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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 424

Barr

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 246-2200 Cable: MUMART

To Dick Koch
 From Jane Welles
 Date 3 June 1970
 Re

June 25, 1970

Dear Alfred:

This is to let you know that at the meeting of

of Trustees held on June 15, 1970 the Board

Dear Dick:

The following list of notes includes those projects, etc.
 that Mr. Barr is involved in which require secretarial and
 research assistance three days a week:

I hope that all goes well with you and Margie

- PASITMOMA - Volume I proofing and editing
- PASITMOMA - Volume II writing, layout, proofing
and editing
- MATISSE ongoing research for possible
revision of book
- PICASSO ongoing research for possible
revision of book

GENERAL

Mr. Alfred H. Barr, Jr.
 Estradas
 Colares, Portugal

- daily routine correspondence
- research - questions from
scholars, museums, students,
et al
- fund raising
- good will
- fence-mending

In all likelihood Rona Robb will be able to start work the
 first of September.

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Poarr

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

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Henry Allen Moe
William S. Paley
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Mrs. G. Macculloch Miller*
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Gifford Phillips
Mrs. John D. Rockefeller 3rd
Nelson A. Rockefeller
Mrs. Wolfgang Schoenborn
Mrs. Bertram Smith
Mrs. Donald B. Straus
Edward M. M. Warburg*
Monroe Wheeler*
*Honorary Trustee
Richard H. Koch
Secretary

June 25, 1968

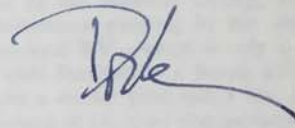
Dear Alfred:

This is to let you know that at the meeting of the Board of Trustees held on June 13, 1968 the Board accepted your resignation as an active Trustee and unani- mously -- by acclamation -- elected you an Honorary Trustee for Life.

I hope that all goes well with you and Marga and am looking forward to seeing you in the fall.

With warm regards,

Cordially,



Mr. Alfred H. Barr, Jr.
Estralagem
Colares, Portugal

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Art News, Summer, 1969

Editorial

Barr file

After a scant year at the Museum of Modern Art, director Bates Lowry has resigned, although it might be more accurate to make the verb intransitive: he has been resigned.

The press has reported that he couldn't get along with the trustees and they couldn't get along with him, but this seems a rather superficial diagnosis: the Museum's trustees aren't self-willed tyrants, but an enlightened, liberal group of patrons and professionals; nor is Bates Lowry a temperamental fanatic. The crisis seems to have arisen from the unique nature of the Museum itself.

The Museum of Modern Art is not just another institution; rather it is an entity with a "conscience" and a "soul," both of which abstract words could be subsumed in the term "Alfred Barr." It is a shorthand way of referring to the spirit of many men who, working and fighting together, created the Museum: there was Alfred Barr himself, scholarly radical, cautious daredevil, meticulous showman, and there was the energetic optimism of Nelson Rockefeller, the late René d'Harnoncourt's ebullient statesmanship, the sophistication of Monroe Wheeler, the insight and devotion of James Soby and Dorothy Miller—and so many more it would take pages to list them. Their divergent energies focused in and radiated out from an ethics and an evolving sense of history (history of art and history of the Museum in art) which permeates the whole organization.

Bates Lowry, it seems, never tuned into this metaphysics, but, as any good scholar-administrator might, he wanted to revise things, shake them up a bit, set out on new directions, often in contradiction to the deepest morality of the Museum and its fierce *esprit de corps*. To make such changes, the new director would have had to kill the old museum and resurrect a new one—which meant, willy-nilly, he was a threat to the trustees' own sense of purpose. And the trustees (reluctantly, I gather) responded.

Like Looking-Glass-Country, the Museum of Modern Art is a fabulous place: often attacked because it is beloved, ridiculed because it is admired. Whoever becomes its next director will be expected to preserve its reputation as the first museum of its kind in the world. And, although no one will spell it out to him, he will be expected to come to terms with that extraordinary, creative, internal force which, for want of a better term, can be called "Alfred Barr."

Meanwhile, a three-man committee will preside at the interregnum, headed by trustee Walter Bareiss. ARTnews readers may recall the article on his collection published in these pages in 1958, and that he was an early supporter of Pollock, de Kooning, Rothko and many other Americans as well as a perceptive collector of the classic moderns. (Part of his collection of Greek vases will be seen this summer at the Metropolitan.) It is a pleasure to salute him and to congratulate the Museum on being able to count on his wide taste, his understanding and his firm grasp of reality.

Nelson Rockefeller's Collections

If the spirit of "Alfred Barr" may be sensed in the Bates Lowry affair, his presence is felt directly in the handsome exhibition of pictures and sculptures at the Museum of Modern Art this summer, lent by Gov. Nelson Rockefeller. The Governor also is showing a large selection from his extensive holdings of primitive art (African, Oceanic and pre-Columbian) at the Metropolitan and of Mexican folk art at the Museum of Primitive Art—and has announced that he is transferring the primitive collections to the

Met, which will eventually build a new wing to house them.

Nelson Rockefeller the collector is not unlike Nelson Rockefeller the political campaigner, and as everybody has had a chance to judge his style on television, there is not much point in going into details. He has enthusiasm, energy, singleminded concentration and, just as important, the ability to get and listen to good advice. His experts usually are quasi-anonymous—as they have to be in politics and as they are customarily when helping form important private collections. But it is no secret that Gov. Rockefeller, because of his long connection with the Museum of Modern Art, relied in buying paintings on the judgment of Alfred Barr as well as on Dorothy Miller and to a lesser extent James Soby and William Lieberman's information about prints and drawings. In the primitive arts, he had the counsels of René d'Harnoncourt and Robert Goldwater, which he seems to have followed quite closely (probably because of the difficulties, i.e. prevalence of fakes, in the market). But for modern pictures, he seems to have listened to his experts for names of artists plus some specific suggestions, and then he was on his own. The collections are a bit like the Governor's political career: successful but erratic. And, again as in politics, perhaps had he listened a bit more carefully, he might have done better.

The 150 works in the show at the Museum of Modern Art were selected by Dorothy Miller and she has brilliantly underlined the strengths of the collection, and of the intelligence which informs it.

In July, Miss Miller will retire from her post as Senior Curator; the Rockefeller show and catalogue thus become her farewell achievements and they appropriately epitomize her deep sympathy with and detailed knowledge of modern art—in its established as well as still-radical phases. If "Alfred Barr" could be a term for the ethos of the Museum, "Dorothy Miller" has stood for its heart.

Orderly Transfer in Washington

Canny, tough, Maximum Connoisseur John Walker retires July 1 as director of the National Gallery, Washington, D.C. A scholar of Renaissance painting, he can also chat easily about pictures on national T.V.—which is only a bit harder than explaining the Gold Standard to a Senate sub-committee. Most of all he has been a shrewd pilot with a hint of the shark playing around the corners of his more-than-gentlemanly smile. If private collections can be compared to treasure ships, John Walker has boarded many and steered them safely to his own berth, even though their original destination might have been hundreds of miles away. (Who would have thought that the Dale Collection, for years on "permanent loan" to the Chicago Art Institute, would have ended up in the capital?)

John Walker will be succeeded by J. Carter Brown, a *prince héritier* in residence at the Gallery since 1961. Son of John Nicholas Brown, one of the richest and most cultivated collectors in the country, even at the relatively young age (for museum heads) of 34, the new director should feel at home with the traditions of Mellon, Kress and Dale. But probably he will add something new. After all, he wrote a newspaper article on Pop Art when Pop was still considered despicable. And I remember him at the culture carnival that Eric Goldman gave for an ungrateful President Johnson: after sundown, when the spotlights were turned on in the gardens, he did a little dance at the sight of a huge silvered form looming over the bushes, and said—"At last, a David Smith on the White House lawn."

T.B.H.

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PARTY GIVEN
MR. AND MRS. ALFRED H. BARR, JR.
BY MR. AND MRS. DAVID ROCKEFELLER
THURSDAY, JUNE 22, 1967
TARRYTOWN, NEW YORK

TRUSTEES

Mr. and Mrs. Robert R. Barker

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

Mr. and Mrs. William A. M. Burden

Mr. John de Menil

Mrs. Simone Withers Swan (Guest of Mr. de Menil)

Mr. and Mrs. René d'Harnoncourt

Mr. and Mrs. C. Douglas Dillon

Mr. and Mrs. Walter Hochschild

Mr. and Mrs. John L. Loeb

Mr. and Mrs. Ranald H. MacDonald

Dr. and Mrs. Henry Allen Moe

Mr. and Mrs. William S. Paley

Mrs. Bliss Parkinson

Mr. and Mrs. David Rockefeller

Mr. and Mrs. John D. Rockefeller III

Governor and Mrs. Nelson A. Rockefeller

Mrs. Bertram Smith

Mr. and Mrs. James Thrall Soby

Mrs. Donald B. Straus

Mr. Monroe Wheeler

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Dear Louise ^{good way} My shaken words were
 deeply felt but quite inadequate and
 so will any thing I ^{can} write in the
 midst of ^{the} endless chores of retiring.
 Your gift surpasses so
 much that the occasion that
 I scarcely know how to thank
 you. ~~Your~~ The bronze
~~figure~~ sculpture, is highly original and
 to me, mysterious, cryptic and
 mysterious, words to be pondered
 & as I shall ^{never do}.
 I am grateful, dear Louise, both
 for the ~~present~~ gift and the sentiment,
 affectionately
 fondly

Dear Lydia
 Forgive my long
 delay - ~~thank you for your letter - I~~
 had never anticipated the ~~exhausting~~ ^{exhausting} ~~the~~ ^{the} com-
 plexities of ~~retirement~~ ^{retirement} after
~~20~~ 40 years of occupa-
 tion ~~and~~ ^{and} ~~incompletion~~ ^{incompletion} believe me!
 I ~~was~~ ^{was} ~~and~~ ^{and} ~~am~~ ^{am} ~~truly~~ ^{truly}
 touched by what you wrote - ~~Lydia~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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(P. 12) though sometimes I can't
 I can't help feeling that
 what you ~~say~~ (and others) have
 said ~~about me~~ seems so
 exaggerated that I can't help
 you ~~can't~~ be thinking of some
 one else, an almost legendary
 figure or ~~perhaps~~ the center of
 an "personality cult." Yet, I do

Institutional
 I am ~~the same time~~ &
 deeply honored by your
 letter which is one of the ~~best~~
 most thoughtful and
 gracious I've had.

Thank you, dear
 Lydia, I am very grateful.
 And give my love to Barney.
 Yours, fondly

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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as it was (Karpis) spoken words were deeply felt but quite inadequate and so will what I write ~~after so long~~ ^{of the} ~~and~~ ^{endless} ~~and~~ ^{surpass} your gift

his gift is more than any other I have ever written or read. I am sure that in time to support the library let me know when I have in the past. P.T. have you again, dear B -

so greatly the occasion that I scarcely know how to thank you. One volume would have surprised me ~~more~~ ^{more} than ~~the~~ ^{these} volumes astounded me. ~~and left me wordless~~ ^{if not speechless}

chore of re-tiring.

but now, weeks later, I read your letter again. ~~I am~~ your gift is monumental but I am so deeply touched by what you have written me. I like especially ~~to ponder~~ ^{to ponder} the fact that these two ~~to~~ ^{to} have times cover almost the period you and I have been working together. ~~Best~~

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~~Glodie~~
~~Dear Louise~~

~~Your letter is so ~~stupid~~
~~and~~ ~~looming~~ that I'm not
going to ~~question~~ your
exaggerating my ^{virtual and} ~~importance~~
and ~~about~~
beyond reminding you that
the Museum has a ~~marvelous~~
~~book~~ ~~really~~ ~~marvelous~~
~~papers~~ ~~stuff~~ ~~of~~ ~~which~~ ~~you~~
yourself were ~~out~~ at the very top.~~

~~You~~ ~~write~~ ~~many~~
~~thoughtful~~ ~~things~~ ~~in~~ ~~your~~
letter. ~~(as~~ ~~full~~ ~~as~~ ~~possible)~~ I'm
~~deeply~~ ~~grateful~~ ~~to~~ ~~you~~, ~~and~~
Glodie.

Marga and I send you
our love to you and Bob. We
hope to see you in September.
Yours, ~~Ann~~

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Rosenthal
1.

I must appreciate your
having written and was
~~much~~ deeply touched by
your calling me a teacher -
for always thought of you
as an ~~an~~ independent scholar
whom ~~to~~ needed no
guidance from me.
I feel honored - and grateful
yours.

[Signature]

~~Dear Serge~~ I meant to

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cc: Dorothy Miller
Bill Rubin
Betsy Jones (Yellow)
Barr files, McEwen
Biography (Retirement) ✓

June 30, 1967

Dear Frank:

I am really greatly touched by your letter. Actually, I'm not really leaving the Museum, but I am retiring as Director of the Museum Collections. After a vacation, I'll be back and will have an ample study in an adjacent building.

Seeing the photographs again, I like the sculptures as much as before and, though I am no longer in charge, I believe my colleagues here will be interested in getting one or more for the Museum.

It's very good to hear from you and to learn that your enthusiasm has not been diminished by difficulties.

I'm passing your letter around here, to friends who would be interested.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen, Director
The Rhodes National Gallery
P.O. Box 8155
Causeway, Salisbury
Rhodesia

AHB:jsw

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cc: AHB, Greensboro ✓
~~Barr files, (Retirement)~~

cc: AHB, Greensboro (original)
~~Barr files, (Retirement)~~



Peter McLeavey

Dealing in contemporary
New Zealand painting
270 The Terrace Wellington
P.O. Box 19048 Phone 47548/582758

Counselor to the Board of Trustees

29th July 1967

rec 8.1.67

August 18, 1967

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

Dear Mr. McLeavey:

UNITED STATES OF AMERICA
In Mr. Barr's absence I want to thank you for

Dear Mr Barr your very kind letter of July 29. Mr. Barr is away
I as a young New Zealander and as the director of the only
dealer gallery here in Wellington.
for the summer, however I shall forward your thoughtful
note on to him.

It was during the late 1940's that I first read of you, when
Sincerely,

my growing interest in the visual arts was been stimulated by books and
magazines published by the Museum of Modern Art.

Jane S. Welles

Secretary to Alfred H. Barr, Jr.

I hope you and your wife have had a good holiday ahead of you
in retirement. I would like to shake your hand for a job well done.

One of these days if you ever come to New Zealand, I may have just that
opportunity. Both of us would be glad to have you both "all the best".

Mr. Peter McLeavey
270 The Terrace Wellington
P.O. Box 19048
Wellington, New Zealand

Yours sincerely

Peter McLeavey

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cc: AHB, Greensboro (Original) ✓
~~Barr files, (Retirement)~~



Peter McLeavey

Dealing in contemporary
New Zealand painting
270 The Terrace Wellington
P.O. box 19048 Phone 47561/692766

29th July 1967

rec. 8.1.67

Alfred H. Barr Jr.
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019
UNITED STATES OF AMERICA

Dear Mr Barr,

I am a young New Zealander and am the director of the only
dealer gallery here in Wellington.

It was during the late 1940's that I first read of you, when
my growing interest in the visual arts was been stimulated by books and
magazines published by the Museum of Modern Art.

I hope you and your wife have many more days ahead of you
in retirement. I would like to shake your hand for a job well done.

One of these days, if you ever come to New Zealand, I may have just that
opportunity. But until then I wish you both "all the best".

Yours sincerely

Peter McLeavey

Peter McLeavey

*Dealing in New Zealand painting
270 The Terrace Phone 47-561
Wellington 70-579*

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1 Xerox - please

Fogg Art Museum

Harvard University · Cambridge · Massachusetts 02138

cc: AHB, Greensboro
Barr files: Retirement ✓
" " : Harvard (Honorary Degrees)

July 14, 1967

Mr. Alfred H. Barr, Jr.
49 East 96th Street
New York, New York 10028

Dear Alfred:

Two good letters from you have just arrived and I will only attempt to answer the first now.

I am delighted you are enthusiastic about our trying to get an honorary degree for Russell. I will proceed as you have suggested. I myself have drafted a letter and you will get a copy. Jim will do the same and is taking action with regard to the Department. I have also written to George B. Tatum, current president for the Society of Architectural Historians, John Summerson of London, and Ludwig Heydenreich of Munich, asking them to write letters of recommendation and to send copies to you.

How astonishing to think of you retiring! However much one knew that it was coming because one had dreaded it, it was still a shock. Your kindness to all of us when we were beginning graduate school and your continued interest not only in our own work but in that of our students has fostered the illusion that you were as young as we. It seems incredible that you should have reached retirement. And yet, when one stops to consider the range and impact of your achievements, one wonders how it could have all been finished within a single working lifetime. What you have been able to do, not only to establish a new discipline and new standards for the whole Western world, has profoundly revolutionized the whole profession in America. Perhaps the happiest aspect of your achievement is that it was so profoundly personal. Thus your withdrawal from an official post will in no sense interrupt your accomplishments. However, by relieving you of tedious burdens, it may well increase their effectiveness and make the years that lie ahead the most productive

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-2-

of all. We will, however, hope for one change, a greater freedom and flexibility and the chance that perhaps we will see more of you than has been possible in the sixties.

With warm thanks again for your help,

Sincerely yours,



John Coolidge

JC:bj

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AHB, Greensboro ✓ (original)

41 FIFTH AVENUE
NEW YORK, NEW YORK 10003

Aug 7 '67

rec. 8.15.67

Dear Alfred,

I was forced to delay writing until I could use my right hand again. I do want to tell you that your resignation from the Museum is difficult for me to grasp. I have come to identify the Museum with you and, of course, it is largely the result of your work which has made it one of the greatest.

In a sense you had a hand in my coming of age as a sculptor; I saw so much in the Museum which opened my eyes to an international world of art, films, architecture. Furthermore in those important 40's & 50's when we met, by chance, on 57th Street, and when we all had more leisure, I used to listen to what you had to say with both ears. I hope we continue to meet from time to time, and that you will continue your work.

Sincerely
Robert Berber

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✓ Contemporary Art

Gimpel Fils Ltd

Kind Words

50 South Molton Street London W1 telephone: 493 2488

23rd June, 1967.

rec. 6-26-67

Alfred Barr, Jr., Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y. 10019, U.S.A.

Dear Alfred,

No doubt you will be inundated with messages from all over the world - full of good wishes for your life after leaving the Museum which you have guided and developed over these long and fruitful years.

Such messages will be tinged by regrets that on our New York visits we shall no longer see - in situ - at the Museum your preoccupied, dedicated and humorous presence physically. However you have left such a clear mark, such an indelible stamp on that mecca of the modern art world, that you will seem still part of the friendly welcome and interest always extended to the European visitor.

Meanwhile you will be writing, bird-watching, reflecting and I hope, luxuriating in some leisure at long last achieved. Let us all hope that it will mean more visits to France and London where we can enjoy the company of you and Marga with time to spare.

Our birds, or lack of them, disappointed you in Menerbes: but we have just acquired a small cottage in remote Donegal. When our sons have improved the present lack of comfort, perhaps you will some day be tempted to investigate Irish birds

Our grateful thanks for your interest, encouragement and stimulating collaboration over these years.

Yours

Peter Key Charles

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✓

347 West 20

June 20 1967

6,

✓

Summer at Venice?

10 MONROE PLACE
BROOKLYN, N. Y. 11201

[Handwritten signature]

Telefax **WESTERN UNION** Telefax ↑

WUW CDC047 RN#751 LVM178 31 INTL FR 4 EXTRA DUPLICATE
 OF TELEPHONED MSG CD VENEZIA VIA WUI 22 1620
 BARR MUSEUM MODERN ART
 NYK
 THE ONLY PLACE IN THE WORLD WE WOULD RATHER BE THAN IN
 VENICE IS AT YOUR LOVE FEAST TONIGHT
 BETTY AND JOHN. 12²⁸P

✓

1270 (1-51)

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40

the present

Pedantic as I hope
That is glorious, too -

Louise Bourgeois

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

347 West 20 June 20 1967

✓

Summer at Tice?

10 MONROE PLACE
BROOKLYN, N. Y. 11201

Dear Alfred

You and the others did something to raise my opinion of Old Eli - which the proposed merger has reduced to a vanishing point -

Now Albin tell me you are to be featured in Picaresque and I hope that is glorious, too -

Louise Bourgeois

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✓

347 West 20 June 20 1967

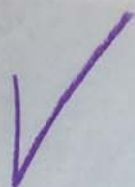
6
an
mu
Th
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o/
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d
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If in future you are
Daisy will have a little
more time - I shall
hope to do better
Gmt forcing my attention
on you!
Also if you can go to
Millbrook - why not to
New Paltz - ?
I hope you see your
productive as well as new
career in the employment
Feeling
With love
I guess

Louise Bourgeois

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347 West 20

June 20 1967

On the occasion of
an event that comes
much too soon -

This is a token of
gratitude for all
you have done over
the past years

Louise Bourgeois

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319 the Parkway

June 22, 1967

Dear Alhead:

Here are three memoirs from the
decade of the 40's, 50's and 60's.

In some small measure, I hope
they recall not merely Picasso but
your significance as a creative
personality to your associates.

Among these, I trust I may number
myself. Like them, I owe you
much, but most by example.

Naturally, I look forward to
continue this precedent into the
70's, the 80's and whenever
"Cahiers d'Art" chooses to enter
the stage of the 20th Century.
As ever, Bernard

For AHB

from BAK

For you are the voice of
Modern art itself and no one
can ever take your place.

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✓

For AHB

from BK

June 22, 1967

Dear Alfred:

Here are three memoirs from the decades of the 40's, 50's and 60's.

In some small measure, I hope they recall not merely Picasso but your significance as a creative personality to your associates.

Among these, I trust I may number myself. Like them, I owe you much, but most by example.

Naturally, I look forward to continue this precedent into the 70's, the 80's and whenever "Cahiers d'Art" chooses to enter the stage of the 20th Century.

As ever,

Bernard

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✓
483 Aspen Road
Birmingham, Michigan

rec. 7.17.67

Dear Alfred:-

On our return from France and Italy, I learned that you are retiring from the Museum of Modern Art. This is difficult for me to imagine - the Museum without you, - its guiding force.

However, I am confident that your retirement means freedom from your day to day meticulous duties which you have performed over the years with such heart and wisdom, but you will still be the strong and convincing voice in the exemplary direction and policy of the Museum of Modern Art.

For you are the Voice of Modern Art itself and no one can ever take your place.

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You have so many devoted friends all over the world, who know and respect, and are grateful for your incalculable contribution to the Arts and Life's

^{Values.}
I feel unusually fortunate to have been inspired by you and to have had you for a treasured friend. Your encouragement and your understanding has meant so much.

I hope that you and Margot are well and that we will see you both in the near future.

Have a fine summer.
My love to you both—
and Barney sends his warm greetings

Devotedly
Lydia Winston Malbin
July 15, 1967.

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	AHB	I. A. 424

314 the Parkway
Ithaca N.Y.
June 25 1967

rec. 6.26.67

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

Dear Mr Barr -

May I salute you as you retire!

I don't suppose that in order to
appreciate your achievement
one must have known New
York before there was a Museum
of Modern Art, - but it helps!

Congratulations, my thanks
and may your retirement too
be productive.

Sincerely
John Hartley

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	AHB	I. A. 424

✓
GERTRUDE ROSENTHAL 3925 BEECH AVENUE BALTIMORE, MARYLAND 21211

June 10, 67

Dear Alfred:

Just to say that my
only consolation is the fact
that you will remain a con-
sultant to your museum —
and perhaps in "emergency"
situations also to your colleague
G. R. May I say it once more:
You have been the most im-
portant teacher I ever had —
through example, publications
and also personal advice.
Thank you for more than

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✓

June 30th

Dear Marga and Alfred -

Bob and I want to thank you for including us in that marvelous melée of a party. Despite the formality of the surroundings, we felt it had a warmth and intimacy which obviously grew out of the endless associations which have come from that nucleus you created in 1929. As I looked around the dining-room, I was suddenly overcome with the threads which reached out in so many directions like an infinite web - with you at the center.

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Alfred's speech was so touching I had to restrain myself from rising and remurmuring too. I good thing I restrained myself, but I felt as one was saying that the whole force of the idea of the Museum which sprang full-blown from Alfred and which has grown to such gargantuan proportions was due to the extraordinary intelligence, sensitivity and generosity of spirit which is Alfred. Can you possibly conceive for a moment the number of lives you have changed by your vision? It is an overwhelming thought. Your inherent modesty probably could not acknowledge this fact.

So. I shall simply say to you that I, for one, would be poor indeed without the richness of experience the years at the

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Museum gave to me and I feel privileged and blessed to have known you both -

I hope this so-called retirement will permit us to see you more often, but I also know that thousands of others hope that too so if you are to have any peace of mind, or sense of leisure we must continue to respect your privacy. Please know that Bob and I welcome every opportunity to see you and we trust you will visit us here more often.

Much love to you both
and have a fine summer in that
thin Aspen air -
Eddie

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III EAST SEVENTY-THIRD STREET
NEW YORK 21, N. Y.

May 22, 1967

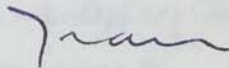
Mr. Alfred Barr
New York

Dear Alfred,

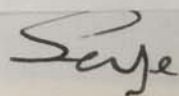
If ever there was a man who could retire with peace and pride, it is you. The museum you have created is capital. It has a life of its own. It will grow.

From your retreat you will watch it with love like a father who sees his son develop his own career: a combination of amazement and pride. And you will keep contributing to it by your writings which I await with great expectation.

Yours devotedly,



John de Menil



67

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Serge Che

THE MUSEUM OF MODERN ART, NEW YORK

67

De

How diff'rent the pomp and kudos now attendant on retiring
From the double-talk & skullduggery once accompanying
your "firing"!

Yet one wish made at that gruesome time I hope will now
come true:

May we at last look forward to many, many books "authored"
by you!

Th
The
I s
cheer

Love from another fire-resistant colleague --
devoted erstwhile student--
constant admirer--
and, hopefully, future editor--

Seleen

in spite of my
for not marching in the 90/90
"black" hole of Calcutta: forgiving
the risk of relapse (am crawling
out of a miserable convalescence
which together with war's has
left me much depressed. + weak).

I recall so well your letter
to Brooklyn which launched my
academic career. - You and Phillip J.
in bowler hats of such respectability
that our naturalization was a breeze.

Now you, a Huslee - its a long
friendship personally and institutionally
a continuity which gives me great
pleasure. Warmest congratulations
love to Margot.

Serge

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Serge Chermayeff 28 Lincoln St., New Haven, Conn. 06511 tel: (203) 776-4205

BOARR-2070
yale tague '67

✓

Dear Alfred,
Honorable Doctor

rec. 6.15.67

Had I broken through
the veil of secrecy surrounding
the end of year ritual here,
I should have been there to
cheer you to the echo. -

In spite of my reason
for not marching in the 90/90
"black" hole of Culcutta: forgiving
the risk of relapse (am crawling
out of a miserable convalescence
which together with war's has
left me much depressed. + weak).

I recall so well your letter
to Brooklyn which launched my
academic career. - You and Phillip &
in bowler hats of such respectability
that our naturalization was a breeze.

Now you, a trustee - its a long
friendship personally and institutionally
a continuity which gives me great
pleasure. Warmest congratulations
love to Margot.

Serge

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San Francisco Chronicle



11-7-67

rec. 7-17-67

✓ Dear Alfred Shatzky + Red Geist has been most kind. So you are retiring - for me you are the m. of m. a. The first time I heard of you was when Roger Goodyear told me that he was the youngest (or the oldest!) of a group of Trustees + that they had appointed a young man of 30 (or with 25) to look after them - + I was so pleased by this delightful attitude that I at once decided to visit America -

I expect you will have plenty to do - its bad not to have a lively hobby - + though mine a little tires me now - (but Jim 75 wt 65)

Fantastically successful that

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San Francisco Chronicle



TO OPEN SLIT HERE

✓
 I'd hate to be without
 *
 Please don't forget to
 visit Kettles Yard if
 you get to London -
 the train ride is only 70 mins.

Yours
 a thank you for a
 long association
 of many happy memories
 Jim

FIRST FOLD HERE

Sender's name and address

Jim Ede
 Kettles Yard
 Cambridge
 England

AN AIR LETTER SHOULD NOT CONTAIN ANY
 ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
 OR SENT BY ORDINARY MAIL.

SECOND FOLD HERE



Alfred Barr Esq
 c/o The Museum of Modern Art
 11 West 53 St
 New York
 U.S.A. NY 10019

fantastically successful that

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San Francisco Chronicle



June 17, 1967

Rec 6-20-67



Sunday

Dear Alfred,

Think of how devastating, to how many people including me, is the very thought of your retiring from the Museum. What will they do? What will you do? But you must have some good idea!

Don't share this with anyone - but SLEWS is so fantastically successful that

of Modern Art, over the years, in 1948. The am, but some forget that fact.

starting July 3, if you are going where near Cam- ough he was in talking to him.

are preparing this summer I ch I promised

as art-and-music

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San Francisco Chronicle



Dear Alf
 I could
 especial
 whole wo
 of us ar
 and shal
 to be in
 bridge.
 Californ
 a new ed
 hope at
 eight ye
 critic to

I plan for some time in late
 1968 to organize a one or
 two day symposium on
 The Arts as Sex Education. We
 talked about this once - Robert
 Anderson (you know I can't
 hear you etc.) Thinks it's a
 great idea. Maybe we
 can persuade you to be
 involved.

Best regards,
 Mary

7
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 July 3,
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San Francisco Chronicle

KRON - TV
CHANNEL 4
KRON - FM

June 17, 1967

rec 6-20-67

Dear Alfred -

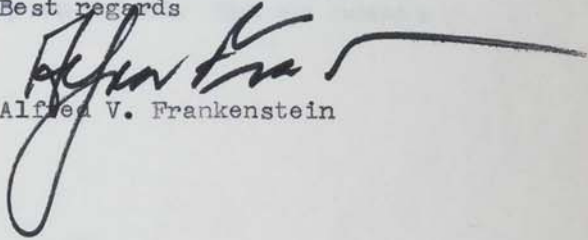
When I read of your retirement from the Museum of Modern Art, I could not help but think of your innumerable kindness to me over the years, especially at the time I was working on my still life book in 1948. The whole world owes you a debt for your achievement at the museum, but some of us are especially indebted to you and are not likely to forget that fact.

I am teaching in the summer session at Harvard, starting July 3, and shall be in New York most weekends. I'd love to see you if you are going to be in New York on weekends, or if you are going to be anywhere near Cambridge. I should also like very much to meet Mr. Lowry. Although he was in California for a long time, I have never had the pleasure of talking to him.

The still life book is out of print now, and we are preparing a new edition of it. Several other books have followed, and this summer I hope at last to get at that book on William Sidney Mount which I promised eight years ago I would have finished in five years.

As you may know, I gave up my double-headed job as art-and-music critic two years ago, and am now art critic full time.

Best regards


Alfred V. Frankenstein

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THE UNIVERSITY OF NORTH CAROLINA

AT
CHAPEL HILL

June 9, 1967

rec. 6-14-67

DEPARTMENT OF ART
THE WILLIAM HAYES ACKLAND
MEMORIAL ART CENTER
27515

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

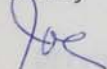
Dear Alfred:

It has been so long since you and I were together that you may have wondered if I was still above ground. Our long walks abroad in the environs of Bryn Mawr seem long, long ago.

The purpose of this note is simply to add my own homage to that of others on the occasion of your retirement. The debt we all owe you is immense, and now that I am getting a bit older myself, I can only marvel at the combination of insight, resiliency, and enthusiasm which you have so unfailingly displayed in the cause of the art of our time.

Of all the moments we have spent together, I think I treasure the testimonial dinner for Rufus Morey most of all. That was indeed a memorable evening.

Yours,



Joseph C. Sloane

JCS/vto

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KIND WORDS

Columbia University in the City of New York | New York, N.Y. 10025

SCHOOL OF THE ARTS
MYLES COOPER

440 West 110th Street

June 26, 1967

rec. 6-29-67

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

Dear Alfred,

The Museum will not be quite the same place to me now that you are being translated into a more lofty connection. I hope and believe you will enjoy it.

But this seemed a good time to tell you that I am deeply in your debt for the illumination of your conversation, your writing, and your exhibitions over the years. I started attending the Museum's exhibitions even before we moved to New York, and you are responsible for a considerable part of my education. I wanted you to know that I am grateful. I shall look forward to our next encounters.

Sincerely,

Davidson

Davidson Taylor

DT:rh

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HAROLD TAYLOR ✓

Tunco

241 West 12th Street,
New York, N.Y. 10014.

May 31st, 1967

rec. 6.1.67

Dear Alfred,

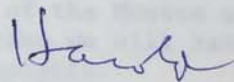
I have just read of your retirement from the Museum, and I want to say how deeply I appreciate everything you have done for all of us in giving the world such a variety of chances to see new forms of painting and sculpture we would never have seen otherwise.

You have been a major force, I don't need to tell you, in pushing ahead American interest in art and American artists in developing their own ideas.

Although you are retiring from the Museum, I know you will be busy writing and influencing people just as much as ever.

With admiration,

Yours sincerely,



Harold Taylor

Mr. Alfred H. Barr,
Museum of Modern Art,
11 West 52nd Street,
New York, N.Y. 10019

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Junco

WILLIAM B. JAFFE
745 FIFTH AVENUE
NEW YORK, N. Y. 10022

June 5, 1967

rec. 6.7.67

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

Dear Alfred:

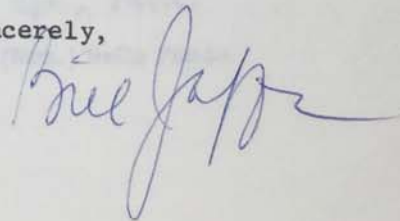
It's a damn good thing that I studied Latin so I understand what "tempus fugit" means. Imagine a young man like you reaching the age of 65 so soon!

You have done a wonderful job at the Museum and fortunately everybody recognizes it. And even though you are somewhat of a shrinking violet you are not a rose which was born to blush unseen.

I am delighted that you are continuing as counselor to the trustees of the Museum and I do hope that from time to time we will have an opportunity to exchange thoughts.

With my best wishes.

Sincerely,



WBJ:rs

P.S. My son Tom is going to Yale.

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KIND Words

FORUM GALLERY INC.

1018 Madison Avenue at 79th Street, New York, N. Y. 10021 LEHIGH 5-6080

BELLA FISHKO, DIRECTOR

June 27, 1967

rec. 6-28-67

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

Dear Mr. Barr:

Although I know that you are not likely to disappear from the art world, your retirement as the Director of Collections makes me sad. Having observed for the past 25 years the impact of your personality and taste, first on your many visits to the ACA—where I used to be—and then your responsive interest each time I called you from here, I know that you will be missed.

If there is to be more leisure and less pressure for you, I am very glad and hope that you will be well and happy.

With warm regards,

Sincerely yours,

Bella Fishko

(Mrs.) Bella Fishko

BF:dl

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

P.S. cc: Dorothy Miller left Cuba. He is in Madrid. Lozano went to Puerto Rico. Betsy Jones of spanish roots. Cundo is beginning to work in Washington. Pepe Gómez Sicre, in spite of all his nonsense, has been very helpful and kind to him.

June 22, 1967

rec 6.26.67

Alfred H. Barr, jr., Esq.
The Museum of Modern Art
New York City

June 28, 1967

Dear Emilio:

What a wonderful letter you sent me. I very greatly appreciate it. On the one hand, I am glad to know that you will lead a less hectic life - or will you? On the other, it is, to my own mind, quite uncertain beyond a short vacation before attempting to complete the catalog of our painting and sculpture collection. After that, Marga and I expect to take half a year's rest and vacation. Following that, I will come back to the Museum as Counsellor to the Board of Trustees, a rather vague and honorific title. Actually, I will have a study with an assistant or secretary and hope to write and be otherwise useful to the Museum. It is really a very generous retirement, indeed. I will do a lot of bird watching and, again my latin-none-of-my-business tells me that you should write a book on the history of the Museum. Please send me a copy of your book on the island in Caracas. I should like to see it. (As you know, we have quite a good Martínez Pedro, entitled Composition 13 and dated 1957, given us by Mr. and Mrs. Joseph Cantor in 1959.) I'm afraid I shan't come to Toronto this summer, perhaps Dorothy will.

Thank you again for your very kind, but somewhat excessive, first and last paragraphs. Two questions. For any other suggestion or donation, who shall I contact? Dorothy? Also, the work of Luis Martínez Pedro is growing in beauty, maturity and importance. If I manage to get some of his works in Toronto, could I donate one to the Museum? Or does that infringe the 'trading with the enemy act'. Lam keeps showing in New York via Europe and I understand other cuban painters too.

Give my love to Dorothy. What are her plans? Thank you for having given me the Museum of Modern Art. Un abrazo,

EMILIO DEL JUNCO
ARCHITECT M.R.A.I.C.

196 ROXBOROUGH DRIVE - TORONTO 5 - ONTARIO - CANADA - 924-5748

196 ROXBOROUGH DRIVE - TORONTO 5 - ONTARIO - CANADA - 924-5748

196 ROXBOROUGH DRIVE - TORONTO 5 - ONTARIO - CANADA - 924-5748

196 ROXBOROUGH DRIVE - TORONTO 5 - ONTARIO - CANADA - 924-5748

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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P.S. Hugo Consuegra has also left Cuba. He is in Madrid. Lozano went to Puerto Rico in search of spanish roots. Cundo is beginning to work in Washington. Pepe Gómez Sicre, in spite of all his nonsense, has been very helpful and kind to him.

June 22, 1967

rec 6.26.67

Alfred H. Barr, jr., Esq.
The Museum of Modern Art
New York City

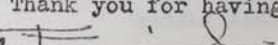
Dear Alfred:

It was with mixed feelings that I read the official confirmation of your retirement. On the one hand, I am glad to know that you will lead a less hectic life - or will you? On the other, it is, to my own personal thinking, like taking half of the building. To me, both you and Dorothy are the Museum of Modern Art. This may sound to your anglo-saxon mind like an embarrassing overstatement. But keep in mind that to my latin feelings it is in fact an understatement.

What are your plans? I have the strong feeling that you will keep a strong link with the Museum but I also hope you will do a lot of bird watching and, again my latin-none-of-my-business tells me that you should write a book on the history of the Museum.

Please send me your private address to keep in touch with you. Have you been to Expo? We are spending the summer in our island in Georgian Bay and, if you come through to Toronto, you should come and visit us. I mean it. I have told Dorothy repeatedly but I know she can't be unfaithful to Nantucket. Tell her that, in my case, what started as an⁴important affair has turned into a wild middle-old-age passion. The beauty and the peace of the landscape (the Canadian shield) and the communion with real wilderness is undescrivable. We'd love to have you, your wife and Dorothy if you are traveling together. But maybe you have been to Expo.

Two questions. For any other suggestion or donation, who shall I contact? Dorothy? Also, the recent work of Luis Martínez Pedro is growing in beauty, maturity and importance. If I manage to get some of his works in Toronto, could I donate one to the Museum? Or does that infringe the 'trading with the enemy act'. Lam keeps showing in New York via Europe and I understand other cuban painters too.

Give my love to Dorothy. What are her plans? Thank you for having given us The Museum of Modern Art. Un abrazo, 

P.S. Try to skim through my cuban
corniness, if such a word exists.

EMILIO DEL JUNCO
ARCHITECT · M.R.A.I.C.

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copy → Ethel Scham 9/17/81

MEMORIAL SERVICE IN HONOR OF
MR. AND MRS. ALFRED H. BARR, JR.
BY MR. AND MRS. DAVID ROCKEFELLER
THURSDAY, JUNE 22, 1967
TARRYTOWN, NEW YORK

STAFF

* Margareta Akermark	Associate Director, Department of Film
<u>Mr.</u> and Mrs. Alfred H. Barr, Jr.	Director, Museum Collections
* Françoise Boas	Publications Manager
Althea Borden	Personnel Director
* Elizabeth Burnham	Assistant Registrar
* <u>Mr.</u> and Mrs. Abraham Chanin	Docent
<u>Mr.</u> and Mrs. Victor D'Amico	Director, Institute of Modern Art
* <u>Mr.</u> and Mrs. Donald Dean	Production Manager
Mr. Arthur Drexler	Director, Architecture and Design Dept.
* Dorothy Dudley	Registrar
* Barbara Elliman	Associate Director, Membership Department
* Helen Franc	Senior Editor, Department of Publications
* Inez Garson	Project and Research Associate
<u>Mr.</u> and Mrs. Ludwig Glaeser	Associate Curator, Architecture Department
* Kathleen Haven	Coordinator of Graphics
* <u>Mr.</u> and Mrs. Charles Hesse	Special Assistant, Foundation and Corporate Relations
* Betsy Jones	Executive Secretary and Assistant Curator Museum Collections
* <u>Mr.</u> and Mrs. Bernard Karpel	Librarian
* Frances Keech	Secretary, Publications Department
<u>Mr.</u> and <u>Mrs.</u> Richard H. Koch	Director of Administration
	Technical Director, Film Department
* Alicia Legg	Associate Curator, Painting and Sculpture Exhibitions
Mr. and <u>Mrs.</u> Ira Licht	Assistant Curator, Painting and Sculpture Exhibitions
* Mr. Daniel Budnik	Photographer

*Traveling on the bus

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PARTY MEN IN REMOVAL OF
 MR. AND MRS. ALFRED H. BARR, JR.
 BY MR. AND MRS. DAVID ROCKEFELLER
 THURSDAY, JUNE 22, 1967
 TARRYTOWN, NEW YORK

STAFF - CONTINUED

<u>Mr.</u> and Mrs. Gerald Marenoff	Controller
* Grace Mayer	Curator, Department of Photography
* Sara Mazo	Assistant Curator, Museum Collections
* Dorothy C. Miller	Curator, Museum Collections
* Pearl L. Moeller	Supervisor, Rights and Reproductions
* <u>Mr.</u> and Mrs. John O'Rourke	Building Manager
* Mr. Richard Palmer	Executive Assistant, Circulating Exhibitions Dept.
* Mr. and Mrs. Waldo Rasmussen	Executive Director, Department of Circulating Exhibitions
* Mrs. Junius Richards	Special Assistant for Publications, Museum Collections
* Mr. Eric Rowlison	Senior Cataloger, Museum Collections
Mr. William Rubin	Guest Director of exhibition of "Dada, Surrealism and Heritage"
Sarah Rubenstein	Assistant Treasurer
Mr. and <u>Mrs.</u> Samuel P. Shaw	Director of Public Information
* Grace B. Stevens	Curatorial and Loan Assistant, Museum Collections
* Emily C. Stone	Director of Membership
<u>Mr.</u> and Mrs. John Szarkowski	Director, Department of Photography
* Elizabeth Taylor	Secretary, Museum Collections
* <u>Mr.</u> and Mrs. David Vance	Associate Registrar
* Jean Volkmer	Conservator
* Jane Welles	Secretary to Director of Museum Collections
<u>Mr.</u> and Mrs. Gray Williams	Director, Publications Department
* Tosca Zagni	Assistant Conservator

*Traveling on the bus

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PLATE GIVEN IN HONOR OF
 MR. AND MRS. ALFRED H. BARR, JR.
 BY MR. AND MRS. DAVID ROCKEFELLER
 THURSDAY, JUNE 22, 1967
 TARRYTOWN, NEW YORK

OTHER GUESTS

<u>Mr.</u> and <u>Mrs.</u> Larry Aldrich	Patron of the Museum Collections
Mr. and <u>Mrs.</u> Douglas Auchincloss	Former Co-Chairman, Junior Council
Mr. and Mrs. Andrew Barr	Brother of Mr. Alfred H. Barr, Jr.
Mr. Andrew Hamilton Barr	Nephew of Mr. Alfred H. Barr, Jr.
Miss Victoria Barr	Daughter of Mr. Alfred H. Barr, Jr.
<u>Mr.</u> and Mrs. Armand P. Bartos	Member of Museum Collections Committee
Mr. and <u>Mrs.</u> Anthony Bragazzi	Former staff member
* <u>Mr.</u> and Mrs. James C. Crimmins	Chairman, Junior Council
Mr. Richard Dana	Assistant to Mr. David Rockefeller
* <u>Dr.</u> and Mrs. Robert Goldwater	Director, Primitive Museum
* <u>Mr.</u> and Mrs. Lloyd Goodrich	Director, Whitney Museum
<u>Mr.</u> and Mrs. August Heckscher	Park Commissioner
Mr. and <u>Mrs.</u> Frederick W. Hilles	Museum Collections Committee
Mr. and <u>Mrs.</u> E. Powis Jones	Former Chairman, Junior Council
Dr. Walter Kaiser	Friend
* Mr. Porter McCray	Director of the JDR 3rd Fund
Mr. and Mrs. Robert Osborn	Friend
* Mrs. John Rewald	Friend
<u>Mr.</u> and Mrs. Peter A. Rubel	Museum Collections Committee
<u>Mr.</u> and Mrs. Craig Smyth	Director, Institute of Fine Art New York University
Mr. and <u>Mrs.</u> Alfred Stern	Former Co-Chairman, Junior Council
* Mr. James Johnson Sweeney	Director, Museum of Fine Arts, Houston
<u>Mr.</u> and <u>Mrs.</u> Howard N. Williams, III	Friend
Captain and Mrs. Edward Steichen	Friend

*Traveling on the bus