalgam of Matisse, Tanguy, Tchelichev and Bernini? I have no—or rather, few—quarrels with Baskin and Golub, but how do they relate to the lyricism of Vincente? Mr. Selz's selection is a Catholic but curious congeries of works which only heightens our curiosity about his future contributions to the Modern.

Modern Look, But—

But in some respects the section chosen by Perry Rathbone, director of the Boston Museum of Fine Arts, is the archetypal one. Mr. Rathbone has picked paintings that have a modern look about them, but, under scrutiny, reveal themselves as either academic or decorative examples of the current scene. The single exception is Robert Motherwell's wonderful "Cologne Torn Out of Black," one of the finest of this important artist's recent collages. Yet the selection includes oils by Okada and Stephen Greene.

Certainly the exhibition is an interesting one, often for negative reasons, and not the least of its interest lies in the fact that it is the product of the museum mind. I should hesitate to conclude from the scant evidence of such a show, but one thing is evident: arbiters, even distinguished ones, are, like the rest of us, subject to oversight as well as insight.

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This Clipping From
BALTIMORE, MD.
SUNDAY SUN
FEB 15 1959

Set 2

Art Notes

The 'Museum Directors' Choice'

By KENNETH B. SAWYER

TO most ordinary mortals, museum directors seem a race apart: Nibelungen who guard the hoards of art from the dwarfish league of Philistia. Often the roles are well assigned; directors in the past have on occasion rejected public opinion in favor of their own judgment with heroic results. Sometimes, however, these solitaire officials have seemed more suitable Albertas, dedicating themselves, as if malignantly, to the debauch of sensibility.

Both characterizations are, to be sure, absurd. Museum personnel are human beings of intelligence and perception whose special predilections and training suit them admirably to the task of their chosen field; namely, to act as custodians or librarians of those artifacts our culture designates as the visual arts.

Equated With History

but the scope of art is as vast as that of history itself and a single human being would be hard pressed to be equally familiar with all aspects of his field. Thus it is quite evident, unfortunately, a tradition has evolved in the United States, at least, that has further complicated rather than resolved the dilemma. It is the tradition that equates art with history and

begs the issue of the present with a facile "Time will tell." It is regrettable that the official tribunals of art have been particularly susceptible to this evasion (obviously, there are notable exceptions) and, I think, the exhibition "Museum Directors' Choice" that opens today at the Sales and Rental Gallery of the Baltimore Museum of Art reflects something of its weakness.

Five directors and curators of as many distinguished institutions were invited to select five contemporary works within a limited price range to represent their notions of the prime new art of today. Clearly, taste is private and unverifiable by universal measurement; all the same, I should feel somewhat more at ease in the world if the present show had revealed a more imaginative and courageous response to the allotted task. The participants are, after all, acknowledged arbiters of art in our time.

Each, to be sure, has chosen according to his lights and each has selected an item or two that suggests some relation to the Twentieth Century, but only James Johnson Sweeney, director of the Guggenheim Museum, has performed without evident nostalgia for the past. Mr. Sweeney is a contemporary, as his section of the show bears witness,

and at least two of his choices — Franz Kline's wonderful early still-life "Studio Forms" and Sam Francis's elegant "Feathered Violet"— are among the gems of the show.

Lloyd Goodrich, director of the Whitney, is represented with a curious selection — a selection that seems almost a symbol of the characteristic Whitney Annual. From Rieco Pereira to Evergood, with only Ippolito to furcate, Epproscopic balance, his group seems to me more representative of American history than of American art.

Called Amateurish

The selections by Charles C. Cunningham, director of the Wadsworth Athenaeum, are even stranger. They range from the amateurish (Frank) and the derivative (Krausholt) to the decorative (Ernst, Sumell) and the downright old-fashioned (Burchfield — an interesting picture because of its dates).

Peter Selz, newly appointed curator in the Department of Painting and Sculpture at the Museum of Modern Art, is still something of an unknown quantity to most of us. His book on Expressionism is a valuable addition to the literature in the field and his various writings on other subjects are never without interest. But his section of the present

show leaves us precisely where we began — regarding M. Selz as an enigma. Henry Moore's "Stringed Figure" seems to me perfectly selected, being excellent small Moore of the strongest period, but what of Gerald McLaughlin's "Exodus," a well-painted but uneasy amalgam of Mattia, Tanguy, Tchelichew and Bernini? I have no — or rather, few — quarrels with Baskin and Golub, but how do they relate to the lyricism of Vincente? Mr. Selz's selection is a Catholic but curious comping of works which only heightens our curiosity about his future contributions to the Modern.

Modern Look, But—

But in some respects the section chosen by Perry Rathbone, director of the Boston Museum of Fine Arts, is the archetypal one. Mr. Rathbone has picked paintings that have a modern look about them, but, under scrutiny, reveal themselves as either academic or decorative examples of the current scene. The single exception is Robert Motherwell's wonderful "College Turn Out of Black," one of the finest of this important artist's recent collages. Yet the selection includes oils by Okada and Stephen Green.

Certainly the exhibition is an interesting one, often for negative reasons, and not the least of its interest lies in the fact that it is the product of the museum mind. I should hesitate to conclude from the scant evidence of such a show, but one thing is evident: arbiters, even distinguished ones, are, like the rest of us, subject to oversight as well as insight.

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SEYRIG

THE MUSEUM OF MODERN ART

Date 6/10

To: Alfred Barr Re: message from
From: Jonathan Lobbly Mombard Mr Seyrig
June 14, 1961

Dear Henri:

Dear Alfred
I was sad indeed to have missed you last Saturday, though pleased that you stopped by to see me.

just happy to be in NY on Sat day.
By a happy coincidence Marga and I saw you receive your honorary degree at Yale where it happened our daughter was also receiving a degree, but very much less honorary. We felt proud to know you and elighted that Yale had the discrimination to have conferred this honor. I wish Princeton had had as much discernment.

Cordially,

Sorry to miss you in Paris, I hope also with your wife.

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

Yours as ever,

Mr. Henri Seyrig
Direction des Musées de France
Palais du Louvre
Paris 1, France

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THE MUSEUM OF MODERN ART

Date 6/10

To: alfred Barr
From: Button Lobby Membership
Re: message from
Mr Seyrig

Dear Alfred,
just happen to be in NY a Saturday.
Sorry to miss you. Hope to see you in
Paris, I hope also with your wife.

Yours as ever,

Henri Seyrig

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COPY FOR THE INFORMATION OF: Mr. Alfred H. Barr, Jr.

Seyrig

DIRECTION
DES
MUSEES DE FRANCE
ET LE
L'ECOLE DU LOUVRE

Palais du Louvre
Place du Carrousel

Le Directeur

Le September 4th 1960

(ms)

Dear Mr. Wheeler

Thank you very much for your kind letter of September 1st. It will be a great pleasure to renew our acquaintance the next time you come to Paris. I was interested by your program of exhibitions, and, needless to say, shall always be delighted to give whatever help I shall be able to give in my new position.

With kind regards,

Yours sincerely

Henri Seyrig

(Director of the Museums of France)

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cc: Miss Jones

SHAW

1 October 1962

November 29, 1962

Dear Flo:

I am concerned about the government's rejection of the appraisal of the Pissarro which you gave us several years ago.

It seems to me Knoeller's and Wildenstein's could not be better judges. Although I am afraid that it is too late to do anything about the matter it would be useful to us to know what happened and what the government's justification was. If you care to let us have them, we would appreciate the details. Yours is far from the first case in which we believe the government was in error.

Sincerely,

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

Mrs. George Hamlin Shaw
435 East 52 Street
New York 22, New York

AHB:rr

cc: Miss Miller

To: Alfred Barr

From: Betsey Jones

THE MUSEUM OF MODERN ART

Just for the record, in talking today with Mrs. George Hamlin Shaw about another matter, I learned she had had a good deal of trouble from the Government over deduction claim for the Pissarro she gave several years ago. She was finally forced to reduce the claim to half. I see files Cee Kerr wrote her an appraisal of \$20,000 and Wildenstein estimated its value at \$15,000. Of course, we do not know what she actually paid, but reasonably solid appraisals.

The secretary may have suggested the account may possibly have been thinking of another system and which supplied her with Pissarro's name which couldn't be. It wasn't, the correct one.

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Shaw

1 October 1960
15 April 1960

THE MUSEUM OF MODERN ART

cc: Miss Miller

Date November 12, 1962

To: Alfred Barr

Re: _____

From: Betsy Jones

Just for the record, in talking today with the secretary to Mrs. George Hamlin Shaw about another matter, I learned that Mrs. Shaw had had a good deal of trouble from the Government over her income tax deduction claim for the Pissarro she gave us several years ago. Indeed, she was finally forced to reduce the claim by half. According to our files Coe Kerr wrote her an appraisal of \$18,000 and Louis Goldenberg at Wildenstein estimated its value at \$15,000-\$20,000 in April 1959. Of course, we do not know what she actually claimed, but these seem to be reasonably solid appraisals.

The secretary may have exaggerated the amount of reduction or may possibly have been thinking of another museum and work of art. I supplied her with Pissarro's name which she couldn't think of. Perhaps it wasn't the correct one.

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Shaw

1 October 1960
15 April 1960

Dear Mr. Shalton:
Dear Mrs. Shaw:

I should have answered your letter some time ago and explained that our Museum would not be interested in purchasing the dental instruments of your father. We and I do not find that the Pissarro gouache, The Market Place, has been reproduced on the cover of any publication. It is possible that your informant was referring to the reproduction in the enclosed Bulletin, which has just been published. If you have not received a copy, you will, as a donor, have one shortly.

Thank you for writing to us.

Very sincerely yours,
Sincerely,

Secretary to Mr. Barr
Helen Alexander

Mrs. George Hamlin Shaw
435 East 52nd Street
New York 22, New York

High Point, North Carolina

| | | |
|---------------------------------------|-------------|----------------|
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| | AHB | I. A. 388 |

SHOREWOOD
Shelton
 PUBLISHED BY SHOREWOOD PUBLISHING CO., INC. - NEW YORK, N.Y. - 10017

15 April 1960

September 19, 1961

Dear Mr. Shelton:

I should have answered your letter some time ago and explained that our Museum would not be interested in purchasing the dental instruments of your father. We are a museum of modern art and do not collect such material.

Why don't you write to the American Dental Association which has an office at 33 West 42nd Street, New York? It is possible that they will know of some collection of antique dental instruments.

Thank you for writing to us.

Sincerely,

Marie Alexander

Mr. H. W. Shelton
 708 Carr Street
 High Point, North Carolina

My name is: a native of The South - lived most of my life at a famous watering springs, known as Jones Puffles L. This Springs, N.C. And to make a long story short, I am one of a fine family of the Puffles Watering Springs. My grandfather, and the father of my father, was Dr. Shelton.

published shortly after their volumes, which
we are now in the
process of
revising
 SHOREWOOD PUBLISHING CO., INC.

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SHOREWOOD

Publishers Inc. • 304 East 45th Street, New York 17, N.Y. • Murray Hill 5-6022

33 W 42 (1) 708 Carr St,
High Point
N.C.
Dec. 1st, 1959.

New York's Museum of
Modern Art,
New York, N.Y.

Gentlemen: -

My name is:
H. W. Shelton, of 708 Carr St
High Point, N.C.

I am really a native
of The State of Virginia - lived
most of my life at a famous
Watering Springs, known as: Jama
Buffalo Lithia Springs, Va.

And to make a long story
short, I am on stair of a
former owner of The Buffalo,
Lithia Springs: "David Shelton,
(my grandfather) and the father
of my father David J. Shelton,

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died at age 84 years, one
 mile from The Buffalo Springs,
 situated in The County of Mecklenburg,
 Va., between South Houston Va.,
 and Clarksville, Va.

Well, I am not a late
 "Model" by any means, for
 in 1875-My set, I came in
 to The World.

Well, again, "I go all
 around The House to get in
 The back-door." (Ha!)

And here is what I have
 to say: my father was a "Dentist
 Doctor," and he willed me his
 two cases, an inside case, and an
 outside case, with handles, which
 he carried by hand to practice
 dentistry. This inner case, has

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four or five trays, each tray
containing the instruments used
in that day and time.

It would take quite awhile
for me to count the
instruments, and write you,
(as it were) a history of our
famous family of Virginia,
but if you are interested in
this unique Antiquie, I will
do to the best of my
knowledge name contents of
each tray and my father's
life, times, and family history.
I will be glad to sell
this "Antiquie", if I can get
a liberal price for it.

Sincerely,

N.W. Shelton 708 Broad St
High Point, N.C.

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(4)

Mr
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I also have quite and
 "Antique" - I should imagine
 from its looks, that it
 might be about two centuries
 old - perhaps you would
 be interested in this book
 and the case, and if not
 perhaps you might see
 them for me, and if
 you are so kind I will
 give you a big
 "Pat-in-the-back," (Ha!)
 "Thanks"

S.W.S. —

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SHOREWOOD

Publishers Inc. • 304 East 45th Street, New York 17, N.Y. • Murray Hill 5-6022

September 19, 1961

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

Dear Mr. Barr:

Thank you very much for your letter of September 15.

We are planning a series of 32 books on drawings of the various schools and monograms of several outstanding masters covering the entire field of drawing from the 13th Century to the present time.

The introduction to each book will be written by scholars of each respective school or artist. We are now in the process of collecting the material for these books. We plan to produce 4 books each year for the next eight years.

The first four books will be published shortly after the publication of our "Great Drawings of All Time" volumes, which are scheduled for the fall of 1962.

Very sincerely yours

SHOREWOOD PUBLISHING CO., INC.

IM/ms

Ira Moskowitz

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SHOREWOOD

*Shorewood
Publishers*

28 August 1961

September 15, 1961

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

SHOREWOOD

Dear Mr. Moskowitz:

I have your unsigned letter of August 28, asking for permission to reproduce a couple of drawings my wife and I lent to a Vassar College exhibition.

Gentlemen:

Although I have nothing in principle against your proposal, I would like to know what kind of publication you plan, and who is writing the text.

You have permission to photograph

Sincerely,

the following drawings for inclusion in

your forthcoming series of Monographs on

individual artists.

Alfred H. Barr, Jr.

Cambrasso - Venus and Cupid
d'Arpino - Appel

Mr. Ira Moskowitz
Shorewood Publishers, Inc.
304 East 45th Street
New York 17, N.Y.

AHB:ld

Signed _____

Date _____

| | | |
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Publishers Inc. + 304 East 45th Street, New York 17, N.Y. + MUrray Hill 5-6022

28 August 1961

SHOREWOOD

Publishers Inc. + 304 East 45th Street, New York 17, N.Y. + MUrray Hill 5-6022

Gentlemen:

You have permission to photograph
the following drawings for inclusion in
your forthcoming series of Monograms on
individual artists.

Cambiaso - Venus and Cupid
d'Arpino - Angel

Signed _____

Date _____

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SHOREWOOD

Publishers Inc. - 304 East 45th Street, New York 17, N.Y. - MUrray Hill 5-6022

28 August 1961

Mr. and Mrs. Alfred H. Barr, Jr.
49 East 96 Street
New York, New York

My dear Mr. and Mrs. Barr:

Shorewood Publishers is pleased to announce



Mr. Ira Moskowitz
Shorewood Publishers Inc.
304 East 45 Street
New York 17, New York

d'Arpino - Angel

May we request that you sign the enclosed release form and return it at your earliest convenience.

Thank you very much.

Cordially,

SHOREWOOD PUBLISHERS INC.

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enclosures

(Mr.) Ira Moskowitz

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Publishers Inc. • 304 East 45th Street, New York 17, N.Y. • MUrray Hill 5-6022

28 August 1961

Mr. and Mrs. Alfred H. Barr, Jr.
49 East 96 Street
New York, New York

My dear Mr. and Mrs. Barr:

Shorewood Publishers is planning a series of drawing books, Monograms on individual artists.

We are planning at a near date to photograph a select group of drawings now on exhibition at the Wildenstein Gallery in the Vassar College show.

In June we wrote you asking permission to photograph drawings from your collection included in the Vassar exhibition. We have not yet received your reply.

We realize that you may not have received this letter due to summer vacation plans. However, the date is drawing near when we must photograph the show, which is closing on September 9.

Will you please be so kind as to give us permission to photograph the following drawings:

Cambiaso - Venus and Cupid
d'Arpino - Angel

May we request that you sign the enclosed release form and return it at your earliest convenience.

Thank you very much.

Cordially,

SHOREWOOD PUBLISHERS INC.

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(Mr.) Ira Moskowitz

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ORGANIZATION OF AMERICAN STATES
 ORGANIZACION DE LOS ESTADOS AMERICANOS
 ORGANIZAÇÃO DOS ESTADOS AMERICANOS
 ORGANISATION DES ETATS AMERICAINS



PAN AMERICAN UNION

Washington 6, D.C., U.S.A.
 Cable address: PAU WASH DC

30 November 1964

247-2350

December 9, 1964

Dear Mr. Osuna:

Thank you very much indeed for your letter of November 30th in which you list the artists represented in the Pan American Union's permanent collection of contemporary Latin American art. We look forward to receiving a copy of the catalogue which, as yet, has not arrived.

Sincerely,

Alfred H. Barr, Jr.

Federico Martini
 Rogelio Polesello
 Jorge de la Vega
 Mario Peccorelli

BOLIVIA

Alfredo Da Silva

BRAZIL

Roberto de Lencastre
 Danilo di Preta

Mr. Ramón Osuna
 Assistant to the Chief
 Division of Visual Arts
 Pan American Union
 Washington 6, D.C.

Enrique Castrold
 Roberto Otero
 Raúl Sotomayor
 María Virginia Oza

CUBA

Alfredo Gómez

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ORGANIZATION OF AMERICAN STATES
ORGANIZACION DE LOS ESTADOS AMERICANOS
ORGANIZAÇÃO DOS ESTADOS AMERICANOS
ORGANISATION DES ETATS AMERICAINS

*W. W. - Please draft short note of thanks
- has cat. arrived?
NO ↙*



PAN AMERICAN UNION

Washington 6, D.C., U.S.A.

Cable address: PAU WASH DC

30 November 1964

Edgar Negret

ROSA RICA

Carlos Pozzo

Dear Mr. Barr:

In the absence of Mr. Gómez Sicre I am sending you a catalogue of our Permanent Collection and a list of the latest additions:

ARGENTINA

Victor Chab
Ernesto Deira
Jose A. Fernandez-Muro
Raquel Forner
Vicente Forte
Federico Martino
Rogelio Polesello
Jorge de la Vega
Mario Puccierelli

R. O.
Ramón Osuna
Assistant to the Chief
Division of Visual Arts

BOLIVIA

Alfredo Da Silva

BRAZIL

Roberto de Lamônica
Danilo di Prete
Manabu Mabe
Yolanda Mohalji
Yutaka Toyoda
Maria Bonomi

CHILE

Enrique Castrocid
Rodolfo Opazo
Raul Valdivieso
Ramón Vergara-Grez

CUBA

Amelia Pelaez

Alfredo Pelaez
Amelia Torres-Landis

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II PERMANENT COLLECTION, continued

COLOMBIA

Edgar Negret

COSTA RICA

Carlos Poveda

ECUADOR

Enrique Tabara
Cesar Valencia
Anibal Villacis

GUATEMALA

Roberto Cabrera
Marco Augusto Quiroa
Carlos Merida

HAITI

Georges Liautaud

MEXICO

Rufino Tamayo (Loan of Museum of Modern Art, N. Y.)

NICARAGUA

Asilia Guillen
Armando Morales

PANAMA

Alberto Dutary
Guillermo Trujillo
Roser Muntañola
Ciro Oduber

PERU

Carlos Castillo
Arturo Kubotta

URUGUAY

Rafael Barradas
Carlos Paez Vilaró

Alfredo Halegua
Joaquin Torres-Garcia

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Sicre

MEMORANDUM
DATE: 11/12/64
TO: [unclear]
FROM: [unclear]
SUBJECT: [unclear]

John in office
YES!

November 12, 1964

Dear Pape:

I received an announcement of the opening of an exhibition of the Pan American Union's Permanent Collection of Contemporary Latin American Art. Would it be possible for you to send me a catalogue or checklist of this collection? I would appreciate it.

Yours,

Alfred H. Barr, Jr.

Mr. José Gomez Sicre
 Head, Visual Arts Section
 Organization of American States
 Pan American Union
 Washington 6, D. C.

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



*The Organization of American States
 cordially invite you to the opening of the
 Pan American Union's Permanent Collection of
 Contemporary Latin American Art
 on Wednesday the 18th of November
 from five-thirty to seven-o'clock
 Recent acquisitions which will be placed on view
 for the first time
 include donations by Governor Le0n Rockefeller,
 Francisco Matarrazo and also Colombian.*

*Permanent Collection of Contemporary Latin American Art
 The Pan American Union*

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MEMORANDUM

To: ~~Mr. Barr~~

From: ALFRED H. BARR, JR

Date: 9/30/65

Subject: SIGNALS No. 8

*Have we all
the previous issues
of this - R.R.
I think
have
Form*

*Please write
in catalogues
Rever. Col.
NB*

ARMAN GALLERIES

1011 MADISON AVENUE
NEW YORK 21, N.Y.
TRAFALGAR 9-8880

SIGNALS



The Secretary General
of the Organization of American States
and Mrs. Mora
cordially invite you to the reopening of the
Pan American Union's Permanent Collection of
Contemporary Latin American Art
on Wednesday, the ninth of September
from five-thirty to seven-thirty o'clock
Recent acquisitions which will be placed on view
for the first time
→ include donations from Governor Nelson Rockefeller,
Francisco Matarazzo Sobrinho and Esso Colombiana.

Permanent Collection Gallery
The Pan American Union

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MEMORANDUM

To: ~~Alfred H. Barr, Jr.~~

From: ALFRED H. BARR, JR

Date: 9/30/65

Subject: SIGNALS No. 8

Dear
 Have we all
 the previous issues
 of this periodical?
 I think we sh'd
 have them YES!

~~From~~ AS ^{Coll}
~~AS~~

MAN GALLERIES, INC.

1034 MADISON AVENUE
NEW YORK 21, N.Y.
TELEPHONE 4-6600


November 30, 1961

Mr. Barr:

You please be so kind as to send me two additional
 Contributing Members' preview of the Exhibition of three
 symbols on Monday evening, December 4? I would like to have them
 for some guests from abroad.

Thank you.

Sincerely yours,


 Alexis Silberman

AS:ae

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SILBERMAN

E. AND A. SILBERMAN GALLERIES, INC.

1014 MADISON AVENUE
NEW YORK 21, N.Y.
TRAFALGAR 9-8950

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

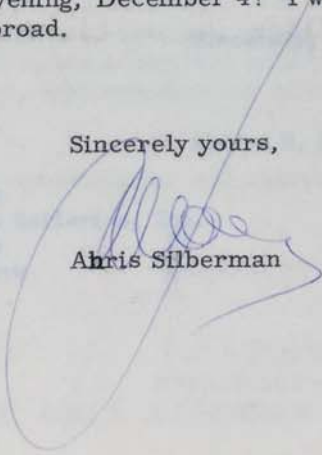
November 20, 1961

The Secretary to Mr. Barr:

done
Would you please be so kind as to send me two additional tickets to the Contributing Members' preview of the Exhibition of three Symbolists on Monday evening, December 4? I would like to have them for some guests from abroad.

Thank you.

Sincerely yours,


Abrie Silberman

AS:ae

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Silberman

E. and A. SILBERMAN GALLERIES, INC.

1014 MADISON AVENUE

NEW YORK 17, NEW YORK 15 September 1960

August 31, 1960

Dear Mr. Silberman:

Museum of Modern Art

11 West 53rd Street

New York

Dear

I was very pleased when I got back to my desk last week to find the three volumes of the great de Nemes catalogue. I suppose this is one of the most important auction catalogues of the 20th century and I know it's very rare. I am particularly touched to know that it comes from the library of Gabriel de Térey.

During my pleasant encounter with you at the Zurich airport this summer, I mentioned that I had been looking for the catalogue, which I shall keep for my own pleasure for a few months before passing it on to our Library, which I know needs it for the use of other scholars.

I was most thoughtful of you to send me the catalogue, which I shall keep for my own pleasure for a few months before passing it on to our Library, which I know needs it for the use of other scholars. I have indicated the prices of that time indicated.

A great many thanks to you.

I find it most appropriate that you should have the copy which formerly belonged to one of my late father's good friends, the late Gabriel de Térey, who was director of the Musée des Beaux Arts at Budapest.

Sincerely,
Alfred H. Barr, Jr.

With my highest compliments, and wishing you the very best,

Mr. Abris Silberman
E. and A. Silberman Galleries, Inc.
1014 Madison Avenue
New York 21, New York

Sincerely yours,

AHB:ma

Abris Silberman

E. AND A. SILBERMAN GALLERIES, INC.

AS:am

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E. AND A. SILBERMAN GALLERIES, INC.

1014 MADISON AVENUE
NEW YORK 21, N.Y.
TRAFALGAR 9-6980

August 31, 1960

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

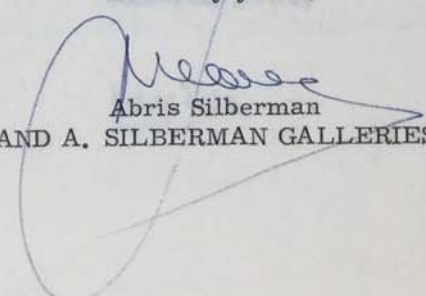
Dear Mr. Barr:

During my pleasant encounter with you at the Zurich airport this summer, I mentioned that since I have two sets of catalogues of the 1913 Sale of the Marzell de Nemes Collection, I would like for you to have one of them. I think you will find it quite interesting, as there are many familiar pictures in it with the prices of that time indicated.

I find it most appropriate that you should have the copy which formerly belonged to one of my late father's good friends, the late Gabriel de Térey, who was director of the Musee des Beaux Arts at Budapest.

With my highest compliments, and wishing you the very best, I remain.....

Sincerely yours,


Abris Silberman
E. AND A. SILBERMAN GALLERIES, INC.

AS:am

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cc: ✓ Mr. Barr

Silberman

June 10, 1960

July 20, 1960

Mr. Abris Silberman
E. and A. Silberman Galleries
1014 Madison Avenue
New York 21, N.Y.

Dear Mr. Silberman:

As I directed the Art Nouveau exhibition, Mr. Barr referred your letter of June 7th to me. I want to say that I regret not having come to your gallery this time while making the Art Nouveau selections. I indeed regret not having seen the paintings which might have been suitable for the exhibition. A view of the show, however, must have made it evident to you that our space was terribly limited and that we could request much fewer items than we would have liked to include.

As far as our recent auction is concerned, the arrangements had to be made in great haste and I believe that there was no opportunity to ask many important galleries for contributions, especially as the number of works was greatly limited and so many individuals kindly offered us gifts without being approached.

I am about to leave for Europe but I am very much looking forward to seeing you in the fall.

Sincerely yours,

Mr. John Sloop
200 East 35 Street
New York 16, New York

Peter Selz
Curator

PS:kb

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SIMON

Mr. John Simon
200 East 36 Street
New York 16, New York

July 5, 1961

July 20, 1961

Dear Mr. Simon:

I was much entertained by your letter of June 30 which I have just read on my return from abroad. It does seem to me that you have caught Mr. Taylor off base, but we will have to see what he says.

Probably the Lancers was done very shortly before the magazine was published. I wish more of our lenders were as scholarly as you are!

Sincerely,

Alfred H. Barr, Jr.

Mr. John Simon
200 East 36 Street
New York 16, New York

AHB:ob

Yours sincerely,

Peter Selz
Curator

| | | |
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cc: Alfred H. Barr

cc: Alfred Barr
Joshua C. Taylor

200 East 36 St.
New York 16, N.Y.
July 6, 1961

July 6, 1961

Mr. John Simon
200 East 36 Street
New York 16, New York

Dear Mr. Simon:

Mr. Alfred Barr has just left for a lecture trip to Iceland but his office has shown me your letter of June 30 in regard to the dating of the Boccioni, Cavalry Charge. I, in turn, am sending it on to Professor Joshua C. Taylor, the author of the book on Futurism which accompanies the exhibition. Dr. Taylor supplied the catalog information for the show and notes that this picture is reproduced in Grande Illustrazione, 13 (January 1915, p. 4). Mr. Taylor is Professor of Art at the University of Chicago and may be away for the summer but I believe he will get in touch with you directly.

With many thanks for your interest in the exhibition, I am,

Yours sincerely,

Peter Selz
Curator

PS:tv

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cc: Alfred H. Barr
Elizabeth Shaw

16 American

200 East 36th St.
New York 16, N.Y.
June 30, 1961

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

Dear Mr. Barr:

This letter does not really belong in your august hands, but rather in those of some placid factotum. Since, however, I do not know the placid factotum's name and do know yours, and since you will never see this letter, anyhow, because it will be channeled onto the appropriate factotum's desk directly, it seemed to me that the surest way of reaching the latter would be to address you.

I wish to call someone's attention to the curious misdating of a picture in the Futurist exhibition. I say curious, because ordinary slips are human enough, but this one shrieks out its illogic. I refer to Boccioni's "Charge of Lancers," which your current label dates 1914, but which, of course, was painted in 1915. One need hardly be an art historian to figure out that a picture which includes a newspaper war communiqué with the dateline "Paris, January" cannot stem from 1914, in January of which year World War One was still as remote as World War Three is today.

Please accept this emendation in the friendly spirit in which it is made--as wishing to make a beautiful and valuable show free from even a minor inaccuracy.

Sincerely,

John Simon
John Simon

Mr. and Mrs. John Simon
285 Cedar Lane
East Haverhill, N.Y., New York

Copy for Mr. Selz
Mr. Taylor

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cc: Alfred H. Barr
Elizabeth Shaw

16 Americans

March 8, 1960

Dear Mr. and Mrs. Brooks:

Many thanks for your letter of February 22 addressed to the President and Trustees of the Museum of Modern Art. This letter has been referred to me since I directed the exhibition "Sixteen Americans."

This is not an answer to your letter, which was very thoughtful and made some good points. I want to acknowledge its receipt now and tell you that I will try to take the time to answer it carefully very soon. We are working under terrible pressure here at the Museum and I am very far behind in my correspondence.

In the meantime, thank you for writing and you will hear from me further.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. and Mrs. Allan Brooks
288 Cedar Lane
East Meadow, L.I., New York

DCM:ew

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cc Mr. Balthus *Sixteen*

GUY A. WEILL
1000 AVENUE OF THE STARS
WASHINGTON, D.C.

March 9, 1960

Dear Miss Miller,

Congratulations on your "Sixteen Americans" show at the museum. As in your previous exhibits of this type I like the limitation of the number of artists which enables the inclusion of a minimum number of works by each, thus telling a great deal more about the artist and his striving than if only one or two of his paintings were shown.

It is a pity that the museum does not show us this type of a show more often. We should have one at least every year. It would in the first place give a chance to a greater number of artists to be shown. Most of all, it would take away some of the spotlight and undue importance given to the few selected artists in the eyes of the public by the fact that these artists were selected by the Museum of Modern Art which rightly or wrongly gives them an official seal of approval. I fully realized that this was not your intention in selecting these artists but that your common denominator for this exhibit was "originality and promise" to show new departures in expression, although qualitatively some of them may not yet have been thought through to their logical conclusion.

You achieve your purpose perfectly. The show as a whole gives a striking impact of freshness and provocation saying: art does not stand still! No sooner do we get accustomed to an imagery than others, different ones emerge.

Well, here is wishing you luck and hoping that next year again you will be able to present us with another serie of "Americans".

Sincerely yours,

Guy A. Weill

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cc: Alfred H. Barr ✓
Elizabeth Shaw

March 7, 1960

Dear Mr. Fleisher:

Thank you very much for your letter of February 22.

Your inquiry as to the basis of choice in the "Sixteen Americans" exhibition is certainly a reasonable one, but not very easy to answer. It has usually been the practice of the Museum of Modern Art to put a single person in charge of each exhibition as its director and leave the selection of its contents to that person. The exhibition thus gains a certain consistency of point of view.

In the case of "Sixteen Americans" I was responsible for the selection of artists and their works. I should say that I had about thirty names on my list and visited perhaps forty studios before narrowing my choice down to sixteen. There were several artists that I did not include who might have been substituted for some of those I did include.

Our space is limited and the choice must of necessity be arbitrary. We could of course include a great many more artists if we put in only one or two pictures by each. However, we prefer to give each artist a gallery to himself, so that the character and quality of individual achievement can more readily be grasped.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mr. Horace Fleisher
1612 Market Street
Philadelphia 3, Pennsylvania

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Skira

December 12, 1961

Dear Mr. Skira:

May I send you this brief word to tell you how very much my wife and I appreciate the magnificent books which you send us from time to time.

I think that the book on Japanese painting is really a masterpiece, and we were both delighted of course with the very charming volume on letter readers.

May I take this opportunity to give you our very cordial greetings for Christmas and our best wishes for a happy New Year.

115 East 52nd Street
New York 20, New York

Sincerely,

Alfred H. Barr, Jr.

Mr. Albert Skira
Editions d'Art Albert Skira
Place du Molard 4
Geneva, Switzerland

AHB:ld

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Slatkin

Charles E. Slatkin

Galleries

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

19 May 1960

May 17, 1960

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

Dear Mr. Slatkin:

We have no Morisot drawings, but I look

forward to seeing your show.

We are writing in the hope of eliciting your interest in an exhibition which promises to be of major importance. One hundred pastels, watercolors and pencil drawings by Berthe Morisot have been lent to us by Mrs. Bouart, the artist's daughter, and these will be shown, beginning October 1960 in the Museum of Fine Arts in Boston. Alfred H. Barr, Jr. Galleries in New York City and, finally, at the Art Institute of Chicago in January.

Mr. Charles E. Slatkin
115 East 92nd Street
New York 28, New York

Pastels exhibited at the Orangerie, The Arts Council of Great Britain and in Stockholm, this group has not been shown and many of the drawings have, in fact, never left the artist's studio in Paris.

This group constitutes a significant corpus of unpublished works by a major figure of the Impressionist school; however, in order to present a more complete survey of Berthe Morisot's work in the fully illustrated catalogue we are preparing, we wish to borrow a number of additional drawings from private and public collections in this country.

We should, therefore, be most grateful if you would let us know whether any drawings might be available for this exhibition, and we would value your suggestion as to any items owned elsewhere which we might include. We shall, of course, pay the costs of transportation and insurance on all items lent. Even where the items are not available for loan, we would appreciate photographs and data which will help to make the information in the catalogue more complete. (Please bill us for photographs.)

May we count on your help?

With many thanks and every good wish,

Sincerely yours,
Charles E. Slatkin

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LEHIGH 4-4222

Charles E. Slatkin

Galleries

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

PAINTINGS
DRAWINGS
SCULPTURES

May 17, 1960

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

Dear Dr. Barr:

We are writing in the hope of enlisting your interest in an exhibition which promises to be of major importance. One hundred pastels, watercolors and pencil drawings by Berthe Morisot have been lent to us by Mme. Rouart, the artist's daughter, and these will be shown, beginning October 1960 in the Museum of Fine Arts in Boston, then at our Galleries in New York City and, finally, at the Art Institute of Chicago in January 1961.

Aside from a few pastels exhibited at the Orangerie, The Arts Council of Great Britain and in Stockholm, this group has not been shown and many of the drawings have, in fact, never left the artist's studio in Paris.

This group constitutes a significant corpus of unpublished works by a major figure of the Impressionist school; however, in order to present a more complete survey of Berthe Morisot's work in the fully illustrated catalogue we are preparing, we wish to borrow a number of additional drawings from private and public collections in this country.

We should, therefore, be most grateful if you would let us know whether any drawings might be available for this exhibition, and we would value your suggestion as to any items owned elsewhere which we might include. We shall, of course, pay the costs of transportation and insurance on all items lent. Even where the items are not available for loan, we would appreciate photographs and data which will help to make the information in the catalogue more complete. (Please bill us for photographs.)

May we count on your help?

With many thanks and every good wish,

Sincerely yours,

Charles E. Slatkin
Charles E. Slatkin

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Please Return To:

CHARLES E. SLATKIN GALLERIES 115 East 92nd Street, New York 28, N.Y.

LEhigh 4-4222

EXHIBITION

BERTHE MORISOT - DRAWINGS, PASTELS, WATERCOLORS

Owned by Museum

| Available for Loan | Title, Study for | Medium | Size |
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Signed _____

Address _____

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D. Smith from Australia

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Date ~~August 2, 1962~~

Date ~~Sept. 13, 1962~~

To: ~~Alfred R. Barr, Jr.~~

Re: ~~Sept. 13, 1962 file in~~

To: Mr. Barr cc Mr. d(Harmoncourt)

Re: ~~Visiting Scholar~~

From: Mr. Karpel

~~from Melbourne~~

~~29 Quai d'Anjou
Paris 7^e~~

~~27 July 1962~~

Dear Alfred:

I have been with Dr. Bernard Smith (Univ. of Melbourne; John Burke letter of June 27) who came today. We had lunch, and talked at length. Dr. Smith has passed to the Museum and a spot in the Library which seems to suit his need. I believe he wants to read comprehensively for the next two weeks before he starts seeing people. He knows about the Whitney library also.

Since I shall be on vacation the next two weeks, it may be that someone else may want to see him. In view of his special interest in RECENT AMERICAN PAINTING & SCULPTURE and "imagery, figurative and non-figurative", perhaps he can be told about our own collection in detail. I believe his first efforts will be directed toward seeing public and private collections, and current showings in New York galleries. His visit will last about 10 weeks.

Bernard

me to them, but this, of course can wait until the need arises. My subject does indeed sound somewhat nebulous, but at least I think I know the kinds of questions for which I am seeking answers. I want particularly to look at the work and reflect on the ideas of a number of representative post-war American artists with special reference to their ideas (or shall we say attitudes) about imagery, whether figurative or non-figurative in painting. I shall also have to look at some relevant writing in aesthetics on this question. I hope I shall be able to talk to some artists themselves. I am not in the process of preparing an academic thesis. I have just spent several years completing two rather large books. What I am hoping to gain from my three months in New York is, in a broad sense, a reasonably coherent picture of the development of contemporary American painting since the war, and more particularly, some idea of the changing attitudes to imagery in painting during the same period.

I am taking the liberty of sending you a cutting from the current issue of the Listener, which contains a recent talk of mine. It will give, I do hope, a slightly clearer picture than this letter of the drift of my thoughts.

I am most grateful for your kind offer of help, but please do not feel any great responsibility for my needs. A spot in the library where I can read and contact with a few people who might be of help and I shall be quite happy.

Incidentally, you might like to know that I have just completed reading the corrected page proofs of my forthcoming book Australian Painting 1788-1960 which will be published by Oxford University Press, Melbourne, probably in September. The publishers, at least, are making a very nice looking job of it.

Sincerely yours,

(signed)
Bernard Smith.

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Smith

THE MUSEUM OF MODERN ART

Date August 9, 1962

To: Alfred H. Barr, Jr.

Re: Copy for your file on

From: Bernard Karpel

Bernard SMITH

29 Quai d'Anjou
Paris IVe

23 July 1962

Bernard Karpel
Librarian
Museum of Modern Art
New York 19

Dear Mr. Karpel,

Thank you so much for your gracious letter of 16th July. Certainly, a desk with a place where I can accumulate some reading material would indeed be quite sufficient for my research purposes in New York. I doubt whether any more formal arrangement than this will be necessary. But I am inclined to think, having regard for the nature of my interests, that your library will probably be the most suitable base of operations. As you say I shall most probably have need to use the Whitney Museum and the Frick Art Reference Library, and quite probably the Metropolitan and New York Public Library also. It is good of you to offer to introduce me to them, but this, of course can wait until the need arises.

My subject does indeed sound somewhat nebulous, but at least I think I know the kinds of questions for which I am seeking answers. I want particularly to look at the work and reflect on the ideas of a number of representative post-war American artists with special reference to their ideas (or shall we say attitudes) about imagery, whether figurative or non-figurative in painting. I shall also have to look at some relevant writing in aesthetics on this question. I hope I shall be able to talk to some artists themselves. I am not in the process of preparing an academic thesis. I have just spent several years completing two rather large books. What I am hoping to gain from my three months in New York is, in a broad sense, a reasonably coherent picture of the development of contemporary American painting since the war, and more particularly, some idea of the changing attitudes to imagery in painting during the same period.

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I am most grateful for your kind offer of help, but please do not feel any great responsibility for my needs. A spot in the library where I can read and contact with a few people who might be of help and I shall be quite happy.

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Sincerely yours,

(signed)
Bernard Smith.

et

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cc: Mr. d'Harnoncourt
Mr. Karpel

29 Quai d'Anjou,
Paris IV e

6 August 1962

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

Dear Mr Barr,

This is just a note to thank you for the kind letter you were good enough to send to Professor Burke. He has sent me a copy. Mr Karpel has been in touch with ^{me} and has kindly offered me a little corner in the Museum library which is all I shall need.

I am so pleased to hear that you know of my early 1945 book. It was something of a 'wild oat' but I treasure it all the more for that. I have just written a new book Australian Painting 1788-1960, which is a completely new book in no way a new edition of Place, Taste, and Tradition. O.U.P. Melbourne hope to publish it about September and October, and it should appear in London at the time of the Australian Tate Gallery Exhibition.

There is no need to reply to this, but Sid Nolan has told me something of you, and I shall look forward to meeting you.

Yours sincerely,

Bernard Smith.

Bernard Smith.

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University of Melbourne
August 9, 1962

Parkville, N.S. Victoria

cc: Mr. 4'Harcourt
Mr. Karpel

27th July, 1962.

Dear Dr. Smith:

Your letter of August 6 to Mr. Barr has arrived during his absence in Africa but will be brought to his attention upon his return to the Museum in October. I am for you very grateful helpful and in view of the many pressures on the time of your colleagues, and I should like you to know how deeply encouraged I am by your willingness to help the modern art and its scholarly study in this country.

Sincerely,

Yours sincerely,

Rona Roob
Secretary to Alfred H. Barr, Jr.

Rona Roob
Professor of Fine Arts.

Dr. Bernard Smith
29 Quai d'Anjou
Paris IV, France
The Museum of Modern Art,
11 West 53rd Street,
New York 19, U.S.A.

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Dr. Smith
To AHAB
Smith



University of Melbourne

Parkville, N.2, Victoria
AUSTRALIA

cc: Mr. d'Harnoncourt
Mr. Karpel

27th July, 1962.

Dear Mr Barr,

This is just to say how very grateful I am for your letter of 12th July. This is extremely helpful and indeed generous, in view of the many pressures on the time of your colleagues, and I should like you to know how deeply encouraged I am by your willingness to help the cause of modern art and its scholarly study in this country.

Yours sincerely,

Joseph Burke

Professor of Fine Arts.

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

With every good wish for the success of your investigations, and with the eager anticipation of seeing you and your wife in the fall, I am

Sincerely yours,

Harvard Karpel
Illustrator of the Museum

cc: Prof. Joseph Burke
Mr. René d'Harnoncourt
Mr. Alfred H. Barr, Jr. ✓

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Dr. Smith
To AHB



July 16, 1962

Dr. Bernard Smith
c/o The National Bank of Australasia
115 Albemarle Street
London, England

Parkville, N.Z. Victoria

Dear Dr. Smith:

In June, Professor Burke of the University of Melbourne wrote a letter to Mr. Barr in which he gave your research qualifications and indicated the scope of your present studies. In the absence of Alfred Barr, who is enjoying an overdue vacation from his heavy duties at the Museum, I am making an affirmative reply of welcome.

The natural place for you, in any event, would be the Library, which offers a small refuge from the space problems affecting all departments at this moment. The facility that is generally available, and usually suffices, is a spot where one can read in relative peace and accumulate materials as they come to hand. That I feel we can offer easily, hoping it will do.

During the months of September, October and November we feel you can explore whatever we have on the subject of "image and form in contemporary painting". But this is a wide and nebulous subject and could involve an investigation of other facilities as well: The Metropolitan Museum, the Frick Art Reference Library, The New York Public Library, etc. Whatever I can do to introduce you to them would be considered a privilege. As you know, the Whitney Museum is just next door.

This Library has a useful body of photographic materials so I suggest that you anticipate the need to order photographs here, and possibly elsewhere in America as our resources indicate leads, both at home and abroad. If you wish we can undertake a limited amount of interloans of textual materials, and would be willing to use the facilities of the Library in obtaining for you microfilm, photostats and, of course, the usual bookstore facilities.

I feel sure Mr. Barr will be in touch with Professor Burke and may ask our Director, Mr. René d'Harnoncourt, who will be here in September, to see if something more formal than my immediate proposal may be arrived at. With every good wish for the success of your investigations, and with the happy anticipation of seeing you and your wife in the fall, I am

Sincerely yours,

Bernard Karpel
Librarian of the Museum

cc: Prof. Joseph Burke
Mr. René d'Harnoncourt
Mr. Alfred H. Barr, Jr. ✓

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University of Melbourne

Parkville, N.2, Victoria

AUSTRALIA

27th June, 1962.

Dear Mr Barr,

I am writing this letter on behalf of my colleague Dr Bernard Smith, who is at present on sabbatical leave in Europe. He expects to be in New York about two to three months (September to November, 1962), and wonders whether there would be any facilities for him to study "Image and Form in contemporary painting" at the Museum of Modern Art as the holder of a Carnegie Grant Fellowship. Bernard Smith, who is a member of the Executive of the Australian Humanities Research Council, is the author of European Vision and the South Pacific (Oxford University Press at the Clarendon Press, 1960), and a history of Australian painting, Place, Taste and Tradition (Ure Smith, Sydney, 1945), which he has recently re-written entirely with additional chapters on architecture for a new history of Australian art to be published this year by the Oxford University Press. He has also written articles for the Warburg Journal and other learned periodicals.

He is our leading scholar in the field of modern art, and has played an important part both as a critic and as a champion of avant-garde movements. He was a leading member of the Antipodeans, a group of Melbourne artists which included Arthur Boyd, John Brack, and other contemporary painters. He was Chairman of the UNESCO Seminar on the role of the Visual Arts in Education, which was held in Melbourne from 7-11 June, 1954, and edited Education through Art in Australia (Melbourne University Press, Melbourne, 1958), which has an introduction by Sir Herbert Read.

As regards his project for study, he tells me he has already written something based on the work he has been doing on this for a B.B.C. Third Programme to be given this month, and he hopes this will be published in The Listener.

In addition to advancing his researches there would be other advantages to this country if he could have some

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research connection with the Museum of Modern Art during his stay in the U.S.A. He is at present editing a series of monographs on Australian contemporary painters, which in a modest way is trying to introduce some of the standards set by the Museum's publications. Each will contain a scholarly bibliography and a catalogue of paintings. It is hoped to develop the study of contemporary art in this University and on his return he is certain to be consulted by the University of Sydney about the new Power bequest for the study of contemporary art, a bequest which now looks as if it will be nearer £2,000,000 Australian than the £1,000,000 originally announced.

This little department was set up originally with a great deal of help from the Courtauld and Warburg Institutes - we have four members of the staff who have done research at the Warburg - and also the Department of Art History at Yale University, where I had a Henry Fellowship from 1936-7. It would be wonderful if the Museum of Modern Art could lend a helping hand in the same way, and particularly in a case where the results would be spread so widely.

Dr Smith has been a tower of strength to the Department, is an excellent lecturer and teacher and exerts a considerable influence by no means confined to this University. He will be accompanied by his charming wife. His address is C/- The National Bank of Australasia, 11a Albemarle Street, London, but as he is travelling about pretty rapidly I should appreciate your writing to me as well if anything can be arranged, or if there is any possibility of discussions shortly after his arrival.

I hope you will not think this an importunate request. Any help and advice you can give would mean a great deal to us in this country.

Yours sincerely,

Joseph Furber

Professor of Fine Arts.

Alfred H. Barr, Esq.,
11 West 53rd Street,
New York City. U.S.A.

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cc: Professor Burke
Mr. d'Harnoncourt
Mr. Karpel
Mr. Barr (Vermont)

LAWRENCE M. C. SMITH
1707 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 6, PA.

February 17, 1964
July 12, 1962

Dear Professor Burke:

I am on leave of absence but my secretary has sent me a copy of your letter and another to our librarian Bernard Karpel.

Of course, we would be delighted to have Dr. Smith working in our library and as sure Mr. Karpel will be very pleased to have him make it his headquarters. However he should not expect spacious and luxurious facilities since our institution is crowded and shorthanded.

I shall not be back in New York until October 1st but René d'Harnoncourt, the Director of our Museum, will be there during September. I know something of Dr. Smith's work, especially his valuable 1945 book on Australian art, and would be glad to recommend to Mr. d'Harnoncourt that we invent some title such as Research Fellow for him if that should be satisfactory and would not conflict with the Carnegie Grant Fellowship. Meanwhile, in the absence of both Mr. d'Harnoncourt and myself, Mr. Karpel will be his correspondent and counsellor. Others of our staff will I am sure be pleased to help him all they can.

Sincerely,

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

Professor Joseph Burke
University of Melbourne
Parkville, N. 2
Victoria, Australia

AHB:rk (Dictated by Mr. Barr in Vermont; transcribed and signed in his absence in New York.)

P. S. I enclose a copy of this letter in case you wish to forward it to Dr. Smith.

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Lawrence M. C. Smith

LOCUST 4-0250

LAWRENCE M. C. SMITH
1707 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 3, PA.

February 17, 1964

*Melbourne
Professor*

THE MUSEUM OF MODERN ART

Director of the Museum Collections
The Museum of Modern Art
New York 19, New York

July 6, 1962

Date _____

Dear Alfred,

Attached letter

To: Mr. Karpel

Re: _____

From: Rona Roob

I am very disappointed, but we have done just the job we needed. As the other
you do have a terrific program
proceeds.

Dear Mr. Karpel:

I am going to get in touch with Lloyd and
see what he will do, as you suggest.

In the absence of Mr. Barr would you be able to answer the attached letter
from Professor Burke of the University of Melbourne?

Many thanks.

Sincerely yours,

Lawrence M. C. Smith

LNCS:aw

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LOCUST 4-0250

LAWRENCE M. C. SMITH
1707 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 3, PA.

February 17, 1964

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

Dear Alfred,

I am very disappointed, because I think you would have done just the job we needed. On the other hand, you do have a terrific program and a lot of pressure.

I am going to get in touch with Lloyd and see what he will do, as you suggest.

Best regards.

Sincerely yours,

Law

LMCS:mw

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cc: Mr. Henry Hope
Mr. d'Harnoncourt

February 14, 1964

Dear Sam:

I have been out of the Museum with various illnesses during the last couple of weeks so that I have not been able to answer your letter of February 6th and Henry Hope's of February 3rd.

As you know I am deeply interested in the cause of freedom in the arts and in addition feel under obligation to be of assistance to our State Department but at the present time and for several months to come I must give all my energies to the quite overwhelming task of opening our new Museum early in May. Besides general supervision of three other departmental collections I have to plan the galleries for painting and sculpture on a scale double the size of our previous galleries. In addition I am very seriously behind on an enormous catalogue of our painting and sculpture collection which should be published by early May too.

If I had any facility in writing as well as time and energy I might attempt what you propose but I have not. Indeed I would guess it takes me three or four times as long to write a paper as it does most of my friends.

Therefore with the greatest reluctance I must say no to your request.

I do this with a good conscience particularly because there are others who could do the job as well as I could. I don't know about the others on your list but I do know that Lloyd Goodrich has thought and written a great deal about the problem. Indeed I have several times collaborated with him. He writes well and authoritatively. May I suggest that you ask him?

Sincerely,

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

Mr. Lawrence M. C. Smith
1707 Benjamin Franklin Parkway
Philadelphia 3, Pennsylvania

AHB:nk

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LAWRENCE M. C. SMITH
1702 BENJAMIN FRANKLIN PARKWAY
PHILADELPHIA 3, PA.

February 6, 1964 February 14, 1964

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

Dear Alfred,

Dear Henry: I am picking up Henry Hope's letter to you of February 3rd. We have been asked by the State Department to give a "think piece" on the subject of a position paper of the State Department in its next big UNESCO conference of some 110 nations, and we might very well be asked to do it, along with one or two others, as a document of the U. S. National Commission on the Arts and the Humanities. I recommended Lloyd Goodrich for the reasons mentioned in the letter to Sam. It may be that you or Dan Rich could do as well or better but I don't happen to know whether either of you have been much involved in this problem - a problem which ironically has been in the past a recurrent one with the State Department. Harnoncourt, Dan Rich and Franklin Watkins would be people who had the most sympathetic understanding of such a paper, and would be the best people to consult with on such a proposal. In any case I really am honored that you and Sam should propose it. When it came to a person to write such a paper, it seemed, from everyone I talked to, and Henry came to the same conclusion on his own, that the person was you. The paper would have to be six pages, and we have \$500 as an honorarium to pay for it. We need it by May 1st.

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

The purpose of any such paper should not be to dictate was in the paper, since you would have the responsibility, but rather to give you their comments before its final draft, and probably as the basis of support, if that were thought desirable, but the paper would be yours and your responsibility.

I know how busy you are, but this is something that could be Mr. Henry R. Hope's chance in guiding our conference in one of the to Chairman, Department of Fine Arts to crystallize conceptionally what the Fine Arts Building stands for, so as I see it, it is far beyond be Indiana University paper, but has great potentialities. I hope the Bloomington, Indiana way to do this.

Best regards.

Law Smith

AHB:mk

LMCS:mv

Enclosure: Copy of letter of 1/24/64 from L. A. Mischak with copy of Terms of Reference for Paper

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LOCUST 4-0250

LAWRENCE M. C. SMITH

1707 BENJAMIN FRANKLIN PARKWAY

PHILADELPHIA 3, PA.

February 6, 1964

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

Dear Alfred,

Following up Henry Hope's letter to you of February 3rd, *attached* we have been asked by the State Department to give a "think piece" on freedom of expression in the arts. This piece would be used as the basis of a position paper of the State Department in its next big UNESCO conference of some 113 nations, and we might very well publish it, along with one or two others, as a document of the U. S. National Commission.

Attached is a copy of a statement of the Terms of Reference for such a paper, prepared by some people in the State Department, which outlines what their need is. When I was talking at the State Department, I thought that Henry Hope and maybe Lloyd Goodrich, Rene d'Harnoncourt, Dan Rich and Franklin Watkins would be people who had the most sympathetic understanding of such a paper, and would possibly act as a committee to consult with on such a paper. But when it came to a person to write such a paper, it seemed, from everyone I talked to, and Henry came to the same conclusion on his own, that that person was you. The paper would have to be ^{about} six pages, and we have \$500 as an honorarium to pay for it. We need it by May 1st.

The purpose of any such committee would not be to dictate was in the paper, since that would be your responsibility, but rather to give you their comments before its final draft, and probably as the basis of support, if that were thought desirable, but the paper would be yours and your responsibility.

I know how busy you are, but this is something that could be of real significance in guiding our conference in one of the touchy areas. It should help to crystallize conceptionally what the Western world stands for, so as I see it, it is far beyond being just another paper, but has great potentialities. I hope that you can find a way to do this.

Best regards.

Lawrence Smith

LMCS:mw

Enclosure: Copy of letter of 1/24/64 from L. A. Minnich
with copy of Terms of Reference for Paper

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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

February 3, 1964

DEPARTMENT OF FINE ARTS
FINE ARTS BUILDING

AREA CODE 812
TEL. NO. 337-7766

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

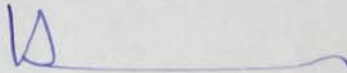
Dear Alfred:

I have just had a telephone conversation with Sam Smith, of Philadelphia, in which he followed up a query addressed to me a few days ago concerning the interest of the State Department in promoting on an international scale the policy of freedom of expression in the visual arts. Sam has talked about this to Harvie Branscomb, president of the U.S. National Commission for UNESCO, and to others on a small committee and it is their feeling that a statement on this issue would be highly useful to the State Department in forming a position paper. I suppose that the main focus of such a document might turn toward the cultural policies of the Soviet Union but none the less if it could become an effective statement of American policy, it might be extremely valuable to those of us who are concerned with this issue in all areas.

In discussing the ideal author of such a paper, Sam and I were in complete agreement that you would be not only the best qualified but that your name would carry weight with Secretary Rusk, Lucius Battle and others in the Department. Sam's committee is prepared to pay a fee for such a paper and suggests that it need not run to more than half a dozen pages. They propose a deadline of May 1st. Sam is going to write to you in further detail.

I very much hope that you will find it possible to take on this assignment in a cause that promises, if carried through, to work for the good of the nation.

Sincerely yours,



Henry R. Hope
Chairman

HRH:kms

cc. Lawrence M. C. Smith

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EXECUTIVE SECRETARY
L. A. MIMMICH

**The UNITED STATES NATIONAL
COMMISSION FOR UNESCO**

Established by Act of Congress July 30, 1946

WASHINGTON, D.C. 20540

January 24, 1966

Dear Sam:

Here are the terms of reference for the "think piece" you are going to try to arrange.

Please call me if you see any problems in it.

The other things I am doing for you will be coming along shortly.

Sincerely,



L. A. Mimmich

Enclosures:
2 copies of "think piece"

Mr. Lawrence H. C. Smith,
1707 Benjamin Franklin Parkway,
Philadelphia 3, Pennsylvania.

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TERMS OF REFERENCE FOR
PAPER ON FREEDOM OF EXPRESSION IN ARTS

We need an eloquent statement on freedom of expression in the arts, for use by U. S. delegations to the UNESCO General Conference and the Executive Board of UNESCO, as well as by the State Department in the preparation of position papers on the UNESCO program of Cultural Activities.

We need a statement for the following principal reasons: (1) As we have been accused of too negative an attitude toward the UNESCO program, as a result of our frequent criticisms of many elements of it, we are seeking ways of making a more positive approach to the program. Certainly a ringing statement on the theme of freedom of expression in the arts, made by the United States, would add greatly to our stature and prestige among the Member States of UNESCO. Such a statement would also do much for us by revealing some of our basic beliefs which unite us with people the world over, who share our interest and faith in freedom. The concept of freedom of expression is so integral a part of our way of life, our traditional values, our philosophy, that an explanation of it will be, in a sense, an explanation of basic American thought and thus may help to bring about greater understanding of the United States by the other states in the UNESCO family. (2) We have a continuing problem in UNESCO of countering and opposing program proposals of the Soviet Union, which are designed to put art in the service of disarmament, or peace, or against war, etc. The proposals are themselves propaganda and, if adopted, would make the UNESCO program a vehicle for Communist propaganda.

The Soviet Union makes similar program proposals for each biennium. The following suggestions for the 1965-1966 program may be taken as typical:

(1) the spreading of ideas of peace and friendship among peoples through cultural means; the use of literature and art in the struggle against preparations for a new war and spread of ideas of hate among peoples;

(1) assistance in the struggle against anti-aesthetic theories and tendencies in art and literature.

Some of the activities proposed by the Soviets to achieve their purposes are: (1) an international conference on "Culture in the service of peace;" (2) a traveling exhibition on "General and complete disarmament and the cultural progress of humanity;" (3) a traveling exhibition on "Art against war and in the struggle for peace and

friendship

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-2-

friendship among peoples;" (4) a collection of works of eminent persons on "the great thinkers, humanists and writers of all countries and all periods against war and for peace and friendship among peoples;" (5) a colloquium on "the role of the cinema in spreading [the Soviet concept of] the humanist ideal."

We are sure there must be many arguments which can be used to counter these proposals and to clarify many mistaken concepts about the U. S., which would at the same time present a positive U. S. view. The following are merely illustrative of the kind of thing we have in mind: (1) We, of course, believe in "peace" (though we do not mean the same thing by "peace" that the Soviet Union does) and we believe that the cause of peace can best be served by giving the artist freedom of expression and by giving the public freedom to see and hear whatever the artist produces. (2) We believe that no government should prescribe what is "aesthetic," and certainly UNESCO should not engage in any activity which would force a strait jacket upon the artist and which might lead to conflict between Member States. (3) Art, we believe, should not be made to serve a utilitarian purpose, whether it be for peace or disarmament or any other cause. In fact, the artist, to be an artist, must be free to express his own vision of life as he sees it.

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Sobrinho

V BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

VBSP- 2119

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

São Paulo, 12 april, 1960

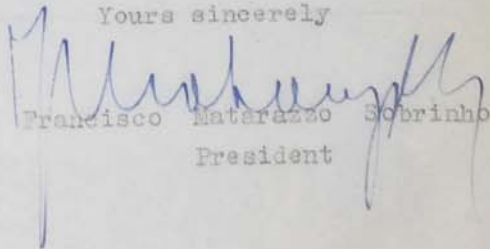
Dear Sir,

I have the pleasure to inform you that, by decision of the Board of Directors and of the Cultural and Artistic Council of this Museum, Mr. Paulo Mendes de Almeida has been appointed, jointly, General Secretary of the Biennial and Secretary of the Museum of Modern Art of São Paulo. Therefore, it is preferable that the correspondence regarding these offices be sent on his name.

Mr. Arturo Profili, having resigned for personal reasons from the General Secretary of the Biennial, to which since its beginning he has devoted his best efforts, will continue to lend to the Museum and the Biennial his valuable cooperation as Assistant to the Presidency.

In sending you my very best regards, I remain,

Yours sincerely


Francisco Matarazzo Sobrinho
President

Mr. Alfred Barr
Museum of Modern Art of New York
11 West 53 street - New York 19
New York - U.S.A.

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Solomon

January 23, 1965

Statement of Special and U.S. States as reported by Secretary Braker

| | |
|------------|------------|
| TOTAL U.S. | TOTAL U.S. |
| 2,432,000 | |

announcement in January was for a reduction within two years to

16 March 1965

Dear Mr. Solomon:

I hope to hear your lecture on March 31st but I may be out of town.

May I say how glad I am that you are doing this but I still hope that you will do what I urged you to do last summer in Venice, namely, write for publication an exact account of "what really happened." For a great many people, both American and European, what happened is under a cloud which you could clear away with the authoritative truth.

Sincerely,

Alfred H. Barr, Jr.

Mr. Alan R. Solomon
340 East 80 Street
New York, New York

AHB:rr

Handwritten notes:
 Tom's Currier
 9/1
 (over)
) med. Thurst
 Barry Hill
 743 Hill
 Communication

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Soviet

189

NEW YORK TIMES, Thursday January 21, 1960

Comparison of Soviet and U.S. Forces as reported by Secretary Brucker and Hanson W. Baldwin analysis.

TOTAL RUSSIAN ARMED FORCES, U.S.S.R.

TOTAL U.S.

3,623,000

2,489,000

KHRUSCHEV announcement in January was for a reduction within two years to

2,423,000

| | |
|------------|---------|
| U.S. ARMY | 870,000 |
| Nat. Guard | 400,000 |
| Reserve | 300,000 |
| Navy | 619,000 |
| A.F. | 825,000 |
| Marines | 175,000 |

Martha Jackson
 Chamberlain
 SC.
 Wed 5:30
 Bu 8-1094

Tomas Garcia
 eg. ✓ (over)
 (Tues)
) wed & Thurs

Bunny Hill
 743 Fifth
 65 - mission schools

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Dangulov

„ИНОСТРАННАЯ ЛИТЕРАТУРА“

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ОБЩЕСТВЕННО-ПОЛИТИЧЕСКИЙ
Ж У Р Н А Л

Москва, В-17, Пятницкая ул., 41

Тел. В 3-51-47

№ *240/м*

„2“ April 1960 2.

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

My dear Mr. Barr!

We are really sorry not to be able to print your interesting contribution on disarmament for our poll. It has unfortunately reached us too late, when the press proofs were ready. We are nonetheless most grateful for your willingness to cooperate and hope that you will not be disappointed and will allow us to approach you in the future on the matters connected with your field of activity.

With kind regards,

Yours, most sincerely,

S. Dangulov
S. Dangulov

Deputy Editor-in-Chief

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DRAFT

cc Mrs Shaw

Soviet

Mr. S. Dangulov
Deputy
Editor-in-Chief
Foreign Literature
41 Pyatnitskaya Street
Moscow, U.S.S.R.

18 February 1960

Dear Mr. Dangulov:
Your reference No. 692/

It is of course obvious that a reduction of expenditures on armaments should free enormous economic resources to the benefit of all. Dear Mr. Dangulov: activity, including the visual arts. This would be particularly true. I am enclosing an answer to your question and more of December 11th, should you wish to print it for the Foreign Literature monthly poll. the consequences were embarrassing to its national security. I am not familiar with editorial rules in the Soviet Union, but I must make a stipulation that I would make to an editor in the United States, namely, if you print my reply at all, it must be printed in its entirety. With kind regards to you, I am and mutually-inspected disarmament most profoundly Sincerely, all peace-loving people; and that thereafter our two countries may engage in free and friendly competition in great activities.

Mr. S. Dangulov
Deputy Editor-in-Chief
Foreign Literature Magazine
Piatnitskaya 41
Moscow, U.S.S.R.

AHB:ma

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DRAFT

Mr. S. Dangulov
Deputy
Editor-in-Chief
Foreign Literature
41 Pyatnitskaya Street
Moscow, U.S.S.R.

Dear Mr. Dangulov:

It is of course obvious that a reduction of expenditures on armaments should free enormous economic resources to the benefit of all fields of cultural activity, including the visual arts. This would be particularly true in the U.S.S.R. and the U.S.A. which expend more than any other countries on armaments. After World War II the U.S.A. so radically reduced its Army that the consequences were embarrassing to its national security. (Today, after ^{within 2 years} the ^{announced} (recent) reduction of your Army, the armed forces of our two countries ^{will} ~~are~~, we are told, ~~to be~~ about equal in number, though your statesmen inform us that thanks to your missiles your power is greater than ours.

Be that as it may, let us hope that the two most powerful countries in the world may unite in the serious and mutually-inspected disarmament ^{so} ~~most~~ profoundly desired by all peace-loving people; and that thereafter our two countries may engage in free and friendly competition in ^{it} ~~our~~ greatly enlarged cultural activities.

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„ИНОСТРАННАЯ ЛИТЕРАТУРА“

ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННЫЙ
И
ОБЩЕСТВЕННО-ПОЛИТИЧЕСКИЙ
Ж У Р Н А Л

"Foreign Literature" magazine Piatnitskaya 4I Moscow
Москва, В-17, Пятницкая ул., 41

Тел. В 3-51-47

№ 692/ч.

„14“ December 1959 г.

Mr. Alfred Barr
The Museum of Modern art
81 West, 52 St.
N.Y. 19, N.Y.
U S A

Dear Mr. Barr!

Editors of a Soviet monthly "Foreign Literature", which covers modern literature, culture and social life abroad for Soviet readers invite you to contribute to a poll we are taking among foreign representatives of cultural world, men of letters and public figures.

Please send us your answer to the following question:

It is of common knowledge that enormous expenditures on armaments deprive institutions in a number of industrial, scientific and cultural fields of necessary assignments for normal progress. What is your opinion on the practical results the reduction of expenditures on armaments or complete and universal disarmament could have on the development of your field of culture.

Hoping you will participate in our Forum we are thanking you in advance for help and cooperation.

Yours sincerely,

S. Dangulov
S. Dangulov

Deputy Editor-in-Chief

Our address: 4I Pyatnitskaya St. Moscow.

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Spaeth

Spaeth

SPAETH

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R. W. MCFALL
PRESIDENT

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ALFRED BARR DONT PHONE

196 NOV 21 PM 5 45

MODERN ART 11 WEST 53RD ST NYK
SO SORRY MUST REMAIN IN ST LOUIS LONGER THAN EXPECTED THANK
YOU JUST THE SAME INCLUDING ME MONDAY EVENINGS PROGRAM. BEST
WISHES FOR THE EVENING
ELOISE *SPAETH?*
ST LOUIS MONDAY.

*Mary - did you phone this to Mrs. Bradley
through Mrs. Bradley Nov. 22.
mf*

SF1201(R2-65)

put me in a position where I felt I shouldn't.
It was all pretty funny and perhaps some day
I will have an opportunity to tell you about
the affair.

of course it may be that barriers are down and these formalistic Russian
masterpieces are finally on public view after a quarter century's jail
sentence.

I am sorry not to be mor explicit. I would suggest, and I should think
that probably George Hamilton would concur, that you should, if possible, take
one of the Leningrad days to go to Novogorod to see the architecture some of
which is several centuries earlier than t at at Zagorsk. Also you might be

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Spaeth

Mrs. OTTO L. SPAETH
120 EAST 81ST STREET
NEW YORK 28, NEW YORK

Spaeth

rec'd 29 Sep

My dear Alfred:

Thank you so much for your helpful letter. We are off tomorrow, one hundred and ten strong.

I tried to include Novogorod in the itinerary but it just would not work with ~~some~~ many people. We do have a side trip to Kiev however. Intourist willing, I am going to try to get to Novogorod myself. After reading George Hamilton's book I set my sights in that direction.

Samedi

Thank you for the tips as to what might be 'below stairs'. Obviously, if we do get permission it will be for the few scholars on the trip. Our Embassy is entertaining us at Spaso House and I had a great letter of introduction to Krushchev but our Ambassador wouldn't let me use it, or rather put me in a position where I felt I shouldn't. It was all pretty funny and perhaps some day I will have an opportunity to tell you about the affair.

... it may be that barriers are down and these formalistic Russian masterpieces are finally on public view after a quarter century's jail sentence.

I am sorry not to be more explicit. I would suggest, and I should think that probably George Hamilton would concur, that you should, if possible, take one of the Leningrad days to go to Novogorod to see the architecture some of which is several centuries earlier than that at Zagorsk. Also you might be

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Spaeth

MRS. OTTO L. SPAETH
120 EAST 81ST STREET
NEW YORK 28, NEW YORK

With all good wishes and gratefully,

E. Louie

Samedi

Of course it may be that barriers are down and these formalistic Russian masterpieces are finally on public view after a quarter century's jail sentence.

I am sorry not to be more explicit. I would suggest, and I should think that probably George Hamilton would concur, that you should, if possible, take one of the Leningrad days to go to Novogorod to see the architecture some of which is several centuries earlier than that at Zagorsk. Also you might be

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Spaeth

11 September 1964

Dear Eloise:

Your letter of September 8th about your Russian expedition is highly interesting. I can really add very little to what George Hamilton can, especially if he has been in Russia. (His book on Russian art is the best in English but at the time he wrote it he had never been there.)

I was there last in 1959 so my information is not up to date. However, I believe that practically all the important French modern paintings which used to be in storerooms are now on view, divided mostly between the Hermitage and the Moscow Pushkin Museum. There are certain exceptions: the superb Matisse Café arabe or Café maure, of 1912-13 is probably not on view because of its very fragile condition. I saw it lying flat on an operating table but the medium may have prevented any adequate restoration; in 1959 two very important works in the Pushkin Museum were still kept from public eyes, namely, the Picasso Portrait of Vollard (1910) and the great Derain Sunday (1912) - neither of these paintings, I guess, were worthy enough to show to the Russian public. You do not tell me how many people would be in your delegatsi, though I gather there are many since they come from twenty states. So large a company might be awkward behind the scenes, even in the Hermitage. The same would be true in the case of the reserves of the Russian Museum in Leningrad and the Tretyakov Gallery in Moscow. There the storerooms are quite crowded and in any case since the article in Life four or five years ago foreigners have been excluded, even scholars. It would be interesting to ask whether you might see some of the Kandinskys, Chagalls, Malevichs and so forth in these two museums but please do not tell the Russians that I suggested it.

Samedi

Levinson-Lessing is an amiable and rather courageously liberal character who sometimes, being a Leningrader, walks on what in Moscow would be thought very thin ice. If any request is made of him I think it should be verbal.

The Tretyakov in Moscow has been enlarged and might have room where they can show the two greatest Kandinskys, namely, Compositions 6 and 7 of 1913, each of them about ten feet wide. The best approach I think would be through Tamara Mamedov, again verbally and perhaps somewhat innocently.

Of course it may be that barriers are down and these formalistic Russian masterpieces are finally on public view after a quarter century's jail sentence.

I am sorry not to be more explicit. I would suggest, and I should think that probably George Hamilton would concur, that you should, if possible, take one of the Leningrad days to go to Novogorod to see the architecture some of which is several centuries earlier than that at Zagorsk. Also you might be

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Museum of Modern Art

National Headquarters - 530 Woodward Avenue - Detroit, Michigan 4822 - Telephone TRunk 3-7000
 Mrs. Otto L. Spaeth -2- New York 10011 - 11 September 1964

able to see the most extraordinary of the Russian mural paintings, those by Feofan Grek (Theophanes the Greek) in the Church of the Transfiguration.

In Moscow be sure to save plenty of time to look at the icons in the Tretyakov but do not neglect those in the Russian Museum in Leningrad either. Also, do not snub the 19th century paintings in both museums. George Hamilton will take you to the best of them which I think are really very fine although I do not know anyone else who agrees with me, except George maybe. Incidentally, there is a great Matisse in the Kiev Gallery, a big studio interior of 1911.

May I say how much I admire your enterprise. I hope it will be a grand success. My very best to you and Otto.

Sincerely,

Alfred H. Barr, Jr.

- David C. Lee
- Executive Vice President
- Mrs. Otto L. Spaeth
- The Trustees
- George W. Hamilton
- Secretary
- Stanford C. Egan
- Chairman
- John F. ...
- Frank W. ...
- Henry F. ...
- Joseph J. ...
- Joseph H. ...
- Miss Mills ...
- Ralph J. ...
- Special ...
- Henry ...
- Thomas L. ...
- Mrs. William L. ...
- R. F. ...
- Miss Anna ...
- Mrs. Charles F. ...
- William F. ...

Mrs. Otto L. Spaeth
 120 East 81 Street
 New York 21, New York

AHB:rr

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

Alfred H. Barr, Jr.

120 E 81st St
 NY 21

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E. P. Richardson, Director
 W. E. Woolfenden, Executive Director
 Garnett McCoy, Archivist

East Hampton, L.I., N.Y.
 September 8, 1964

(Recd 10 Sept)

My dear Alfred:

You doubtless know of the trips I have run for the Archives of American Art every fall. The reason they have been so successful (we make about \$50,000 on each) is that we arrange for our members to see and do things not usually available to the general public. For instance, in Madrid, Sanchez Canton gave us a beautiful evening reception in the Prado and lighted the great galleries for us.

This year, September 28, we go to Leningrad, Moscow, Warsaw and Cracow. We end with six days in Belgium doing a rather intensive tour of Flemish Art. Because of Ted Richardson's association with the Belgian government in doing that fine Flemish show with them in 1960, the Belgian part of the trip is well taken care of.

I am writing to ask your advice about Leningrad and Moscow. Is there anything stacked away in the Hermitage that we should see? Would a note to M. Loevinson-Lessing help us? I have received a letter from Mr. Babkin, Managing Director of Intourist welcoming us; also through Ambassador Dobrynin in Washington. I wrote to Mme. Tamara Mamadova who has assured us she will arrange the ballet, concerts, etc. for the group. I had an hour with Foy Kohler before he returned to Moscow and luncheon with Ernest Wiener, the new cultural attache there. (The latter very nice but vague about the arts) -- so you see I am trying to cover all angles.

The group members come from 20 different states - all are more or less involved in the arts. Young collectors such as the Alfred Sterns - to collectors of the importance of Henry Pearlman. George H. Hamilton will travel with us as our special lecturer.

We will be in Leningrad six days, Moscow six days - side trips to Kiev and Zagorsk.

I hate to impose on your busy schedule but if there is any approach I have not covered, especially at the Hermitage, I'd appreciate hearing of it.

With all good wishes -

E. P. Richardson

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

120 E 81st
 n. 4 28

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NEW YORK UNIVERSITY MEDICAL CENTER
 OF NEW YORK UNIVERSITY
 DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

Gumbel & Spaeth

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
 400 EAST 24TH STREET
 NEW YORK 10, N. Y.

AREA CODE 212
 MURRAY HILL 6-1842

November 20, 1961

Committee

- Mrs. John R. Feil
- Mrs. Ira Haupt
- Mrs. Robert E. Kintner
- Mrs. Albert D. Lasker
- Mrs. Robert L. Love
- Mrs. Howard A. Rusk
- Mrs. Joseph B. Wil
- Mrs. Lawrence
- Mrs. David M.
- Mrs. Otto Spaeth

November 14, 1961

Dear Alva and Eloise:

Who can resist a letter signed in such a friendly way by you two famous women, but alas, my resources do not permit me to do justice to your request. Actually I do know all the collections which you list so temptingly except Mr. and Mrs. Love's, so that I shall not take the time to see them again under these impersonal circumstances. However, I should like to subscribe \$25 on behalf of Marga and myself hoping that you will permit me to give the two tickets to friends who would appreciate them. I would prefer Mrs. Spingold's collection and Armand Erpf's. All success to you in your drive.

Sincerely,
 Dr. Howard A. Rusk, Director of the Institute, and the Special Events Committee, are fortunate to have obtained the following great private collections to be shown on Tuesday afternoon, Dec. 19, 5:30 o'clock:

Mr. Armand G. Erpf, 550 Park Avenue. Lovely surroundings form a fitting background for the comprehensive collection of Hellenic, Roman, Italian and contemporary sculpture, paintings and drawings.

Mrs. Otto Spaeth
 139 East 79th Street, Gardner Cowles, 740 Park Avenue, New York, N.Y.

AHB:ld

In this new apartment, the parchment-like patina of the walls serves as a perfect background for paintings of the most vivid palette. Represented among the artists are Renoir, Lorjou, Tamayo, Bouche, Buffet, Degas, Russell Cowles, and Simon de Cardailiac. Also interesting pieces of modern sculpture.

and Mrs. Fernand Leval, 660 Park Avenue. A collection of impressionist, post-impressionist and contemporary paintings and sculpture. Most of the collection is representative of the School of Paris.

\$ 25 - tax deductible

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NEW YORK UNIVERSITY MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION
400 EAST 34TH STREET
NEW YORK 16, N. Y.

AREA CODE 212
MURRAY HILL 6-1842

Committee

Mrs. John R. Fell
Mrs. Ira Haupt
Mrs. Robert E. Kintner
Mrs. Albert D. Lasker
Mrs. Robert Lehman
Mrs. Howard A. Rusk
Mrs. Joseph B. Wilshire
Mrs. Lawrence W. Snell
Mrs. David M. Sollinger
Mrs. Otto Spaeth

November 14, 1961

Alfred
Dear Mr. Barr:

The enthusiastic response to our previous Art Tours for the Institute of Physical Medicine and Rehabilitation encouraged us to approach other generous art collectors. Dr. Howard A. Rusk, Director of the Institute, and the Special Events Committee, are fortunate to have obtained the following great private collections to be shown on Tuesday afternoon, December 19, from 2 to 5:30 o'clock:

Mr. Armand G. Erpf, 550 Park Avenue. Lovely surroundings form a fitting background for the comprehensive collection of Hellenic, Roman, Italian and contemporary sculpture, paintings and drawings.

Mr. and Mrs. Gardner Cowles, 740 Park Avenue. In this new apartment, the parchment-like patina of the walls serves as a perfect background for paintings of the most vivid palette. Represented among the artists are Renoir, Lorjou, Tamayo, Bouche, Buffet, Degas, Russell Cowles, and Simon de Cardailiac. Also interesting pieces of modern sculpture.

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-2-

Mr. and Mrs. C. Ruxton Love, Jr., 651 Park Avenue. This triplex maisonette contains the largest private collection of paintings by George Bellows. Other treasures include Greco-Buddhistic sculpture, Benin bronze heads, examples of Chinese art, important gold and silver woven Persian rugs, Renaissance jewels, a notable collection of Napoleonic vermeil silver, furniture from the Music Room at Malmaison, and a small room painted by Sert.

Mrs. Nate B. Spingold, 12 East 77 Street. (Shown again by special request.) A world-renowned art collection of the French impressionist school. Fine sculpture, examples of Russian silver of the Czaristic era and exquisite eighteenth-century paneling are among the other interesting features in this home.

Mr. and Mrs. Charles Zadok, 1010 Fifth Avenue. A famous extensive collection of twentieth-century paintings and sculpture of the School of Paris. Picasso, Leger, Giacometti, Delaunay are but a few of the great masters included in this collection.

We selected a December date this year so that we may have the additional pleasure of seeing the decorative Christmas themes in some of the homes.

These collections are housed in apartment buildings where elevator service is somewhat limited. Therefore, we can offer this opportunity only to friends of the Institute and art lovers.

We are asking a distinguished group to sponsor this important occasion. One hundred dollars, tax exempt, will entitle you to two tickets for these outstanding collections. Should you prefer to see only one or two collections, twenty-five or fifty dollars, respectively, will entitle you to two tickets for the home or homes of your choice.

Funds go to the Patients' Special Projects Fund of the Institute of Physical Medicine and Rehabilitation of New York University Medical Center. Dr. Rusk depends on the success of this Tour to provide a dynamic program of therapeutic recreation for adults and children during the coming year.

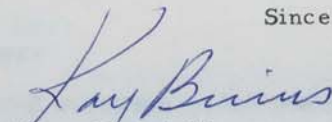
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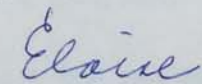
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We would appreciate hearing from you as promptly as possible.
Enclosed is a card for your convenience.

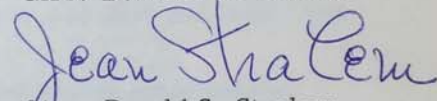
Your interest in the work of the Institute and the quality of the
collections to be viewed encourage us to believe that we may
continue to enjoy your loyal support.

Sincerely,


Mrs. Joseph Binns


Mrs. Otto Spaeth


Mrs. Bernard F. Gimbel


Mrs. Donald S. Stralem

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Spain

188

23 March 1961

Dear Mr. Colloms:
Dear Mr. Colloms:

I am returning the card giving permission to use my name. I write you to ask you to withdraw my name from the list of supporters for the Amnesty for Spanish Political Prisoners and Exiles, U. S. Committee. Please cancel the card sent you March 21st with my name. However, I am really reluctant to add my name to an international committee on behalf of political prisoners which I take this step with great reluctance after reading the letter signed by Dr. de Madariaga and other Spanish Republican exiles and published in the Times today. They disclose in their letter the names of French Communists not included in your mimeographed letter. I can stomach Picasso and even Guttuse in the Italian list, but I cannot go along with Torres and Aragon. I think it deplorable that any organization on behalf of political prisoners and exiles should have felt it necessary or unavoidable to include these Communist politicians.

Alfred H. Barr, Jr.

Sincerely,

Thorez

Mr. Albert L. Colloms
342 Madison Avenue
New York 17, New York

Alfred H. Barr, Jr.

Mr. Albert L. Colloms
342 Madison Avenue
New York 17, New York

AHB:ma

Sincerely yours,
Alfred H. Barr, Jr.

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Signed 3/10/61

Spanish

ALBERT L. COLLOMS
 ATTORNEY AT LAW
 342 MADISON AVENUE
 NEW YORK 17, N.Y.
 MURRAY HILL 2-8223-4

21 March 1961

March 9, 1961

Dear Mr. Colloms:

Dear Mr. Barr:

I am returning the card giving permission to use my name to sponsor a U. S. Committee for the sole purpose of Amnesty for the Spanish political prisoners. However, I am really reluctant to add my name to an international committee on behalf of political prisoners which includes such conspicuous Communists as those listed in the Italian section. Considering the Soviet record on political prisoners I see no reason to include any Communists on the committee you are organizing.

If one voice can lead to such a development, it is time for all of us to speak up and there is promise this will be realized.

Sincerely,

It's time for another reason. The West European Conference for Amnesty for Spanish Political Prisoners and Exiles will convene in Paris March 25-26. Attached is the Conference by many of Europe's leading personalities. Abroad, the for amnesty is

Alfred H. Barr, Jr.

Mr. Albert L. Colloms
 342 Madison Avenue
 New York 17, New York

The confidence of the United States for standing and support. I shall attend as a representative of the Investigating Attorney's group, at the invitation of the International Sponsoring Committee.

AHB:ma

Our country will really be represented if I bring with me evidence of the support so many of us feel for the Conference also. Please sign the enclosed statement and return it to me so that names may be included in fact, as it always has been by tradition, in the company of the champions of great humanitarian causes.

Sincerely,

Albert L. Colloms
 Albert L. Colloms

(over)

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Signed 3/10/61

Spain

ALBERT L. COLLOMS
ATTORNEY AT LAW
342 MADISON AVENUE
NEW YORK 17, N.Y.
—
MURRAY HILL 2-5923-4

March 9, 1961

Dear Mr. Barr:

Many of us have long been concerned about repressive conditions in Franco Spain and the plight of political prisoners there. Now at last there are strong indications we can do something about it.

A letter to The New York Times (copy enclosed) was immediately followed by a supporting editorial (also enclosed).

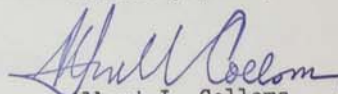
If one voice can lead to such a development, it is time for all of us to speak up and there is promise this will be effective.

It's time for another reason. The West European Conference for Amnesty for Spanish Political Prisoners and Exiles will convene in Paris March 25-26. Attached is the Conference Call, sponsored by many of Europe's leading personalities. Abroad, the movement for amnesty is massive and growing.

The conferees will be looking to the United States for understanding and support. I shall attend as a representative of the investigating Attorneys group, at the invitation of the International Sponsoring Committee.

Our country will really be represented if I bring with me evidence of the support so many of us feel for the Conference aims. Please sign the enclosed statement and return it to me so that America may be included in fact, as it always has been by tradition, in the company of the champions of great humanitarian causes.

Sincerely yours,


Albert L. Colloms

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CALL FOR A CONFERENCE ON AMNESTY
FOR SPANISH POLITICAL PRISONERS AND EXILES

It is deeply disturbing that today, twenty full years after the end of the civil war, Spain still holds thousands of her countrymen in prison, of whom hundreds have been detained for the last ten, fifteen or twenty years, and that tens of thousands of Spaniards, amongst them eminent intellectuals of international repute, are exiled from their country; that men and women of every political colour and from every walk of life are arraigned before Military Tribunals for acts which, by ordinary democratic standards accepted in most European countries, are entirely legitimate or, at worst, minor civil offences.

We propose to pursue the aim of amnesty for all Spanish Political Prisoners and Exiles by means of a West European Conference as influential and representative as possible.

Signed:

IN GREAT BRITAIN:

Kingsley Amis
 John Arlott
 Malcolm Arnold
 Professor A.J. Ayer
 Michael Ayrton
 H.G. Bellingham (SLADE&PW)
 Professor Max Beloff
 Sir Isaiah Berlin
 Lord Beveridge
 Roderic Bowen MP
 Lord Boyd Orr
 R.W. Briginshaw (NATSOPA)
 Professor A. Cairncross
 Lord Chorley
 Professor R.B.W. Ellis
 George Elvin (ACT&AT)
 Alan Fitch MP
 James Fitton RA
 Eric Fletcher MP
 Anthony Greenwood MP
 Professor L.C.B. Gower
 David Garrett
 Lord Henderson
 F. Elwyn Jones MP
 Dr. Horace King MP
 Charles Laughlin MP
 Laurie Lee
 The Very Rev. George MacLeod
 Rt.Hon. Hilary Marquand MP
 Stanley Mayne (IPCS)
 Bernard Miles
 Bruce Millan MP
 Sir Francis Meyrell
 Henry Moore
 Elaine Morgan
 Iris Murdoch

Rt.Hon. Emanuel Shinwell MP
 Jeremy Thorpe MP
 Gwyn Thomas
 Professor H. Trevor-Roper
 Sir Herbert Read
 S. Schoffield-Allan MP
 Betty Sinclair (Belfast TUC)
 Mary Stock
 Ernest Thornton MP
 Harry Weaver (AUBTW)
 Arnold Wesker

IN FRANCE:

Vincent Auriol (Ex-President of Republic)
 Mr. Tanguy-Prigent (Ex-Cabinet Minister)
 Pablo Picasso (painter)
 Marc Chagall (")
 Jean Cocteau (writer)
 Francois Mauriac (writer)
 Professor Laurent Schwartz
 Andre Maurois (writer)
and many others.

IN ITALY:

A. Novella (Gen.Sec. It. Conf. of Labour)
 Pietro Nenni (Gen.Sec. It. Socialist Party)
 Ignazio Silone (writer)
 Alberto Moravia (writer)
 Renato Guttuso (painter)
 F. Parri (senator, Ex-Pres. Council Ministers)
 Roberto Rossellini (film director)
and many others.

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Lord Chorley
Professor R.B.W. Ellis
George Elvin (ACT&AT)
Alan Fitch MP
James Fitton RA
Eric Fletcher MP
Anthony Greenwood MP
Professor L.C.B. Gower
David Garrett
Lord Henderson
F. Elwyn Jones MP
Dr. Horace King MP
Charles Laughlin MP
Laurie Lee
The Very Rev. George MacLeod
Rt.Hon. Hilary Marquand MP
Stanley Mayne (IPCS)
Bernard Miles
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Iris Murdoch
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Professor J. Needham
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George Pargiter MP
L.A. Pavitt MP
William Paynter (NUM)
Dr. Iorwerth Peate
John Piper
Sir Leslie Plummer MP
Sir Lynn Ungood-Thomas MP
William Shepherd MP
Viscount Chaplin
Lord Layton
George Darling MP

Rt.Hon. Emanuel Shinwell MP
Jeremy Thorpe MP
Gwyn Thomas
Professor H. Trevor-Roper
Sir Herbert Read
S. Schoffield-Allan MP
Betty Sinclair (Belfast TUC)
Mary Stock
Ernest Thornton MP
Harry Weaver (AUBTW)
Arnold Wesker

IN FRANCE:

Vincent Auriol (Ex-President of Republic)
Mr. Tanguy-Prigent (Ex-Cabinet Minister)
Pablo Picasso (painter)
Marc Chagall (")
Jean Cocteau (writer)
Francois Mauriac (writer)
Professor Laurent Schwartz
Andre Maurois (writer)
and many others.

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A. Novella (Gen.Sec. It. Conf. of Labour)
Pietro Nenni (Gen.Sec. It. Socialist Party)
Ignazio Silone (writer)
Alberto Moravia (writer)
Renato Guttuso (painter)
F. Parri (senator, Ex-Pres. Council Ministers)
Roberto Rossellini (film director)
and many others.

IN BELGIUM:

Camille Huysmans (Ex-Prime Minister)
Chanoine Leclerc (Prof. Catholic Univ. Louvain)
and others.

and many other leading figures from:

NORWAY, FINLAND, IRELAND, SWEDEN,

GREECE, AUSTRIA, GERMANY, SWITZERLAND

More names are added every day to this list.

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FROM THE The New York Times.

Spain's Prisoners

Support for Amnesty for Regime's Political Opponents Urged

TO THE EDITOR OF THE NEW YORK TIMES:

During November, 1960, an international commission of five lawyers made a personal, on-the-spot investigation of civil liberties, due process and the situation of the political prisoners in Spain. The investigation made a story meriting front-page treatment in a number of important newspapers throughout Europe. Even ABC of Madrid thought it important enough to run stories for almost two weeks.

As the United States member of that commission, which included Richard Turner of London, Angel Bustelo of Mendoza, Argentina; Jorge Jiles of Chile and José Sancho Miajares of Caracas, Venezuela, I feel that it is time for the appalling situation of the political prisoners and exiles of Spain to be presented to the conscience of the people of the United States.

Six thousand Spanish men and women are imprisoned there. They are of all political persuasions and of none. Their sole crime is differing with the Administration.

Many are subjected to outrageous sentences of twenty years or more. Many have been tortured. All have been convicted with so blatant a disregard of due process that the courageous lawyers of Spain are in the forefront of the fight for amnesty within Spain.

Backing for Movement

Indeed, leading figures in all Western Europe have joined in this movement, motivated by humanity and decency. Personages in the forefront of intellectual life, in the labor movement, in finance, in the professions and the arts are active in committees of their respective countries and are devoting their efforts to amnesty for Spanish political prisoners and exiles.

In Latin America too, this movement is widespread and deep-rooted. I have just returned from Montevideo, where the second Latin-American congress for amnesty for the political prisoners of Spain and Portugal was concluded.

Some 480 delegates of nine countries, representing 270 organizations, were in attendance. Four thousand greetings were received in the three days of the conference. The delegates were representative of the best of South America. There were political leaders, some officially representing their Governments, political groups were represented, as were intellectuals, workers, professionals, business men, labor leaders and Catholic orders.

A West European conference will be held in Paris in the spring which will be attended by delegates from every country in Western Europe.

It can only be that the present inaction of the people of our country is the result of lack of information. The American people are too sympathetic to be silent about the political prisoners in Spain once they know the real facts of the situation.

ALBERT L. COLLOMS.
New York, Feb. 15, 1961.

(March 1, 1961)

Prisoners in Spain

The letter from Albert Colloms printed on this page March 1 and dealing with political prisoners in Spain was a call to the conscience of all of us. Mr. Colloms was the American member of an international commission of lawyers who made an on-the-spot investigation of civil liberties, due process and political prisoners in Franco Spain.

Among their findings was that 6,000 Spanish men and women are in prison because they disagree with the regime. Many are serving sentences of twenty years or more, wrote Mr. Colloms, and "many have been tortured."

The facts speak for themselves. They are deserving of earnest consideration for two special reasons. One is that Franco Spain is a military ally of the United States. We signed a treaty—the 1953 Pact of Madrid—with Spain with the understanding, as Secretary of State Dean Acheson put it at the time, that Spain would make "substantial advances in such directions as increased civil liberties." The other reason is that international expressions of concern might help to bring about an amnesty for these unfortunate political prisoners.

(March 3, 1961)

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Span. Refug.

THE MUSEUM OF MODERN ART

Date 26 January 1960

Attention: Jim White
To: Mr. d'Harnoncourt
From: Alfred Barr
Re: Spanish Refugee Aid, Inc.

Dear René,

Here's a letter from Margaret Randall of the staff of Spanish Refugee Aid, Inc. From the stationery you can see that this is a reasonably respectable organization, an opinion confirmed by the quite unusual editorial in the N. Y. Times urging support.

I have been asked by Dwight Macdonald whether it would be possible to use some or all of the Museum's membership list. I replied that I was not sure about our procedure on this, but would let him know. Would you ask Jim White to let me know what to say.

in Maria A.

*Replied no
phoned*

Dear Alfred,
 Subject: Membership List, use
 Date: Jan. 1, 1960
 From: JAMES WHITE
 To: Mr. Barr

MEMORANDUM

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Spanish Refugee Aid, Inc.
THE MUSEUM OF MODERN ART

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I have been asked by Dwight Macdonald whether it would be possible to use some or all of the Museum's membership list. I replied that I was not sure about our procedure on this, but would let him know. Would you ask Jim White to let me know what to say.

For Marie A.

Anything you might be able to do to help us with this sort of a request would be very much appreciated by all of us. I will keep you posted on our progress. And very thanks for your help.

Sincerely,

Margaret Randall
 Margaret Randall
 Exec. Dir. Spanish Refugee Aid, Inc.

Encl. list of artists

| | | |
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GEN. LAZARO GARDENAS
PABLO CASALS
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IGNAZIO SILONE
ROBERT SNYDER
A. J. P. TAYLOR
NORMAN THOMAS
ESTEBAN VICENTE
MRS. CHARLES R. WALKER
ROWLAND WATTS
GEORGE WOODCOCK
LEONARD WOODCOCK
CHARLES ZIMMERMAN

* Deceased

Spanish Refugee Aid, Inc.

Room 421 • 80 East 11th Street • New York City 3, N. Y.

ORegon 4-7451

January 12, 1960

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

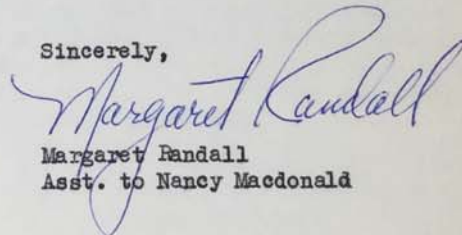
Dear Mr. Barr:

This is to give you all available information on the benefit art show being organized by Spanish Refugee Aid for the refugees. The exhibition will be held at the Stuttmann Gallery, 13 East 75th Street from May 6th, 1960 through June 4th, 1960, with a preview on opening night. The artist's works are donations and all proceeds will go to SRA work, with the exception of a small percentage to the gallery to cover costs of handling. I enclose a list of painters and sculptors who have offered us work to this date.

Miss Tana Gres of the Martha Jackson Gallery has kindly offered to design our catalog and help us with our publicity. Dwight Macdonald tells me that you have offered the museum's cooperation in letting us reproduce one of Picasso's Guernica drawings in our publicity if I am able to get Mr. Picasso's permission for this. I have already written the three letters suggested by you and am now awaiting replies.

Anything you might be able to do to help us make this show a success would be very much appreciated by all of us. I will keep you posted on our progress. And many thanks for your help.

Sincerely,


Margaret Randall
Asst. to Nancy Macdonald

Encl.: list of artists

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- KOVLAND WATTS
- JACQUES WOODCOCK
- EDWARD WOODCOCK
- CHARLES ZIMMERMAN

Spanish Refugee Aid, Inc.

LIST OF CONTRIBUTING ARTISTS TO THIS DATE: January 12th, 1960

- Beck, Rosemary
- Berman, Leonid
- Bladen, Ronald
- Burkhardt, Rudy
- Calder, Alexander
- Cherry, Herman
- Crehan, Hubert
- Dash, Robert
- de Kooning, Elaine
- de Kooning, Willem
- di Suvero, Mark
- Dzubas, Friedel
- Francis, Sam
- Georges, Paul
- Grillo, Mohn
- Grocms, Red
- Hartigan, Grace
- Hauge, Robert
- Held, Al
- Jenson, Al
- Kaldis, Aristodimos
- Kanemitsu, Matsumi
- Kinigstein, Jonah
- Kohn, Gabriel
- Koppelman, Chaim
- Koppelman, Dorothy
- Krushenick, John
- Krushenick, Nicholas
- Lansner, Fay
- Leiber, Gerson
- Leslie, Alfred
- Levitan, Israel
- Mallary, Robert
- Marsicano, Nicholas
- Mellon, James
- Montgomery, Steve
- Milder, Jay
- Morris, George L. K.
- Motherwell, Robert
- Muller, Dody
- Muller, Jan
- Newbill, Al
- Nivola, Constantino
- Pasilis, Felix
- Passlof, Patricia
- Pring, Gwitha
- Resnick, Milton
- Rivers, Larry
- Sander, Ludwig
- Sanders, Joop
- Schloss, Edith
- Schwartz, Aubrey
- Slivka, David
- Solomon, Hyde
- Spaventa, George
- Spoerri, Max
- Stander, Peter
- Stankiewicz, Richard
- Steinberg, Saul
- Sterne, Hedda
- Sugarman, George
- Thomas, Yvonne
- Tajiri, S.
- Urban, Reva
- Vega, Fernando
- Vicente, Esteban
- Wheeler, Beate
- Zacharias, Anthe
- Zogbaum, Wilfred

ORagon 4-7451

Dear Contributor

We thought you would see the enclosed editorial from the Times. It was a welcome gesture of the Times -- we must than a news release and surprised when they wrote a sad one. The re- editorial from a deprived IRA best friends. The Spanish Republic always in his mind and heart: "they fought the interminable then proudly accepted the interminable whereas all I did was to write that they were friendship of these Span- received for year and we to go on living." which has name to our fund- raising and as late member he wrote us re- getting he had plans about coming to New York, since an occasion to help you."

It is with deep sorrow that we say "thank you" for the last time to our friend, Albert Camus, a great writer and a good man.

Sincerely,

Nancy MacDonald
Nancy MacDonald

P.S. If you know someone who might be interested in IRA, do pass on the enclosed reprint to them.

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LEONARD WOODCOCK
CHARLES ZIMMERMAN

* Deceased

Spanish Refugee Aid, Inc.

Room 421 • 80 East 11th Street • New York City 3, N. Y.

ORegon 4-7451

January 15, 1960

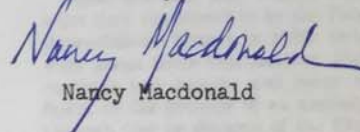
Dear Contributor -

We thought you might like to see the enclosed editorial from a recent New York Times. It was a welcome gesture on the part of the Times -- we sent them a news release and were delighted and surprised when they wrote an editorial around it.

Our other piece of news is a sad one. The recent death, in an automobile accident, of Albert Camus has deprived SRA of one of its best friends. The Spanish Republican exiles were always in his mind and heart: "they fought for years and then proudly accepted the interminable path of exile, whereas all I did was to write that they were right. Yet for that alone I have received for years the loyal friendship of these Spaniards, which has literally helped me to go on living." So he spoke in 1958. He lent his name to our fund-raising and as lately as last December he wrote us regretting he had had to change his plans about coming to New York, since "it would have been an occasion to help you."

It is with deep sorrow that we say "thank you" for the last time to our friend, Albert Camus, a great writer and a good man.

Sincerely,


Nancy Macdonald

P.S. If you know someone who might be interested in SRA, do pass on the enclosed reprint to them.

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Spanish Refugee Aid

Pablo Casals and General Lazaro Cardenas, honorary chairmen

Dear Friend:

During the past six years, I have been sending out a call for help for refugees of the Spanish Civil War. Some 150,000 of them live in the South of France and among these there are thousands who are old, sick, mutilated and desperately in need.

This is World Refugee Year and I have been trying in every way possible to bring the story of these much forgotten people, my fellow exiles, before the public and to find new support for them.

The enclosed leaflet will give you further details. Can you join with me in coming to their rescue?

Please help them and thank you.



The New York Times.

ADOLPH S. OCHS, Publisher 1896-1935

PUBLISHED EVERY DAY IN THE YEAR BY THE NEW YORK TIMES COMPANY

ARTHUR HAYS SULZBERGER
Publisher — Chairman of the Board

ORVIL E. DRYFOOS, President AMORY H. BRADFORD, Vice President
HARDING F. BANCROFT, Secretary FRANCIS A. COX, Treasurer

Khrushchev Accepts

With obvious satisfaction Premier Khrushchev has accepted the invitation to visit the East-West bloc.

as it doubtless will, one has to suppose that Lord Halifax will also be criticized. However, the British government has distinguished itself by its refusal to criticize Lord Halifax.

The Spanish Refugees

In thinking of the always sad elements of humanity who make up the refugee colonies of the world, one's thoughts go to the Palestinian Arabs, the Germans who were in what is now western Poland, the North Koreans, the North Vietnamese and above all those who have fled from Communist regimes in Europe and Asia. It would doubtless come as a great surprise to Americans to learn that there are still 150,000 Spanish Republican refugees in France.

These are men and women who fled before what they considered to be the Fascist forces of Generalissimo Franco in 1939. Originally there were about twice that number. Many have died in these two decades and many went back to Spain on the promise of an amnesty. Yet most, through fear or distaste of the Franco dictatorship, remained in France. They have borne misery and poverty rather than lose freedom.

To help them the Spanish Refugee Aid, Inc., a non-Communist organization under distinguished international patronage, was formed in 1953. Its offices are at 80 East Eleventh Street, New York City. A campaign for a special War Refugee Year project has just been announced.

"On the occasion of President Eisenhower's visit to Generalissimo Franco in Madrid," reads a statement of the organization, "the Executive Committee of Spanish Refugee Aid feels that the American people will also want to remember those Spaniards who were our allies in World War II." — Dec. 26, 1959



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1744 Columbia Rd., N.W., Washington 9, D.C. Phone: DUpont 7-1047

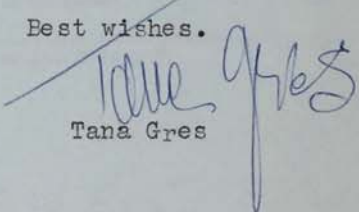
FROM THE NEW YORK OFFICE:
5 West 8th Street, NYC 11, N.Y.

Jan. 25-60

Dear Miss Alexander,

Just a note to thank you for showing me the available Picasso photos, and... to remind you that I am awaiting copies of the three I chose. Tomorrow I fly to Dallas, coming back on Friday noon. I expect to work on that much projected catalog over the week end. Do you think you will have the photos at the above address, 5 W. 8th St., NYC 11 NY by then? I hope so.

Best wishes.


Tana Gres

Office of Alfred H. Barr, Jr.,
ATTENTION: Miss Alexander,
Museum of Modern Art,
21 W. 53rd St.,
New York, N.Y.

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date 26 Jan 1960

From Marie Alexander Department Mus Collections

For Mrs Tanya GRES c/o Martha Jackson Gallery
SPANISH REFUGEE AID, Inc

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy X size 8x10

take _____
(Number of shots)

Date of completion URGENT

Date of completion _____

| ARTIST or SUBJECT | NEGATIVE NUMBER | QUANTITY |
|-------------------|-----------------|----------|
| Picasso | | 1 |
| Guernica sketches | S 14.905 | |
| | S 5914 | 1 |
| | S 2534 | 1 |

Call me as soon as you have - Marie

Forwarded to _____ Amount _____ Date Billed _____

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THE MUSEUM OF MODERN ART

Date: 26 January 1963

To: Mr. J. White

From: Mr. d'Arco

Re: Spanish Refugee Aid, Inc.

Date: Alfred Barr

Re

Dear Hank,

Here's a letter from Margaret Randall of the staff of Spanish Refugee Aid, Inc. From the stationery you can see that this is a respectably respectable organization, an opinion confirmed by the quite neutral editorial in the N. Y. Times urging support.

I have been asked by Dwight Macdonald whether it would be possible to see some or all of the Museum's membership list. I replied that I was not sure about our procedure on this, but would let him know. Would you ask Jim White to let us know what to say.

P.S. Call Nancy Macdonald with similar decision if you get it

Mans - d'H
ill at home
today.

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

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THE MUSEUM OF MODERN ART

Date 26 January 1960

Attention: Jim White

To: Mr. d'Harnoncourt

Re: Spanish Refugee Aid, Inc.

From: Alfred Barr

Dear René,

Here's a letter from Margaret Randall of the staff of Spanish Refugee Aid, Inc. From the stationery you can see that this is a reasonably respectable organization, an opinion confirmed by the quite unusual editorial in the N. Y. Times urging support.

I have been asked by Dwight Macdonald whether it would be possible to use some or all of the Museum's membership list. I replied that I was not sure about our procedure on this, but would let him know. Would you ask Jim White to let me know what to say.

BT. call Nancy Macdonald with René's decision if you get it

*Marie - I'H
ill at home
today.*

*Mr. d'Harnoncourt
212 South 47th Street
New York*

AB:bbp

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SPECTOR

May 22, 1961

Dear Mrs. Spector:

I thank you very much for your recent letter. It gave me pleasure to know that my booklet may have been helpful to you and that you have been pleased with it.

Sincerely,

Alfred H. Barr, Jr.

Dear Mr. Barr

Enjoyed your article
"What is Modern Painting."
Found it to be clear and very
informative. It is only just this year
that I have begun to appreciate
Modern Painting.

Mrs. Norman Spector
276 Soundview Avenue
White Plains, New York

AHB:ec

I took a course in
"Journey at Modern Painting"
given by Harriet Fehland.
She was an excellent teacher
and I also think she is a

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Russian Architecture
Sprague

Thanks to all.

276 Townsend Ave
White Plains
New York.

Dear Mr. Barr :

Enjoyed your article
"What is Modern Painting."
Found it to be clear and very
informative in view of the fact
that it is only just this year
that I have begun to appreciate
Modern Painting.

I took a course in
"Looking at Modern Painting"
given by Harriet Felbland.
She was an excellent teacher
and I also think she is a

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Russian Architecture
Sprague

Your list of Series

- 2 -
very talented artist. I wish
you would look at some of
her pictures. I think you
can see them at Angelaki
Galleries.

I had to read your article
for an English course that I
am taking. It was one of
several articles that I had to
read and it was the only
short story I read that still
remains clear and interesting
to me. I especially enjoyed
your reference to the incident
between Whistler and Ruskin.
It was great news to me,
since I had done a term
paper on John Ruskin

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Russian Architecture
Sprague

Union list of Series
2 vols

- 33 -

Last term.

Thank you again for being able to put into simple language something that I enjoyed so much.

Sincerely,

Eddie Spector

(Mrs Norman Spector)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Russian Architecture
Sprague

Volume list of Series
3 vols

343 Palmer Road

Brookville, ~~Mass.~~ ^{NY} November 22, 1961

16 November, 1961

SPORTS ILLUSTRATED

MR. GARRY VALK
PUBLISHER OF SPORTS ILLUSTRATED
AND
MR. ADAM L. GIMBEL
PRESIDENT OF SAKS FIFTH AVENUE
CORDIALLY INVITE YOU TO ATTEND
A PREVIEW OF
SPORTS ILLUSTRATED
A COLLECTION OF ORIGINAL PAINTINGS AND DRAWINGS
COMMISSIONED BY SPORTS ILLUSTRATED
SAKS FIFTH AVENUE
THE MEN'S SHOP, SIXTH FLOOR
SEPTEMBER 29, 1965
COCKTAILS FROM 5:30 PM TO 7:30 PM

R.S.V.P.
MISS LOUISE TRIPP
SPORTS ILLUSTRATED
NEW YORK, NEW YORK 10020

PLEASE USE 50TH STREET
ENTRANCE

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Russian Architecture
Sprague

Union List of Serials
3 vols

848 Palmer Road
Bronxville, NY
November 22, 1961

16 November, 1961

Dear Mr. Sprague:

Doubtless these suggestions have already occurred to you.

Have you looked through the Union List of Serials, the big three volume list of periodicals in American and Canadian libraries, to see who has a complete early run of C.A.? As you know, you can get your library to borrow the necessary copies on an inter-library loan.

Have you tried Avery at Columbia? Widener at Harvard has in recent years been building up its Russian collection. It might be worth writing there.

For the esthetic and political atmosphere surrounding Ginzburg, look up Lyef (or was it Novey Lyef?) which was dominated if not edited by Tretyakov, the author of Richy Khitai, the play produced in New York somewhat later as Roar China. With this group was his wife, Rodchenko, and his wife Stepanova. Ginzburg was the leading architect of the group about which I am sure you know anyway.

I will look up my Moscow diary of 1929 to see if there are any notes on Ginzburg.

Sincerely,
this or, for that matter, any other suggestions or ideas you might have concerning my particular study or the field as a whole.

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

Arthur R. Sprague

Mr. Arthur R. Sprague
848 Palmer Road
Bronxville, New York

AHB:ld

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*Union list of Series
3 vols
Harry
Widom*

848 Palmer Road
Bronxville, New York

16 November, 1961

Dear Mr. Barr,

As a Ford Fellow in Russian art history at Columbia, I hope to write my Master's essay on Soviet architecture, concentrating on Moisei Ginzburg and the O.S.A. group which you discussed in your article in Arts of 1929.

I have done some preliminary research in the area but I am writing to you in the hope that you may have or happen to know someone who has a complete set of C.A.- especially the 1926 issues. These seem to have carried a more or less complete credo of Ginzburg but are not immediately available in town. The Modern Art library has a couple of the later 1926 issues and the New York Public is pretty well fixed for the later years but the first few are missing.

I shall be very grateful for any information you can give me concerning this or, for that matter, any other suggestion or ideas you might have concerning my particular study or the field as a whole.

Yours very sincerely,

Arthur Sprague

Arthur R. Sprague

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STADELMAYER

GOETHE HOUSE • 1014 Fifth Avenue • New York 28, N.Y.

CALENDAR OF EVENTS—SEPTEMBER 7 THROUGH OCTOBER 6, 1965

Tuesday,
September 7
Through
October

ERICH KÄSTNER—HIS LIFE AND HIS WORK

A Comprehensive Photo Exhibit

A series of large display panels illustrating the banning and burning

by Hitler, Gestapo ion after I. Photos, manner memo-e 66-year-full view. available

(see 'd Sept. 10)

Mr. and Mrs. Peter Stadelmayer

request the pleasure of the company of

Mr. Alfred H. Barr

at a reception in honor of

Dr. J. W. von Molke

and
Mrs. Philip C. Johnson

on
Friday, September 24, 1965

yes
R.S.V.P.

PLaza 1-5487

following the
lecture

1014 Fifth Avenue
New York City

in archi-
structure
ll known
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sites of
r at the

Wednesday,
October 6
8:30 PM

DER EWIG UNZULÄNGLICHE ÜBERSETZER

A Lecture in German by

SUSANNA BRENNER—RADEMACHER

Born in Berlin, Mrs. Brenner—Rademacher is a prominent translator of works by Thomas Wolfe, Carson McCullers, Malcolm Lowry, Katherine Anne Porter, Edmund Wilson and many others. The widow of the author Hans Georg Brenner has been living in Munich since 1956 and is a founding member of the "Verband Deutscher Übersetzer Literarischer und Wissenschaftlicher Werke."

GERMAN LANGUAGE COURSES

Registration for all those not currently enrolled in the Goethe House language courses will take place Thursday, September 16, 6:00-8:00 PM. At that time, all new applicants will be interviewed and assigned to classes for beginners and continuing courses for intermediate and advanced conversation. Classes will start the week beginning September 27. Registration fee for each course, consisting of fifteen 90-minute lessons, is \$30 for non-members and \$20 for Goethe House members, payable at the time of registration.

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STADELMAYER

GOETHE HOUSE • 1014 Fifth Avenue • New York 28, N.Y.

CALENDAR OF EVENTS—SEPTEMBER 7 THROUGH OCTOBER 6, 1965

Tuesday,
September 7
Through
October

ERICH KÄSTNER—HIS LIFE AND HIS WORK

A Comprehensive Photo Exhibit

A series of large display panels, provided by the Goethe Institute, Munich, trace the life and work of the author of "Emil und die Detektive" and "Ein Mann gibt Auskunft" from his youth in Dresden to the present. The durability of Erich Kästner's wit and talent has withstood



the banning and burning of his books by Hitler, arrest by the Gestapo and deprivation after World War II. Photo portraits, cartoons, manuscripts and other memorabilia bring the 66-year-old author into full view. Catalogues are available free of charge.



Friday,
September 24
8:30 PM

THE ART MUSEUM FACES THE FUTURE

A Lecture in English by

JOACHIM WOLFGANG VON MOLTKE

The Director of the new Bielefeld Museum will be introduced by the American architect Philip C. Johnson who is designing the museum. A scale model of the structure will be on view at Goethe House the night of the lecture. Mr. Johnson is well known as the architect of the N. Y. State Theatre at Lincoln Center and co-architect of the Seagram building.

Mr. von Moltke was born in 1910 in Kreisau, Silesia, made famous in 1944 by the "Kreisauer Kreis" of his relatives. He studied history of art at the universities of Munich, Frankfurt and Berlin. In 1948, he was appointed Assistant Director at the South African National Gallery in Capetown. Since 1962, he has been working closely with Mr. Johnson and the art patron Rudolf August Oetker in planning the Bielefeld Museum.



Wednesday,
October 6
8:30 PM

DER EWIG UNZULÄNGLICHE ÜBERSETZER

A Lecture in German by

SUSANNA BRENNER—RADEMACHER

Born in Berlin, Mrs. Brenner—Rademacher is a prominent translator of works by Thomas Wolfe, Carson McCullers, Malcolm Lowry, Katherine Anne Porter, Edmund Wilson and many others. The widow of the author Hans Georg Brenner has been living in Munich since 1956 and is a founding member of the "Verband Deutscher Übersetzer Literarischer und Wissenschaftlicher Werke."



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Stæmpfli Gallery

40 EAST 77 STREET, NEW YORK 22, NEW YORK - TELEPHONE: LEXINGTON 3-8971 - CABLE: STAMPFLI, NEW YORK

March 26, 1962

March 22, 1962

Stæmpfli

953 FIFTH AVENUE

*(Rec'd May 10)
1965*

DEAR ALFRED,

THERE IS GOING TO BE
 A BENEFIT PARTY FOR THE MAC DOWELL COLONY
 ON WEDNESDAY, THE SEVENTEENTH OF NOVEMBER.
 IT IS AN ATTEMPT TO RAISE FUNDS SO THAT
 THE COLONY CAN SURVIVE. AARON COPELAND AND
 LEONARD BERNSTEIN ARE GOING TO PROVIDE THE
 ENTERTAINMENT. AS YOUR DAUGHTER WENT TO THE
 COLONY, I WON'T BOTHER YOU BY TELLING YOU
 ABOUT IT. THE REASON I AM WRITING YOU IS
 TO ASK YOU WHETHER WE COULD PUT YOU DOWN
 AS A SPONSOR????? IT WILL INVOLVE NOTHING MORE
 THAN LENDING YOUR NAME. IF YOU COULD
 HAVE YOUR SECRETARY CALL ME, AT UN1-7577
 SAYING YES OR NO THAT WOULD BE SUFFICIENT.
 I KNOW HOW BUSY YOUR ARE.

"LOS NOVIOS" HAS
 COME AND IS HUNG WHERE I THOUGHT IT WOULD
 LOOK SO WELL, BUT IT IS MUCH BIGGER THAN I
 HAD REALIZED AND KILLS EVERYTHING ELSE
 IN THE ROOM, IT IS SO STRONG! FRUSTRATION!

working away from the
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Stampfli

Stampfli Gallery

47 EAST 17 STREET, NEW YORK

STAMPFLI GALLERY, NEW YORK

2, 1962

Dear Mr.

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Emily Stampfli

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Staempfli

Staempfli Gallery

47 EAST 77 STREET, NEW YORK 21, NEW YORK · TELEPHONE: LEHIGH 5-0717 · CABLE: STAGALLERY, NEW YORK

March 26, 1962

March 22, 1962

Dear Mr. Staempfli:

In the absence of Mr. Barr, who is working away from the Museum until the beginning of April, may I reply to your letter of March 22 concerning Mr. Barr's book, Matisse: his art and his public.

When Mr. Wittenborn told you that this book was out of print I believe he was referring to the \$12.50 edition. However, it is still possible to purchase the deluxe edition, with an original lithograph done for the book, which sells for \$25.00. Should this edition not be available at Wittenborn's, our publications department could send you a copy.

Dear Alfred:

Sincerely,

Last night at Parke-Bernet I bought the wonderful Matisse Tête de Jeanette II. It has suddenly made me aware, embarrassedly so, that I don't own your book "Rona Kaplan Art and His Public, 1951." Secretary to Alfred H. Barr, Jr.

Wittenborn tells me that it is out of print and unavailable. Do you know of any way I could buy a copy nevertheless, perhaps through the publishers? I should be most grateful to you for any even slight push in the right direction.

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

Sincerely yours,

George W. Staempfli

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gws/or

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Stachen

THE MUSEUM OF MODERN ART

Stæmpfli Gallery

47 EAST 77 STREET, NEW YORK 21, NEW YORK · TELEPHONE: LEHIGH 5-1919 · CABLE: STAGALLERY, NEW YORK

March 22, 1962

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

Dear Alfred:

Last night at Parke-Bernet I bought the wonderful Matisse
Tête de Jeanette II. It has suddenly made me aware, embarrassedly
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Wittenborn tells me that it is out of print and unavailable. Do
you know of any way I could buy a copy nevertheless, perhaps through
the publishers? I should be most grateful to you for any even slight
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With many thanks,

Sincerely yours,

George W. Staempfli

George W. Staempfli

gws/ar

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MEMORANDUM

To: Mr. Barr
From: EDWARD STEICHEN
Date: February 11, 1960
Subject: Letter to Dmitri

THE NEW YORK

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**MUSEUM
ON PHOT**

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At about the same time, most
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serve again.

Recently, an open letter was

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The jury, headed by Mr.
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also complained that the
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tell if they resulted from
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Some of the finest photo-
phs of the last war were
n by automatic cameras
nted on the machine guns
ur planes," he said.

ospital Labor Review Due

series of public hearings in
first annual review of labor

poncies in the city's voluntary
hospitals was announced yester-
day by the Permanent Admin-
istrative Committee, which was
set up to end last year's hospital
strike. The committee, which is
composed of six hospital trus-
tees and six public members,
will hold the first two hearings
on May 23 and 31 at the New
York County Lawyers Associa-
tion, 14 Vesey Street.

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 Modern Art has exhibited, collected and purchased photographs almost
 from the time of its inception. Since 1932 it has organized and presented
 seventy photography exhibitions, mainly under the curatorship of
 Beaumont Newhall and later Nancy Newhall, until the end of World War II,
 and under my direction for the past twelve years. The work of over
 800 photographers has been included in these shows. We have also sent
 out forty circulating exhibitions to sister institutions throughout the
 country, as well as to museums in Europe and Asia. You may not know,
 of course, although many people do, that this Museum has a collection
 of over 5,000 prints. I know that you saw the large comprehensive

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file 7 steichen
 STREET
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THE NEW YORK TIMES, WEDNESDAY, MAY 18, 1960.

MUSEUM ASSAILED ON PHOTO EXHIBIT

Metropolitan Opens Show Friday Despite Steichen's Letter of Criticism

A project to promote a wider recognition of photography's possibilities as an art form has stirred bitter opposition from some leading figures in the field.

The project, an exhibition called Photography in the Fine Arts, will open Friday for its second year at the Metropolitan Museum of Art. It will open despite a blistering letter written three months ago by Edward Steichen, director of photography of the Museum of Modern Art.

"In my estimation," Mr. Steichen wrote, "the whole undertaking is the most damaging thing that has ever happened to the art of photography."

9 Photographers Write
 The letter refused an invitation to serve on the jury that selected 176 pictures for this year's show. Mr. Steichen had been a member of the jury last year. Mr. Steichen said he objected to the method of selection.

At about the same time, most of the other members of last year's jury also declined to serve again.

Recently, an open letter was

sent to the Metropolitan by nine photographers who protested that the show encouraged "the flashy and sensational," lacked an informed viewpoint, and constituted a "bazaar rather than an exhibition."

James J. Rorimer, director of the Metropolitan, calling Mr. Steichen's letter "destructive," said he thought "the results speak for themselves." He pointed to the popular success of the show last year.

He said that using a jury to choose the pictures, though not without faults, was necessary in view of the great amount of material that had to be gone through.

He said that this year's show, which will be almost twice as large as last year's, would be hung in a larger gallery with better lighting and would meet objections made to "crowding" at the last show.

Hailed On Tour

Photography in the Fine Arts is the creation of Ivan Dmitri, photographer. Two years ago he visited photo libraries, advertising agencies, magazines and photography associations and collected 400 examples of what they considered good photography.

The jury, headed by Mr. Rorimer, then selected eighty-five. The exhibition toured museums over the country, generally bringing headlines that said: "Photography now proved an art."

This sort of publicity irritated the Modern Museum,

which has been organizing traveling photography exhibitions for almost thirty years.

Mr. Steichen, who is 81 and no longer appears regularly at the museum, came down from his home in Ridgefield, Conn., to give his views.

The photographers, he said, should have been able to choose from their own work, instead of having it screened by commercial agencies.

"It's the same as if Mr. Rorimer were to go to the sign-painters' union for his paintings," he said.

Mr. Steichen criticized the make-up of the jury, saying that most of its members had no knowledge of photography. He also complained that the small number of pictures by any one man made it impossible to tell if they resulted from artistic vision or chance.

"Some of the finest photographs of the last war were taken by automatic cameras mounted on the machine guns of our planes," he said.

Hospital Labor Review Due

A series of public hearings in the first annual review of labor policies in the city's voluntary hospitals was announced yesterday by the Permanent Administrative Committee, which was set up to end last year's hospital strike. The committee, which is composed of six hospital trustees and six public members, will hold the first two hearings on May 23 and 31 at the New York County Lawyers Association, 14 Vesey Street.

but, being a...
 Modern Art has exhibited, collected and purchased photographs almost from the time of its inception. Since 1932 it has organized and presented seventy photography exhibitions, mainly under the curatorship of Beaumont Newhall and later Nancy Newhall, until the end of World War II, and under my direction for the past twelve years. The work of over 800 photographers has been included in these shows. We have also sent out forty circulating exhibitions to sister institutions throughout the country, as well as to museums in Europe and Asia. You may not know, of course, although many people do, that this Museum has a collection of over 5,000 prints. I know that you saw the large comprehensive

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

THE DEPARTMENT OF PHOTOGRAPHY
EDWARD STEICHEN, DIRECTOR

C O P Y

February 8, 1960

Dear Mr. Dmitri:

After the manner in which I expressed myself at the January, 1959 meeting held in your studio, and in view of all that has followed, it should not surprise you to learn that I have no interest whatever in being connected with the continuation of your "Photography in the Fine Arts" project. My principal reason for this is that in my estimation the whole undertaking is the most damaging thing that has ever happened to the art of photography.

Your pretense that this venture would initiate the collecting of photographs by art museums, and persuade them to consider photography as an art, may, on the whole, have been due to ignorance. For instance, you may have been unaware that some European art museums acquired photographs during the latter part of the 19th Century (as a matter of fact I sold prints to art museums in Brussels and Hamburg over fifty years ago). You may not know that the Boston Museum of Fine Arts has a small collection of photographs; that The Art Institute of Chicago has a Department of Photography and an excellent collection of prints; that The Metropolitan Museum of Art has an aggregation of early photographs second to none; that the museum in Indianapolis has a Department of Photography and that - to name only a few - the Buffalo and San Francisco Museums have small collections of prints.

You may have been oblivious of these facts, and consequently failed to recognize the fallacy of your position as the Sir Galahad of photography, but, being a New Yorker you surely must have known that The Museum of Modern Art has exhibited, collected and purchased photographs almost from the time of its inception. Since 1932 it has organized and presented seventy photography exhibitions, mainly under the curatorship of Beaumont Newhall and later Nancy Newhall, until the end of World War II, and under my direction for the past twelve years. The work of over 800 photographers has been included in these shows. We have also sent out forty circulating exhibitions to sister institutions throughout the country, as well as to museums in Europe and Asia. You may not know, of course, although many people do, that this Museum has a collection of over 5,000 prints. I know that you saw the large comprehensive

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- 2 -

historical survey of "Photographs from the Museum Collection", on view in our first floor galleries from November 26, 1958 to January 18, 1959. This exhibition antedated your project by several months. In the display of pictures selected by the special jury for The Metropolitan Museum of Art show inaugurating the "Photography in the Fine Arts" project (May 8 - September 7, 1959) there were fifty-five photographers, of whom forty-three are represented in the collection of The Museum of Modern Art. Furthermore, thirty-five of the fifty-five participants were included in the above-mentioned exhibition from the collection of the Museum of Modern Art.

Therefore, you have been guilty of deliberately misrepresenting the position of photography in the fine arts. I think, however, that the most reprehensible aspect of your activities is the abuse of the good offices of one of our most important magazines, the Saturday Review. Also, I cannot understand why The Metropolitan Museum of Art accepted "Photography in the Fine Arts," and, acting on your suggestion, asked the photographers to present their prints to the Metropolitan, probably one of the richest art museums in the world. If they accept photography as a fine art there, for the love of Mike why not treat the photographers as they do other artists, and buy their works?

The views expressed in this letter are personal, but the Museum shares my conviction that, considering the facts, it can in no way support your project.

Very sincerely yours,


Edward Steichen

Mr. Ivan Dmitri
Director
Photography in the Fine Arts
230 Park Avenue
New York 17, N. Y.

ES/pw

Copies to the Members of last year's jury
Norman Cousins
Staff of The Museum of Modern Art

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Steichen

For most of its history the Museum has exhibited and collected works of art not only in the traditional fields of painting, sculpture and graphic arts but also in the strictly modern media of photography and the motion picture, not to mention machine-manufactured furniture and utensils.

For many years the modernity and mechanical techniques of these new media made them seem to unorthodox for acceptance by art museums, but the Museum of Modern Art has accepted them as an essential part of its program.

By championing photography as an important art fully worthy of its active attention the Museum of Modern Art fosters not only a modern medium but a peculiarly popular medium. This does not mean that photography is not an art capable of the utmost refinement and precision, but it is an art which because of its direct and immediate record of reality is ordinarily a familiar and intelligible language to the great majority of men everywhere.

Thus, here in the Museum of Modern Art, under the same roof one may find esoteric masterpieces of modern painting which are unintelligible to the general public together with an exhibition of photographs such as The Family of Man which arouses enormous general interest and understanding. Yet in both categories it is quality and significance which remain the determining criteria.

Alfred H. Barr, Jr.

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Steinberg, H.

Letter from Richard Koch

cc Rene d'Harnoncourt
Alfred Barr

December 7, 1959

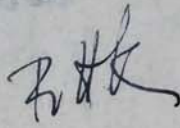
Harris B. Steinberg, Esq.
Steinberg and Patterson
25 Broad Street
New York 4, New York

Dear Mr. Steinberg:

In accordance with our telephone conversation of this morning I return herewith the papers which you left with me on December 2 relating to the problems of your client, Mr. Lane, with the Peridot Gallery. I am sorry that we are unable to oblige you by acting as escrowee of the Arp figure, but am sure that you understand our position.

I enjoyed our conversation the other day and hope that we may meet again sometime soon.

Sincerely yours,



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Steinberg, Leo

6 December 1963

Dear Leo:

I have already spoken with Dorothy about our misunderstanding. Neither Marga nor I really knew definitely that we were expected. I really greatly regret not having come since usually it's a pleasure to talk with a lecturer after his ordeal. His steam ^{is} ordinarily not subsided entirely and he's often more interesting than in the talk which, incidentally, I liked very much and learned a great deal from.

Yes, we must see each other soon.

Sincerely,

Alfred H. Barr, Jr.

Mr. Leo Steinberg
211 Central Park West
New York 24, New York

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Dec. 1, 1963
10 pm

Dear Alfred

I was so delighted and proud to see you at my lecture today. And it was sweet of you to say hello to me afterwards.

But I have an uneasy feeling that you were perhaps never told of our expecting you here after the lecture.

When I spoke to Marga last Saturday, I told her how much we would like to see you here, but she seemed uncertain of your plans. Nevertheless, I assumed, or hoped, that you'd be coming — and since we had asked very few people, I did not again refer to the matter when we briefly shook hands.

Too bad, I had looked forward so much to a chat with you, and it seems years since we've had one. May I call you for lunch one day — with no special business, just for the hell of it?

Cordially yours,
/co.

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200 Feb. 23

ADVANCE PROOF
 HARPER'S MAGAZINE
 CONFIDENTIAL UNTIL
 FEB 27 1962

Harper's MAGAZINE

CO

HARPER & BROTHERS
 PUBLISHERS

HARPER'S MAGAZINE
 Editorial Rooms



49 EAST 33D STREET
 NEW YORK 16, N. Y.
 MURRAY HILL 3-1900

cc. Mr. Barr (31A)

22 Feb. '62

Dear Alfred:

Here is an advance copy of Leo Steinberg's piece based on a lecture he gave for you at the Museum. It seems to me first rate.

If you feel moved to make a comment for our letters column, that would be nice, but please don't feel that I am badgering you to make one. I'm not.

Kay tells me that you've been off to a warmer climate. I hope you had a lovely time.

Ever,

Russell Lynes

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

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In 1906, Matisse exhibited a picture which he called "The Joy of Life" (now in the Barnes Foundation in Merion, Pennsylvania). It was, as we now know, one of the great breakthrough

member of Matisse's public, acting typically like a member of his public.

One year later, Matisse went to Picasso's studio to look at Picasso's latest painting, the "Damoiselles d'Avignon," now in the Museum of Modern Art in New York. This, we now know, was another breakthrough for contemporary art;

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FEB. 27 1962
DIRECT QUOTATION UP TO
500 WORDS WITH CREDIT,
PERMITTED AFTER THAT DATE

Harper's
MAGAZINE

CONTEMPORARY ART
and the plight of its public

LEO STEINBERG

Discomfort, bewilderment, anger, and boredom in the face of new departures in art are not confined to the ignorant or the "Philistines." A distinguished critic redefines the public for art and the ways in which understanding and acceptance of "the outrageous" come about.

A FEW words in defense of my topic, because some of my friends have doubted that it was worth talking about. One well-known abstract painter said to me, "Oh, the public, we're always worrying about the public." Another asked, "What is this plight they're supposed to be in? After all, art doesn't have to be for everybody. Either people get it, and then they enjoy it; or else they don't get it, and then they don't need it. So what's the predicament?"

Well, I shall try to explain what I think it is, and before that, *whose* I think it is. In other words, I will try to explain what I mean by "the public."

In 1906, Matisse exhibited a picture which he called "The Joy of Life" (now in the Barnes Foundation in Merion, Pennsylvania). It was, as we now know, one of the great breakthrough

paintings of this century. The subject was an old-fashioned bacchanal—nude figures outdoors, stretched on the grass, dancing, making music or love, picking flowers, etc. It was his most ambitious undertaking—the largest painting he had yet produced; and it made people very angry. Angriest of all was Paul Signac, a leading modern painter, who was the vice-president of the Salon des Indépendants. He would have kept the picture out, and it was hung only because that year Matisse happened to be on the hanging committee, so that his painting did not have to pass a jury. But Signac wrote to a friend, "Matisse seems to have gone to the dogs. Upon a canvas of two-and-a-half meters, he has surrounded some strange characters with a line as thick as your thumb. Then he has covered the whole thing with a flat, well-defined tint, which, however pure, seems disgusting. It evokes the multi-colored shop fronts of the merchants of paint, varnishes, and household goods."

I cite this old story merely to suggest that Signac, a respected modern who had been in the avant-garde for years, was at that moment a member of Matisse's public, acting typically like a member of his public.

One year later, Matisse went to Picasso's studio to look at Picasso's latest painting, the "Démouelles d'Avignon," now in the Museum of Modern Art in New York. This, we now know, was another breakthrough for contemporary art;

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32 CONTEMPORARY ART

and this time it was Matisse who got angry. The picture, he said, was an outrage, an attempt to ridicule the whole modern movement. He swore that he would "sink Picasso" and make him regret his hoax. It seems to me that Matisse, at that moment, was acting, typically, like a member of Picasso's public.

Such incidents are not exceptional. They illustrate a general rule that whenever there appears an art that is truly new and original, the men who denounce it first and loudest are artists. Obviously, because they are the most engaged. No critic, no outraged bourgeois, can match an artist's passion in repudiation.

The men who kept Courbet and Manet and the Impressionists and the Postimpressionists out of the salons were all painters. They were mostly academic painters. But it is not necessarily the academic painter who defends his own established manner against a novel way of making pictures or a threatened shift in taste. The leader of a revolutionary movement in art may get just as mad over a new departure, because there are few things so maddening as insubordination or betrayal in a revolutionary cause. And I think it was this sense of betrayal that made Matisse so angry in 1907 when he saw what he called "Picasso's hoax."

It serves no useful purpose to forget that Matisse's contribution to early Cubism—made at the height of his own creativity—was an attitude of absolute and arrogant incomprehension. In 1908, as juror for the avant-garde Salon d'Automne, he rejected Braque's new landscapes "with little cubes"—just as, by 1912, the triumphant Cubists were to reject Duchamp's "Nude Descending a Stair." Therefore, instead of repeating that only academic painters spurn the new, why not reverse the charge? Any man becomes academic by virtue of, or with respect to, what he rejects.

The academization of the avant-garde is in continuous process. It has been very noticeable

Leo Steinberg has been writing and lecturing on the history and theory of art for the past ten years and has recently joined the faculty of Hunter College. Born in Moscow, he moved as a child with his family to Berlin and London, then settled in New York after World War II. He has been a drawing instructor, a translator, and a columnist for "Arts." He wrote his doctoral thesis at NYU on the Roman Baroque architect, Borromini. This article is based on the first of a series of lectures which Mr. Steinberg gave at the Museum of Modern Art in the spring of 1960.

in New York during the past few years. May we not then drop this useless, mythical distinction between—on one side—creative, forward-looking individuals whom we call artists, and—on the other side—a sullen, anonymous, uncomprehending mass, whom we call the public?

In other words, my notion of the public is functional. The word "public" for me does not designate particular people; it refers to a role played by people, or to a role into which people are thrust or forced by a given experience. And only those who are beyond experience should be exempt from the charge of belonging to the public.

As to the "plight"—here I mean simply the shock of discomfort, or the bewilderment, or the anger, or the boredom, which some people always feel, and all people sometimes feel, when confronted with an unfamiliar new style. When I was younger, I was taught that this discomfort was of no importance, firstly because only philistines were said to experience it (which is a lie), and secondly because it was believed to be of short duration. This last point certainly appears to be true. No art seems to remain uncomfortable for very long. At any rate, no style of these last hundred years has retained its early look of unacceptability. Which could lead one to suspect that the initial rejection of so many modern works was a mere historical accident.

Ten years ago, certain avant-garde writers tried to argue differently about Abstract Expressionism. They suggested that rawness and violence were inalienable qualities of some of these pictures, which should therefore be understood as inherently unacceptable. And as proof they pointed out, with a satisfied gnashing of teeth, that very few people bought these pictures. Today we know that this early reluctance to buy was but the normal time lag of ten years or so. The present market for Abstract Expressionist art is very firm. There was nothing inherently unacceptable about these paintings after all. They just looked outrageous for a spell while we of the reluctant public were coming around.

This rapid domestication of the outrageous is the most characteristic feature of our artistic life, and the time lag between the shock received and the caress returned gets progressively shorter. At the present rate of taste adaptation, it takes about seven years for a young artist with a streak of wildness in him to turn from *enfant terrible* into elder statesman—not so much because he changes, but because the challenge he throws to the public is so quickly met.

So then the shock value of any violently new

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BY LEO STEINBERG 33

contemporary style is quickly exhausted. Before long, the new look looks familiar, then normal and handsome, finally authoritative. All is well, you may say. Our initial misjudgment has been corrected; if we, or our fathers, were wrong about Cubism a half-century ago, that's all changed now.

Yes, but one thing has not changed: the relation of any new art—while it is new—to its own moment; or, to put it the other way around: every moment during the past hundred years has had an outrageous art of its own, so that every generation, from Courbet down, has had a crack at the discomfort to be had from modern art. And in this sense it is quite wrong to say that the bewilderment people feel over a new style is of no great account since it doesn't last long. Indeed it does last; it has been with us for a century. And the thrill of pain caused by modern art is like an addiction—so much of a necessity to us, that societies like Soviet Russia, without any outrageous modern art of their own, seem to us to be only half alive. They do not suffer that perpetual anxiety, or periodic frustration, or unease, which is our normal condition, and which I call "The Plight of the Public."

I therefore conclude that this plight does matter because it is both chronic and endemic. That

is to say, sooner or later it is everybody's predicament, whether artist or philistine, and therefore well worth taking seriously.

When a new, and apparently incomprehensible, work has appeared on the scene, we always hear of the great critic who hailed it at once as a "new reality." Let me, for once, consider those others who just didn't get it.

Confronting a new work of art, they may feel a sense of exclusion from something they thought they were part of—a sense of being thwarted, or deprived of something. And it is again a painter who put it best. When Georges Braque, in 1908, had his first view of the "Damoiselles d'Avignon," he said: "It is as though we were supposed to exchange our usual diet for one of tow and paraffin." The important words here are "our usual diet." No use saying to a man, "Look, if you don't like modern painting, why don't you leave it alone. Why do you worry about it?" For some people, an incomprehensible shift in art, something that really baffles or disturbs, is more like a drastic change—or better, a drastic reduction in the daily ration on which one has come to depend—as during a forced march, or while in prison. And so long as there are people who feel about art in this way, it is uninteresting to be told that there also are snobs who



"Joy of Life" (1905-06), by Henri Matisse. Barnes Foundation, Merion, Pa.

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pretend to feelings they do not possess.

I know that there are people enough who are quite genuinely troubled over certain shifts as they occur in art. And this ought to give to what I call "The Plight of the Public," a certain dignity. There is a sense of loss, of sudden exile, of something willfully denied—sometimes a feeling that one's accumulated culture or experience is hopelessly devalued, leaving one exposed to spiritual destitution. And this experience can hit an artist even harder than an amateur. This sense of loss, or bewilderment, is too often described simply as a failure of aesthetic appreciation or an inability to perceive the positive values in a novel experience. Sooner or later, we say, the man—if he has it in him—will catch on, or catch up. But there is no dignity or positive content in his resistance to the new.

But suppose you describe this resistance as a difficulty in keeping up with another man's sacrifices, or another man's pace of sacrifice. Let me try to explain what I mean by the "sacrifice" in an original work of art. I think again of the "Joy of Life" by Matisse, the picture that so offended his fellow painters and critics. Matisse here disturbed certain habitual assumptions. For instance, one had always assumed that, faced with a figurative painting, one was entitled to look at the figures in it, that is, to focus on them one by one, as he wished. The painted figures offered enough illusion of density to receive the long gaze. Thus, from all his experience with art, a man felt entitled to some pleasurable reward if he focused on painted figures, especially if these figures were joyous, female, and nude. But in this picture, if one looks at the distinct figures, there is a curious lack of reward. There is something withheld, for the figures lack coherence or structural articulation. Their outlines are traced without regard to the presence or the function of the bone within, and some of the figures are accosted by wandering, calligraphic waves—those lines "as thick as your thumb" that Signac complained about.

DROP A STONE IN WATER

IN THE old days, one's first reaction would have been to exclaim—"This man can't draw." But we have the painter's preliminary studies for the individual figures of this picture—a succession of splendid drawings—and these show Matisse to have been one of the most knowing draftsmen who ever lived. Yet, after so many preparatory sketches, he arrives, in the completed painting, at a kind of draftsmanship

in which his skill seems deliberately mortified or sacrificed. The heavy outlines that edge some of these figured nymphs prevent any materialization of bulk or density. They seem to drain energy away from the core of the figure, making it radiate into the space about them. Or perhaps it is our vision that is shunted away, so that a figure is no sooner recognized, than we are forced to let it go to follow an expanding, rhythmical system. It is somewhat like watching a stone drop into water; your eye follows the expanding circles, and it takes a deliberate, almost a perverse, effort of will to keep focusing on the point of first impact—perhaps because it is so unrewarding. And perhaps Matisse was trying to make his individual figures disappear for us, like that swallowed stone, so that we should be forced into recognizing a different system.

For the analogue in nature to this kind of drawing is not a scene or a stage on which solid forms are deployed; a truer analogue would be any circulatory system, as of a city, or of the blood, where stoppage at any point implies a pathological condition, like a blood clot or traffic jam. And I think Matisse must have felt that "good drawing" in the traditional sense—that is, line and tone designating a solid form of specific character with concrete location in space—that such drawing would have tended to trap and arrest the eye, to stabilize it at a concentration of density, thereby drawing attention to the solids themselves, and reducing their colors to mere surface wrappings; and this was not the kind of vision that Matisse wanted brought to his pictures.

It is lucky for us not to have been polled in 1906, because we should certainly not have been ready to discard visual habits which had been acquired in the contemplation of real masterpieces, and to toss them overboard, overnight, for one painting. Today this kind of analysis has become easy and obvious, because an enormous amount of this century's painting derives from Matisse's example. The free-flowing color forms of Kandinsky and of Miró, and all of that painting since, which represents reality or experience as a condition of flux, owe their parentage to this work.

But in 1906 this could not have been foreseen. And one almost suspects that part of the value of a painting like this comes to it in retrospect, as its potential is gradually actualized, sometimes in the action of others. But when Matisse painted this picture, Degas was still around, with ten more years of life in him. It was evidently still possible to draw with bite and pre-

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cision. No wonder that few were ready to join Matisse in the kind of sacrifice that seemed implied in his wavy, invertebrate line. And the first to acclaim the picture was no fellow painter but a man with much time on his hands: Leo Stein, the brother of Gertrude, who began, like everyone else, by disliking it, but returned to it again and again—and then, after some weeks, announced that it was a great painting and proceeded to buy it. He had evidently become persuaded that the sacrifice here was worthwhile in view of a novel and positive experience that could not otherwise be had.

So far as I know, the first critic to speak of a new style in art in terms of sacrifice is Baudelaire. In his essay on Ingres he mentions a "shrinkage of spiritual faculties" which Ingres imposes on himself in order to reach some cool, classic ideal—in the spirit, so he imagines, of Raphael. Baudelaire doesn't like Ingres; he feels that all imagination and movement are banished from his work. But, he says, "I have sufficient insight into Ingres' character to hold that with him this is a heroic immolation, a sacrifice upon the altar of those faculties which he sincerely believes to be nobler and more important." And then, by a remarkable leap, Baudelaire goes on to couple Ingres with Courbet, whom he also doesn't have much use for. He calls Courbet, "a mighty workman, a man of fearsome, indomitable will, who has achieved results which to some minds have already more charm than those of the great masters of the Raphaelian tradition, owing, doubtless, to their positive solidity and their unabashed indelicacy." But Baudelaire finds in Courbet the same peculiarity of mind as in Ingres, because he also sacrificed his faculties and silenced his imagination. "But the difference is that the heroic sacrifice offered by M. Ingres, in honor of the idea and the tradition of Raphaelian Beauty, is performed by M. Courbet on behalf of external, positive, and immediate nature. In their war against the imagination, they are obedient to different motives; but their two opposing varieties of fanaticism lead them to the same immolation."

Baudelaire has rejected Courbet. Does this mean that his sensibility was unequal to that of the painter? Hardly, for Baudelaire's mind was if anything, subtler, more sensitive, more adult than that of Courbet. Nor do I think that Baudelaire, as a literary man, can be accused of being typically insensitive to visual or plastic values. His rejection of Courbet simply means that, having his own ideals, he was not prepared

to sacrifice the things that Courbet had discarded. Courbet himself, like any good artist, pursued only his own positive goals; the discarded values (*e.g.*, fantasy, "ideal beauty") had long lost their positive virtue for him, and thus were no loss. But they were still felt as a loss by Baudelaire, who perhaps imagined that fantasy and ideal beauty were yet unexhausted. And I think this is what it means, or may mean, when we say that a man, faced with a work of modern art, isn't "with it." It may simply mean that, having a strong attachment to certain values, he cannot serve an unfamiliar cult in which these same values are ridiculed.

And this, I think, is our plight most of the time. Contemporary art is constantly inviting us to applaud the destruction of values which we still cherish, while the positive cause, for the sake of which the sacrifices are made, is rarely made clear. So that the sacrifices appear as acts of demolition, or of dismantling, without any motive—just as Courbet's work appeared to Baudelaire to be simply a revolutionary gesture for its own sake.

BULL'S EYE IN A GALLERY

LET me take an example from nearer home and from my own experience. Early in 1958, a young painter named Jasper Johns had his first one-man show in New York. The pictures he showed—products of many years' work—were puzzling. Carefully painted in oil or encaustic, they were variations on four main themes:

Numbers, running in regular order, row after row all the way down the picture, either in color, or white on white.

Letters, arranged in the same way.

The American flag—not a picture of it, wind-blown or heroic, but stiffened, rigid, the pattern itself.

And finally, targets, tri-colored, or all-white or all-green, sometimes with little boxes on top into which the artist had put plaster casts of anatomical parts, recognizably human.

A few other subjects turned up in single tries—a wire coat hanger, hung on a knob that projected from a dappled gray field. A canvas, which had a smaller stretched canvas stuck to it face to face, so that all you saw was its back; and the title was "Canvas." Another, called "Drawer," where the front panel of a wooden drawer with its two projecting knobs had been inserted into the lower part of a canvas, painted all gray.

How did people react? Those who had to

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say something about it tried to fit these new works into some historical scheme. Some shrugged it off and said, "More of Dada, we've seen this before; after Expressionism comes nonsense and anti-art, just as in the 'twenties." One hostile New York critic saw the show as part of a sorrowful devolution, another step in the systematic emptying out of content from modern art.* A French critic wrote: "We mustn't cry 'fraud' too soon." But he was merely applying the cautions of the past; his immediate inclination was to feel that he was being had.

On the other hand, a great number of intelligent men and women in New York responded with intense enthusiasm, but without being able to explain the source of their fascination. A museum man said to me that perhaps it was just the relief from Abstract Expressionism, of which one had seen so much in recent years, that led him to enjoy Jasper Johns; but such negative explanations are never serious. Some people thought that the painter chose commonplace subjects because, given our habits of overlooking life's simple things, he wanted, for the first time, to render them visible. Others thought that the charm of these paintings resided in the exquisite handling of the medium itself, and that the artist deliberately chose the most commonplace subjects so as to make them *invisible* (i.e., to induce absolute concentration on the sensuous surface alone). But this didn't work for two reasons. First, because there was no agreement on whether these things were, in fact, well painted. (One New York critic of dependable originality said that the subjects were fine, but that the painting was poor.) And, secondly, because if Johns had wanted his subject matter to become invisible through sheer banality, then he had surely failed—like a debutante who, to be inconspicuous, wears her jeans to a ball. Had reticent subject matter been his intention, he would have done better to paint a standard abstraction, where everybody knows not to question the subject. But in these new works, the subjects were overwhelmingly conspicuous, if only because of their context. Hung at general headquarters, a Jasper Johns flag might well have achieved invisibility; set up on a range, a target could well be overlooked; but carefully remade to be seen point-blank in an art gallery, these subjects struck home.

It seems that during this first encounter with Johns's work, few people were sure of how to

* Since this critic believed that abstract art had long ago been voided of content, he should have seen that it was at least a feat to empty a vacuum.

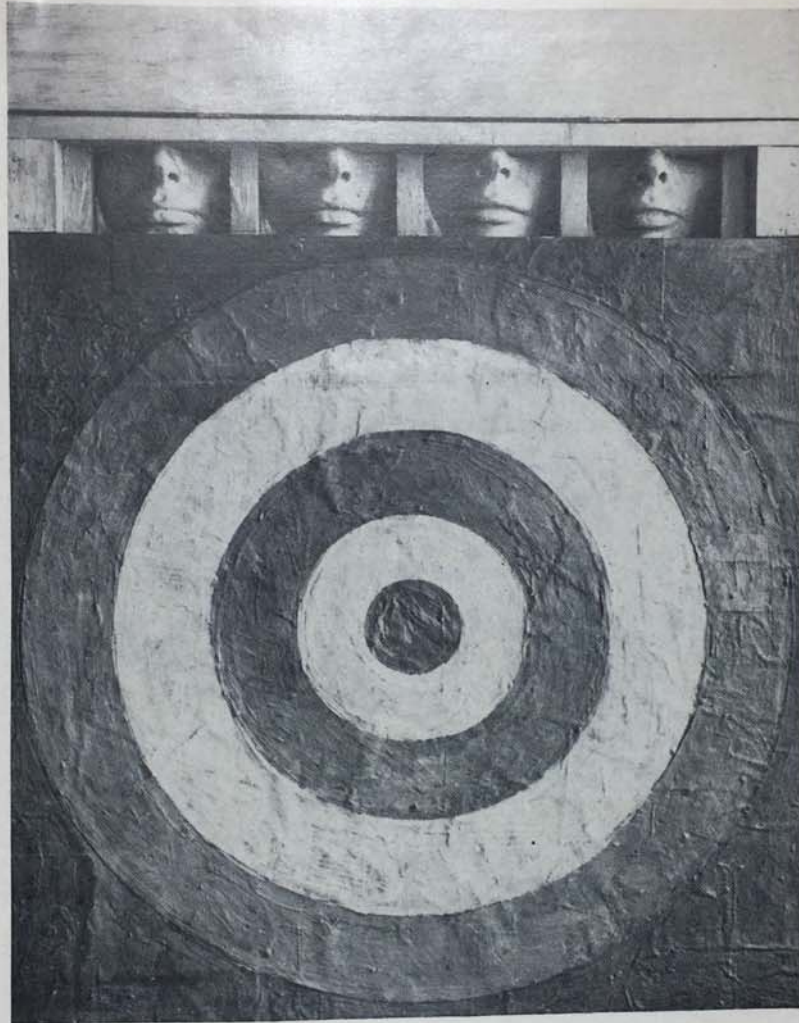
respond, while some of the avant-garde critics applied avant-garde standards—which seemed suddenly to have grown prematurely old and ready for dumping.

My own first reaction was normal. I disliked the show, and would gladly have thought it a bore. Yet it depressed me and I wasn't sure why. Then I began to recognize in myself all the classical symptoms of a philistine's reaction to modern art. I was angry at the artist, as if he had invited me to a meal, only to serve something uneatable, like tow and paraffin. I was irritated at some of my friends for pretending to like it—but with an uneasy suspicion that perhaps they did like it, so that I was really mad at myself for being so dull, and at the whole situation for showing me up.

And meanwhile, the pictures remained with me—working on me and depressing me. The thought of them gave me a distinct sense of threatened loss or destruction. One in particular there was, called "Target with Four Faces." It was a fairly large canvas consisting of nothing but one three-colored target—red, yellow, and blue; and above it, boxed behind a hinged wooden flap, four life casts of one face—or rather, of the lower part of a face, since the upper portion, including the eyes, had been sheared away. The picture seemed strangely rigid for a work of art and recalled Baudelaire's objection to Ingres: "No more imagination; therefore no more movement." Could any meaning be wrung from it? I thought how the human face in this picture seemed desecrated, being brutally thingified—and not in any acceptable spirit of social protest, but gratuitously, at random. At one point, I wanted the picture to give me a sickening suggestion of human sacrifice, of heads pickled or collected as trophies. Then, I hoped, the whole thing would come to seem hypnotic and repellent, like a primitive sign of power. But when I looked again, all this romance disappeared. These faces—four of the same—were gathered there for no triumph; they were chopped up, cut away just under the eyes, but without any suggestion of Procrustean cruelty, merely to make them fit into their boxes; and finally they were stowed away on that upper shelf like a standard commodity. But was this reason enough to get so depressed? If I disliked these things, why not ignore them?

But it was not that simple. For what really depressed me was what I felt these works were able to do to all other art. The pictures of deKooning and Kline, it seemed to me, were suddenly tossed into one pot with Watteau and

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"Target with Four Faces" (1955), by Jasper Johns. Museum of Modern Art, N. Y.

Rembrandt and Giotto. All alike suddenly became painters of illusion. After all, when Franz Kline lays down a swath of black paint, that paint is transfigured. You may not know what it represents, but it is at least the path of an energy or part of an object moving in or against a white space. Paint and canvas stand for more than themselves. Pigment is still the medium by which something seen, thought, or felt, something other than pigment itself, is made visible. But here, in this picture by Jasper Johns, I seemed to feel the end of illusion. No more manipulation of paint as a medium of trans-

formation. This man, if he wants something three-dimensional, resorts to a plaster cast and builds an actual box to contain it. When he paints on a canvas, he can only paint what is flat—numbers, letters, a target, a flag. Everything else, it seems, would be make-believe, a childish game—"let's pretend." So, the flat is flat and the solid is three-dimensional, and these are the facts of the case, art or no art. There is no more metamorphosis, no more magic of medium. It looked to me like the death of painting, a rude stop, the end of the track.

I am not a painter myself, but I was interested

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in the reaction to Jasper Johns of two well-known New York abstract painters: One of them said, "If this is painting, I might as well give up." And the other said, resignedly, "Well, I am still involved with the dream." He, too, felt that an age-old dream of what painting had been, or could be, had been wantonly sacrificed—perhaps by a young man too brash or irreverent to have dreamed yet. And all this seemed much like Baudelaire's feeling about Courbet, that he had done away with imagination.

PICTURES THAT WAIT

THE pictures, then, kept me pondering, and I kept going back to them. And gradually something came through to me, a sense of solitude more intense than anything I had seen in pictures of mere desolation. In "Target with Faces," I became aware of an uncanny inversion of values. With mindless inhumanity or indifference, the organic and the inorganic had been leveled. A dismembered face, multiplied, blinded, repeats four times above the impersonal stare of a bull's-eye. Bull's-eye and blind faces—but juxtaposed as if by accident, in perfect innocence of any expressive intent. As if the values that would make a face seem more precious or eloquent or remarkable had ceased to exist; as if those who could hold and impose such values just weren't around.

Then another inversion. I began to wonder what a target really was, and concluded that a target can only exist as a point in space "over there," at a distance. A target ceases to be one if you can't miss it. But the target of Jasper Johns is always "right here"; it is all the field there is. It has lost its essential "Thereness." I went on to wonder about the human face and came to the opposite conclusion. A face makes no sense unless it is "here." At a distance, you may see a man's body, a head, even a profile. But as soon as you recognize a thing as a face, it is an object no longer, but one pole in a situation of reciprocal consciousness; it has, like one's own face, absolute "Hereness." So then surely Jasper Johns's "Target with Faces" performs a strange inversion of here and there, because a target, that needs to exist at a distance, has been allotted all the available "Hereness," while the faces are shelved.

And once again, I felt that this leveling of the categories of here and there, which are the subjective markers of space, implied a totally nonhuman point of view about space. It is as if the subjective consciousness, which alone can

give meaning to the words "here and there," had ceased to exist.

And then it dawned on me that all of Jasper Johns's pictures conveyed a sense of desolate waiting. The face-to-the-wall canvas waits to be turned; the drawer waits to be opened. That rigid flag—does it wait to be recognized? I'm not sure, but it looks both unused and ready. And certainly the targets wait to be shot at. Johns made one painting of a window shade pulled down, which, like any window shade in the world, waits to be raised. The empty hanger waits to receive somebody's clothes. These letters, neatly set forth, wait to spell something out; and the numbers, arranged as on a tot board, wait to be scored. Even those plaster casts have the look of things temporarily shelved for some purpose. And yet, as you look at these objects, you know with absolute certainty that their time has long passed, that nothing will happen, that that shade will never be lifted, those numbers will never add up again, and the coat hanger will never be clothed.

There is in all this work, not simply an ignoring of human subject matter, as in much abstract art, but an implication of absence, and—this is what makes it most poignant—of human absence from a man-made environment. In the end, these pictures by Jasper Johns come to impress me as a dead city might—but a dead city of terrible familiarity. Only objects are left—man-made signs which, in the absence of men, have become objects. And Johns has anticipated their dereliction.

These, then, were some of my broodings as I looked at Johns's pictures. And now I'm faced with a number of questions, and a certain anxiety.

All that I have said—was it *found* in the pictures, or read into them? Does it accord with the painter's intention? Does it tally with other people's experience, to reassure me that my feelings are sound? I really don't know. I can see that these pictures don't necessarily look like art—which has been known to solve far more difficult problems. I don't know whether they are art at all, whether they are great, or good, or likely to go up in price. And whatever experience of painting I've had in the past seems as likely to hinder me as to help. I am challenged to estimate the aesthetic value of, say, a drawer stuck into a canvas. But nothing I've ever seen can teach me how this is to be done. I am alone with this thing, and it is up to me to evaluate it in the absence of all available standards. The value which I will put on

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this painting tests my authenticity as an individual. Here I can discover whether I am man enough to sustain an encounter with a completely original experience. Am I escaping it by being overly clever? These things that I see—are they really me, or have I been eavesdropping on conversations? I have been trying to formulate certain meanings seen in this art; are they designed to demonstrate something about myself, or are they really an inward experience? Do the things I have just written seem very good to me? This threat of vanity is more serious than the mere risk of nonsense; and yet I wonder—ten years from now, will I look very silly if it should become universally obvious that all this was junk? Or have I failed myself already in asking these questions, being overly conscious about myself, instead of surrendering to an experience which is reaching out to me?

The questions are without end, and their answers nowhere in storage. It is a kind of self-analysis that a new image can throw you into and for which I am grateful. I am left in a state of anxious uncertainty by the painting, about painting, about myself. And I suspect that this is all right. In fact, I have little confidence in people who habitually, when exposed to new works of art, know what is great and what will last. Alfred Barr, of the Museum of Modern Art, has said that if one out of ten paintings that the Museum of Modern Art has acquired should remain valid in retrospect, they will have scored very well. I take this to be, not a confession of inadequate judgment, but an assertion about the nature of contemporary art.

BORN IN ANXIETY

MODERN art always projects itself into a twilight zone where no values are fixed. It is always born in anxiety, at least since Cézanne. And Picasso once said that what is most important to us in Cézanne, more than his pictures, is his anxiety. It seems to me a function of the look of modern art to transmit this anxiety to the spectator, so that his encounter with the work is—at least while the work is new—a genuine existential predicament. Like Kierkegaard's God, the work molests us with its aggressive absurdity, the way Jasper Johns presented himself to me some four years ago. It demands a decision in which you discover yourself, your own quality as a man; and this decision is always a "leap of faith," to use Kierkegaard's famous term. And like Kierkegaard's God, who demands a sacrifice from Abraham in violation

of every moral standard; like Kierkegaard's God, the picture seems arbitrary, cruel, irrational, demanding your faith, while it makes no promise of future rewards. In other words, it is in the nature of original contemporary art to present itself as a bad risk. And we, the public, artists included, should be proud of being in this predicament, because nothing else would seem to us quite true to life; and art, after all, is supposed to be a mirror of life.

I was reading Exodus, chapter 16, which describes the fall of manna in the desert; and found it very much to the point:

In the morning, the dew lay round about the host, and when [it] was gone up, behold, upon the face of the wilderness there lay a small round thing, as small as the hoar-frost on the ground. And when the children of Israel saw it, . . . they wist not what it was. And Moses said unto them, This is the bread which the Lord hath given to you to eat. . . . Gather of it every man according to his eating. . . . And the children of Israel did so, and gathered, some more, some less. And when they did mete it with an omer, he that gathered much had nothing over, and he that gathered little had no lack; they gathered every man according to his eating. . . . But some of them left of it until the morning, and it bred worms and stank. . . .

And the House of Israel called the name thereof Manna; . . . and the taste of it was like wafers made with honey. And Moses said, . . . Fill an omer of it to be kept for your generations; that they may see the bread [that] fed you in the wilderness. . . . So Aaron laid it up before the testimony to be kept. . . .

When I had read this much, I stopped and thought how like contemporary art this manna was; not only in that it was a God-send, or in that it was a desert food, or in that no one could quite understand it—for "they wist not what it was." Nor even because a part of it was immediately put away in a museum—"to be kept for your generations"; nor yet because the taste of it has remained a mystery, since the phrase here translated as "wafers made with honey," is in fact, a blind guess; the Hebrew word is one that occurs nowhere else in ancient literature, and no one knows what it really means. Whence the legend that manna tasted to every man as he wished; though it came from without, its taste in the mouth was his own making.

But what struck me most as an analogy was this Command—that you were to gather of it every day, according to your eating, and not to lay it up as insurance or investment for the future, making each day's gathering an act of faith.

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From **HARPER'S**
MAGAZINE 49 EAST 33RD STREET, NEW YORK 16, N. Y.



*(Daisy reminding me of it) your 1933 article on art in
the Oct. 1945 Magazine of Art - which I kept a file
It is a moving document and makes me proud to know you.*

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. "Contemporary art is constantly inviting us to applaud the destruction of values which we still cherish, while the positive cause for the sake of which the sacrifices are made, is rarely made clear."

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From **HARPER'S**

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From **HARPER'S**
MAGAZINE 49 EAST 33RD STREET, NEW YORK 16, N. Y.

Contact: Stuart Harris, Publicity Director, MURRAY HILL 3-1900
For release February 27

"Whenever there appears an art that is truly new and original, the men who denounce it first and loudest are artists. Obviously, because they are the most engaged. No critic, no outraged bourgeois, can match an artist's passion in repudiation."

So writes Leo Steinberg, art critic and lecturer, in the March issue of Harper's Magazine. Other of Mr. Steinberg's views on contemporary art and its public:

. "No art seems to remain uncomfortable for very long. At any rate, no style of these last hundred years has retained its early look of unacceptability. Which could lead one to suspect that the initial rejection of so many modern works was a mere historical accident."

. "The rapid assimilation of the outrageous is the most characteristic feature of our artistic life, and the time lag between the shock received and the caress returned, gets progressively shorter. At the present rate of taste adaptation, it takes about seven years for a young artist with a streak of wildness in him to turn from enfant terrible into elder statesman--not so much because he changes, but because the challenge he throws to the public is so quickly met."

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Steinberg

THE MUSEUM OF MODERN ART

Date: *March 7, 1960*

February 25, 1960

To: Mr. James Thrall Soby
 Brushy Ridge Road
 New Canaan, Connecticut

Re: *Steinberg Lectures*

Dear Jim:

Alfred thought you would like to know that we are recording the Steinberg lectures on tape. We would be glad to run them off for you any time.

Sincerely,

Elizabeth Shaw
 Publicity Director

ES:rn

cc: Alfred Barr, Jr.

cc: *Handwritten*
 Alfred Barr, Jr.
 Frances Perkins

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Steinberg

THE MUSEUM OF MODERN ART

Date: March 7, 1960

To: Monroe Wheeler *Frances Pernas*

Re: Leo Steinberg Lectures

From: Elizabeth Shaw *Wheeler*

Dear Monroe:

As you know, we taped Leo Steinberg's three lectures. Leo called yesterday and said that he is eager to have them transcribed. A friend of his, Marion Glaser who has transcribed from his tapes before and who attended the lectures, has offered to do the job.

This is, of course, a preliminary step which is necessary if we are to take up our option of publishing the lectures. I feel that we should publish them, and that in any event, let Leo know this week what our decision is.

I do not know how we should handle the costs of Miss Glaser's transcription. Leo is so eager to have it done that he is willing to pay for it. My impression is that Miss Glaser is going to charge about \$50 but I am not sure. In any event she is going to proceed with the transcription some time this week.

cc: René d'Harnoncourt
Alfred Barr, Jr. ✓
Frances Pernas

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Steinberg

THE MUSEUM OF MODERN ART

cc: Mr. René d'Harnoncourt
 Mr. Peter Sels
 Mr. Alfred H. Barr, Jr.
 Mrs. Elizabeth Shaw

Date April 7, 1960

To: Miss Frances Pernas

Re: LEO STEINBERG LECTURES

From: Monroe Wheeler

"MODERN ART AND THE PLIGHT OF ITS PUBLIC"

Dear Frances:

Leo Steinberg telephoned today in reference to my letter to him of March 24th, and said that he was glad to accept the terms outlined therein. He said, however, that he would probably not be able to write the book before next autumn.

In our conversation, I told you that I intended the number of words in a year of 100,000 words per year that you mentioned. Assuming 100 words per page, the total would be 10,000. In books like this, we would pay an advance cash royalty of \$2,000 against a royalty of 10% on the first 5,000 copies, and 7 1/2% on all copies over 5,000. If the book should sell 20,000 copies at a retail price of \$2.50, the total royalty (based on a discount of 15% to booksellers) would amount to \$2,875, or an additional \$875 beyond the \$2,000 advance. So you see that all copies sold are to add to a publisher's discount, this total royalty of course, is higher.

Your book will be sent to 2,000 people being necessary, but we pay no royalty on free distribution.

We are anxious to get these lectures in our book of publications, and were all would like them to appear, and if readers' exhibits can offer you any assistance, you need not feel free to accept them.

Sincerely yours,

Monroe Wheeler

MHW
 cc: Miss Frances Pernas

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Steinberg

March 24, 1960

Mr. Leo Steinberg
24 West 76th Street
New York, N.Y.

Dear Mr. Steinberg:

I want you to know how happy we are that you are willing to let us publish the lectures you gave here on "Contemporary Art and the Flight of its Public", subject to your approval of the terms of payment which we proposed.

In our conversation, I think you underestimated the number of words in a text of 100 typewritten pages which you mentioned. Estimating 300 words per page, the total would be 30,000. On books this size, we would pay an advance upon receipt of manuscript of \$1,500 against a royalty of 5% on the first 5,000 copies, and 7 1/2% on all copies over 5,000. If the book should sell 20,000 copies at a retail price of \$2.25, the total royalty (based on a discount of 25% to Museum members) would amount to \$2,325, or an additional \$825 beyond the \$1,500 advance. As we know that all copies will not be sold at a members' discount, this total would, of course, be higher.

This book will be sent to 2,000 contributing members, but we pay no royalty on free distribution.

We are anxious to add these lectures to our list of publications, but above all would like them to appear, and if another publisher can offer you more attractive terms, you must feel free to accept them.

Sincerely yours,

Horace Wheeler

HW:gh

cc: Miss Frances Fernas

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Steinberg
BUCHER

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mrs. Woodruff
Mrs. Shaw
Allen Porter
María Alexandrovna

Date 18 February 1960

Re: Acoustics: Steinberg

THE MUSEUM OF MODERN ART

To: Allen Porter
From: Elizabeth Shaw

Date February 19, 1960

Re: Leo Steinberg Lectures

Dear Allen:

Leo Steinberg has asked me to find out if we have a portable microphone that he can use for his other two lectures. I think that he is accustomed to the kind that hangs around one's neck.

Also is it possible to change the lighting on the speaker while slides are on the screen. The very strong light from below makes him look like Dracula.

cc. Alfred Barr, Jr.

...expressionism and abstract art, Cambridge (MA). ...
...die mitteleuropäische Kunst soweit sich diese in den letzten Museen belegt findet.
...der Kunstvorstellungen der amerikanischen Colleges und Universitäten liegt vornehmlich pädagogisches Sammlungsinteresse zugrunde. Von den Museum-Sammlungen kann man sagen, daß sie nicht gefügt, aber Quantitätswesen des Expressionismus und der Bauhausbewegung umfassende Anschaulichkeit zu geben. Oft werden Appelle und Gesühnen beibehalten, wenn es an Objekten fehlt, doch sind alle Richtungen berücksichtigt und selbst weniger bekannte Künstler vertreten (Wasser, Garbe, Schiele, Kluge). In weiteren Tönen ist den Museum-Sammlungen ge-

Wichtige Zusammenhänge sind Steinbergs Beziehung mit dem Züricher OUBA, die Julia Haeberli, die Bedeutung der Zeitschriften (Pion, Das Kunstleben, Der Sturm), die Behauptung, der Orphismus sei von Kandinsky ausgegangen, bleibt ohne schlüssigen Beleg, die Züricher DADA-Gruppe steht ganz am Rande, „Deutschland — ein Väterland“ (Grosz) soll von De-launey beeinflusst worden sein, der Epizone mit dem Futurismus kommt nicht zur Sprache. Steinbergs dieser Art fallen zum Teil in den subjektiven Interpretationsbereich, der jede Geschichtsdeutung führt, dennoch muß man sie berücksichtigen, da sich an ihnen der Blickwinkel der Aufnahmeschlange läßt. Dieser ist gleichsam offen zu eng und zu weit. Er eng, weil er bestimmte geistige Faktoren ausklammert (so etwa reflex der objektiven die vorerwähnte

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Steinberg
BUCHER

Jacob Iwene

cut of KUNSTWERK, february 1958

Amerikanische Literatur über den Expressionismus

Unter den 300 Ausstellern der New Yorker Armory Show von 1913 kam nur eine schmale Minderheit aus dem expressionistischen Lager. (Hodler, Kandinsky, Kirchner, Lehbruck, Munch, Slevogt (!), Weisgerber). Seit damals steht die deutsche Kunst im amerikanischen Ansehen stets ein paar Schritte hinter der französischen und der italienischen zurück. Man sah die mitteleuropäischen Ereignisse als periphere Ergänzungen der Pariser Szene, wie z. B. Eddy in seinem Buch „Cubists and Post-Impressionists“ (1914), das die deutsche Lage nur in einem Kapitel streifte („New Art in Munich“). An vereinzelt Vorstößen fehlte es indes nicht, auch fanden sich begeisterte Sammler, Händler und Kunsthistoriker — man erinnere sich der Pioniertaten von Katherine Dreier, Curt Valentin und W. R. Valentiner —, schließlich brachte die unselige Kunstpolitik der Hitlerzeit größere Kunstbestände nach den USA. Wenn heute das Interesse am deutschen Expressionismus wächst, so sind dafür zwei Momente maßgebend: Händler und Sammler wenden sich einer Kunst zu, deren Preise noch nicht ihren Plafond erreicht haben; man kann mit dem Expressionismus operieren, da seine Werke, anders als die Bilder der Franzosen, noch nicht in festen Händen oder unerschwinglich sind. Dazu kommt die Wendung zum Expressionismus, zum „action-painting“ in der amerikanischen Malerei des Nachkriegsjahrzehnts. Die Stunde ist der europäischen Ausdruckskunst günstig.

1931 veranstaltete das Museum of Modern Art, New York, seine erste Ausstellung deutscher Kunst. Inzwischen ist aus dem Museum ein großes Institut geworden, dessen Dimensionen die im vergangenen Herbst gezeigte Schau German Art of 20th century Rechnung trug (vgl. Kunstwerk 4/1957). Aus Anlaß dieser Ausstellung hat das Museum einen schönen Buchkatalog herausgegeben. Die Texte stammen von Werner Haftmann (Malerei), Alfred Hentzen (Plastik) und William S. Lieberman (Graphik). Das Buch ist prächtig gesetzt, die Qualität der Tafeln, besonders der 48 Farbtafeln, fast durchwegs vorzüglich. Es hält in würdiger Weise ein großes Ausstellungsereignis für die Zukunft fest, seine Preisliste — § 9,50 — macht es einer breiten Leserschicht zugänglich. Haftmanns Text folgt dem Geschichtsablauf der „Malerei im 20. Jahrhundert“, Hentzen erinnert u. a. an einige fast vergessene Namen der Plastik (Belling, Haizmann), Lieberman informiert mit präziser Sachkenntnis.

Wie stark der Expressionismus heute bereits in manchen Sammlungen vertreten ist, zeigt der Katalog der Sammlungen der Harvard University (Fogg Art Museum und Busch-Reisinger Museum of Germanic Culture), den Charles L. Kuhn herausgegeben hat (German Expressionism and abstract art, Cambridge 1957). Aus einem Katalog ist ein Buch geworden, ein Überblick über die mitteleuropäische Kunst soweit sich diese in den beiden Museen belegt findet.

Den Kunstsammlungen der amerikanischen Colleges und Universitäten liegt vornehmlich pädagogisches Sammlungsinteresse zugrunde. Von den Harvard-Sammlungen kann man sagen, daß es ihnen gelingt, dem Gesamtphänomen des Expressionismus und der Bauhauskunst umfassende Anschaulichkeit zu geben. Oft müssen Aquarelle und Graphiken herhalten, wenn es an Ölbildern fehlt, doch sind alle Richtungen berücksichtigt und selbst weniger bekannte Künstler vertreten (Wauer, Garbe, Schiele, Hoetger). Im weiteren Sinne zu den Universitätssammlungen ge-

hören die Wandlösungen, die Arp, Bayer und Albers für den „Graduate Center“ geschaffen haben. Kuhn hat eine vornehmlich für den Studenten geschriebene Einleitung vorangestellt, die mit Recht die Vieldeutigkeit des Expressionismus-Begriffes bemängelt, dennoch die Schulbuchformel von der ausschließlichen Beschäftigung mit der „inneren Vision“ übernimmt, ohne das gesteigerte Wirklichkeitserlebnis etwa des Brücke-Kreises zu bedenken. Die aus dem Ausland kommenden Anregungen werden manchmal vielleicht etwas überschätzt, die Versuche der Dadaisten auf den allzu engen Nenner der „nihilistic doctrine“ gebracht. Ungeachtet dieser Einwände vermag der knappe Text die großen Entwicklungslinien darzustellen. Jacob Rosenbergs Aufsatz über die Graphik des Expressionismus spricht von den persönlichen Vorlieben eines Kenners und nur am Rande vom geschichtlichen Hergang: über Kirchner handeln mehr als zwei Seiten, über Barlach sieben, über Kokoschka zwanzig Zeilen. 218 Abbildungen geben die wichtigsten Werke der Sammlung wieder, darunter einige Meisterwerke (Beckmann „Selbstbildnis im Smoking“, „Zeretelli“, Heckel „Triptychon mit der kranken Frau“). Je prächtiger die Bücher, desto umständlicher ihre Handhabung. Das gilt zwar nicht ausnahmslos, wohl aber für Bernhard S. Myers' Werk Die Malerei des Expressionismus, das gleichzeitig in Deutschland (DuMont Schauberg, Köln 1957) und in den USA erschienen ist. Die Abbildungen des Buches verteilen sich auf vier Kategorien: 98 Strichätzungen sind dem Text beigegeben, ebenso 36 prachtvolle Farbtafeln, 64 Tiefdrucktafeln sind an das Ende der einzelnen Kapitel gestellt, und 174 Abbildungen im Buchdruck findet man in einem geschlossenen Abschnitt am Ende des Buches, überdies in der unglücklichsten Weise jeweils zu dritt oder zu viert auf einer Seite vereinigt.

Nachdem die internationale Co-Produktion vom Film auf das Verlagsgeschäft übergegriffen hat, muß man annehmen, daß sie sich für alle Beteiligten lohnt. Wo ihre Nachteile stecken, zeigt das Buch von Myers: es rechnet gleichzeitig mit einem deutschen und einem amerikanischen Leser. Das Resultat ist ein Kompromiß, das niemanden befriedigen kann. Ein riesiger Aufwand, ein buchhändlerischer Spitzenpreis (DM 59,—), doch ein recht mageres Ergebnis. Zugegeben, Myers kennt die Quellen, die Bilder und die Literatur, er hat Europa bereist und sich die Dinge aus der Nähe angesehen. Daß gerade einem so fleißigen Autor merkwürdige Unterlassungen passieren, muß angemerkt werden: das Bildnis Hermann-Neisse befindet sich längst im Museum of Modern Art, Munchs Doppelbildnis ist im Wiener Kunsthistorischen Museum; ebenfalls zu korrigieren wären die Anmerkungen 183 und 195. Wichtige Zusammenhänge sind übersehen: Kokoschkas Berührung mit dem Züricher DADA, die Rolle Hoelzels, die Bedeutung der Zeitschriften (Pan, Das Kunstblatt, Der Sturm); die Behauptung, der Orphismus sei von Kandinsky ausgegangen, bleibt ohne schlüssigen Beleg; die Züricher DADA-Gruppe steht ganz am Rande, „Deutschland — ein Wintermärchen“ (Grosz) soll von De-launay beeinflusst worden sein, der Kanex mit dem Futurismus kommt nicht zur Sprache. Einwände dieser Art fallen zum Teil in den subjektiven Entscheidungsraum, der jede Geschichtsdeutung färbt, dennoch muß man sie hervorheben, da sich an ihnen der Blickwinkel des Autors darlegen läßt: dieser ist gleichermaßen zu eng und zu weit. Zu eng, weil er bestimmte geistige Faktoren ausklammert (so etwa neben den angeführten die vorbereitende

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Rolle der Kunsttheorie und des Jugendstils), zu weit, weil er an die beiden Hauptgruppen des Expressionismus (Brücke und Blauer Reiter) noch die Revolution und die Neue Sachlichkeit anschließt. Da die unabhängigen Expressionisten vor den Gruppen behandelt werden, sind sie dem Blickfeld des Lesers bereits entrückt, wenn von den zwanziger Jahren gesagt wird, diese hätten im Flachland des Neorealismus gestanden. Und Kokoschka? Und Hofer? Was Myers am besten gelingt, sind die überaus eindringlichen Interpretationen der einzelnen Künstler, doch hat man auch da manchmal den Eindruck, Zeuge kunsthistorischer Seminarübungen zu sein, wenn z. B. Noldes Abendmahl mit Leonardo verglichen und davon abgegrenzt wird. In anderen Fällen, wo wirkliche Zusammenhänge aufzuhellen wären — vgl. Beckmanns „Reise auf dem Fisch“ und eine auffallend verwandte Radierung von Klinger (Singer 130) —, bleiben sie unerwähnt. Überhaupt erinnert die Behandlung erotischer Fragen ein wenig an die Zurückhaltung eines Lecturers vor einem Hörerkreis aus Frauenvereinen.

Wenn es ein amerikanisches Buch über den Expressionismus gibt, dessen Übersetzung einem deutschen Verlag zu empfehlen wäre, so ist es die fundamentale Arbeit von Peter Selz: *German Expressionist Painting* (University of California Press, Berkeley 1957, \$ 18,50). Das Buch gehört zu den besten Arbeiten über die Kunst des 20. Jahrhunderts, es überzeugt durch die klare Gliederung des weitverzweigten Stoffes, die Vielseitigkeit seiner Tatsacheninformationen und das Wissen um die geistesgeschichtlichen Wurzeln der expressionistischen Bewegung. Vorweggenommen seien die Abschnitte, mit denen Selz beweist, daß er sich nicht mit geprägten Geschichtsklichés begnügt, sondern vielmehr bestrebt ist, dem Gesamtbild des Expressionismus neues Dokumentationsmaterial zuzuführen: der erste Teil des Buches untersucht die Beziehungen kunsttheoretischer Gedankengebäude (z. B. Fiedler, Wölfflin, Riegl, Worringer) zum Expressionismus und umreißt an der Wiederentdeckung Grünewalds die neue Einstellung zur künstlerischen Leistung. (Merkwürdigerweise wurde Dvorák unter den Kunsthistorikern des Expressionismus vergessen.) Mit scharfem Blick hat Selz ein späteres Kapitel den Zusammenhängen zwischen Jugendstil und Expressionismus gewidmet und aus dem Vergleich manche neue Einsicht geschöpft. Besonders verdienstvoll scheint mir der Umstand, daß er die „Ex-

pressionistischen Strömungen in Wien“ (Secession, Klimt, Schiele, Kokoschka) einer ausführlichen Betrachtung unterzieht und damit dieses allzu oft übergangene Kapitel wohl erstmals in den Koordinaten der mitteleuropäischen Ausdruckskunst unterbringt. Ebenfalls auf neuen Geschichtsparzellen steht der letzte Abschnitt des Buches. Er behandelt die allgemeine Situation bis zum Beginn des Ersten Weltkrieges: die innerkünstlerischen Polemiken (Beckmann-Marc, Corinth, Vinnens Protest deutscher Künstler), das wachsende Interesse der Museumsdirektoren, die Anfänge der kunstkritischen Schildträger und schließlich — in ausführlicher Analyse — die großen Ausstellungssynthesen dieser Jahre (Sonderbundausstellung 1912; erster deutscher Herbstsalon 1913). „Der Sturm“ wird in einem eigenen Kapitel behandelt. Es war ein guter Einfall, unter dem Titel „Reisen in exotische Länder“ die Ad-fontes-Exkursionen von Nolde, Pechstein, Klee und Macke zusammenzufassen. Allein die Tatsache, daß „Brücke“ und „Blauer Reiter“ nur ein Drittel der 300 Textseiten einnehmen, läßt erkennen, wie breit die kunst- und geistesgeschichtliche Anlage dieses Werkes ist. Breit und doch konzentriert, was die zeitliche Erstreckung anlangt: das Jahr 1914 liefert den Schlußstrich, was nachher kommt, wird nur summarisch dargestellt.

Selz hat ein Lesebuch geschrieben, der Text ist reichlich mit Anmerkungen durchsetzt, oft verbirgt der Autor — nach der Art Rewalds — sein Urteil im Zitat einer zeitgenössischen Autorität. Das hat den Vorzug, daß man jederzeit spürt, welcher Resonanz die Kunstwerke gegenüberstanden — somit ergeben sich überaus aufschlußreiche zeitgeschichtliche Pointen —, doch manchmal reduziert dieses Verfahren den Autor zum Referenten und Kompilator. Freilich kann man diesen Einwand auch umkehren und in seiner Gründlichkeit eines der wertvollsten Momente des Buches sehen. Jedenfalls stellt es eine außerordentliche Leistung der Zusammenschau dar, zudem eine wichtige Dokumentationsquelle, die man besonders im Hinblick auf die genaue Analyse der großen Vorkriegsausstellungen (deren Kataloge heute Raritäten sind) als unentbehrlich bezeichnen muß. Von den 180 Tafeln sind 38 farbig, allerdings oft von mangelhafter Qualität. Vielleicht ist der Buchhandel im Augenblick bereits expressionistisch gesättigt, dennoch sollte man die Übersetzung dieses bedeutenden Buches ins Auge fassen.

Werner Hofmann

Having concluded these preliminary arrangements, may I ask you to pass on further arrangements to whoever will be in charge of the lecture series? I note that so far no letters of thanks have been written Mr. and Mrs. Ganz on behalf of the Board, nor has a letter been written to Leo Steinberg. I suppose both letters should be sent out as soon as possible.

I hope my misgivings are uncalled for, but I cannot forget that in the past we have quite frequently had embarrassing experiences with the management of slides projection during our lectures, partly because we have so few that our staff is perhaps not in adequate training. Because of the quality and I believe, public interest of these lectures, I hope they may come off with maximum professional skill so far as our part is concerned.

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Steinberg - Ganz

THE MUSEUM OF MODERN ART

CONFIDENTIAL

cc: Mr. Burden

Date 2 April 1959

To: René d'Harnoncourt

Re: Leo Steinberg Lectures

From: Alfred Barr

Dear René:

L As I reported at our Coordination Committee, Mr. and Mrs. Victor W. Ganz have most thoughtfully and generously offered to contribute \$1,000 as a fee to Leo Steinberg for a series of three lectures on modern art to be given at the Museum during the coming season. They have done this as a contribution towards our fundraising in the belief that Leo's extraordinary success in his lectures at the Metropolitan have greatly increased the most alert and intelligent kind of interest in that Museum's collections and program.

I have consulted with Leo, who by a fortunate turn of events is unexpectedly free to give these lectures early in the second academic term of next year. This would be I believe in February or early March -- the exact time would have to be arranged with him.

Alfred Mr. and Mrs. Ganz have made only two stipulations: First that the tickets to the lectures should be priced low enough to assure a maximum attendance (anything in excess of the Museum's expenses may be retained by the Museum); and second that the lecture fund should be strictly anonymous. Not even Leo knows the identity of the donors. I did, however, receive permission from Mr. and Mrs. Ganz to mention their names as donors to the Trustees but not to others.

Steinberg will give me
fit Having concluded these preliminary arrangements, may I ask you to pass on further arrangements to whoever will be in charge of the lecture series? I note that so far no letters of thanks have been written Mr. and Mrs. Ganz on behalf of the Board, nor has a letter been written to Leo Steinberg. I suppose both letters should be sent out as soon as possible.

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(7) I hope my misgivings are uncalled for, but I cannot forget that in the past we have quite frequently had embarrassing experiences with the management of slide projection during our lectures, partly because we have so few that our staff is perhaps not in adequate training. Because of the quality and I believe, public interest of these lectures, I hope they may come off with maximum professional skill so far as our part is concerned.

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STERNBERG

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Memorandum from:
ALLEN PORTER

The Metropolitan Museum of Art

ART HISTORY

Leo Sternberg lectures

set for Feb 17
24
Mar 2

January-April, 1958

all Wednesdays -

Sternberg will give me
titles and over-all
name for series end Oct.

A.P.

Mr. J
Grubb
Oslo,

Dear M

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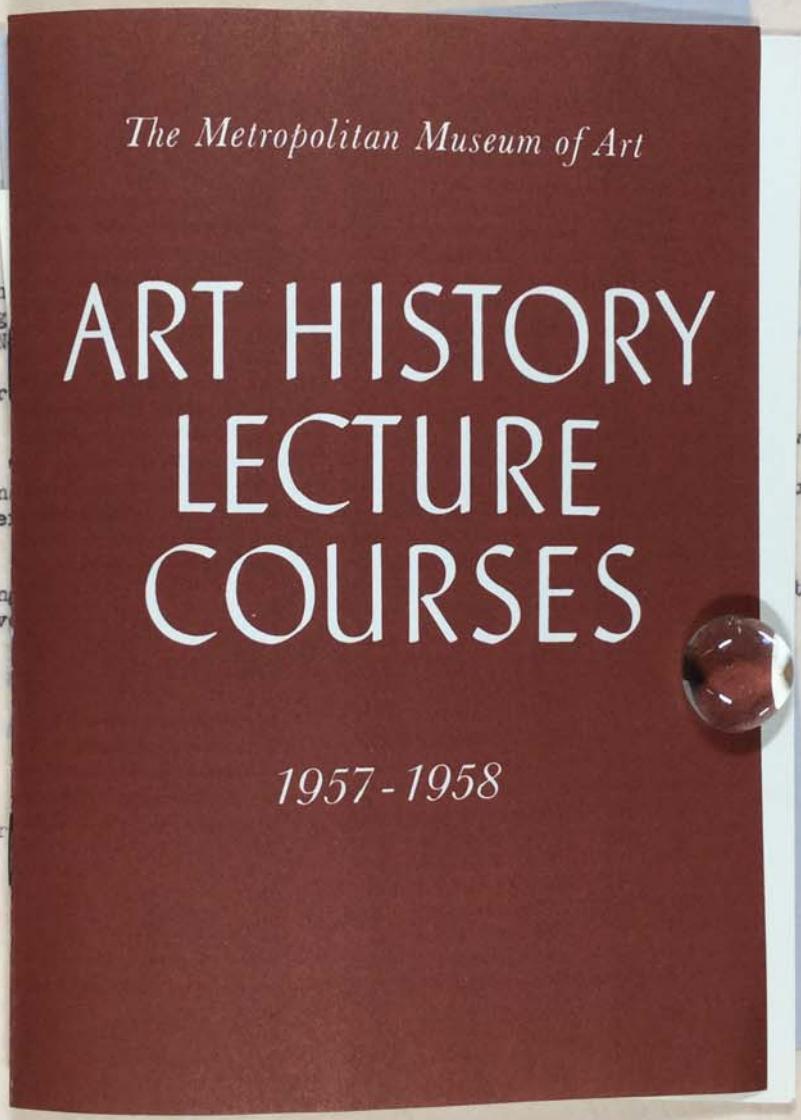
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STENERSEN

COPY

23 March 1961



Mr. John
Grubbeg
Oslo, N

Dear Mr

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STEINBERG

23 March 1961

Steinberg

The Metropolitan Museum of Art

ART HISTORY LECTURE COURSES

January - April, 1958

IN RECENT YEARS there has been a rapidly growing interest in adult education and a correspondingly increased demand for courses in the field of art. Last year the Museum offered two courses in art history to its Members. They were both oversubscribed well in advance of the first lecture. This year the Museum is expanding its educational program by offering its Members and the general public nine courses in art history to be given by well-qualified scholars.

The schedule of courses to be offered in 1957-1958 includes three evening courses beginning in October, three evening courses beginning in late January, and two morning courses, one in the fall and the other in the spring. In addition there will be a special series of four lectures in January. The courses will be given in the Grace Rainey Rogers Auditorium, and will be fully illustrated with slides. There are no prerequisites for admission and no academic credit will be given. Those enrolled in the courses will be furnished with bibliographies on request, after the first session.

A Member of the Museum may order not more than two subscriptions for each course at the Members' Rate. Additional subscriptions may be ordered at the Non-Members' Rate. Please return the enclosed order blank with your check if you wish to enroll. Tickets will be issued in order of application up to the capacity of the Auditorium. No seats will be reserved.

Tickets cannot be refunded or exchanged for other events. The Museum reserves the right to cancel any course if unavoidable circumstances necessitate doing so.

THE MUSEUM announces the second term of art history courses open to its Members and the general public. Beginning in late January there will be three evening courses of ten sessions each, and a special series of four morning lectures. The courses, given by qualified scholars, and fully illustrated with slides, will be held in the Grace Rainey Rogers Auditorium. There are no prerequisites for admission and no academic credit will be given.

A Member of the Museum may order not more than two subscriptions for each course at the Members' Rate. Additional subscriptions may be ordered at the Non-Members' Rate. Tickets will be issued in order of application up to the capacity of the Auditorium. No seats will be reserved. Please return the enclosed order blank with your check if you wish to enroll. Orders should be addressed to the Auditorium Office, The Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York 28, N. Y. (TR-9-5512).

Tickets cannot be refunded or exchanged for other events. The Museum reserves the right to cancel any course if unavoidable circumstances necessitate doing so.

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STENGERSEN

22 March 1961

Evening Courses

Monday evenings
8:30 to 9:45 p.m.

January 27-March 31, 1958

Backgrounds of Modern Painting

STERLING A. CALLISEN, *Dean of Education, The Metropolitan Museum of Art*

- JAN. 27 What is "Modern" Painting?
FEB. 3 The Place of the Artist in Society
FEB. 10 The Liberation of Color: the Fauves
FEB. 17 The Music of Color
FEB. 24 Cubism
MAR. 3 Some other "isms"
MAR. 10 Expressionism, the Childlike and the Primitive
MAR. 17 Fantastic and Surrealist Art
MAR. 24 Picasso as a Summation
MAR. 31 A Sampling of Modern American Painting
- Members' Rate \$9.00 Non-Members' Rate \$10.00

Tuesday evenings
8:30 to 9:45 p.m.

January 28-April 1, 1958

Art for the Traveler

Members of the Staff of The Metropolitan Museum of Art and a Guest Lecturer

- JAN. 28 Venice. A. HYATT MAYOR, *Curator, Department of Prints*
FEB. 4 Lisbon. EDITH A. STANDEN, *Associate Curator, Department of Renaissance and Post-Renaissance Art*
FEB. 11 Pompeii and Herculaneum. STUART M. SHAW, *Senior Staff Lecturer, Department of Education*
FEB. 18 Rome. BEATRICE FARWELL, *Staff Lecturer, Department of Education*

- FEB. 25 Provence. BLANCHE R. BROWN, *Staff Lecturer, Department of Education*
MAR. 4 Austria. MARGARETTA SALINGER, *Research Associate, Department of Paintings*
MAR. 11 Madrid, Toledo, Barcelona. ANGELA C. BOWLIN, *Staff Lecturer, Department of Education*
MAR. 18 England: Canterbury and other Cathedrals. EDITH A. STANDEN, *Associate Curator, Department of Renaissance and Post-Renaissance Art*
MAR. 25 Brussels, Bruges, Ghent. STUART M. SHAW, *Senior Staff Lecturer, Department of Education*
APR. 1 Mexico. MILTON W. BROWN, *Associate Professor, Department of Art, Brooklyn College*
- Members' Rate \$9.00 Non-Members' Rate \$10.00

Wednesday evenings
8:30 to 9:45 p.m.

January 29-April 2, 1958

Flemish Painting from the Van Eycks to Rubens

MARGARETTA SALINGER, *Research Associate, Department of Paintings, The Metropolitan Museum of Art*

- JAN. 29 European Painting in 1400
FEB. 5 The Ghent Altarpiece
FEB. 12 Jan van Eyck
FEB. 19 The Master of Flémalle, Rogier van der Weyden and Memling
FEB. 26 Bouts, Geertgen and Hugo van der Goes
MAR. 5 Gerard David, Patinir and Massys
MAR. 12 Hieronymus Bosch
MAR. 19 Pieter Bruegel, the Elder
MAR. 26 Rubens
APR. 2 Rubens, the late works
- Members' Rate \$9.00 Non-Members' Rate \$10.00

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STEINBERG

22 March 1951

Morning Lectures

Tuesday mornings

February 4, 11, 18, 25, 1958

11 a.m. to 12:15 p.m.

Four Favorite Painters

LEO STEINBERG, *Guest Lecturer*

- | | |
|---------|---|
| FEB. 4 | Giotto and the Fading of the Middle Ages |
| FEB. 11 | Masaccio and the Florentine Renaissance |
| FEB. 18 | Pieter Bruegel—Peasant, Mystic or Pessimist |
| FEB. 25 | A Small Aspect of Rubens |

Members' Rate \$3.50 Non-Members' Rate \$4.00

(These four special lectures are offered instead of the course by Mr. Steinberg previously announced.)

NOTE:

The series of four lectures FROM PAGAN TO CHRISTIAN ART by Meyer Schapiro, announced in the first semester, is fully subscribed. However, single admissions at \$2.00 may be available on the night of each lecture, depending on attendance. Thursdays at 8:30 p.m., Jan. 9-30. Jan. 9, Symbol. Jan. 16, Image. Jan. 23, Word. Jan. 30, Light.

Tuesday evenings
8:30 to 9:45 p.m.

October 8—December 10, 1957

The World of Ancient Greece: Art and Archaeology

STUART M. SHAW,

Department of Education, The Metropolitan Museum of Art

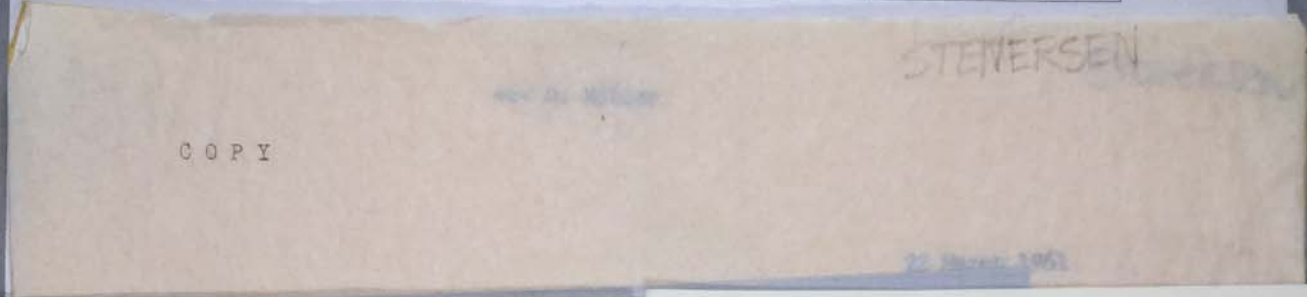
The lectures will illustrate the development of Greek Art as revealed by the objects preserved from antiquity, whether found by chance or brought to light by the spade of the archaeologist.

1. Greek Myths in Art
2. Crete—The Realm of Minos
3. Mycenaean Art—Tombs and Palaces
4. Archaic Greek Sculpture
5. Delphi—The Sanctuary of Apollo
6. Olympia and its Sculpture
7. "The Goodly Citadel of Athens"
8. Phidias and the Parthenon
9. Delos—Sanctuary and City
10. Masterpieces of Greek Sculpture

MEMBERS' RATE \$9.00

NON-MEMBERS' RATE \$10.00

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Wednesday evenings
8:30 to 9:45 P.M.

October 9—December 11, 1957

The Life and Work of Ten Great Painters

MARGARETTA SALINGER,

Department of Paintings, The Metropolitan Museum of Art

Each lecture will be devoted to an important artist—his personal life, his artistic career, and his relation to the thought and society of his time.

- | | |
|---------------|--------------|
| 1. Botticelli | 6. Velázquez |
| 2. Dürer | 7. Goya |
| 3. Titian | 8. Watteau |
| 4. Caravaggio | 9. Degas |
| 5. Rembrandt | 10. Picasso |

MEMBERS' RATE \$9.00

NON-MEMBERS' RATE \$10.00

Thursday evenings
8:30 to 9:45 P.M.

January 9, 16, 23, 30, 1958

From Pagan to Christian Art

Professor MEYER SCHAPIRO,

Department of Fine Arts, Columbia University

Four lectures on the formation and characteristics of early Christian art and the art of the Middle Ages. Painting, mosaics, manuscript illumination, sculpture, and architecture will be considered.

- | | | | |
|-----------|----------|---------|----------|
| 1. Symbol | 2. Image | 3. Word | 4. Light |
|-----------|----------|---------|----------|

MEMBERS' RATE \$3.50

NON-MEMBERS' RATE \$4.00

Tuesday mornings
11 A.M. to 12:15 P.M.

January 28—April 1, 1958

From Renaissance Painting to Photography and Abstraction

LEO STEINBERG, *Lecturer, Parsons School of Design*

1. Giotto and the Fading of the Middle Ages
2. Masaccio reconciles Man to the World
3. From Castagno to the High Renaissance
4. Mannerism and the Appeal of Discomfort
5. Pieter Bruegel—Peasant, Mystic or Pessimist
6. Rubens and the Triumph of Health
7. The 17th century and the Climax of Naturalism
8. Post-Renaissance Art and the Mechanization of Sight
9. Nineteenth Century Art and the Effects of Photography
10. Abstract Painting and the Vexed Question of Meaning

MEMBERS' RATE \$9.00

NON-MEMBERS' RATE \$10.00

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STENGERSEN

Monday evenings
8:30 to 9:45 P.M.

January 27—March 31, 1958

Backgrounds of Modern Painting

STERLING A. CALLISEN,

Dean of Education, The Metropolitan Museum of Art

1. What is "Modern" Painting?
2. The Place of the Artist in Society
3. The Liberation of Color: the Fauves
4. The Music of Color
5. Cubism
6. Some other "isms"
7. Expressionism, the Childlike and the Primitive
8. Fantastic and Surrealist Art
9. Picasso as a Summation
10. A Sampling of Modern American Painting

MEMBERS' RATE \$9.00

NON-MEMBERS' RATE \$10.00

Tuesday evenings
8:30 to 9:45 P.M.

January 28—April 1, 1958

Art for the Traveler

Members of the Staff of The Metropolitan Museum of Art

For the past five years the Museum has offered to its Members a series of lectures on art centers in Europe, in which various members of the Museum staff have spoken on cities or countries of their choice, selecting what they feel is especially significant or interesting to see, whether for the actual or the armchair traveler.

Full information about this course will be available by early January, 1958.

Wednesday evenings
8:30 to 9:45 P.M.

January 29—April 2, 1958

Flemish Painting from the Van Eycks to Rubens

MARGARETTA SALINGER,

Department of Paintings, The Metropolitan Museum of Art

The course will start with a consideration of painting in Europe at the beginning of the fifteenth century as illustrated by illuminated manuscripts and panels in the International Style. The study of Flemish painting will begin with a discussion of the Ghent altarpiece and other masterpieces by the brothers Van Eyck. It will continue with a discussion of their followers—Rogier van der Weyden, Hugo van der Goes, Bouts and Memling. The sixteenth century will include a study of the beginnings of landscape painting and the development of the Renaissance Flemish style under Italian influence. Individual lectures will be devoted to the original and provocative art of Bosch and Bruegel. The two final lectures will treat in considerable detail the varied aspects of Peter Paul Rubens who dominated the Golden Age of Flemish painting in the seventeenth century.

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STENBERSEN

LEO STEINBERG

Mr. Steinberg, Lecturer at the Parsons School of Design, studied sculpture in London and Paris, and received his Master's degree in art history at the Institute of Fine Arts, New York University. He has taught drawing and given lectures in art history at the Parsons School and at Cooper Union for a number of years. He is the author of several essays on aesthetics in the *Sewanee Review* and in the *Partisan Review*. Last year Mr. Steinberg was awarded the Frank Jewett Mather Citation for outstanding art criticism published in an American journal during 1956, for a series of articles in *Arts*.

BEATRICE FARWELL

Miss Farwell, who received her Master's Degree in art history from the Institute of Fine Arts, New York University, is already well known to Museum audiences. She has lectured for a number of years as a member of the Museum's Education Department, and last year was the initiator of the special evening course for Members which is now being offered again as a result of popular demand. Miss Farwell is the author of *Delacroix* in the Museum's *Miniatures* series, and one of the contributing authors of *The Encyclopedia of Painting* (Crown Publishers, 1955).

STUART M. SHAW

Mr. Shaw, Senior Staff Lecturer of the Museum's Department of Education, was trained at the Columbia School of Architecture, and is a Fellow of the American Academy in Rome. For eight summers he was staff architect for the Archaeological Research Fund of New York University excavating the Sanctuary of the Great Gods on the island of Samothrace, and supervised the building of the Samothrace Museum of Antiquities. During his trips to Europe he has photographed in color the major historical sites in Greece and Italy. He has lectured extensively to audiences in the Museum and elsewhere on the civilization and art of ancient Greece.

[10]

MARGARETTA SALINGER

Miss Salinger, Research Associate in the Museum's Paintings Department, is the co-editor of the catalogues of French, Flemish and Italian paintings in the Museum's collection. She is the author of a book on flowerpieces in European painting and of monographs on Michelangelo, Velázquez, Rubens, Watteau and Monet. Miss Salinger lectures frequently to audiences at the Metropolitan and other museums, and last year was guest lecturer in Fine Arts at Barnard College, Columbia University. She has just returned from one of her frequent trips abroad to study masterpieces in European collections.

MEYER SCHAPIRO

Dr. Schapiro, Professor of Fine Arts at Columbia University, has lectured also at the Institute of Fine Arts of New York University and at the New School for Social Research. Recognized as one of the foremost American scholars in the field of medieval art, his writings have also included studies of the art of our own time. He has twice been the recipient of a Guggenheim Fellowship and is a Fellow of the American Academy of Arts and Sciences.

STERLING A. CALLISEN

Dr. Callisen, Dean of Education of the Museum, is a graduate of Princeton University and received his Ph. D. in the History of Art from Harvard. He has taught at Harvard, the University of Rochester, and Wesleyan University. A world traveler for many years, Dr. Callisen's recent trips have included a study of the archaeological sites and museums in Israel and a visit to the Hermitage Museum in Leningrad. His impressions of the Russian collection appeared last February as an article in Harper's Magazine. Dr. Callisen brings to his discussion of modern painting a wide and thorough knowledge of the history of painting styles as well as close acquaintance with the museums and private collections in which the painters' works are to be seen.

[11]

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22 March 1961

OTHER SUBSCRIPTION EVENTS FOR MEMBERS AND THE PUBLIC.

Concerts

More than forty musical events in the Grace Rainey Rogers Auditorium. The 1957-1958 season will include:

- ▶ CONCERTS by such well-known artists as Serkin, Milstein, Segovia, Francescatti and Piatigorsky.
- ▶ CHAMBER MUSIC programs by the Budapest String Quartet, and well-known string ensembles from London, Rome, Vienna, and Munich.
- ▶ OPERAS IN CONCERT FORM by The American Opera Society.
- ▶ SIX RECITALS by young artists.
- ▶ MUSIC FORGOTTEN AND REMEMBERED.

Children's Programs

- ▶ Monthly events on Saturday mornings and afternoons, including plays, pantomimes, ballad singers and films. Programs will be held in the new Junior Museum Auditorium, opening in October.
- ▶ Saturday classes in tempera painting for Members' children aged 5 to 12. First semester begins October 19, second semester begins February 8.

For full information on membership privileges and dues, please call or write the Membership Office, The Metropolitan Museum of Art, Fifth Avenue and 82 Street, New York 28, New York (TR 9-5500).

Mr. John
Grubbeg
Oslo, N

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STERNERSEN

COPY

27 March 1962

Thursday, February 27 at 5:30 p.m.
Pompeian and Roman Wall Painting

| | |
|--------------|-----------------------------------|
| NAME _____ | TELEPHONE _____ |
| STREET _____ | CITY _____ ZONE _____ STATE _____ |

Enclosed you will please find my check for \$ _____, payable to THE METROPOLITAN MUSEUM OF ART, for the following lecture courses:

| | Members' Rate | Non-Members' Rate | Total |
|---|-----------------|-------------------|----------|
| | _____ | _____ | _____ |
| MONDAY EVENINGS: Modern Painting—Callisen Jan. 27-Mar. 31 | _____ at \$9.00 | _____ \$10.00 | \$ _____ |
| TUESDAY EVENINGS: Art for the Traveler Jan. 28-Apr. 1 | _____ at \$9.00 | _____ \$10.00 | \$ _____ |
| WEDNESDAY EVENINGS: Flemish Painting—Salinger Jan. 29-Apr. 2 | _____ at \$9.00 | _____ \$10.00 | \$ _____ |
| TUESDAY MORNINGS: Favorite Painters—Steinberg Feb. 4, 11, 18, 25 | _____ at \$3.50 | _____ \$ 4.00 | \$ _____ |

Order Received _____ Order Filled _____

Amount _____ Receipt No. _____ Item No. _____

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STEVENSEN

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Thursday, February 27 at 5:30 p.m.

Pompeian and Roman Wall Painting

PROFESSOR A. D. TRENDALL, *Master of University House, The Australian National University, Canberra, and Honorary Curator of the Classical Department of the Nicholson Museum, Sydney.*

Thursday, March 20 at 5:30 p.m.

The Etruscans as Artists

PROFESSOR OTTO J. BRENDEL, *Department of Fine Arts and Archaeology, Columbia University.*

Sponsored by the New York Society of the Archaeological Institute of America.

Thursday, April 17 at 5:30 p.m.

Raphael and the Creation of the Renaissance Ideal

JOHN WHITE, *Lecturer, Courtauld Institute of Art, University of London, and author of the recently published book THE BIRTH AND REBIRTH OF PICTORIAL SPACE.*

Please present your Membership Card, admitting two, at the 83rd Street entrance. Lectures will begin promptly at 5:30 p.m. and will last for one hour.

Mr. Johan
Grubbegt,
Oslo, Nor

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STEVENSEN

COPY

17 March 1961

The Metropolitan
Museum of Art

MEMBERS'
AFTERNOON LECTURES
-INVITATION SERIES

Mr. Johan
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Oslo, Nor

Dear Mr.

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cc: Mr.

The Museum is happy to announce five lectures in the special series for Members, to take place on Thursday afternoons at 5:30 p.m. in the Grace Rainey Rogers Auditorium. Two of them are sponsored jointly by the New York Society of the Archaeological Institute of America and by the Museum, and one is arranged in connection with the loan exhibition of Korean art. Your Membership card will admit two to each of the lectures. Dates and speakers will be:

Thursday, January 16 at 5:30 p.m.

Greek and Persian Sites in the Nile Delta

BERNARD V. BOTHMER, *Assistant Curator of Ancient Art, The Brooklyn Museum.*

Sponsored by the New York Society of the Archaeological Institute of America.

Thursday, February 13 at 5:30 p.m.

Korea, "Land of the Morning Calm"

DANA W. RUSSELL, *historian, Department of the Army in Korea 1947-1948; Cultural Affairs Officer, United States Information Service in Bangkok, 1955-1956.*

Arranged in connection with the special loan exhibition of Korean art, opening to Members February 7.

(OVER)

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STENERSSEN

COPY

12 March 1961

May 22, 1961

Dear Mr. Stenersen:

Thank you for your letter of March 13th.

At this point I cannot think of anyone who would like to

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

Dear Mr. Stenersen:

We have your letter of May 18th, concerning a picture you own, signed "Picasso 22", of which a photograph is enclosed. I understand you consult us at the suggestion of Mr. Alfred Barr, Jr., of the Museum of Modern Art.

We are far from convinced about the authenticity of this painting. This firm never handled it, therefore has no records or data we can give you.

Alfred S. Barr, Jr.
Director of the Museum of Modern Art
100 Broadway
New York 5, New York

Sincerely yours,
PAUL ROSENBERG & CO.

AR:is

Alexandre Rosenberg

AR:is

cc: Mr. Alfred Barr, Jr.

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cc: D. Miller

STENERSEN

22 March 1961

Dear Mr. Stenersen:

Thank you for your letter of March 14th.

At this point I cannot think of anyone who would like to exchange works of Paul Klee for Picasso and Munch, but I should like to see reproductions of the works of Picasso and Munch which you own. Could you bring these photographs to the Museum?

Sincerely,

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

Mr. Johan H. Stenersen
c/o Messrs. L. F. Rothschild & Co.
120 Broadway
New York 5, New York

AHB:ma

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17A who is this? How do we correspond?
Y-B-J

JOHAN H. STENERSEN
GRUBBEGT. 2-4
OSLO

jhs/tj

Oslo, 14th March 1961

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

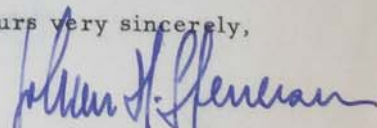
Dear Mr. Barr,

As I will be staying in New York for around 2 months from the middle of this week, I would appreciate very much if I could have the opportunity to meet you.

My family has been collecting works by Paul Klee for the last 10 years, and particularly the last 2 - 3 years we have been exchanging works we have had of Picasso and Munch against works by Paul Klee. Since there are quite a few Americans that have been buying Klee, we try to find some collectors that might be interested in exchanging their works by Klee against Picasso and Munch.

I will be staying with our New York connection
Messrs. L. F. Rothschild & Co.
120 Broadway, New York 5,
and if I may have the opportunity to see you, please let me know.

Yours very sincerely,


Johan H. Stenersen

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Stevens

(Sent to Gottlieb
rec'd 19 NOV)

Moscow, November 10, 1964

Dear Mr. Barr:

Ed and I plan to be in the United States within the next two weeks. I am bringing with me a set photographs of paintings, mostly by contemporary Russian artists, which I have collected over the past few years, including a number of recent works by Rabin, Weisber, Flavinsky, etc.

I hope I shall be fortunate enough to find you in New York and shall have the chance to show you the photos. My idea is eventually to transfer to the States whatever seems worthwhile and I should deeply appreciate your counsel in making the selection.

After recent changes at the top there is some faint expectation that the official attitude towards art may relax. This remains to be seen.

Ed joins me in sending warm regards to you and Mrs. Barr.

With best wishes,

King, Stevens

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Stevens

January 25, 1961

January 25, 1961

Dear Gordon:

Some weeks ago I had a chat with Edmund W. Stevens, Jr., the son of a friend of mine who is the Time-Life correspondent in Moscow. As you will see from the enclosed letter, he has had considerable experience and responsibility in his present position, but would like to work in one of the great offices---if possible, in yours.

Would you see him, or at least let him know whom he should see at Skidmore? I would appreciate it.

Sincerely, Barr, Jr.

Alfred H. Barr, Jr.

Mr. Edmund W. Stevens, Jr.
68 Marrow Street
New York 14, New York

Mr. Gordon Bunshaft
Skidmore Owings & Merrill
425 Park Avenue
New York, New York

AHB:ma

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68 Barrow Street
New York 14, New York

December 12, 1960

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

Dear Mr. Barr:

January 25, 1961

As you suggested, I have outlined below the history of my professional experience since my graduation from M.I.T. in 1936.

Dear Mr. Stevens:

My first job was given me by George Nelson in connection with the American National Exhibit in London. I must apologize that I have only now found the time to write Gordon Bunshaft on your behalf. I shall let you know if he replies directly to me. He may write to you, since I have given him your address. I was sent to London to help supervise the erection of this exhibit.

Upon my return to New York, I began work in Marcel Sincerely, Office. There my chief concern was detail design, and the general organization of a project in working drawings.

Last March I was given the opportunity of taking on Alfred H. Barr, Jr. by my present employers Brown, Lawford & Forbes. This was a \$700,000.00 development for the State Park Commission. We are designing bathing facilities, locker rooms, showers, administrative buildings, and a filtering plant for them in Morningside Park. I have had charge of this project for several weeks. The final working drawings are due for completion in a few weeks.

Mr. Edmund W. Stevens, Jr.
68 Barrow Street
New York 14, New York

AHB:ma

Sincerely yours,
Edmund W. Stevens, Jr.
Edmund W. Stevens, Jr.

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68 Barrow Street
New York 14, New York

December 12, 1960

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

Dear Mr. Barr:

As you suggested, I have outlined below the history of my professional experience since my graduation from M.I.T. in 1958.

My first job was given me by George Nelson in connection with the American National Exhibit in Moscow. From September 1958, I worked on the development of a prefabricated, modular structure which was to contain the exhibits and the different decks of circulation around them. I was very fortunate to have some of my ideas tested and to see them incorporated in the final scheme. In May I was sent to Moscow to help supervise the erection of this exhibit.

Upon my return to New York, I began work in Marcel Breuer's Office. There my chief concern was detail design, and the general organization of a project in working drawings.

Last March I was given the opportunity of taking entire charge of a job by my present employers Brown, Lawford & Forbes. This was a \$700,000.00 development for the State Park Commission. We are designing bathing facilities, locker rooms, showers, administrative^o and a filtering plant^o for them in Mohansic Park. I have had charge of this project since its preliminary stages. The final working drawings are due for completion in the next few weeks.

Sincerely yours,

Edmund W. Stevens, Jr.

Edmund W. Stevens, Jr.

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Adlai Stevenson

October 11, 1961

January 15, 1962

CLASS OF SERVICE
 This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

CO*61 (4-60)

STEVENSON

SYMBOLS

| |
|------------------------------------|
| DL = Day Letter |
| NL = Night Letter |
| LT = International Letter Telegram |

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1965 JUL 17 AM 2 45

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MR AND MRS ALFRED BARR JR, DIRECTOR MUSEUM OF MODERN ART
11 WEST 53 ST NYK

A MEMORIAL CEREMONY FOR ADLAI STEVENSON WILL BE HELD IN THE
GENERAL ASSEMBLY HALL OF THE UNITED NATIONS AT 3 P.M. ON MONDAY
JULY 19. YOU ARE CORDIALLY INVITED TO ATTEND. PLEASE PRESENT
THIS TELEGRAM AT THE UN DELEGATES ENTRANCE BEFORE 2:45 P.M.
AFTER WHICH TIME NO SEATS WILL BE RESERVED

FRANCIS T P PLIMPTON ACTING US REPRESENTATIVE TO THE UN

cc: Mr. Barr (Greensboro)

(Rec'd July 19)

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Adlai Stevenson

October 11, 1961

January 15, 1962

Dear Adlai:

I hesitate to add to the enormous bulk of your mail but wanted to tell you how pleased I was with your speech on Africa and the United Nations at the Princeton Club in Washington. It makes me very happy to think of four-hundred Princetonians listening to what you have to say. Congratulations!

Dear

Mrs. Farnof has shown me your letter of December 12 and we have looked up the letter. Sincerely, in it. I do not have any objection to their use by Mrs. Horan in her book on Alfred Stieglitz. I would, of course, be interested to know whether she plans to use my letters to Stieglitz which either provoked the Stieglitz letters Alfred H. Barr, Jr. did to her.

Sincerely,

The Honorable Adlai E. Stevenson H. Barr, Jr.
 United States Mission to the the Museum Collections
 United Nations
 2 Park Avenue
 New York, N.Y.

AHB:ld

Mr. Peter Russell
 Alfred Stieglitz Archive
 Yale University Library
 New Haven, Connecticut

AHB:ld

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cc: ~~Mr. Wheeler~~

cc: Mr. Wheeler

Stieglitz

Yale University Library
New Haven, Connecticut

December 12

January 15, 1964

James T. Babb
University Librarian

John H. Oxeniller
Assistant University Librarian
Donald G. Wing
Associate Librarian

Dear Alfred

I to know whether
of the letters

DECEMBER 12TH 1963

Dear Mr. Bunnell:

DEAR MISS KASANOFF:

Miss Kasanoff has shown me your letter of December 12 and we have looked up the letters itemized in it. I do not have any objection to their use by Mrs. Norman in her book on Alfred Stieglitz. I would, of course, be interested to know whether she plans to use my letters to Stieglitz which either provoked the Stieglitz letters she requests or replied to them.

Sincerely,

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

MAR 31 1952
FEB 3 1954
AUG 1939
DEC 1 1939
DEC 1939
APR 12 1944

SINCERELY YOURS,

Peter Bunnell
PETER BUNNELL
ALFRED STIEGLITZ ARCHIVE

Mr. Peter Bunnell
Alfred Stieglitz Archive
Yale University Library
New Haven, Connecticut
11 WEST 57th STREET
NEW YORK 19, NEW YORK

AHB:nk

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Yale University Library

New Haven Connecticut

Dear Mr

James T. Babb
University Librarian



John H. Ottemiller
Associate University Librarian

Donald G. Wing
Associate Librarian

and we l

any obje

Stieglit

she play

she xap

DECEMBER 12TH 1963

DEAR MISS KASANOF:

MRS. DOROTHY NORMAN OF NEW YORK IS AT PRESENT PREPARING A BOOK ON ALFRED STIEGLITZ AND HAS REQUESTED PHOTOSTATS OF SIX OF THE ELEVEN STIEGLITZ LETTERS TO THE MUSEUM WHICH HAVE BEEN PRESERVED. I INFORMED MRS. NORMAN THAT I MUST FIRST HAVE YOUR AUTHORIZATION BEFORE REPRODUCING THE COPIES IN OUR COLLECTION. THE DATES OF THE LETTERS ARE:

- MAR 31 1932
- FEB 3 1934
- AUG 1939
- DEC 1 1939
- DEC 1939
- APR 12 1944

SINCERELY YOURS,

Peter Bunnell
PETER BUNNELL
ALFRED STIEGLITZ ARCHIVE

MISS NINA KASANOF
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK 19, NEW YORK

Handwritten notes on the yellowed paper:
... of the 19 American ...
... 1930, 1931, 1932 ...
... 1947 ...
... 1940 ...

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cc: Mr. Wheeler

Dear Mr. Bunnell:

Miss Kasanof has shown me your letter of December 12 and we have looked up the letters itemized in it. I do not have any objection to their use by Mrs. Norman in her book on Alfred Stieglitz. ~~XXXXXX~~ I would, of course, be interested to know whether she plans ^{to sell} my letters to Stieglitz which either provoked the ^{Stieglitz} letters she ~~requests~~ requests ~~for~~ or replied to them.

Sincerely,

AHBjr title

He should bill Yale library for photostats

CSJ

*at "291" in New York
in the "American" in
1924.
at the "Detmold Gallery," N.Y.
1925, 1926, 1927, 1928, 1929
and at "The American Place"
1930, 1931, 1932
at the Museum, 1927
one of the "American" at the
Museum between 1927 and 1930.*

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Handwritten: O'Keeffe

Handwritten: Betsy - these are the letters referred to.

Handwritten: Georgia O'Keeffe
Room 17
509 Madison Ave
N.Y.

Handwritten: Born in Union, Wisconsin
Nov. 15 - 1887

Handwritten: Studied - Chicago Art Institute
Art Students League of N.Y.
Teachers' College, Columbia University, N.Y.

- Exhibited:* 1916 & 1917 at "291" in New York
- "One Woman" Exhibitions Anderson Galleries, N.Y. (1922 & 1923).
- Exhibited as one of the "Seven Americans" at the Anderson Galleries, 1924.
- "One Woman" Exhibitions at the Detmold Gallery, N.Y. 1925, 1926, 1927, 1928, 1929
- "One Woman" Exhibitions at "An American Place" - 1930, 1931, 1932
- Exhibition at Brooklyn Museum, 1927
- One of the 19 ^{Art} Americans at the Modern Museum of Art, N.Y. 1925.

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March 31/32

O'Keeffe

Georgia O'Keeffe - Wisconsin 2-7258

Born 1710

509 Madison Ave,

N.Y. City

Born Sun Prairie, WisconsinNov. 15-1887

Student - Chicago Art Institute

Art Students League of N.Y.

Teachers' College, Columbia University, N.Y.

Exhibited: 1916 & 1917 at "291" in New York

"One Woman" Exhibition Anderson Galleries, N.Y., 1922 & 1923.

Exhibited as one of the "Seven Americans" at
the Anderson Galleries, 1924."One Woman" Exhibitions at the Intimate Gallery, N.Y.
1925, 1926, 1927, 1928, 1929"One Woman" Exhibitions at "An American Place" -
1930, 1931, 1932

Exhibition at Brooklyn Museum, 1927

One of the 19 ^{Art} Americans at the
Modern Museum of Art, N.Y. 1925.

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Represented in Collections:

- Phillips Memorial Gallery - Washington, D.C.
- Whitney Museum, N.Y.
- Brooklyn Museum, Brooklyn, N.Y.
- Museum of Art, Cleveland, Ohio.

Private Collections:

- Mr. Sam Lewisohn -
- Mrs. Anna Wertheim
- Mr. Paul Rosenfeld -
- Mr & Mrs. Arthur Schurab
- Mrs. Clara J. Liebmann -
- Mr. R. D. Briscoe -
- Mrs. John D. Rockefeller, Jr. -
- Mr. Alfred Stieglitz -
- Leo Japhl Duxen -
- Mr. A. Rothbart -
- ~~Mr. & Mrs. E. G. ...~~
- Mr. & Mrs. E. G. ...
- many others

The Museum of Modern Art Archives, NY

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Series/Folder:

I. A. 388

Ad. 3
34.
L. 1000

Hugely

My dear Mr. Rose: Mr. Linneman
told me nothing about the travelling
of the Exhibition. The Craig's were
loaned only for the present history
Exhibition. I'm sorry to be unable
to give permission to have them
go on the road, that is to leave
the City. The Eckings are part of
a very rare portfolio I have & want
to keep intact as there is not an
other like it. So will will you
kindly have the 10 Craig's returned
to me at the close of the
present exhibition at your museum.

This was the agreement with
Linneman.

Sincerely
Walter Dill Scott

Scott

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1) Confer
from museum
2) understand
not to go to Chicago

An American Place
509 Madison Avenue
New York City

August 1939

Dear Mr. Barr:

I have your kind letter asking for the loan of the two Picasso's you designate.

I wonder will there be a note in the catalogue to the effect that the Figure of 1910 was really the first Picasso known in America, and that is it was in the Picasso show at 291 in February, 1911, when Picasso was introduced to this country with 83 examples of his work, showing his complete evolution from his twelfth year on and through 1910.

Of course, the place 291 was too small for large paintings. Then too, at the time there was a duty on art, besides which 291 was actually run on \$100 a month, all expenses included.

The collé Still Life of 1913 was the first of its type shown in this country and this was in 1915. It originally belonged to Picebia and it is undoubtedly the finest example of its kind. I wonder if I let your museum have the loan of these two pictures couldn't they be returned to An American Place without their going to Chicago? They really should be in New York after the exhibition at your place. What say you?

I would like the collé insured for \$1,000 and the charcoal for \$1,500. As you know I carry no insurance. I enclose the blanks filled as per your request.

Yours sincerely,

Alfred H. Steiglitz

Cordial Greetings.

I have not been able as yet to get away, I look forward to the Picasso Show. Congratulations.

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An American Place
509 Madison Avenue
New York City
December 1, 1939

My dear Mr. Barr:

I have been wanting to write to you ever since I saw the Picasso exhibition at your Museum that "Artists' Night." I wanted to congratulate you on the magnificent show and also to congratulate you on the splendid job you did with the catalogue. But somehow or other I have been delinquent and procrastinating. And I do not like delinquency nor procrastination, even when I am the guilty party.

There is one thing about the catalogue which I do not quite understand. I have been hesitating to say anything about it because it is really not of great consequence. But somehow or other I feel that you like to have things reasonably accurate that are given out by the Museum officially. I have to assume that. If you will look at page 72, and read what is printed in regard to No. 92 I confess in view of the historical facts which are on record and with which you must be acquainted I do not understand what has been printed by you. What is the meaning of "probably the first time Picasso was exhibited in any way in this country." What does "probably" mean? The exhibition held consisted of 83 drawings in pencil, ink, charcoal and water colors besides some etchings - the 83 items showing the complete evolution of Picasso from his twelfth year to 1911, in the mediums herewith recorded. In short the spirit of Picasso was completely represented even if there were no oil paintings. It must be remembered that at the time, in the days of "291", art was not free, nor was "291" supported by any organizations, nor was it in business and that everything that was done in its name was done through voluntary cooperation of a few very fine spirits and with the munificent amount of money of \$100 a month, which paid for rent, lighting, catalogues, etc, etc. Even the cost of shipping the Picasso's from Paris and return... The Picasso's which were shown in this first exhibition of Picasso's evolution anywhere in the world were selected by Marius De Zayas, Paul Haviland, Frank Haviland - who was closer to Picasso, as were De Zayas and Haviland. It was No. 92 which proved the storm center of this introduction of Picasso to America. It was the first cubistic picture seen in this country. At least the first officially shown to the public.

I was told at the time that they were selected in Picasso's studio, from his own collection.

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-2-

An American Place
 125 Madison Avenue
 New York City

Mr. Hamilton Easter Field purchased a Picasso drawing that he had made when he was twelve years old and he paid \$12.00 for it. I kept No. 92 of your catalogue. All the other things of Picasso's were returned to him and I was ashamed for America that it was so blind not to keep many of the things here. As a matter of fact not to keep the whole collection here as it was offered to Bryson Burroughs, curator of paintings of the Metropolitan for \$2,000 - 83 pieces. Please remember the \$2,000 were to go to Picasso with no deductions, no commissions, as "291", I repeat, in no way directly or indirectly received monies for its voluntary work. Burroughs laughed and said: "Stieglitz, do you think that America will ever be mad enough to take Picasso and his ilk seriously?" My answer was "It will, when Picasso will have become a fad." Burroughs added: "Then we can wait until some rich people will present us with Picasso's." It is too bad that this collection of 83 Picassos is not intact today, so that it could be shown simultaneously with what you have on the walls of your Museum now. I wonder really why I should feel impelled to write this letter. I suppose it is prompted because of my respect for you. I have to believe that you are the last one in the art world who wishes facts distorted. In the Spring of 1911 I was in Paris and met Picasso in his studio. De Zayas took me there, in the course of the conversation Picasso referred to the charcoal drawing in your catalogue as No. 92, as his most beautiful drawing to date. He had no idea at the time who had bought it. (That is who had kept them in America.)

It is too bad that you have been unable to see the ~~thing~~ ^{series} now on view at the Place. But undoubtedly time is not your own, or maybe you did see it without my seeing you.

With cordial greetings.

Stieglitz

R.B. The new series
 are up now

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An American Place
509 Madison Avenue
New York City

My dear Mr. Barr:

I should have acknowledged the receipt of your very kind letter of December 3 long before this. But why go into explanations?

As for the African sculpture exhibition shown as "291", in spite of what you say, I do still believe that in spirit at least the collection was, in relationship to what had been shown there before, the first of its kind held in the world. There has been no other "291" and I doubt that there ever will be another.

The series of exhibitions listed in "America and Alfred Stieglitz", although good in its way, is really inadequate. Dorothy Norman put it together and showed me what she had done. And knowing the small space at her disposal I said OK. So in finality I am responsible for what is there. Even though I had nothing to do with the publishing of that book I did have something to do with helping Dorothy Norman to put the illustrations together. And even in this item fully one-third of the material had to be cut out for lack of space.

Maybe someday I shall be able to explain to you why I said anything about the Picasso material at all.

Wishing you a Merry Christmas and a grand year for 1940.

Your old,

Stieglitz

P.S. So you have repainted the wall twice back of that charcoal drawing of Picasso? I am sure you have set off the drawing to its best advantage. I thought it looked very well when I saw it in its original hanging that night I was there in the Museum. I would like to see the Picasso show again. I must manage to get there if it is at all possible.

In every way I am certainly most seriously handicapped, and yet I would swap with no one. You must see the marine.

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STIEGLITZ

An American Place
509 Madison Ave.
New York City
April 12, 1944

Mr. Monroe Wheeler
Dir., Exhibitions & Publications
Museum of Modern Art
11 W. 53 St.
City

Dear Mr. Wheeler,

I have your letter of the 8th instant. I have read it with a mixed interest. But whatever, I am sorry not to be able to meet with your request. That particular Picasso print that I have, I have never permitted to go out of my sight. It represents something very particular to me--not as a bit of wealth in the form of money, but as a symbol of my own inner life. Picasso means a very definite thing to me, and in this print--of which there is only one other example in the world equally good--I find a measuring rod for my own integrity when I have the Picasso standing next to one of my truly achieved "equivalents", or an O'Keeffe, which I know to be as true and as significant as the Picasso and as the "Equivalent".

I fear all this will seem to you as sentimental balderdash.

I again repeat, I am sorry not to be able to meet with your request. I hope that the collection that you are gathering to be sent on a Mexican trip will be a triumphal march to wherever--and whenever.

With greetings--

Alfred Stieglitz

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New Haven, Connecticut

James T. Babb
University Librarian

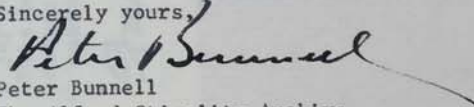
Donald C. Gallup, *Curator*
Collection of American Literature

August 16th 1963

Dear Miss Kasanof:

Thank you for sending the eleven Stieglitz letters. I can certainly understand the problem in searching old records and I appreciate everything that you have done. In the event additional letters do appear do not hesitate sending them on.

Sincerely yours,


Peter Bunnell
The Alfred Stieglitz Archive

Miss Nina Kasanof
Assistant, Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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cc: Miss Mayer

August 9, 1963

THE MUSEUM OF MODERN ART

Date August 19, 1963.

To: Nina Kasanoff

Re: Stieglitz letters

From: Grace Mayer

Dear Nina Kasanoff:

Peter Bunnell of the Stieglitz Archive at Yale thanks you for your efforts in his behalf. He writes as of August 16:

"A Miss Nina Kasanof has been able to find eleven Stieglitz letters to the Museum. They arrived recently in fine order and I want to thank you for your part. [which was nil -Grace]. Though I wish there were more, particularly regarding the photographic activities, these are a joy to add to the collection at Yale. The letter files are growing each day. This past week a valuable find at the Albright-Knox Gallery yielded crucial letters about the 1910 Secession exhibition. Regardless of what some people say, all museum staffs are great!"

And many thanks from us, too -

Grace

Mr. Peter Bunnell
The Alfred Stieglitz Archive
Yale University Library
New Haven, Connecticut

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cc: M

MEMO FROM
GRACE M. MAYER

August 9, 63

Dear Nina Kasanof:

Many thanks! I know that Peter
Bunnell will be beside himself with
joy!

Grace

Dear Mr.

find any
for the ve
which I en
so that we
fruitful o
to pursue

Dear Betty:

late to be
Peter Bunnell o
neck and boundi
correspondence.
with notations.

Apologie

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us,
time

too

grace

Mr. Peter Bunnell
The Alfred Stieglitz Archive
Yale University Library
New Haven, Connecticut

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cc: Miss Mayer

August 9, 1963

Dear Mr. Bunnell:

A long time ago Grace Mayer asked this department to try to find any Stieglitz letters that exist in our files, and I must apologize for the very long delay in answering you. We found eleven letters, of which I enclose copies. They did not seem of great importance to us, so that we have been holding them in the hope of finding some more fruitful ones in the meantime, but unfortunately there has been no time to pursue the search further.

Dear Peter:

May I apologize again, and hope that these do not arrive too late to be of any use to you.

Peter Bunnell of Yale is breathing down my neck and hounding me about the Stieglitz correspondence. He now encloses his list with notations.

Sincerely,

Apologies and thanks -

Nina Kasanof
Assistant, Museum Collections

Nina

Mr. Peter Bunnell
The Alfred Stieglitz Archive
Yale University Library
New Haven, Connecticut

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The Museum of Modern Art to Alfred Stieglitz

- December 21, 1929 - Alfred H. Barr - thanks for loan to exhibition, ^{file} not mentioned
- December 24, 1929 - Alfred H. Barr - comments concerning exhibition on view, title not mentioned
- ? 1929 - Alfred H. Barr - Personal
- January 23, 1932 - Alice Mallette, Registrar - instructions of a Review to Philadelphia
- May 14, 1932 - Alfred H. Barr - seeking Hootley for entitled exhibition in 1932
- May 20, 1932 - Alfred H. Barr - thanks for permission to borrow above
- May 7, 1934 - A. Conger Goodyear - invitation to membership
- November 3, 1934 - Alfred H. Barr - seeking loans for 5th Ann. exhibition
- no S. letter → January 16, 1936 - Alfred H. Barr - concerning exchange of Mann & O'Keefe
- no S. letter → May 8, 1936 - Alfred H. Barr - concerning Marin exhibition
- no S. letter → May 12, 1936 - Alfred H. Barr - concerning Marin reproductions
- July 21, 1936 - Alice Mallette - Insurance & Marin water stains - 2 letters
- August 15, 1936 - Frances Collins - Marin Catalogue
- August 20, 1936 - Frances Collins - Marin Catalogue
- September 11, 1936 - Frances Collins - Marin Catalogue
- no S. letter → September 15, 1936 - Alfred H. Barr - Hootley piece for Marin Catalogue
- September 15, 1936 - Frances Collins
- September 16, 1936 - Frances Collins
- September 17, 1936 - Frances Collins
- ? 1936 - Frances Collins
- ? 1936 - Frances Collins
- October 22, 1936 - A. Conger Goodyear - thanks for work on Marin show
- To EINSTEIN → November 6, 1936 - Dorothy H. Dudley - receipt for work on Marin show
- October 11, 1936 - Dorothy H. Dudley
- ✓ December 11, 1937 - A. Conger Goodyear - Request to borrow for ex. of 20m. artists at Jeu de Paume Museum, Paris
- ✓ December 28, 1937 - A. Conger Goodyear - Request & Stieglitz decline #12125
- no S. letter → January 4, 1938 - A. Conger Goodyear - seeking reconsideration of above Request
- ✓ February 27, 1939 - Alfred H. Barr - seeking loans for show opening new building
- April 17, 1939 - with receipts for loan of paintings
- June 9, 1939 - Alfred H. Barr - concerning 1940 exhibition of Stieglitz' photography
- ✓ 1939 - Alfred H. Barr - seeking loan of Picassos - for 1939 Bienn show
- October 30, 1939 - Receipt for Exhibition - 3 Picassos
- November 10, 1939 - telegram from Nelson Rockefeller
- ✓ December 8, 1939 - Alfred H. Barr - Regarding Picasso show
- ✓ December 14, 1939 - Lenore Browning, Sec. to Mr. Barr - concerning label for Stieglitz Picasso
- ✓ January 18, 1940 - Alfred H. Barr - Returning Picasso loan & upcoming photo show
- May 20, 1940 - Alfred H. Barr - concerning Georgia O'Keefe
- July 1940 - Alfred H. Barr - personnel - Birthday in Stieglitz?
- September 17, 1940 - Beaumont Newhall - Regarding photographic department
- January 12, 1942 - James Thrall Soby - seek loan for Army camp show
- January 20, 1942 - James Thrall Soby - Regarding loan or decline for Army camp show
- December 9th 1942 - Alfred H. Barr - concerning Reception at Stieglitz show
- November 9, 1943 - Dorothy C. Miller - loan for Romantic Paintings in America
- March 23, 1944 - Monroe Wheeler - thanks for lending drawings, unutilized show or publication
- April 11, 1944 - Monroe Wheeler - seeking loan for Picasso show in Mexico
- October 31, 1944 - Bernard Rudofsky - seeking photograph "Dorothy Tree" for clothes exhibit
- no S. letter → March 1, 1945 - Monroe Wheeler - concerning return Hootley paintings
- no S. letter → April 27, 1945 - James Johnson Sweeney - concerning purchase of Marin
- June 14, 1946 - Hannah Miller - permission to make color slides of O'Keefe
- July 11, 1936 - Frances Collins - re Marin reproduction
- Nov. 7, 1937 - 10th Ann. Show
- April 15, 1939 - 10th Ann. Show
- Oct. 29, 1939 - D. G. to Stieglitz - near vol. PICASSOS
- Feb. 14, 1944 - D. G. to Stieglitz - return of 1000s - Marin's & O'Keefe
- July 25, 1944 - H. G. to S. - Request for Hootley loans

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THE MUSEUM OF MODERN ART

Date December 4, 1962.

To: Betsy Jones

Re: Stieglitz correspondence

From: Grace Mayer

Dear Betsy:

The following memo from Bill Lieberman may facilitate the search for the Stieglitz letters, in connection with the request from the Stieglitz Archive at Yale:

December 3, 1962.

"I am almost certain we have no letters from Alfred Stieglitz. From years ago when I was Alfred Barr's secretary, I do seem to remember some in his files, especially some concerning a reproduction of a painting by Georgia O'Keeffe which accompanied an article Alfred wrote on modern American painting for a State Department magazine published in Latin America."

Thanks ^

Grace

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THE MUSEUM OF MODERN ART

Date November 30, 1962.

To: Betsy Jones

Re: Copies of MoMA Alfred

From: Grace Mayer

Stieglitz Correspondence for

the Stieglitz Archive at Yale

Dear Betsy:

I am sorry to bother you about this again, but today we received the following letter from Peter C. Bunnell of the Yale University Library:

"I hate to bring up old favor knowing how much it takes just to keep us all going from day to day, but as you said, the "Hound of Heaven" is at it all over again. You will recall earlier in the year I sent you a long list of the correspondents from the Museum to Stieglitz in hopes that some of Stieglitz' replies might be available. I am trying to complete the files dealing with museums and I wondered if by chance you have heard how progress is coming?"

I am merely relaying this in the faint hope that someday you may run across this material. Please do not knock yourself out about it.

Many thanks -

Grace

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Yale University Library
New Haven, Connecticut

Donald C. Gallup, Curator
Collection of American Literature

March 27th 1962

THE MUSEUM OF MODERN ART

Date March 30, 1962

To: Grace Mayer

Re: Stieglitz Archive

From: Betsy Jones

Correspondence

Of course we shall try to help Mr. Bunnell in assembling Stieglitz correspondence, but I rather doubt that we can do anything before the summer when we trust there will be some free time for one of us to do some digging in old files. Do you think Mr. Bunnell is in a hurry? If so, it is possible that he could get at least some Stieglitz letters to the Museum from another source. Dorothy Miller thinks that some years ago we gave Dorothy Norman copies of some Stieglitz letters, so that she might have them in one accessible spot. However, I would have to check this and try to find out which letters she got. I'll try to do this at least fairly soon.

Sincerely,

Pety
Peter Bunnell
The Alfred Stieglitz Archive

P.S. Needless to say, any letters which do not seem to be in answer to any on the list we would be interested in as well.

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Yale University Library
New Haven, Connecticut

Donald C. Gallup, Curator
Collection of American Literature

March 27th 1962

THE MUSEUM OF MODERN ART

Date March 29, 1962

To: Betsy Jones

Re: Alfred Stieglitz

From: Grace Mayer

Correspondence

Dear Betsy:

The attached is self-explanatory, and sent to you in the hope that you may be able to comply with the request of The Alfred Stieglitz Archive at Yale. Thank you -

Grace

Sincerely,

Pety
Peter Bunnell
The Alfred Stieglitz Archive

P.S. Needless to say, any letters which do not seem to be in answer to any on the list we would be interested in as well.

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Yale University Library
New Haven, Connecticut

Dorothy C. Gallup, Curator
Collection of American Literature

March 27th 1962

Dear Grace:

I am ever so busy and by necessity this note has to be strictly business regarding the Archive.

Of course, you know my project of trying to locate Stieglitz letters. Thus far results have been most gratifying, perhaps with one exception. Museums do not seem to keep their past correspondence. In going through the file of the letters from various people at the Museum of Modern Art, I note many significant items which are of value in understanding Stieglitz and his mannerisms. For this reason I have chosen to ask a favor of you. Enclosed is a list of fifty letters which we have in our files from various staff members of the Museum, written in some official capacity. They are listed here with the date and with the name of the correspondent. I am hoping that perhaps the Museum has kept its old correspondence, though no doubt in some form of storage. Would it be possible for you to pass this list on to some member of the staff in hopes that the Stieglitz replies might be located? We would then, if possible, like to have photostats made of these. Of course, the Archive will pay all charges for such services.

I write you in this manner for I have had some sad experiences with various museums - some finally allowing me to go through old files in person. In any case, if someone with an understanding of our work here could look for these letters then I am sure results might be forthcoming.

With my warmest regards and many thanks.

Sincerely,

Pety

Peter Bunnell
The Alfred Stieglitz Archive

P.S. Needless to say, any letters which do not seem to be in answer to any on the list we would be interested in as well.

| | | |
|---------------------------------------|-------------|----------------|
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The Museum of Modern Art to Alfred Stieglitz

- December 21, 1929 - Alfred H. Barr
- December 24, 1929 - Alfred H. Barr
- ? 1929 - Alfred H. Barr
- January 23, 1932 - Alice Mallette, Registrar
- May 14, 1932 - Alfred H. Barr
- May 20, 1932 - Alfred H. Barr
- May 7, 1934 - A. Conger Goodyear
- November 3, 1934 - Alfred H. Barr
- January 16, 1936 - Alfred H. Barr
- May 8, 1936 - Alfred H. Barr
- May 12, 1936 - Alfred H. Barr
- July 21, 1936 - Alice Mallette
- August 15, 1936 - Frances Collins
- August 20, 1936 - Frances Collins
- September 11, 1936 - Frances Collins
- September 15, 1936 - Alfred H. Barr
- September 15, 1936 - Frances Collins
- September 16, 1936 - Frances Collins
- September 17, 1936 - Frances Collins
- ? 1936 - Frances Collins
- ? 1936 - Frances Collins
- October 22, 1936 - A. Conger Goodyear
- November 6, 1936 - Dorothy H. Dudley
- October 14, 1936 - Dorothy H. Dudley
- December 11, 1937 - A. Conger Goodyear
- December 28, 1937 - A. Conger Goodyear
- January 4, 1938 - A. Conger Goodyear
- February 27, 1939 - Alfred H. Barr
- April 17, 1939 - with receipts for loan of paintings
- June 9, 1939 - Alfred H. Barr
- ? 1939 - Alfred H. Barr
- October 30, 1939 - Receipt for Exhibition - 3 Picassos
- November 10, 1939 - telegram from Nelson Rockefeller
- December 8, 1939 - Alfred H. Barr
- December 14, 1939 - Lenore Browning, Sec. to Mr. Barr
- January 18, 1940 - Alfred H. Barr
- May 20, 1940 - Alfred H. Barr
- July 1940 - Alfred H. Barr
- September 17, 1940 - Beaumont Newhall ✓
- January 12, 1942 - James Thrall Soby
- January 20, 1942 - James Thrall Soby
- December 9, 1942 - Alfred H. Barr
- November 9, 1943 - Dorothy C. Miller
- March 23, 1944 - Monroe Wheeler
- April 11, 1944 - Monroe Wheeler
- October 31, 1944 - Bernard Rudofsky
- March 1, 1945 - Monroe Wheeler
- April 27, 1945 - James Johnson Sweeney
- June 14, 1946 - Hannah Muller

Asst. Sec. Barr & Scripps 1862-1932

found no 5. letters

Main show to back?

part of our time

OKuffe May Aug 46

no 5. letters

James Johnson Sweeney

| | | |
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Gen'l - Steigly
Gen'l - Steigly

My dear Mrs. Norman: I November 10, 1953

in connection with you the usual with you please

July 7, 1949

Dear Dorothy:

DOROTHY NORMAN

General Norman
WOODS HOLE, MASSACHUSETTS

My dear Mrs. Miller
Thank you so much for
the Steigly letters. Deeply
grateful for them. If any more
turn up would love them also!
Very sincerely, Mrs. Norman

DCM:dj

I look forward with so much interest to the publication of these letters. Please or write me if you think I can be of any help.

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Dorothy Norman
121 East 70th Street
New York 21, New York

P. S. You will find a list of exhibitors of African art on page 17 of Sweeney's catalogue, *African Negro Art*, published by the Museum in 1935.

AHB:sm

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no: 3 Miller ✓
 March 11/1949

Guil - Stieglitz
 Guil - Stieglitz

My dear Mrs. Norman: November 18, 1939

in connection with you the enclosed with
 you please see that that

July 7, 1949

Dear Dorothy:

Thank you for your note of November 12 and the photostats of
 correspondence between Stieglitz and myself. I am somewhat baffled about
 how to add any **Dear Mrs. Norman:** etc. It seems to me that my letter of
 December 6, 1939 explained quite carefully why I used the word "probably".

Enclosed are a few copies of

I ~~sent~~ **letters from Stieglitz to Alfred Barr from 1929 to 1936.** There seems to be very little
 explanation of ~~the~~ **example of the** ~~one~~ **else in the Museum files.** held at the Folkwang Museum in
 Hagen, Germany in 1912, two years before the Negro art show at "1913". As
 I explained to you over the phone, the Folk **Sincerely,** was an Art Museum
 founded by Herr Karl Ernst Osthaus, a great collector of modern painting and
 one of the first to buy Natissees and Picassos in Germany. He collected
 negro sculpture as art and showed it as art. Later, his collection passed
 on with his collection of paintings and sculpture to the Museum in Hagen,
 consequently a few things such as the Natisse Blue Window which was ~~sent~~ by
 the Nazis.

Mrs. Dorothy Norman
 I hate **124 E. 70th Street** these questions of priority, and I am
 sorry to think **New York, New York** in any way troubled by my pedantic
 caution.

DCM:dj

I look forward with so much interest to the publication of these
 letters. Please or write me if you think I can be of any help.

Sincerely yours,

Alfred N. Barr, Jr.

Mrs. Dorothy Norman
 124 East 70th Street
 New York 21, New York

P. S. You will find a list of exhibitions of African art on page 27 of
 Sweeney's catalogue, African Negro Art, published by the Museum in 1935.

AHB:cc

| | | |
|---------------------------------------|-------------|----------------|
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cc: D Miller ✓

mailed 11/34.

Gene - Stieglitz #33

*My dear Mrs. Barr: If it is not
inconvenience you too much will
you please see to it that my*

November 18, 1953

Dear Dorothy:

Thank you for your note of November 12 and the photostats of correspondence between Stieglitz and myself. I am somewhat baffled about how to add anything to the exchange. It seems to me that my letter of December 8, 1939 explained quite carefully why I used the word "probably".

I gathered from his reply that he was not satisfied with my explanation of why I felt caution to be desirable; nor would he accept the example of the show of African Negro art held at the Folkwang Museum in Hagen, Germany in 1912, two years before the Negro art show at "291". As I explained to you over the phone, the Folkwang Museum was an Art Museum founded by Dr. Karl Ernst Osthaus, a great collector of modern painting and one of the first to buy Matisse and Picassos in Germany. He collected negro sculpture as art and showed it as art. Later, his collection passed on with his collection of paintings and sculpture to the Museum in Essen, ~~except for~~ (a few things such as the Matisse Blue Window which was sold by the Nazis. *were later sold by*)

I hate to quibble over these questions of priority, and I am sorry to think that Stieglitz was in any way troubled by my pedantic caution.

I look forward with so much interest to the publication of these letters. Phone or write me if you think I can be of any help.

Sincerely yours,

Alfred H. Barr, Jr.

Mrs. Dorothy Norman
124 East 70th Street
New York 21, New York

P. S. You will find a list of exhibitions of African art on page 22 of Sweeney's catalogue, African Negro Art, published by the Museum in 1935.

AHB:mm

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March 11/34.

Stieglitz
33

My dear Mr. Parr: If it were
inconvenience you too much will
you please see to it that my
Ernest Craig Etchings will be
returned to me within the next
few days. I need them
Etchings.

Stieglitz.

| | | |
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C
O
P
Y

ALFRED STIEGLITZ
509 Madison Av.
New York, N.Y.

December 25, 1937

Mr. A. Conger Goodyear
570 Lexington Ave.
New York, N. Y.

Dear Mr. Goodyear:

Once more I am forced to apologize for my procrastination in acknowledging the receipt of your request for the Marins and O'Keeffes for Paris.

Conditions make it impossible for me to let the pictures go overseas at present even though fully insured.

With Greetings,

Cordially,

(signed) ALFRED STIEGLITZ

| | | |
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Feb. 25/89

My dear Alfred Barr: Come
 along & we'll arrange about
 the murals & objects you
 want to borrow for the
 Museum Spring Show. —
 Greetings

Strieglig

Please phone
before coming

Alfred Strieglig
 An American Place

If you suggest or suggest
 any loan photographs with articles
 in your exhibition, the above are

| | | |
|---------------------------------------|-------------|----------------|
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Handwritten notes:
 The 9th
 11/11
 2000

An American Place

November 11, 1943

Museum of Modern Art
 New York City

Dear Dorothy Dudley, Registrar

I have your receipt of the 9th instant re the O'Keeffe, the Marin and the other Marin besides a O'Keeffe received from the Art Institute of Chicago, all for your exhibition "Romantic Painting in America." The three first enumerated paintings you received from An American Place, 509 Madison Avenue, on November 9th. None of these paintings may be photographed, sketched or reproduced except for catalogue purpose for your own Museum. If wanted for any other purpose, special permission must be asked for each time.

Sincerely,

Alfred Hiegl
 An American Place

Of course magazine or newspapers may have photographs with articles on your Exhibition, the above one

| | | |
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-2-

Mr. Hamilton Easterfield purchased a Picasso drawing that he had made when he was twelve years old and he paid \$12.00 for it. I kept No. 92 of your catalogue. All the other things of Picasso's were returned to him and I was ashamed for America that it was so blind not to keep many of the things here. As a matter of fact not to keep the whole collection here as it was offered to Bryson Burroughs, curator of paintings of the Metropolitan for \$2,000 - 83 pieces. Please remember the \$2,000 were to go to Picasso with no deductions, no commissions, as "291", I repeat, in no way directly or indirectly received monies for its voluntary work. Burroughs laughed and said: "Stieglitz, do you think that America will ever be mad enough to take Picasso and his ilk seriously?" My answer was "It will, when Picasso will have become a fad." Burroughs added: "Then we can wait until some rich people will present us with Picassos. It is too bad that this collection of 83 Picassos is not in the today, so that it could be shown simultaneously with what you have on the walls of your Museum now. I wonder really why I should feel impelled to write this letter. I suppose it is prompted because of my respect for you. I have to believe that you are the last one in the art world who wishes facts distorted. In the Spring of 1911 I was in Paris and met Picasso in his studio. De Zayas took me there, in the course of the conversation Picasso referred to the charcoal drawing in your catalogue as No. 92, as his most beautiful drawing to date. He had no idea at the time who had bought it. (That is who had kept them in America.)

It is too bad that you have been unable to see the Marins now on view at the Place. But undoubtedly time is not your own, or maybe you did see it without my seeing you.

With cordial greetings.

Stieglitz

*R.B. The new Marins
are up now*

replied

| | | |
|---------------------------------------|-------------|----------------|
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June 14/32 ^{OKeff}

Dear Mr. Dun: Will you please
 send to the Museum of Modern
~~Art~~ to get Miss O'Keefe's
 2 canvases there of Murals.
 This letter is an order on the
 Museum 1932 send the pictures
 here

Sincerely
 Peggy

Received Dec 7 of 32
 Museum's address Tax Dev is
 now is 1 large painting
 11 W. 53

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cc: Frances Pernas

de Stijl

THE MUSEUM OF MODERN ART

Date January 10, 1960

To: Mr. Barr

Re: revised edition of

From: Helen Franc

DE STIJL

Helen Franc

Dear Alfred:

Following our meeting this afternoon, I am turning over to you the folders on the revised edition of DE STIJL. In one of these, together with the dummy, are the photos now on hand plus a few negatives or other copy from which prints are to be made. Another folder contains some of the rejected positives, or archives original photos, which should be returned to Architecture and Design archives (for the originals) or to Library duplicate file.

The attached gives the status of all the copy for illustrations as of this date, with notes on what is on hand and what is to be ordered.

The action remaining for you is as follows:

1. Pl. 6: Call Janis re van der Leek photo of painting included in his "The Stijl Painters", April 1951.
2. Plate 12: check your De Stijl file for caption date and information on Vantongerloo construction.
3. Plate 15: Discuss with Frances problem of deleting background of Rietveld's Schröder House from negative Seidman 175.
4. Plate 32: Call Mr. Herbert Rothschild regarding his painting.

Query: In writing up the list of photos I realized for the first time that the van Doesburg Composition (The Cow) occurs both as Plate 9 and Plate 21 (S-8703): is that correct?

② *vantongerloo composition 1919 (destroyed) 1930 St. de Kolum avb
(W.L.C. Dool, de Stijl, 1956, Amsterdam)*

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Stopler

September 11, 1964

December 30, 1963

Mr. Murray Stopler
King Edward Hotel
120 West 44th Street
New York, New York

Dear Mr. Stopler: Association, Inc.

New York It has come to our attention that on at least one occasion you have represented yourself to our visitors as a member of the staff of the Museum of Modern Art. I also understand that you have represented yourself to members of our staff as a personal friend of Mr. Alfred H. Barr, Jr., and have claimed to be entitled to various special privileges because of this.

Since Mr. Barr has no recollection of ever having met you, and since you are certainly not a member of the Museum's staff, we must ask that you refrain from any further references to yourself in either role. Any further such activities on your part will result in the revocation of your membership in the Museum.

With all good wishes,

Very truly yours,

Sincerely yours,

Richard H. Koch

Richard H. Koch

cc: Mr. Alfred H. Barr, Jr. ✓
bc: Miss Zara Cohan
Mr. Peter Azzinaro ✓

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STRASFOGEL

December 30, 1965

Mr. Ignace Strasfogel
Metropolitan Opera Association, Inc.
147 West 39th Street
New York, New York 10018

Dear Mr. Strasfogel:

Mr. Alfred Barr has referred to me your letter of December 13 inquiring about the possibility of your conducting chamber music concerts at the Museum. As you may know, the Museum has not been active in this area for some time, thanks mainly to the immense pressure of our other activities and the fact that we are not adequately staffed to handle this kind of special event.

I am keeping your letter in my file in the event that we should decide to resume activities in this area.

With all good wishes,

Sincerely yours,

Sincerely,

Richard H. Koch

cc: Mr. Alfred H. Barr, Jr. ✓

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Straus

POSTAIRMAIL
TAKEN ON
YOUR LETTER
FOR RETURN

Mrs. Alfred Barr
Museum of Modern Art
21 West 53rd St
New York
N.Y.
U.S.A.

Dear Beth:
I am delighted to hear you had a satisfactory visit with Henry Moore.

April 19, 1965

A great many thanks to you for the Irish shawl. I intend to wear it after growing a beard, like Abraham Lincoln. Seriously, it is very beautiful. I am delighted with it.

Thank you too for the London catalogues. I do not remember seeing them before though I had heard of the Marlborough catalogues. They certainly indicate continued excitement in London which last summer I found quite transformed.

I am looking forward to seeing you in San Francisco especially as I had forgotten that was your home town. The program seems very exciting indeed.

Sincerely,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Donald B. Straus
44 East 73 Street
New York 21, New York

AHB:rr
Barr, Alfred
Barr, Alfred
Barr, Alfred
Barr, Alfred

| | | |
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STRAUS

Thurs of P.S. Home April 12th -

Dear Alfred,

David and I saw

Henry Moore this afternoon - it was a memorable experience for us both - what a wonderful man! Both he and Mrs Moore sent you all best wishes - he plans to be in New York in September when his great piece for Lincoln Center is unveiled. Thank you - ever so much!
Love, Beth

POSTCARD

AIR MAIL



DO NOT TAKE OUT YOUR LICENSE FOR RADIO-TV

Browne & Nelson, Limited, Printers, Dublin

Mr Alfred Barr
Museum of Modern Art
21 West 53rd St
New York
N.Y.
U.S.A.

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Hertfordshire
ENGLAND

AHB:rr

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STRAUS

Dear He

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Mrs. Do
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BOOK OF KELLS, fol. 33r.
*The eight-circle Cross at the beginning of
St. Matthew's Gospel.*

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Hertfordshire
ENGLAND

AHB:rr

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STRAUS

March 8, 1965

Dear Henry:

I am enclosing a copy of a letter of introduction which Mrs. Donald B. Straus will bring with her to London. The copy will explain her mission. I am writing this second letter to tell you that I am really most reluctant to bother you and that no great loss will occur if you find you cannot see her. She is a charming and lively woman, indeed the youngest of all our Trustees, with a lively interest in art.

It occurred to me that you and Irina sometimes have several people at once so that you don't lose too much time. I am sure Mrs. Straus would feel she was imposing on you less if you were to have her with a group of other people.

My very best to Irina and you.

Sincerely,

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Hertfordshire
ENGLAND

AHB:rr

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original: Mrs/Straus
cc: Mr. Moore

Shows
Parenthood - World Population
PL 12100

March 8, 1965

Dear Henry:

I know that you are beset by visitors but I would appreciate it if you could receive Mrs. Donald B. Straus and her son some day at your convenience. Mrs. Straus is one of our most devoted Trustees and is enthusiastically eager to meet you and introduce her son who is studying architecture in London. Should you be able to show her your studios and sculpture round about your house, I know she would greatly appreciate it and so would I.

Sincerely,

Alfred H. Barr, Jr.

Mr. Henry Moore
Hoglands
Perry Green
Much Hadham
Hertfordshire
ENGLAND

AHB:rr

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DONALD B. STRAUS
CHARLES WESTOFF, PH.D.
MRS. FIFIELD WORKUM
MRS. JAMES BARTON ZABIN

44 EAST SEVENTY-THIRD STREET

Dear Alfred,
on June 10th, the Park Association
is holding its annual meeting on the
new sculpture terrace in the Museum Garden.
The Museum will receive an award, as
well as Mrs. Marshall Field. Whitney North
Sequoyia J., President of the Park Association,

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DONALD B. STRAUS
CHARLES WESTOFF, PH.D.
MRS. FIFIELD WORKUM
MRS. JAMES BARTON ZABIN

Straus

and I hope you might like to join us,
either for the meeting, which begins at
four, or for cocktails on the terrace after
the meeting -
I hope you can come -
affectionately
Bea

June 3¹⁰

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PRESIDENT
ALAN F. GUTTMACHER, M.D.

May 19, 1964

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MRS. MARGA

DONAL
VICE
EUGE
LAMMOT DU F
GEN. WILLIAM H.
MRS. ROBERT M
MRS. PHILIP W

EXECUTIVE
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LAMMOT DU F
JOHN C
RUFU
GEN. WILLIAM
JOHN
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FRANCIS A. G
ALAN F. GUTTM
R. GRAI
HE
JEROME H. HOL
RICH
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STRAUSS

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ALAN F. GUTTMACHER, M.D.

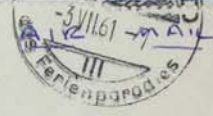
May 19, 1964

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DONALD B. STRAUSS
CHARLES WESTOFF, PH.D.
MRS. FIFIELD WORKUM
MRS. JAMES BARTON ZABIN

Gstaad - June 30

Dear Alfred,
I've had such a wonderful month - spent mostly in Vézelay, and here in Gstaad. Lots of entrancing birds - but no hoopoes, this time!
Home soon, and hope to see you - affectionately,
Beth S.



Mr Alfred Barr
Museum of Modern Art
Carr
21 West 53rd St
New York
N.Y.
U.S.A

STRAUSS

199. P. KLEE. — Paysage aux oiseaux jaunes
Landscape with yellow birds

Droits réservés Société Klee, Berne. F. Hazan, éditeur, Printed in France.

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Straus

Planned Parenthood-World Population

515 MADISON AVENUE, NEW YORK, NEW YORK 10022

PL 2-2100

PRESIDENT
ALAN F. GUTTMACHER, M.D.

May 19, 1964

HONORARY CHAIRMAN
MRS. MARGARET SANGER

CHAIRMAN
DONALD B. STRAUS
VICE-CHAIRMEN
EUGENE R. BLACK
LAMMOT DU P. COPELAND
GEN. WILLIAM H. DRAPER, JR.
MRS. ROBERT M. FERGUSON
MRS. PHILIP W. PILLSBURY

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

Dear Mr. Barr:

I am very glad to hear that you will be able to come to luncheon at the Harvard Club on Wednesday, May 27th. Both Mr. Swensrud and I look forward to seeing you then.

With all best wishes,

Sincerely,

A handwritten signature in dark ink that reads "Donald B. Straus".

Donald B. Straus
Chairman

CHAIRMAN,
EXECUTIVE COMMITTEE
CASS CANFIELD
EXECUTIVE COMMITTEE
JOHN A. BEHNKE
EUGENE R. BLACK
C. LALOR BURDICK, SC.D.
LAMMOT DU P. COPELAND
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RUFUS S. DAY, JR.
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MRS. ROBERT M. FERGUSON
MRS. EUGENE H. FREEDHEIM
MRS. GEORGE E. GILLESPIE, JR.
FRANCIS A. GOODHUE, JR.
ALAN F. GUTTMACHER, M.D.
R. GRAHAM HEINER
HERBERT HERZ
JEROME H. HOLLAND, PH.D.
RICHARD S. KYLE
GEORGE N. LINDSAY
HOWARD H. MURPHY
MRS. STOWE C. PHELPS
MRS. PHILIP W. PILLSBURY
DONALD B. STRAUS
CHARLES WESTOFF, PH.D.
MRS. FIFIELD WORKUM
MRS. JAMES BARTON ZABIN

DBS:jk

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Planned Parenthood-World Population

515 MADISON AVENUE, NEW YORK, NEW YORK 10022

PL 2-2100

May 7, 1964

*all attended
to*

PRESIDENT
ALAN F. GUTTMACHER, M.D.

HONORARY CHAIRMAN
MRS. MARGARET SANGER

CHAIRMAN
DONALD B. STRAUS
VICE-CHAIRMEN
EUGENE R. BLACK
LAMMOT DU P. COPELAND
GEN. WILLIAM H. DRAPER, JR.
MRS. ROBERT M. FERGUSON
MRS. PHILIP W. PILLSBURY

CHAIRMAN,
EXECUTIVE COMMITTEE
CASS CANFIELD
EXECUTIVE COMMITTEE
JOHN A. BEHNKE
EUGENE R. BLACK
C. LALOR BURDICK, SC.D.
LAMMOT DU P. COPELAND
JOHN COTTON, M.D.
RUFUS S. DAY, JR.
GEN. WILLIAM H. DRAPER
JOHN B. FANSLER
MRS. ROBERT M. FERGUSON
MRS. EUGENE H. FREEDHEIM
MRS. GEORGE E. GILLESPIE, JR.
FRANCIS A. GOODHUE, JR.
ALAN F. GUTTMACHER, M.D.
R. GRAHAM HEINER
HERBERT HERZ
JEROME H. HOLLAND, PH.D.
RICHARD S. KYLE
GEORGE N. LINDSAY
HOWARD H. MURPHY
MRS. STOWE C. PHELPS
MRS. PHILIP W. PILLSBURY
DONALD B. STRAUS
CHARLES WESTOFF, PH.D.
MRS. FIFIELD WORKUM
MRS. JAMES BARTON ZABIN

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

Dear Mr. Barr:

I hope you will be able to come to a small informal luncheon I am giving at the Harvard Club on Wednesday, May 27th. Sidney Swensrud, retired Chairman of Gulf Oil and a member of the Board of Planned Parenthood-World Population, will also be a guest, and will discuss briefly the meaning of rapid population growth to the American businessman, both in this country and overseas.

During the next ten years we will have to spend \$1,100 to provide basic public services for every person who represents a net increase in our own population. As our present rate of population growth is 1.8%, this means an additional three million people each year. At the same time, we have the highest rate of unemployment of any industrialized nation in the world, and must finance the vast welfare expenditures which unemployment brings.

These two facts alone - and there are many more which are equally disturbing as I am sure you know - confirm that American industry has a tremendous stake in a solution to the population problem, for unemployment and increased burdens of public spending together create a drag on our economy that is very hard to overcome.

I do not believe a solution will be found without leadership from the American business community. This must come as a preliminary to any meaningful action on the part of our government. For this reason I hope you will be able to attend the May 27th luncheon, which will start promptly at 12:15 to allow everyone to return to their office at two o'clock.

Sincerely,

Donald B. Straus

Donald B. Straus
Chairman

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STRELSIN

WESTERN UNION

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ALFRED BARR

MUS MODERN AT 49 WEST 53 ST NYK

PLEASE COME MONDAY SEPTEMBER 13TH 10PM ON PARTY FOR THE NEW YORK FILM FESTIVAL

DOROTHY AND ALFRED STRELSIN RSVP RE 70638 936 FIFTH AVENUE.

9:30
/10

9-10 telephoned to see if
you would be back on Mon,
and would let her know then.
9-13 Mr. Barr could not make it.

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Dear Professor Alpatov:

I am very pleased to introduce to you the young American scholar, Dr. Cecil Striker, who is coming to the U.S.S.R. to study mediaeval art, particularly Byzantine and Russian illuminated manuscripts. Dr. Striker of course knows and reveres your name as the leading scholar in the field and would very greatly appreciate meeting you.

With very kind regards
from my wife and myself, I am

Very sincerely yours,

Alfred H. Barr, Jr.

7 June 1960

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2712 THIRTY-SECOND STREET
WASHINGTON 8, D. C.

26 February 1963

Dear Mrs. Strong:

I did not want to answer your recent letter until Mr. and Mrs. East had called. But now that they have not come I still want to tell you that it was a pleasure to hear from you. My best to you and the Ambassador.

Sincerely,

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

Mrs. L. Corrin Strong
2712 Thirty-second Street
Washington 8, D. C.

AHB:rr

| | | |
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cc: Mr. Seitz

S. L. Corbin Strong

2712 THIRTY-SECOND STREET
WASHINGTON 8. D. C.

My dear Mr. Barr,

Knowing
your interest in Norway,
I am introducing our
good friends Ormulf
and Leila Bast. They
are both artists, he
being one of Norway's
greatest sculptors.
They are
eager to see you again,
having met you at the

Dr. F. Starbuck II

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copy - Seitz

Sturtevant

cc: Mr. Seitz

Embassy in Oslo and
 again in London. They
 are most interested
 in the Museum and
 it would be helpful
 if they ~~to~~ have a
 little guidance.)
 don't know exactly
 when they will be in
 New York, but I take
 the liberty of asking
 that they may call
 on you during their stay.
 They leave on leave
 today, travelling by way of the
 Baltimore - Philadelphia -
 Museum - ~~on to~~ Detroit -
 New Mexico. They will end up
 in New York before they leave. Miss

Sturtevant, Oliver, Sweeney, all good wishes.

Mr. Sturtevant II

| | | |
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copy - Study

Sturtevant

cc: Mr. Seitz

October 10, 1961

November 8, 1961

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

Dear Mr. Sturtevant:

Thank you very much for your letter of October 10 about the Assemblage show. I have shown it to Mr. Seitz who is most appreciative of your attitude--and so am I.

I want to tell you how much I enjoyed the Assemblage Show. Not only do I feel that it is a ^{Sincerely,} very important show, but I think it was handsomely and thoughtfully presented.

The only unfortunate aspect is, I think, Mr. John Canaday's criticism in the Sunday Times. ^{Alfred N. Barr, Jr.} I have requested Mr. Canaday to explain the facts, I never anticipated his descending to personal attack and vilification.

It certainly is the privilege of the Times to employ whomever they wish as an art critic. And while I do not think that Mr. Canaday is the person best equipped to comment on the contemporary scene, I have a high regard for the integrity of the Times. I realize that they would never respond to outside pressure (such as the letter criticizing Mr. Canaday sent by a group of artists) and either discharge or attempt to control Mr. Canaday. To do so would be to sacrifice their principles.


At the same time, I have deep respect for the museum and the work it is doing. As a member of the museum and as a person interested in the museum, the museum must defend itself -- and its 277 Park Avenue what seem to be the vicious prejudices of a ^{New York Times} daily has the backing of the most respected newspaper in the country.

AHB:ld

I propose the museum bar Mr. Canaday from admission.

The museum can get along without Mr. Canaday, but Mr. Canaday cannot get along without the museum.

Very truly yours,


Ira F. Sturtevant II

IFS/ba

| | | |
|---------------------------------------|-------------|----------------|
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copy - Seely

277 Park Avenue
New York 17, New York

October 10, 1961

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

Dear Mr. Barr:

I want to tell you how much I enjoyed the Assemblage Show. Not only do I feel that it is a lively and important show, but I think it was handsomely and thoughtfully presented.

The only unfortunate aspect is, I think, Mr. John Canaday's criticism in the Sunday Times. While I hardly expected Mr. Canaday to applaud the show, I never anticipated his descending to personal attack and vilification.

It certainly is the privilege of the Times to employ whomever they wish as an art critic. And while I do not think that Mr. Canaday is the person best equipped to comment on the contemporary scene, I have a high regard for the integrity of the Times. I realize that they would never respond to outside pressure (such as the letter criticizing Mr. Canaday sent by a group of artists) and either discharge or attempt to control Mr. Canaday. To do so would be to sacrifice their principles.

At the same time, I have deep respect for the museum and the work it is doing. As a member of the museum and as a person interested in art, I think that the museum must defend itself -- and its people -- from what seem to be the vicious prejudices of a man who unfortunately has the backing of the most respected newspaper in the country.

I propose the museum bar Mr. Canaday from admission.

The museum can get along without Mr. Canaday, but Mr. Canaday cannot get along without the museum.

Very truly yours,

Ira F. Sturtevant II
Ira F. Sturtevant II

IFS/bs

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HILARY STYKOLT
565 AVENUE ROAD
TORONTO

Toronto, January 23, 1961. T

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

Dear Miss Alexander,

We were going home to Toronto from Paris via New York and remembering that Mr. Barr wished to see some additional work by Milshtein and in connection with our conversation in December regarding Pompon, I intended to see you and to show to Mr. Barr some work of these two artists. I have been thinking that something may be of interest for a future exhibition. (sted.)

Unfortunately, when I phoned your office last week I was told that you were sick home. I sincerely hope that by now you recovered completely and you are back at the Museum working as usual.

I did take to Toronto everything with me and I intend, when going to New York next time, to bring with me some of the work in order to show it at the Museum.

With kind personal regards and best wishes from both of us, I am,

Sincerely yours,
Hilary Stykolt

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STYKOLT
November 19, 1960

HILARY STYKOLT
565 AVENUE ROAD
TORONTO

Miss Marie Alexander,
The Museum of Modern Art,
11 West 53rd St.
New York 19.

Dear Mrs. Alexander,

Thank you very much for your letter of
November 16th.

I left the documentation concerning Milshstein
in New York and shall be glad to deliver it to you
on Monday, November 28th (my departure has been
delayed somewhat). In this documentation you will
find his biographical data as well as the Museums
and exhibitions in which he is represented. By the
way at this very moment he takes part in the exhibi-
tion in Paris (Galerie Charpentier - Ecole de Paris)

Answering your question in regard to
private collections in which he is represented I can
say off hand that many of his works are in different
countries, among others, in the collections of:

Mr. Jean Paulhan, homme des lettres, ancien rédacteur
en chef de la "Revue de deux Mondes", héros de
la Résistance, Paris.

Madame Katia Granoff (outside of her Gallery), Paris.

Madame L. Prusac, Haute Couture, Paris.

Dr. Stefan Stykolt, Professor of Political Economy, Uni-
versity of Toronto.

No need to mention about my own collection.

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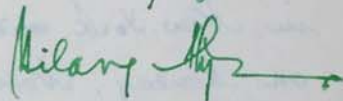
If you wish additional information in this respect I can inquire and let you know.

I shall certainly keep you abreast about my appointments to show Milshtein's work.

In connection with the Museum's reaction I will take with me a few other works ~~and~~ ^{including} one oil painting by Milshtein.

With kind personal regards from both of us, I am,

Sincerely yours,

Milarey 

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THE MUSEUM OF MODERN ART

Date Jan. 23, 1962

To: Mr.

From:

Dear Al

she and



→
re S

To

cc

What else is there

include his
negatives only?
at my claim to

RS

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THE MUSEUM OF MODERN ART

cc: Do

Date Jan. 23, 1962

To: Mr. Barr

From: Sara M

Re: Exhibit

Season's
Greetings

Mr. and Mrs. Soichi Sunami

To
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MEMORANDUM

To: *Mr. Koch*
 From: ALFRED H. BARR, JR
 Date:
 Subject: *Sunami*

How soon?

- a B

SUNAMI

MUSEUM OF MODERN ART

Date: Jan. 23, 1962
 Date: Jan. 30, 1962

Re: Sunami
 Re: Sunami

ter to Sunami is too general. It might include his negatives only. What else is there we could lay claim to?

photo materials was questioned: Mr. Koch will use the term "materials" instead of negatives in order to be general and also because "materials" is an old term.

paid to Sunami would be only on prints which are not those ordered for Museum use.

be charged:

(Three sets of prices for black and white prints)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of reciprocal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

→ Linda D. Please type memo to Koch re Sunami: (copies to, Walker, Miller, Tracy)
"photo materials" is better to Sunami is too general - it might include his equipment. Suggest negatives only. What else is there we could lay claim to?

AB

| | | |
|---------------------------------------|-------------|----------------|
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MEMORANDUM

To: *Alfred Barr*
 From: RICHARD H. KOCH
 Date:
 Subject:

Still working on it, but no conclusion reached yet.

RHK

SUNAMI

MUSEUM OF MODERN ART

Date: Jan. 23, 1962
 Date: Jan. 30, 1962

Re: Sunami
 Re: Sunami

ter to Sunami is too general. It might include his negatives only. What else is there we could lay claim to?

photo materials and negatives: Mr. Sunami will use the term "materials" instead of negatives in order to be general and also because "materials" is on all the TRs.

paid to Sunami would be only on prints which are not those ordered for Museum use.

be charged:

(Three sets of prices for black and white prints)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of reciprocal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

*→ Linda D. please type memo to Koch
 re Sunami: (copies to, Ruller, Miller
 Trace)
 "photo materials" in letter to Sunami is
 too general - it might include his
 equipment. Suggest negatives only.
 What else is there we could lay claim to?*

RB

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MEMORANDUM

To: Mr. Koch
 From: ALFRED H. BARR, JR
 Date: 9 Jan '62
 Subject: Sunami

MUSEUM OF MODERN ART

SUNAMI

Date: Jan. 30, 1962
 Re: Sunami

any action?
 - or did I
 not wish him
 a Happy New Year?
 - How to bother
 you, really
 AB

ter to Sunami is too general. It might include his atives only. What else is there we could lay claim to?

photo materials was provided: Mr. Koch said we the term "materials" instead of negatives is more general and also because "materials" is on the list.

paid to Sunami would be only on prints which are not those ordered for Museum use.

be charged:

(Three sets of prices for black and white prints)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of reciprocal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

→ Linda D. Mean type memo to Koch
 re Sunami: (copies to, Ruller, Miller, Franz)
 "photo materials" in letter to Sunami is too general - it might include his equipment. Suggest negatives only. What else is there we could lay claim to?
 AB

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|---------------------------------------|-------------|----------------|
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MEMORANDUM
 To: *AHB*
 From: RICHARD H. KOCH
 Date:
 Subject:

*Do you want
 this back?*

D

SUNAMI

MUSEUM OF MODERN ART

Date: Jan. 30, 1962

Re: Sunami

ter to Sunami is too general. It might include his
 tives only. What else is there we could lay claim to?

photo materials has questioned: Mr. Koch will be
 the term "materials" instead of negative in terms
 general and also because "materials" is an old
 term.

paid to Sunami would be only on prints with to
 not those ordered for Museum use.

to charge:

(should state of process for black and white)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of re-
 ciprococal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

*→ Linda D. Please type memo to Koch
 re Sunami: (copies to Ruller, Miller
 + Rose)*
*"photo materials" in letter to Sunami is
 too general - it might include his
 equipment. Suggest negatives only.
 What else is there, we can lay claim to?*

RB

| | | |
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SUNAMI

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
 Pearl Moeller
 Dorothy Miller
 Sara Mazo
To: Barr
 Richard Koch
From: Sara Mazo
 Alfred H. Barr, Jr.

Date: Jan. 11, 1962
 Jan. 30, 1962
Re: Sunami
 Sunami

cc: Alfred and Dorothy:

"Photo materials" in letter to Sunami is too general. It might include his equipment. Suggest negatives only. What else is there we could lay claim to?

1. The phrase photo materials was questioned: Mr. Koch said he preferred the term "materials" instead of negatives in order to keep it general and also because "materials" is an all inclusive term.
2. Royalties paid to Sunami would be only on prints sold to the public and not those ordered for Museum use.
3. Prices to be charged:

(Three sets of prices for black and white prints and color prints)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of reciprocal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

→ Linda D. Please type memo to Koch
 re Sunami: (copies to Moeller, Miller
 "Photo materials" in letter to Sunami is
 too general - it might include his
 equipment. Suggest negatives only.
 What else is there we can lay claim to?

AB

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THE MUSEUM OF MODERN ART

cc: Dorothy Miller

Date Jan. 23, 1962

To: Mr. Barr

Re: Sunami

From: Sara Mazo

Dear Alfred and Dorothy:

Pearl Moeller reported to me verbally the following points which she and Bernard Karpel discussed with Mr. Koch on Friday re Sunami:

1. The phrase photo materials was questioned: Mr. Koch said he preferred the term "materials" instead of negatives in order to keep it general and also because "materials" is an all inclusive term.
2. Royalties paid to Sunami would be only on prints sold to the public and not those ordered for Museum use.
3. Prices to be charged:

(Three sets of prices for black and white prints were suggested.)

- a) \$2. for each print to commercial book publishers
- b) \$1.50 for each print to other Museums (because of reciprocal purchases we cannot make this too high)
- c) \$1.25 for students and impoverished scholars.

→ Linda D. please type memo to Koch
re Sunami: (copies to Miller, Miller
Mazo)
"photo materials" in letter to Sunami is
too general - it might include his
equipment. Suggest negatives only.
What she is there, we can say claim to
AS

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Sunami

THE MUSEUM OF MODERN ART

cc. Mr. d'Harnencourt, Miss Miller, **Date** December 14, 1961
 Mr. Wheeler, Miss Moeller, Miss Rubenstein,
 Mrs. Shaw, Miss Maze

To: Mr. Barr **Re:** Sunami

From: Richard H. Koch (Your Memo of December 12)

I regret that the matter of increasing payments to Sunami has dragged for so long, and have in fact been struggling with it for a long time. Sometime ago we assured Sunami that the adjustment, when made, would be retroactive, and I am hopeful that the matter can be wound up before Christmas.

I also think that we should pay him retroactively at these rates, beginning with April 30, 1961.

Whatever we do, I hope we can do it quickly!

Sincerely yours,

Mr. Nelson Knudt
 27 East 57th Street
 New York 19, New York

CC: Anne d'Harnencourt
 Alfred W. Barr ✓
 Richard Koch
 Monroe Wheeler

| | | |
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SUNAMI

THE MUSEUM OF MODERN ART

cc: d'Harnoncourt
 Miller
 Wheeler
 Moeller

Shaw
 Mazo

Date Dec. 12, 1961

To: Richard Koch and Sarah Rubenstein Re: SUNAMI

From: Alfred H. Barr, Jr.

AHB

I have just understood that nothing has been done about increasing our payments to Sunami for negatives and prints. Although I do not feel responsible for Sunami's economic survival, I do feel very strongly that we should act now and retroactively to recompense him for what I think we all agree has been a quite unfair rate for years.

Sunami's letter to Sarah Rubenstein of April 3 and her reply of April 5, together with the facts and figures submitted by Pearl Moeller in her memo of June 22-23 re Mr. Sunami, and addressed to Mr. Koch and Miss Rubenstein with copies to others, suggests to me that we should now pay him \$5 for a negative and one master print and \$1 for subsequent single prints, or \$.75 a print where more than one is made from the same negative at the same time.

I also think that we should pay him retroactively at these rates, beginning with April 30, 1961.

Whatever we do, I hope we can do it quickly!

Sincerely yours,

Mr. Nelson A. Rockefeller
 27 East 57th Street
 New York 19, New York

cc: d'Harnoncourt
 Alfred H. Barr ✓
 Richard Koch
 Maxwell Geeler

| | | |
|---------------------------------------|-------------|----------------|
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COPT

D. M. Mc - Photographs (Sunami)

THE MUSEUM OF MODERN ART
11 West 53rd Street, New York 19, NY

April 3, 1961

Miss Sarah Rubenstein
The Museum of Modern Art
11 West 53 St.
New York, NY

April 5, 1961

Dear Miss Rubenstein,

I have known for sometime that the Museum have been paying other photographers 25 cents or more per glossy print for quite a few years. As you know I am receiving only 50 cents per print. There are also differences in recycling prices. I do not know why there is this discrepancy.

Dear Mr. Sunami:

I have your letter of April 3, 1961,

in which you request an increase price

for prints that you are making for the

Museum. I am referring your request to

the Coordination Committee of the Museum

for their consideration, and when I have a

response to it, I will let you know.

Sincerely yours,

Sincerely yours,

(signed Seichi Sunami)

Sarah Rubenstein
Assistant Treasurer

Mr. Seichi Sunami
27 West 15th Street
New York 11, New York

CC: Rene d'Harnoncourt
Alfred H. Barr ✓
Richard Koch
Monroe Wheeler

| | | |
|---------------------------------------|-------------|----------------|
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COPY

THE MUSEUM OF MODERN ART

SOICHI SUNAMI

27 West 15th Street . New York 11, NY

CHelsea 2-3949

April 3, 1961

To: Miss Sarah Rubenstein
The Museum of Modern Art
11 West 53 St.
New York, NY

Dear Miss Rubenstein,

I have known for sometime that the Museum have been ~~paying~~ paying other photographers 75 cents or more per glossy print for quite a few years. As you know I am receiving only 50 cents a glossy print. There are also differences in reselling prices. I do not know why there is this discrepancy in selling prices, but I feel it is a reflection on my work that the prints with my name stamped are sold cheaper than prints made by other photographers. My prints, I'm sure, are of same quality as theirs, and yet an impression is given to the public that it might not be the case.

Knowing I do much of Museum's photographic work, I have kept my margin of profit low and have not requested many price changes. But I would like to be given the same consideration as the other photographers and allowed to charge the Museum 75 cents each for the glossy prints and \$1.25 each for the matte prints.

I would appreciate it very much if you will please take this request under advisement. Thank you.

Sincerely yours,

(signed Soichi Sunami)

P.S. For every 100 prints that the other photographers make I would have to print 150 at the price I am receiving, and this I feel is too much difference.
S.S.

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THE MUSEUM OF MODERN ART

cc: Mr. Barr Miss Miller
 Miss Jones Mrs. Shaw
 Mr. Karpel Mr. Wheeler
 Miss Mazo ✓ Files

Date June 22, 1961

To: (Mr. Richard Koch
 Miss Sarah Rubenstein)

Re: Mr. Sunami
 (Page 2)

From: Pearl Moeller

Dear Dick and Sarah:

In accordance with your wishes and those present yesterday at the meeting regarding Mr. Sunami, I've gathered together today the following figures which I hope will be meaningful to you in answer to some of the questions posed:

1. NUMBER OF REPRINTS SUNAMI MADE FROM EXISTING NEGATIVES FROM APRIL of '61 through JUNE '61 (month of June is estimated)

| | | |
|---------------------------|-------|--------------------------------|
| Made for staff | - 832 | |
| Made for resale to public | - 429 | |
| | | total, 3 months - 1,261 prints |

If we increase the rate from 50¢ to 75¢ per print as Sunami has requested, and make it retroactive to April when he sent his letter, the amount would be \$315.25 (1,261 prints times 25¢ each representing the increase per print).

2. NUMBER OF PRINTS MADE BY SUNAMI FOR THE WHOLE CALENDAR YEAR - beginning July 1, 1960 through June 30, 1961 (June has been estimated)

| | | |
|----------------------------------|-------------|--------------------|
| REPRINTS - Museum staff business | - total ... | 3,065 |
| REPRINTS - For resale to public | - total ... | 1,464 |
| | | <u>4,529</u> TOTAL |

Please note Sunami has been paid for years only 50¢ each.

NEW NEGATIVES MADE FOR '60 - '61 - 577 total
 (8x10 size) (one master print included) - cost \$4.00 each

3. 3,700 negatives belonging to Sunami were brought to the Museum when he was declared in December of 1961 (he had made these for us)

Total number of negatives on hand now - 17,182

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THE MUSEUM OF MODERN ART

Date June 23, 1961

To: Dear Mr. Monroe Wheeler,

Re: Mr. Sunami
(Page 2)

From:

3. COMPARATIVE PRICES CHARGED CURRENTLY BY OTHER COMPETENT PHOTOGRAPHERS.

| Name | New Negative and One Master Print | Conditions for Purchase of Negative Outright by Museum |
|-------------------------|---|---|
| Burckhardt (4x5 size*) | \$5.00 each for ptg \$6.00 each for sculpt. | will sell for \$1.00 additional per negative, with hope that reprinting be always given to him. |
| Studly (4x5 size*) | \$7.00 for first shot any medium, \$6.00 for each additional neg. | \$10.00 each for negative outright sale, but prefers never to sell. |
| Charles Uht (4x5 size*) | \$7.50 per neg. for Ptg. \$10.00 per neg. for Sculpt. (more, if difficult shot for sculpture) | This price includes selling of negative outright. |

4. Reprint prices for above:

Burckhardt - \$1.00 each
Studly - \$1.25 each
Uht - \$1.50 each

Please note Sunami has been paid for years only 50¢ each.

*(N.B. Sunami's negs. are all 8x10 size and do not necessitate enlarging to 8x10 as would other photographers' negatives. Enlargement charges normally would be \$1.10 each via Cospo. No one else makes 8x10 size negatives)

5. 3,700 negatives belonging to Sunami were brought to the Museum when War was declared in December of 1941 (he had made these for us)

Total number of negatives on hand now - 17,122

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22, Chelsea Park Gardens, London S W 3

19/10/1946

Dear Mr. Maurice Wheeler,

Very many thanks ~~xxx~~ for your letter and the copy of the Art Nouveau catalogue; a most admirable piece of work about which I shall be writing in the Financial Times next week. I shall send you a clipping.

I hope if you come to London, we shall have the pleasure of seeing you; my London number is Blenheim 5141 and the country one, Bradford on Avon 3374.

It was so kind of you to send me the book and I do appreciate it.

Yours sincerely,

Henry Sullivan

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bc: Miss Marie Alexander ✓

July 6, 1960

Dear Mr. Sutton:

We are very happy to comply with your request for a copy of our book on Art Nouveau which we are publishing in connection with our current exhibition. All Museum of Modern Art books are distributed in England by the Mayflower Publishing Company, 41-45 Neal Street, London W.C. 2, in case you should wish to write about it.

I have often heard you praised by two friends of mine: Raymond Mortimer and Edgar Wind; and now I have just learned that you are a friend of Harold Beesley whom I see here quite frequently. I do hope that you will permit me the honor of seeing you the next time you come to New York. I have greatly enjoyed your writing about art and I hope that there is much more to come.

Sincerely yours,

Monroe Wheeler

Denys Sutton, Esq.
22 Chelsea Park Gardens
London S.W. 3
England

MW:fk

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22, Chelsea Park Gardens, London S W 3.

15. 6. 1960

Dear Miss Alexander,

Very many thanks for sending me the copies of the two catalogues. I am sorry to have given you this trouble as it is clear that this Roderic O' Cahor is not the same one as the friend of Gauguin and by whom you have a picture in the Museum. Thus the entry in the Thieme Becker modern volumes on him has slipped up; great discovery changing the whole history of modern art!

Many th anks indeed and best wishes to Alfred Barr.

Yours sincerely,

Denys Sutton.

→
Could you spare me a copy of
the Art Nouveau Catalogue?

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Sutton

22, Chelsea Park Gardens, London S. W. 3.

15/1/1960

10 June 1960

Dear Alfred,

Dear Mr. Sutton:

With deep regret for the delay, I send you herewith thermofax copies of two exhibition catalogues of work by Roderic O'Connor from our library's vertical file. I find no listing of a 1940 showing in the index of periodical literature on art in the library, but perhaps the 1939 exhibition is the one referred to.

Sincerely yours,

Secretary to Mr. Barr

Mr. Denys Sutton
22 Chelsea Park Gardens
London S. W. 3, England

Denys Sutton

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Swartz

22, Chelsea Park Gardens, London S W 3.

15/IV/1960

Dear Alfred,

I am sorry to bother you but I wonder if you could help me about Roderic O' Conor.

I've just written a small essay on him and I believe I am right in saying that an exhibition of his work was held in New York in 1940, surprising though it may be.

I wonder if you have the catalogue in the Library and if so if you could send me some details about it.

Your Monet and Art Nouveau shows sound very interesting.

Best wishes,

Yours ,

Dennis Suttin

Mrs. David M. Harris
138 County View Drive, Wood
Bridgewater, New Jersey

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Swartz

FORWARD COLLEGE BLDG
THE
MIDDLESEX COUNTY COLLEGE

138 Cherry Tree Farm Road
Middletown, New Jersey
July 17, 1963

Post Office

Mr. Harry M. Barr
Director of Education
120 W. 54th Street
New York 19, New York

19 July 1963

Dear Mrs. Swartz:

Your letter of July 17th has arrived during Mr. Barr's absence from New York. Mr. Barr will be away until mid-September but we shall try to bring the matter of your auction to his attention sometime in August.

Sincerely,

Rona Roob
Secretary to Mr. Barr

Mrs. Harry M. Swartz
138 Cherry Tree Farm Road
Middletown, New Jersey

Yours truly,
Harry M. Swartz

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BARNARD COLLEGE CLUB
OF
MONMOUTH COUNTY, NEW JERSEY

138 Cherry Tree Farm Road
Middletown, New Jersey
July 17, 1963

Mr. Alfred E. Barr
Museum of Modern Art
11 W. 53d Street
New York 19, New York

Redd. 19304

Dear Mr. Barr:

May we have a memento from you? We'd like to auction it off, along with the gifts of many other outstanding men and women, for the benefit of our Barnard College Scholarship Fund. As you may know, Barnard College is the women's division of Columbia University.

It may be a trinket, an article that is representative of your profession, or any keepsake. What matters is--it is from you, and we know many people will want your gift enough to bid the price 'way up high and thereupon help a deserving girl go to college.

We plan to hold the auction the first week in September. Please do help us make it a success. Just put your gift in a carton, paste on the enclosed label, and send it to us.

We'll be happy to let you know the results.

Yours truly,

Renee Swartz
Mrs. Harry M. Swartz
President

| | | |
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cc: Miss Dudley
Miss Miller

SWEENEY

THE MUSEUM OF FINE ARTS

October 20, 1965

Dear Mr. Sweeney:

October 13, 1965

In Mr. Barr's absence, due to a minor operation, I am writing to thank you for your letter of October 12.

Dear Alfred,

Your very hands Mr. Barr wishes to thank you for your kind invitation to the exhibition of The Heroic Years: Paris 1908-1914, however, since his period of convalescence will extend to the time of your preview he regrets very much being unable to attend.

We are most grateful. Mr. Barr wishes you a most successful exhibition.

Friends of the Museum are planning intimate dinners beforehand. We hope we may have the pleasure of including you both. Sincerely,

Please let us know when you arrive. We will be glad to arrange hotel reservations for you. Mary Fera Secretary to Alfred H. Barr, Jr.

Mr. James Johnson Sweeney Director The Museum of Fine Arts 1001 Bissonnet Houston 5, Texas

mf

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

JJS:cw
Encl.

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THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

October 13, 1965
(Rec'd Oct. 15)

Dear Alfred,

You were very good to lend us
your very handsome paintings for our exhibition

The Heroic Years: Paris 1908-1914

We are most grateful.

We hope that Marga and you will
be able to be with us for the preview on October
20. Friends of the Museum are planning several
intimate dinners beforehand. We hope we may
have the pleasure of including you both.

Please let us know when you will
arrive. We will be glad to arrange hotel
reservations for you.

Again many thanks and we look
forward to seeing you both on the twentieth.

Sincerely,

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

JJS:cew
Encl.

1001 BISBONNET HOUSTON TEXAS 77005

JAMES JOHNSON

TD DC

Dear Alf

You
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Even
have nee

Mr. Alfred
The Museu
New York,

JJS:dg

SWEENEY
Ton

Oct 20 4
1965

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MR BARR ✓
Original: Miss Dudley
cc: Miss Miller

SWEENEY

Loans - Houston

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

October 12, 1965
(rec'd Oct 14)

TD DCM

The Board of Trustees and the Director of

The Museum of Fine Arts of Houston

cordially invite you to a preview of

THE HEROIC YEARS: PARIS 1908-1914

Wednesday, October 20, 1965

Cullinan Hall, 9:00 to 11:00 P.M.

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York, New York 10019

JJS:dg

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MR. BARR
Original: Miss Dudley
cc: Miss Miller

SWEENEY

Loans - Houston

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

October 12, 1965

(rec'd Oct 14)

TD DC4

Dear Alfred,

Your letter of this morning was a great disappointment. Particularly because after our telephone conversation I had felt so happy that we would have the handsome I and the Village which we need so badly for a worthy representation of Chagall's early work.

Even to have had it for the first fortnight of the show would have meant so much.

Sincerely,



Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York, New York 10019

JJS:dg

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cc: Mr. Soby
 Miss Dudley
 Miss Jones
 Miss Stevens
 Miss Miller
 AHB (Greensboro)
 AHB files (NY)

Stevens

My best to you and family.

Greensboro, Vermont
 August 28, 1965

Dear Jim:

Although I don't remember talking with you about your Heroic Years show I've heard it mentioned often and think it an excellent idea. I like especially your intention to emphasize the broad interests of such people as Apollinaire, and Diaghilev.

Of the six works you list three are not in our collection. The Kupka is in the National Gallery of Prague, though I believe there is a large study of great beauty either in the collection of Louis Carre or in the Musee d'Art Moderne. We own only a small watercolor replica of 1946. The de Chirico is in the collection of Stanley Resor, son of the original owner, Mrs Stanley Resor. I don't have his address here but a letter addressed to him in care of Grace Stevens at the Museum will be forwarded to him. The Bella, to my bitter chagrin, was given by Conger Goodyear to his daughter for her lifetime. However it must go eventually to the Albright-Knox in Buffalo, so that a letter addressed in care of Gordon Smith would doubtless reach her. Perhaps he could help persuade her.

About the three loans you ask from our collection: I've talked on the phone with Jim Soby, chairman of the Committee on the Museum Collections, about your request. He has approved lending the Matisse Blue Window. However we do not think that the Museum should lend the Rousseau. I don't have the record here but I believe we have never lent this picture since we acquired it and had it rescued from its sad condition (except to the National Gallery which housed our most important pictures while our Museum was closed). It is not only a key work in our collection but hangs at the entrance of the second floor galleries along with the Sleeping Gypsy. As you know there are a good many jungle pictures in American collections - Chicago, Cleveland, Philadelphia, the Metropolitan - not to mention other Rousseau subjects. And there's the Charrueuse in the Louvre.

The Picabia is also a key work in our installation; furthermore it needs to be lined before it can safely be shipped. Are there not two other big Picabias of the same character and date which might be available?

I am working this month out of the city but my office will attend to the details of the loan of the Blue Window such as insurance and shipment. I should say, however, that we prefer not to use Budworth because the warehouse is far from fireproof. Santini would be our choice for packing.

I hope you will excuse our not lending the Rousseau, but we do feel it is not absolutely essential to your show. Aside from

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Original: Miss Dudley
cc: Grace Stevens
Mr. Barr (Greensboro)

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

August 1965.
(rec'd Aug. 24)

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

Dear Alfred,

I am sure I have spoken with you about an exhibition I have been anxious for many years to realize, one dealing with Paris between the years 1908 and the outbreak of the First World War. To me it has always seemed that practically everything fresh in the arts until the early thirties - and perhaps much, even later - had its roots in that period. I was always struck by the way in which artists of different disciplines in those days succeeded in mingling and how their art apparently benefitted from the resultant cross-stimulation. Individuals such as Apollinaire, Diaghilev, Poiret and others seemed to me to have made a particular contribution to the achievement of the times through their interest and appreciation of art expressions in diversified modes.

Finally we are preparing for Houston this autumn the exhibition I have been hoping for so long to see realized - to open October 21 and continue until December 8. It is to be called The Heroic Years: Paris 1908-1914.

The prime objective of the exhibition is of course to show the brilliant quality of pioneering work achieved by painters and sculptors in that period. But also it will aim at illustrating the way Apollinaire kept in touch with the work of his contemporaries in different schools, the contribution that Diaghilev was preparing - even already making, and how Poiret through his association with Dufy, Derain and others and Perret in the Theatre des Champs Elysees had drawn so many individual artists together to their own encouragement and his achievement.

Though the documentary aspect of the exhibition may be broad I am anxious to keep the quality of the painting and sculpture high and selective. For this reason I seriously need your assistance and that of the Museum of Modern Art Collection.

There are six paintings from the Museum Collection which I need, to make the exhibition what I ambition it to be.

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THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

Notations
 by Grace Skrum
 ↓

- 2 -

- | | | |
|---|------------------|---|
| ON VIEW | Henri Matisse : | The Blue Window, 1912. |
| NATIONAL GALLERY, PRASUE | Frank Kupka: | Vertical Planes, 1912-13. <i>(we have small w.c. replica)</i> |
| Call. STANLEY RESOR | Giorgio Chirico: | La Mélancolie de la Rue. |
| ALBRIGHT-KNOX <i>(Geo. Goodyear returns life interest)</i> | Giacomo Balla: | The Running Dog, 1912. <i>(Dog on leash)</i> |
| ON VIEW | Francis Picabia: | Je revois en Souvenir ma chère <i>Vanie</i> , 1913. |
| ON VIEW | Rousseau: | Le Rêve, 1910. |

I know this is a large request. But I am approaching the central area of the exhibition - the painting and sculpture - as I say, very selectively on the basis of quality. And these pictures represent the quality level I would like to achieve.

Naturally full insurance coverage on the paintings from the time they leave the lender until they are returned will be maintained by the Museum of Fine Arts. Also all packing and shipping will be at the Museum's expense. Budworth normally does our shipping, but we will be glad to engage any other forwarder you may prefer. We hope that the paintings may be picked up by the shipper in the first week of October. We will instruct them formally to communicate with the lenders regarding convenient day and time.

I hope, Alfred, that these loans may be possible. You know what they would mean to any exhibition as I do, but especially to this one.

With all Laura's and my best to Marga and you.

As always,



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original: Miss Dudley
cc: Mr. Barr
Miss Stevens
cc: Miss Dudley
Miss Miller

SWEENEY

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

September 30, 1965

October 9, 1965

Sent Special Delivery

Dear Jim:

I brought the matter of the Chagall before the Museum Collections committee meeting with considerable hope that we could lend the picture to you. I am sorry to report that the committee was very much against lending it, partly because it is Chagall's most famous picture and one which a great many of our visitors look forward to seeing and partly because we have extended ourselves beyond all proportion in lending pictures this year. In fact, to my astonishment, I find that we have committed ourselves to lend paintings valued for insurance purposes at over three and a half million dollars, to put it crudely. I feel very badly about disappointing you, especially as I suggested it as a possible loan.

I am enclosing a registrars form in the hope it will be possible to favour us with the loan. Insurance at the declared valuation will of course be maintained by the Museum of Fine Arts or however you may wish it handled, and we will instruct Santini to arrange the shipping.

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

With many thanks and all the best.

Mr. James Johnson Sweeney
Director
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

AHB:mf

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

JJS:caw
Encls.

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B.F.
original: Miss Dudley
cc: Mr. Barr ✓
Miss Stevens

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

September 30, 1965

(Rec'd Oct 4)

sent special delivery

Dear Alfred,

As I said when we were talking on Tuesday, it would mean a great deal to us if the Museum of Modern Art could lend us your Chagall

I and the Village

It is such a handsome example of Chagall's painting and appropriate to our theme as a product of his period in La Ruche.

I am enclosing a registrars form in the hope it will be possible to favour us with the loan. Insurance at the declared valuation will of course be maintained by the Museum of Fine Arts or however you may wish it handled, and we will instruct Santini to arrange its shipment.

With many thanks and all the best.

As always,



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

JJS:cew
Encls.

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SWEENEY

cc: Miss Dudley
Miss Miller }
Miss Stevens }

Mr. Soby

Sweeney
Dear Jim

Your letter of September 7th was here when I returned to New York last week.

I do indeed sympathize with your desires wanting the Rousseau and under the circumstances feel we should bring the matter to the request before the Committee on the Museum Collection for discussion before Jim Soby and I make our final decision.

September 23, 1965

The next meeting of the Committee is to be on October 7th. Since the chances are not very good it might be better to borrow another late Rousseau.

As for the Modigliani Caryatid, this piece should not be subjected to shipment.

Dear Jim:

Although the stone is very heavy it is not strong at all and the surface crumbles. I

Your letter of September 7 was here when I returned to New York last week. I do indeed sympathize with your wanting the Rousseau and under the circumstances feel we should bring the request before the Committee on the Museum Collections for discussion before Jim Soby and I make our final decision. The next meeting of the Committee is to be on October 7. Since the chances are not very good it might be better to borrow another late Rousseau.

As for the Modigliani Caryatid, this piece should not be subjected to shipment. Although the stone is very heavy it is not strong at all and the surface easily crumbles. I am sorry to add another disappointment.

I am sure you know the Picabia, so similar to ours in size and style, at the Art Institute of Chicago. It is skyed there while ours is hung conspicuously at the beginning of our Dada-Surrealist sequence.

We missed you at the big Moore do. I saw Laura at a distance.

Yours,

Alfred H. Barr, Jr.

Mr. James Johnson Sweeney, Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

AHE:mf

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JJ Sweeney asks again for Rousseau
SLEEPING GIPSY and adds a new
request - Modigliani CARYATID.

Dream

September 7th was here when I returned to New York last week.

For ~~desire~~ wanting the Rousseau and under the

being the ~~matter~~ ~~the~~ request before the Committee
discussion before Jim Soby and I ^{make our final} ~~confirm~~ our decision.

tee is to be on October 7th. ^{Since the chances}
^{might be better to know another date}
aryatid, this ~~piece~~ should not be subjected to shipment.

it is not strong at all and the surface crumbles. I
shipment.

Picabia, so similar to ours in size and style, at the

skyped these white fairs in being
giving of our Dad Dada - surrealism

Sincerely,

*I have missed you at the big
More do I miss Laura at a
distance.*

Yours

Permanently

| | | |
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Sweeney

Dear Jim

Your letter of September 7th was here when I returned to New York last week. I do indeed sympathize with your ~~desire~~ wanting the Rousseau and under the circumstances feel we should bring the ~~matter~~ ~~the~~ request before the Committee on the Museum Collection for discussion before Jim Soby and I ^{make our final} ~~confirm~~ our decision.

The ~~first~~ ^{next} meeting of the Committee is to be on October 7th. *Since the chances are not very good it might be well to know another date.*

As for the Modigliani Caryatid, this ~~piece~~ ^{sculpture} should not be subjected to shipment. Although the stone is very heavy it is not strong at all and the surface crumbles. I am sorry to add another disappointment.

I am sure you know the Picabia, so similar to ours in size and style, at the Art Institute of Chicago. *It stood there white four is being conspicuous at the beginning of our Dada-Surrealist sequence.*

Sincerely,

It has amused you at the big Moore do. I saw Laura at a distance.
Yours

Permanently

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Sydney... w want
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Jan 20th or I confirm our
decision. This

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original: Miss Dudley
cc: Mr. Barr
Miss Stevens

THE MUSEUM OF FINE ARTS

(Rec'd Sept. 13)

JAMES JOHNSON SWEENEY, DIRECTOR

RATH, CARRONDEG,
WESTPORT CO. Mayo
IRELAND

Dear Alfred,

Thank you for your letter and the loan of the Blue Window. I seem to have very bad luck in my attributions to the Museum of Modern Art's Collection - in the Kupka, Chirico and Bally. That is the danger of trusting one's memory - preserved memory - with insufficient books at hand.

I am very disappointed as to the Rousseau. I was not interested in it as a juggle picture, but as an historic piece of the 1908-1910 period. Years ago I remember Léger telling me how much he had been taken by the Sacré found in Les Independents. Rousseau's work apparently made a great impression on Léger, and, according to his own report, this one in particular. I was hoping I might have it together with Léger's Les Nus dans le Forêt painted at the time as he said he was doing Rousseau. I still wish you and I could see your way toward sparing it for those ^{seven} eight weeks between October 2nd and December 8th.

I am going to ask you another favour, which I hesitated to add to those in my earlier letter, namely

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to kind as you

Monteleone: Carated

This would help greatly because I am anxious to reconfirm Monteleone as an important figure in the La Roche group and of course his best paintings all come later.

I am taking the liberty of enclosing a request form. I hope you will help as in this. It will mean a great deal to us.

Again many thanks for the Mabuse.

All Laura's and my best to Marg and you

Sincerely



September seventh... 1965

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THE MUSEUM OF FINE ARTS 1001 BISSONNET HOUSTON, TEXAS 77005

We should greatly appreciate your filling in this blank for our catalog and loan records.

EXHIBITION: THE HEROIC YEARS: PARIS 1908-1914

DATES: October 21, 1965 - DECEMBER 8, 1965

LENDER: MUSEUM OF MODERN ART

Address: 11 WEST 53RD ST - NEW YORK NY

Will you permit use of your name as lender in catalog? _____

If not, what acknowledgment is desired? _____

ARTIST'S NAME: ALESSANDRO MODIGLIANI

Exact **TITLE** of Work: CARYATID

MEDIUM of work (please underline):

| | | | |
|--------------------|-----------------|------------|---------|
| oil on canvas | oil on wood | gouache | pastel |
| tempera on canvas | tempera on wood | watercolor | ink |
| pencil | charcoal | crayon | collage |
| print (medium) | | | |
| stone | wood | bronze | plaster |
| artificial stone | terra cotta | ceramic | plastic |
| or construction in | | | |

DATE of work _____ Does date appear on work? _____

Location of **SIGNATURE** _____

SIZE of picture (without frame or mat): Height _____ Width _____

SIZE of sculpture: (exclusive of base): Height _____ Width _____

Do you prefer to maintain your own insurance? _____ Effective date _____

If so, please state **VALUE** _____

Does your policy waive all rights of subrogation against the Museum of Fine Arts? _____

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Are these shipping instructions satisfactory? _____

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Sweeney

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

June 15, 1964

Dear Alfred,

This is a very tardy letter of thanks to you for your generosity in letting the Museum of Fine Arts see the forty-five pieces of sculpture of the Museum of Modern Art which a long period. I do not have to tell you the appreciation

15 June 1964

Dear Jim:

which your sculpture won here in Houston. It was certainly the finest exhibition of contemporary sculpture that has ever to the Houston museum. quality appeared to me to never seemed to respond before.

I felt very badly about missing your film on the Olmec head. I had to miss both the film and Sandy's decoration because of emergencies here.

Thank the President and Board of Trustees of the Museum of Modern Art for their kindness in lending us this fine group of quality pieces.

Sincerely,

With all best to Margaret and you.

As ever, Alfred H. Barr, Jr.



Mr. James Johnson Sweeney, Director
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

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

ANE:rr

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THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

rec'd 15 June 64
June 12, 1964

Dear Alfred,

This is a very tardy letter of thanks to you for your generosity in letting the Museum of Fine Arts show the twenty-five pieces of sculpture of the Museum of Modern Art over such a long period. I do not have to tell you the appreciation which your sculpture won here in Houston. It made certainly the finest exhibition of contemporary sculpture that has ever been held in this area. And the public understood this. The variety and quality appealed to many who never seemed to respond before.

I am most grateful to you and want to take this opportunity also to thank the President and Board of Trustees of the Museum of Modern Art for their kindness in lending us this fine group of quality pieces.

With all best to Margaret and you.

As ever,

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

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Sweeney

THE MUSEUM OF FINE ARTS

JAMES JOHNSON SWEENEY, DIRECTOR

November 22, 1961

Dear Alfred:

It is with deep appreciation that I extend not only my own personal thanks, but also that of the Museum of Fine Arts here in Houston for your most generous contribution to our forthcoming exhibition "Derain Before 1915." The fine cooperation of all the lenders has been most gratifying and certainly made my first show in Houston a most pleasant task.

There will be a "Special Preview" opening on Wednesday, November 29th at 8:30 p.m. in Cullinan Hall. Our foremost wish is for you to be with us, however, distances and circumstances such as they are, rest assured, your presence will be well represented by the outstanding works of art you were so kind to lend.

Thank you again and with kindest regards, *and all best*

Sincerely,

[Signature]
James Johnson Sweeney
Director

JJS:mp

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

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Sweeney *Guggen.*

THE SOLOMON R. GUGGENHEIM MUSEUM
1071 FIFTH AVENUE
NEW YORK, 28

James Johnson Sweeney
Director

August 3, 1960


Dear Alfred,

I very much appreciated your letter and what you said.

There are certain times when one has no choice. Wright and his building may have been at the bottom of it all. But for me that was all behind. I am afraid the actual problem was more exactly and simply rooted in a difference "over aims and ideals for the use of the Museum" - vague as that may seem without specific illustrations.

Your letter, its encouragement and good wishes, means very much to me.

My warm thanks and regards to you,

JJS


James Johnson Sweeney

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

JJS/a

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"Six Apparitions of Lenin on a Piano" by Salvador Dalí, 1933.



"The Enigma of Isidore Ducasse" by Man Ray, 1920.



"Woman With Monocle" by Francis Picabia, 1924.

It's All Very Exact and Mysterious

THE HISTORY OF SURREALIST PAINTING. By Marcel Jean with the collaboration of Arpad Mezei. Translated from the French by Simon Watson Taylor. Illustrated. 383 pp. 386 plates, 36 in full color. New York: Grove Press. \$17.50.

By JAMES JOHNSON SWEENEY

HERE at last is a survey of surrealist painting which treats its subject with breadth, thoroughness, sympathy and judgment. Without apparent effort it avoids the sectarian approach which we have come to expect from those who have been involved in the movement as its author, Marcel Jean, has. He considers surrealism not as an isolated phenomenon but as something woven closely in the text of the period. In its amplitude it becomes practically the story of Western painting from the last decades of the nineteenth century to our own day.

Step by step, Marcel Jean points out the precursors of the movement, its realizations and its consequences. As a result, in essays balanced and leisurely, we find ourselves beginning with French Impressionism, moving through Fauvism, German Expressionism, Italian Futurism, touching on Russian Constructionism, pausing lengthily over Dada, then following "surrealist painting after surrealism" from Europe to the United States and back again.

Marcel Jean's approach is not a critical one in the sense of evaluating surrealist painting in relation to the other movements which have marked our period. Nor does he set up a

formal hierarchy of values among surrealist painters and sculptors. We can recognize his personal enthusiasm from the warmth in his discussion of an artist's work or his point of view. The aim in this history is to point out the development of interests which led to the surrealist movement from its roots in a revolt against orthodox French Impressionism. He points out such post-Impressionist precursors as Seurat and Lautrec, on primarily formal grounds; Gustave Moreau and Arnold Böcklin in their subject matters; Odilon Redon for the same reason and for his anticipation of an attitude which was to become a basic plan of surrealism in the late Nineteen Twenties. "Nothing is achieved," Redon held, "in art by the will alone. Everything is achieved by docile submission to the advent of the unconscious."

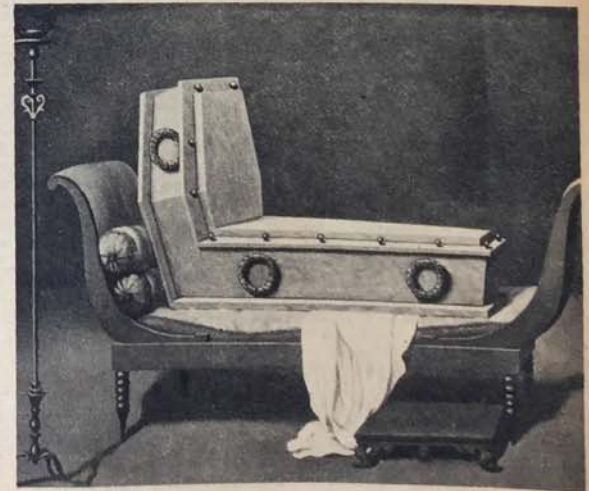
IN the work of Henri Rousseau le Douanier, the younger artists found a frequent juxtaposition between objects which were in themselves banal. This for them had that surprise quality which is an essential of poetry. At the same time Rousseau submitted himself to reality, as Jean puts it with passion. Naïveté may have been the basis of his work but he was never happy with simply this. And his finished paintings reveal "a conscious and conscientious" intervention controlling, specifying, immobilizing forms" which gave them a hallucinatory or dream quality.

Another irrational juxtaposition of the representational characterized the early works of the Italian Giorgio de Chirico and their precision of handling

gave them an oneiric atmosphere which particularly appealed to the surrealist theoreticians.

The author's discussion of Dada is particularly sympathetic and understanding. The poetic insight of Jean Arp and Schwitters is convincingly conveyed. And Max Ernst's contribution, in anticipation of surrealism, in his Dada collages is clear. He quotes Ernst's description of his initiation of this expression "One rainy day in 1919, finding myself in a village on the Rhine, I was struck by the obsession which held under my gaze the pages of an illustrated catalogue showing objects designed for anthropologic, microscopic, psychologic, mineralogic and paleontologic demonstration." In these extremely logical data, Ernst found brought together "elements of figuration so remote that the sheer absurdity of that collection provoked a sudden intensification of the visionary faculties in me and brought forth an hallucinatory succession of contradictory signs."

The analysis of Marcel Duchamp's work and general contribution to the two movements is the most satisfactory within its scope in English. In it Jean sees a link between Seurat's unfinished canvas "The Circus" and Duchamp's unfinished "Bride," which brings the earliest precursor of surrealist painting together with the latest. "The Bride Stripped Bare," he says, "summarizes and crowns the whole of poetic painting since Georges Seurat, and its incompleteness marks a boundary whose importance cannot be exaggerated. On the



"Perspective of David's 'Madame Recamier'" by Rene Magritte, 1951.

Illustrations from "The History of Surrealist Painting."

(Continued on Page 22)

Mr. Sweeney is the author of "The Miro Atmosphere," and books on art.

BOOK REVIEW

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Doing a Lot With Little

(Continued from Page 4)

quick decision at the outset of the campaign. Sensing that Grant would cross the Wilderness without undue haste, Lee let him have the river crossings and moved in to strike him in the flank while the march was still in progress. Grant turned and made the fight where Lee wanted it made. Tactically, the Wilderness battle was a Confederate victory, but Grant simply refused to admit it. He kept on moving south; Lee lost the initiative, and he could never regain it.

The story was repeated in the weeks that followed. Grant kept on heading toward Richmond, Lee kept on checking him, and if Grant kept the initiative he was compelled to change his objective. Originally, Lee's army was that objective. Then, after his experiences at Spotsylvania, the North Anna and Cold Harbor, the objective shifted to Richmond. Finally it became the supply lines connecting Richmond with the South. Never was Grant able to strike the big blow that would have ended things that summer.

The Virginia theatre was a big one. Grant had an offensive going in the Shenandoah Valley and another on the south side of the James River, all part of a single purpose. Lee was never able to deal with that single purpose because he was responsible only for his own army. President Jefferson Davis had set up separate departments, and he clung to them even while the heavens were falling. Only the incredible incompetence of

Gen. Ben Butler kept the Confederate cause from disaster that spring. Even when Grant himself crossed the James to attack Petersburg, the departmental system kept Lee from directing the defense until it was almost too late. Dowdey believes (and it is hard to argue with him) that if the Army of the Potomac had not been bled white during the six weeks that began at the Wilderness, Grant would have taken Petersburg with ease while Richmond was still trying ineffectively to coordinate Lee's movements with those of Petersburg's nominal defender, Gen. P. G. T. Beauregard. In the end, when the great rivals at last confronted each other at Petersburg, Grant's army was simply incapable of making an effective attack.

Grant, then, had failed to do what he set out to do. But Lee had failed, also. Once the lines at Petersburg were drawn, he no longer had an army of maneuver. Now it would be a matter of arithmetic. "At the end of the campaign," says Dowdey, "despite all that he had achieved under the conditions, it was not enough. The combination of Grant and the system proved too much for him." When Lee looked out to survey the encircling Federal trenches, he could see the end of maneuver—and the beginning of the end.

Clifford Dowdey has written a number of excellent books ("The Land They Fought For," "Death of a Nation") on the Civil War. This is by all odds his best one.

Very Exact and Mysterious

(Continued from Page 7)

far side of this boundary, Duchamp's exemplary poetry projects itself into the future. People today seem to have become aware of their own ephemeral nature: they like movement and light and they worship machines—machines which age and die in a few years, real only as long as they are useful. But Duchamp's machines, real beyond utility, begin to live on their own account; they are about to make love."

Of Miro, Jean says that his world is a magic world, a world of colored signs—also a world of objects, but not objects of art like period furniture. "The fundamental concept of realistic representation is that the real is formed of objects. But the object has disappeared from modern physics, which sees a whole range of energies and an interplay of continuous happenings as the motivating force of a complex and many-faceted reality. To create a discontinuous order within this continuous whole * * * is the real role allotted to a personal style." And this is what Miro achieves through his compositions of personalized signs.

Yves Tanguy is also fortunate in Jean's interest. Again in Tanguy's case no more enliven-

ing appreciation exists in English than the fifteen pages given here to his work.

Dali's early painting is not neglected. Magritte enjoys an understanding analysis as well as Wifredo Lam and many of the fringe surrealists of this country and Europe — artists whose work has its independent character but in certain phases has been claimed or has been accepted by the surrealist group.

"The greatness of surrealist painting," Marcel Jean concludes, "lies in its appeal to the Marvellous in its exact, legible, mysterious content."

Such a survey as this of Marcel Jean's is not only welcome for the care, understanding and meticulous documentation which has gone into it during the eleven years of its preparation, but for the spirit in which it is written. And while it sets out primarily to provide a historical survey, perhaps after all such a volume is the soundest type of criticism. For "criticism" in Dryden's words, as it was first instituted by Aristotle, was meant to be a standard of judging well, the chiefest part of which is to observe those excellences which should delight a reasonable observer and this holds for criticism of the visual arts as well.

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Sweetest and happy

THE MUSEUM OF MODERN ART

Date: 3 February 1960

5 February 1960

To: Mrs. Burpee

Re: Art Quarterly

From: Marie A.

Dear Mr. G.

of The Art
request
Otherwis
mi

*Maria
S. Long
Sw
Ke
An*

Please thank donor for one of the rare privileges I've had. Not only my mind but my "self" is much better prepared to take the leap into faith as presented & suggested by Mr. Steenberg.

Could you please delegate some one to have water on hand for speakers?

J. Sobel 10/30

Sch/RV

Amsterdam, February 8th 1960.

ho
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volumes
don write him.
t he

(see 12?)

of feeling both stupid and indifferent.

Emund

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Swets & Zeitlinger

THE MUSEUM OF MODERN ART

Date: 3 February 1960
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To the Secretary to Mr. Barr,
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19 - N.Y. - USA.

him.

Sch/RV

Amsterdam, February 8th 1960.

Dear Madam,

We appreciate your letter of February 5th and the trouble you have been willing to go into as to our request re availability of back volumes of the ART QUARTERLY. We trust that your intermediary will assist us in reaching our goal.

Meanwhile, we remain,

Yours faithfully,
N. J. SWETS & ZEITLINGER.

Amad

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Swets & Zeitlinger

THE MUSEUM OF MODERN ART

Date: 3 February 1960
5 February 1960

To: Mr. Karpel

Re: Art Quarterly

From: Marie Alexander

Reference ANT XV/421

Gentlemen:

Dear Mr. Karpel:

May I write on behalf of Mr. Alfred Barr who is out of town. Mr. Barr did not become a member of the Art Quarterly committee until the 1950's and has no copies of the magazine dating back to the 1930's and 1940's. I have spoken to our librarian, hoping that he might be able to help you, but alas, he cannot.

Sincerely yours,

Secretary to Mr. Barr

Swets & Zeitlinger N.V.
Keizersgracht 471
Amsterdam, The Netherlands

*Swets & Zeitlinger N.V. or duplicate materials
will remain in a chaotic state of disarray
as a consequence of "reconstruction" (see 12?)
until I get my "reserve" room in the theatre guild
Bldg. It is impossible to be as cooperative and
sympathetic as the library should be instead
of feeling both stupid and ineffective.*

Marie Alexander

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NETS & ZEITLINGER
THE MUSEUM OF MODERN ART

Date 3 February 1960

To: Mr. Karpel

Re: Art Quarterly

From: Marie Alexander

Dear Mr. Karpel: *See attached*

Mr. Barr became a member of the Consultative Committee of The Art Quarterly in the fifties and does not have the volumes requested. If the Library should have extra copies, would you write him. Otherwise, I shall tell him that we cannot help him.

Marie

So Sorry!

I much of our "gift" or "duplicate" materials still remains in a chaotic state of disarray as a consequence of "reconstruction" (sic!?)

until I get our "reserve" room in the Theatre Guild Bldg. it is impossible to be as cooperative and sympathetic as the library should be - instead of feeling both stumped and ineffective.

Barnard

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Please quote in your reply our reference.

Dear Sir,

May we ask whether you as member of the Consultative Committee of "The Art Quarterly" possess perhaps a superfluous copy of volume 1, 1938 and volume 9, 1946 of "Art Quarterly" which you would be willing to sell.

We need these volumes in order to complete a set of "Art Quarterly" on behalf of a Library client and as the volumes are out of print with the publisher, we try to locate a secondhand copy of same. We ~~miss~~ would also be interested in a set of "Art Quarterly" as complete as possible, from volume 1 onwards to the last volume published.

We shall appreciate your eventual kind assistance very much and thank you in advance for your reply, mentioning our reference-mark ANT XV/421.

Dear Mr. Barry: Congratulations I was utterly delighted to read that the Governor had presented the glorious painting by Velasquez to the Museum in honor of you. What a nice way to tell you how much we value your great contribution to our time and to our Museum. I told you what the Museum of Modern Art meant to me when I was in contact with you in Europe for so many years, and preferring its pace and the close contact to the oeuvre and other great museums. I was content and became a member and I really missed a new shot, of your beautiful modern building. I shall ever be grateful for the Matisses and other things I have seen in the museum since then.

Yours faithfully,
 SWETS & ZEITLINGER N.V.

became member in '50's

... I had liked very much the selection Peter Sola did for your Boileau and would like to know where I can get a copy. I am reading a biography of him now and find his fascinating subject.

Sincerely,
 Betty Gray Swigg.

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Swing

MRS. B. GRAM SWING • WELLES HILL RD. • WESTPORT, CONN.

November 19, 1963

Dear Mr. Barr;

Congratulations! I was utterly delighted to read that the Governor had presented the glorious painting by Matisse to the Museum in honor of you. What a nice way to tell you his appreciation of your great contribution to our time and to our own world. I think I told you what the Museum of Modern Art meant to me when I first returned from living in Europe for so many years, and preferring its pace and the close contact to the Louvre and other great museums. I was ecstatic and became a member and rarely missed a new show, of your delightful modern building. I shall even try now to skip in for a quick look at the Matisse and other things I love before the museum closes in Dec.

Yes, I had liked very much the selection Peter Selz did for your Nolde show and should have mentioned it but as I said it was an emotional experience for me that was almost unendurable so much of my past did it bring back to memory. Nolde was a quiet man to meet and being of the ancestry that I remotely shared, collecting his pictures was a thrill I shall never be able to repeat. But it was fun owning them for awhile.

I was pleased to see that you had written a monograph of Matisse and would like to know where I can get a copy. I am reading a biography of him now and find him an exciting subject.

Sincerely,
Betty Gram Swing.
Betty Gram Swing

forbidden to use oils.

It was very good to hear from you.

Sincerely,

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

Mrs. B. Gram Swing
Welles Hill Road
Westport, Connecticut

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→ P. Seb. Please Return to AHB

Swing

MRS. B. GRAM SWING • WELLES HILL RD. • WESTPORT, CONN.

March 12, 1963

Dear Mr. Barr;

It was such fun to see you on TV on Sunday. I felt like reaching out my hand to shake yours, so natural and friendly you seemed. Where have the years gone? Men don't seem to change as much and I really prefer your keeping the image that you had of me in those great days of our crusade for the wonderful Spaniards.

I returned from a couple of months in Florida, Naples to be exact, quiet and remote, to catch a glimpse of my old friend the Mona Lisa. I had gone every morning for so many months to salute her and the great Victory of Samothrace at the Louvre that I just could not let her get away without seeing her. What a treat it was and my one regret is that I did not ask Mr. Hale for a private few moments - pure sentimentality but never-the-less a milestone in our art exchange. If only De Gaulle were not now such a fool. I shudder for my beloved England where I lived the twelve happiest years of my life.

I was utterly delighted to see the Nolde show at your own gallery and I went all alone to see my "Ingabor" early one morning and the whole show brought back so many memories that I fled - and was full of remorse at having sold the two great Noldes that I had lived with for 40 yrs. I dislike the frame that Mr. Meyer put on it and wd. have scolded Neuman were he still alive. My frame was made by Nolde himself and I loved it. The Blau Reiter show was a great disappointment but it too

forbidden to use oils.

A very happy New Year to you.

It was very good to hear from you.

Sincerely,

Alfred H. Barr, Jr.

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

Mrs. B. Gram Swing
Welles Hill Road
Westport, Connecticut

AHB:rr

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MRS. B. GRAM SWING • WELLES HILL RD. • WESTPORT, CONN.

evoked earlier days. Raymond and I spent our honeymoon near Dresden and had the good luck to see a great exhibition of Franz Marc and I was so thrilled that I went right home and gave up music study and started to paint like mad. It is a funny story and maybe one day I can tell it you. My one regret is that I did not go on for no less a man than Wm Valentiner and Carl Hofer admired my first attempts.

This is all by way of telling you how delighted I am that your Museum of Modern Art had the Nolde show and one day I shall sneak in and see it all again. But please pass on to the person who mounted the Corbusier show my deepest gratitude. I have rarely seen anything more exciting than the way in which the boxes held electric lights that made the replicas so breath taking. What a man! What an architect! He makes our own look tiny in comparison-- almost of course with two exceptions.

My best wishes to you and my thanks for carrying on all that makes life endurable- in these worrying times. Beauty is truth etc and Keats new it and you know it.

Sincerely,
Betty Gram Swing. *Betty Gram Swing*

forbidden to use oils.

It was very good to hear from you.

Sincerely,

Alfred H. Barr, Jr.

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

Mrs. B. Gram Swing
Welles Hill Road
Westport, Connecticut

AHB:rr

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Swing

cc: Mr. Selz

January 4, 1962

Dear Mrs. Selz:

March 19, 1963

Dear Mrs. Swing:

Thank you very much for your letter. I did not know that you had spent so much time in Germany or studied painting with Nolde. I am so glad that you liked the Nolde show. I think Peter Selz of our Museum did a very good job of selection. I was delighted to see for the first time the "unpainted" pictures, the little studies made during the Nazi period when he was forbidden to use oils.

It was very good to hear from you.

Sincerely,

Alfred H. Barr, Jr.

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

Mrs. B. Gram Swing
 Welles Hill Road
 Westport, Connecticut

AHB:rr

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Swing

January 4, 1962

Dear Alfred:

I appreciated and concur with your comments on the TMSB
 Dear Mrs. Swing:
 some inherent responsibility. Deschic is a man not without
 the How very nice of you to write me. I am sorry
 that nothing came of your approach to Morton May
 but pleased to hear that you may keep the Schmidt-Rot-
 luffs for your daughter. I was delighted to see the
 Nantucket card since I spent a few happy days there a
 couple of years ago.
 I agree with some of the judgments ex-
 pressed, both positive and negative.
 I am afraid that you misinterpreted Mr. Canaday's
 quoting my remark about the Motherwell Elegy to the
Spanish Republic. He does not approve of my finding
 any grandeur in this picture or in any other Motherwell.
 Also his remark about my relation to the Museum could
 not have been more embarrassing, though it may not have
 been deliberately so.

A very happy New Year to you.

Sincerely,

MRS. B. GRAM SWING-WELLES HILL RD. WESTPORT, CONN.

Dec. 21, 1961

Dear Mr. Barr:

Alfred H. Barr, Jr.

I was delighted with the accolade in yesterday's Times
 given to you by John Canaday. He is not one of my favorite artists but
 I liked what he said about your finding "grandeur"- tragic grandeur in
 Mr. Motherwell's "Elegy to the Spanish Republic". I don't know the paint-
 ing but I was touched by the reference and it gives me an opportunity
 to thank you for the fun I had talking to you on the telephone. I have
 wanted to write you for some time but I was so shattered so unforgivably, but I was
 deafened by the noise of the vacuum cleaner in the next room. The louder
 I shouted to her the louder she went. The mouthpiece of the telephone, the
 louder it got and I was shouting so much good advice and such warmth
 towards an old comrade for the cause of the Spanish Republic. What
 days they were. I went to bed and cried for two days when Barcelona fell.

Mrs. B. Gram Swing
 Welles Hill Road
 Westport, Connecticut

AHB:ld

Mark Rothko is a close friend of mine and often comes
 out here to my ancient Salt Box and even likes my pictures, but for the
 life of me I cannot understand him. When I visited one of his shows I
 shocked Betty Parsons by saying out loud- "Well, where are the paintings?"
 I was looking straight at them.

Mr. Morton D. May wrote me that he had given all his graph-
 ic work to a St. Louis museum and was not interested in my two Schmidt-Rott

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MRS. B. GRAM SWING • WELLES HILL RD. • WESTPORT, CONN.

Dec. 21, 1961

Dear Mr. Barr;

I was delighted with the accolade in yesterday's Times given to you by John Canaday. He is not one of my favorite critics but I liked what he said about your finding "grandeur"- tragic grandeur in Mr. Motherwell's "Elegy to the Spanish Republic". I don't know the painting but I was touched by the reference and it gives me an opportunity to thank you for the fun I had talking to you on the telephone. I have wanted to write and explain why I chattered so unforgivably, but I was deafened by the maid and the vacuum cleaner in the next room. The louder I shouted to her with my hand over the mouthpiece of the telephone, the louder it got and I was cheated of so much good advice and such warmth towards an old co-worker for the cause of the Spanish Republic. What days they were. I went to bed and cried for two days when Barcelona fell.

Mark Rothko is a close friend of ours and often comes out here to my ancient Salt Box and even likes my pictures, but for the life of me I cannot understand his. When I visited one of his shows I shocked Betty Parsons by saying out loud-"Well, where are the paintings?" I was looking straight at them.

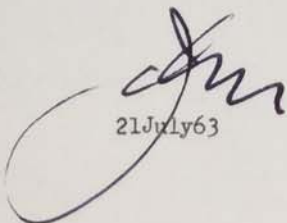
Mr. Morton D. May wrote me that he had given all his graphic work to a St. Louis museum and was not interested in my two Schmidt-Rott

about photography.

The reactions that I have heard to the Lartigue installation have been very good indeed. A few photographers have even written to thank us! The Bulletin has not yet gone to the printer. If it should, miraculously, be back before your return, I will of course send a copy.

The contents of the Landscape show is by now almost fully defined, but the design of the exhibition is still up in the air. I am profoundly grateful that Arthur Drexler is working on this for us. Photographers, even more than print-makers, must envy painting its scale and physical substance. Perhaps someday I will do a photographic show in which each visitor will be supplied with a soft chair with a good lamp beside it, and a portfolio of small prints.

With warm good wishes,


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luffs but it was a charming letter so I did not mind. My daughter enjoys them so much that I shall try to let her keep them.

This is not a Christmas card per se. It is just to say that I spent some of my summer on that enchanted island and liked this little drawing which I send to you with my good wishes for a Merry Christmas and a more earnest wish for Peace on earth, good will to all men.

Sincerely yours,

Betty Gram Swing

Betty Gram Swing

Alfred H. Barr, Esq.
Museum of modern Art
New York.

The reactions that I have heard to the Lartigue installation have been very good indeed. A few photographers have even written to thank us! The Bulletin has not yet gone to the printer. If it should, miraculously, be back before your return, I will of course send a copy.

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With warm good wishes,

dm
21 July 63

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Sarkowski

THE MUSEUM OF MODERN ART

Dear Alfred:

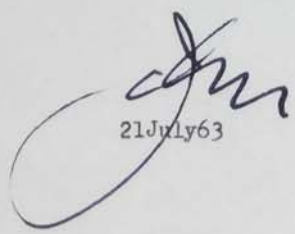
I appreciated and concur with your comments on the TIMES review of the Lartigue show. Deschin is a man not without some inherent sensibility, I think, but he has been on the hobby page, along with the ads of the camera shops, for so many years that he has lost whatever inclination he might have once had to attempt serious criticism.

I am encouraged by the two reviews from the TRIBUNE and the POST. Although I disagree with some of the judgements expressed, both reviewers seem to be trying to understand the work's motivation and meaning, and not simply describing its aspect. The fact that the reviews were published in the art pages, and not relegated to a specific photographic pigeonhole, perhaps makes it easier to escape the deadly, leveling hobbyist approach, that curses so much writing about photography.

The reactions that I have heard to the Lartigue installation have been very good indeed. A few photographers have even written to thank us! The Bulletin has not yet gone to the printer. If it should, miraculously, be back before your return, I will of course send a copy.

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With warm good wishes,



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Szarkowski

THE MUSEUM OF MODERN ART

cc: Mr. Soby
Miss Miller
Miss Jones

Date October 1, 1962

To: John Szarkowski

Re: Photographs by J. H. Lartigue

From: Alfred H. Barr, Jr.

Dear Mr. Szarkowski:

Of course you must postpone the presentation of new acquisitions until the Committee meeting in November - except the photographs by Lartigue about whom you and Jim Soby are so enthusiastic and whose work we expect to include in the New Acquisitions show in November. I do not think the presentation of this one group of photographs would be difficult since I understand they have already been selected.

Yes, I would be very glad indeed to talk with you about whatever problems you think I could help you with in relation to the collections.