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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Hartford

**Wadsworth Atheneum  
Avery and Morgan Memorials**

Box 1409, Hartford, Connecticut

Telephone 7-6421

November 18, 1942

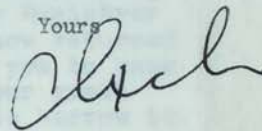
1119

Dear Alfred:

Delighted you like the Kensett. I wish you would see it in the flesh. You are always asking where am I; I might add, where are you? I wish you would come to Hartford, stay with us over night, and see the exhibition "Twenty-Five American Paintings from the Revolution to the Civil War". In that will be included not only the Kensett but also a sketch for it.

Love to Marga.

Yours



A. Everett Austin, Jr.  
Director

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

*Faint handwritten notes and signatures at the bottom of the page, including a signature that appears to be "A. Everett Austin, Jr." and the word "Chief" written vertically.*

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**Wadsworth Atheneum**  
**Avery and Morgan Memorials**

Box 1409, Hartford, Connecticut

Telephone 7-6421

June 6, 1942

1/8

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

Dear Alfred:

On behalf of the Trustees of the Wadsworth Atheneum, may I express to the Museum of Modern Art through you our deep gratitude for your loan to the Exhibition "Painters in Attendance" held at the Museum May twentysecond through June fourth. Our Registrar informs me that she has now returned your picture, and I want you to know how much we appreciate your great kindness in allowing us to borrow it.

The exhibition was extremely successful from every point of view, and we are most grateful for your generosity in sharing your painting with the many visitors who enjoyed it.

Yours very sincerely,

*A. Everett Austin, Jr.*  
A. Everett Austin, Jr.  
Director

*Chick!*

AEA:LB

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*Wadsworth*

January 6, 1942

January 10, 1942

Gentlemen:

We should like to have permission to have a color slide made by Raymond and Raymond of your Dali, Apparition of a Face, who would then include duplicates of the slide for sale to colleges and universities for lecture purposes.

If you do not approve of this will you not let us know as soon as possible?

Sincerely,

Sincerely yours,

Wadsworth Atheneum  
Hartford  
Connecticut

*Yes (1/12/42)  
Ans. to Newhall 1/14*

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*Walker*

January 26, 1942

3401 College Avenue,  
Kansas City, Missouri.

Dear Maynard: 22 January 1942.

We have had a Western Union messenger deliver the Verda  
 Dear Alfred: Veale watercolors to the Whitney Museum, as you asked in your  
 letter of January 22nd. Verda Veale. I am returning herewith thirty cents in stamps, as the  
 and shall appreciate a Western Union charge for the messenger was only seventy cents.  
 at the Whitney Museum, at your convenience. I am Sincerely yours,  
 the enclosed will cover the fee. I have written to  
 Julian about them.

Very thanks and my best

Sincerely,

Mr. Maynard Walker  
 3401 College Avenue  
 Kansas City, Mo.

vs

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

*for top*  
*to return*  
*to return*

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

1/26

3 401 College Avenue,  
Kansas City, Missouri.

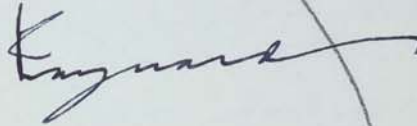
22 January 1942.

Dear Alfred:

I'm glad you liked the Verda Veales,  
and shall appreciate it greatly if you would have  
a Western Union boy deliver them to Juliana Force  
at the Whitney Museum, at your convenience. I trust  
the enclosed will cover the fee. I have written to  
Juliana about them.

Many thanks and my best,

Sincerely,



Alfred H. Barr, Jr., Esqre.,

Director, Museum of Modern Art,

11 West 53rd Street,

New York.

fee 40¢

get 30¢ in  
stamps to return  
to Walker

ref  
70

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

3401 College Avenue  
Kansas City Mo.  
31 Dec 41

Dear Alfred -

January 15, 1942

Dear Maynard:

Thank you very much for having the five watercolors  
by Verda V. Veale sent to me. I liked seeing them and think they  
are very sensitive.

Won't you let me know where we should return them?

Best regards to you.

Sincerely,

Mr. Maynard Walker  
3401 College Avenue  
Kansas City, Mo.

*Do you like for your letter*  
*I'm asking Dan Keefe*  
*to send me the five watercolors*  
*by Verda V. Veale which he*  
*is most*  
*eager to have your opinion. I'll appreciate*  
*it if you'll let me know before returning*  
*them. I want them sent elsewhere.*  
*But we'd like to have you see them*  
*first. Very thanks and good*  
*fortune to you in your endeavor*  
*we want otherwise.*  
*Sincerely*  
*Maynard Walker*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3401 College Ave  
Kansas City Mo.

31 Dec 41

Dear Alfred -

I'm grateful for your letter  
and for the Gray catalogue - received  
too long ago. I'm asking Dan Rich  
today to send on to you the five watercolors  
by Verda V. Veale which he has. Am most  
eager to have your opinion. I'll appreciate  
it if you'll let me know before returning  
them - as I may want them sent elsewhere.  
But would like to have you see them  
first. Many thanks and good  
fortune to you in your strenuous  
job and otherwise.

Sincerely

Edward



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

June 18, 1942

Dear Mr. Walkowitz:

Under separate cover we are returning to you  
the photograph by Dr. Margaresten. We were very  
glad to have the opportunity of seeing this picture.

Sincerely,

Leslie Switzer  
Secretary to Mr. Barr

Mr. Abraham Walkowitz  
1469-53rd Street  
Brooklyn, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Walsh T2

1469 53<sup>rd</sup> Street  
Brooklyn, N.Y.

April 22 1942  
4/25

Dear Mr. Barr

I am glad to hear of the  
selection of sixty seven drawings  
of Graham Suncum for the  
Dorse Archives.

And the pastel Charnal riddle  
by Le Munde for the  
collection of popular art  
with many thanks to the  
President and the trustees.  
and with best wishes for your  
good health to continue your  
good work in the museum

Sincerely  
Abraham Waldman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*W. Walkowitz*

c. Miss Dudley

Copies to Miss Dudley  
Miss Miller

April 22, 1942  
April 18, 1942

Dear Mr. Walkowitz:

Here is an official Museum receipt for the sixty-seven watercolor drawings of Isador Duncan, and also for the pastel by Mendel.

Thank you for letting me see the folio of drawings "The Blessings of War." I have shown these to Mr. Wheeler,

Of course you have offered the Museum hundreds of other drawings and watercolors which we hope to go through carefully before the end of the season, so that the sixty-seven watercolors are really just the first group.

We appreciate your letting us see them.

Let us say how delighted both the Dance Archives and the Painting Department are to have your series of studies of a great American dancer.

Please note that the Mendel pastel is for the study collection rather than for the Museum Collection proper.

Mr. Abraham Walkowitz  
1469 - 53rd Street  
Brooklyn, New York

very glad to accept it as a most interesting example of

AHB:ljs  
popular art.

Sincerely,

Mr. Abraham Walkowitz  
1469 - 53rd Street  
Brooklyn, New York

AHB:ljs

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

Mr. Copies to Miss Dudley letter  
Miss Miller

July 8, 1942

April 16, 1942

Dear Mr. Walker:

Dear Mr. Walkowitz:

Thank you for your very interesting letter about the Road to Victory exhibition. I am rather inclined to agree with you, but as you can guess here is an official Museum receipt for the sixty-seven watercolor drawings of Isadora Duncan, and also for the photographs and words in the exhibition were what best expressed the pastel by Mandel.

Edward Stetson's and Carl Mandburg's feeling about America at this time. Of course you have offered the Museum hundreds of other drawings and watercolors which we hope to go through they designed, even though it does not agree with what others, including some of ourselves, believe or feel to be a true or complete picture of America.

Let me say how delighted both the Dance Archives and the Painting Department are to have your series of studies of a great American dancer. In any case, it seems to us the exhibition should be judged by its attractiveness within the limitations set by the artist. On this basis it seems to us extraordinarily fine - splendid and moving, as you yourself

Please note that the Mandel pastel is for the study so will not be put in the

collection rather than for the Museum Collection proper.

Thank you for your very thoughtful letter.

Interesting as it is, the Committee did not quite feel that it was up to the Museum's standard of quality, but we are very glad to accept it as a most interesting example of popular art.

Sincerely,

Mr. J. F. Walker  
64 Old Army Road  
Brooklyn, New York

Mr. Abraham Walkowitz  
1469 - 53rd Street  
Brooklyn, New York

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Wallis  
x 1/2 to  
V.

July 3, 1942

c. Mr. Wheeler, and original letter

October 20, 1942

Dear Mr. Wallis:

Thank you for your very interesting letter about the Road to Victory exhibition. I am rather inclined to agree with you, but as you can guess the photographs and words in the exhibition were what best expressed Edward Steichen's and Carl Sandburg's feeling about America at this time. They are both artists whom we respect, and therefore we accepted what they designed, even though it does not agree with what others, including some of ourselves, believe or feel to be a true or complete picture of America.

In any case, it seems to me the exhibition should be judged by its effectiveness within the limitations set by the artist. On this basis it seems to me extraordinarily fine - splendid and moving, as you yourself so well put it.

Thank you for your very thoughtful letter.

Sincerely,

Mr. J. H. Wallis  
94 Old Army Road  
Scarsdale, New York

AHB:ljs

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

Copy to Miss Dudley

October 20, 1942

Dear Mrs. Warburg:

Since you may not have seen the notice in the newspapers, I am writing you to let you know that the very handsome painting by Rubin which you gave the Museum has now been placed on view in the New Acquisitions Gallery on the ground floor. It has received several very favorable comments which naturally increase our satisfaction in having such an excellent addition to our collection.

Many thanks to you.

I had the pleasure of seeing Mr. Rubin here at the Museum when he came to see the new picture. I hope you will be able to see it too.

Sincerely,

Mr. Heinz Karschke  
"The Springs"  
Mrs. Felix M. Warburg  
1109 Fifth Avenue  
New York City

AHB:ljs

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Warneke



DEPARTMENT OF STATE  
WASHINGTON

Copy to Miss Dudley

April 16, 1942

In reply please to  
Mr. William Joseph, Pierre

My dear Mr. BARR:  
Dear Mr. Warneke:

Please don't be alarmed at the legal language of the enclosed letter. It was drawn up by our lawyer to protect the Museum during the war. As we are all aware, there is some risk from air raids, etc., and unfortunately the Museum cannot take out insurance against these risks. If, under the circumstances, you would prefer to have us return your sculptures "Bear" and "Wald Boars" we would be glad to do so. Otherwise we shall keep them for the time being as a most welcome exhibit in the sculpture garden.

If you do wish us to keep them, won't you please sign the enclosed release - and let me assure you, whatever you decide, that we very much appreciate your letting us have the sculptures for exhibition during the past months.

Sincerely,

Mr. Heinz Warneke  
"The Mowings"  
East Haddam, Conn.

AHB:ljs  
Frederic H. Barr, Jr.,

11 West Fifty-third Street,  
New York, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ADDRESS OFFICIAL COMMUNICATIONS TO  
THE SECRETARY OF STATE  
WASHINGTON, D. C.



DEPARTMENT OF STATE  
WASHINGTON

MAY 14, 1942,  
5/15

In reply refer to  
VD 811.111 Loeb, Pierre

My dear Mr. Barr:

I refer to your letter of May 7, 1942 to Mr. Coulter concerning your interest in the desire of Mr. Pierre Loeb and the members of his family, who are now in Cuba, to come to the United States.

The visa application forms submitted on behalf of Mr. Loeb and his family are receiving attention in the Department. Your letter will be of assistance in connection with the consideration of the case. Although some time may elapse before a final decision may be reached, action in the case will be expedited as much as possible.

Sincerely yours,

*A. M. Warren*  
A. M. Warren  
Chief, Visa Division

FOR DEFENSE



BUY  
UNITED  
STATES  
SAVINGS  
BONDS  
AND STAMPS

Mr. Alfred H. Barr, Jr.,  
11 West Fifty-third Street,  
New York, New York.



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

July 8, 1942

*Dudley*

Dear Mr. Watson:

I enclose a legal form letter having to do with the Picasso, which you so generously lent us three years ago.

Because of the risk of bombing or other war danger we are asking long term lenders to sign the duplicate of the attached letter and return it to us. The letter explains that the Museum cannot be responsible for risks of any kind, and secondly, assumes the right to send paintings away without further notice in case emergency requires it.

With kind regards, I am

Sincerely,

Peter Watson, Esq.  
36 South Street,  
London, W1  
England

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Mr. Max Weber

February 19, 1942

Weber

February 19, 1942

Dear Mr. Weber:

Mr. Wheeler and I were very much upset by your telephone call. He could not understand what has distressed you. I hope that it has nothing to do with the fact that we did not buy one of your paintings during the exhibition last year.

You know how enthusiastic I was about your show and how often I went to it. With the greatest care I finally selected the painting of the Chassidic Dance. Perhaps I was wrong, but this seemed to me to be a work of great originality and interest. I brought this before the Committee and although they found it very interesting they thought it somewhat too dark and subtle in tone. I then suggested that perhaps you would permit Miss Miller and myself to come out to your studio to talk the matter over with you and perhaps see if there were some other recent paintings which had not been included in the exhibition. The Committee approved of this suggestion. We informed Miss Sullivan. (I also asked to keep the Chassidic Dance here for a time on reserve.)

I am afraid this suggestion did not meet with your approval, for I understand that you feel that we should have made our choice from the exhibition.

Perhaps you are right, but I felt that the choice of an important late Weber for the Collection should be given the most careful consideration and that we should see all possibilities before finally making our decision.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

To: Mr. Max Weber

-2-

February 19, 1942

I can understand how this situation might have disturbed you, but I want you to know that our interest in acquiring a first-rate painting by you has not diminished and that we would like to reopen the matter if you desire. In any case, we have no intention either to offend you or disappoint you, for you must know that I have always felt you to be one of the best living American painters and that I have never regretted having proposed you for the first one-man show of any artist, foreign or American, to be held in the Museum galleries. (That was long ago, of course, but my feeling has not changed.)

Mr. Alfred H. Barr,  
Director  
in the Museum of Modern Art, N.Y.

Dear Mr. Barr,

Sincerely,

I thank you very much for your letter of Dec. 26th received yesterday and for your kindness in giving me the address of Mr. A.E. Austin for the large painting by Picasso.

Very sincerely yours,

*André Weil*

Mr. Max Weber  
10 Hartley Road  
Great Neck, L. I.  
New York

ahb;vs

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Wells College

WELLS COLLEGE  
BRIDGE PLAZA, NEW YORK

DEPARTMENT OF FINE ARTS

120  
Weil

The  
Langdon

TWO EAST FIFTY-SIXTH STREET  
NEW YORK

January 6th 1942

Dear

Dear

I j

the

off.

Dear

Dear

Dear

Dear

Dear

Dear

Dear

Mr.

Dept

Well

Aurc

New

AHB:

Mr. Alfred H. Barr  
Director  
in the Museum of Modern Art, N.Y.

Dear Mr. Barr,

I thank you very much for your letter of  
Dec. 24th received yesterday and for your kind-  
ness in giving me the address of Mr. A. E. Austin  
for the large painting by Picasso.

Very sincerely yours,

André Weil

Also the continuation card file is listed.

It is now up to the time you plan to have a work and

in Philadelphia survey.

Very sincerely yours,

André Weil

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Wells College

WELLS COLLEGE  
AURORA-ON-CAYUGA, NEW YORK

1/20

February 19, 1942

Dear Alfred,

February 25, 1942

The Atlantic States Art

to meet in the Philadelphia Museum on Feb 19 and 20 next. We are  
in the program a proposition, The Atlantic States of Art

Dear Bill:

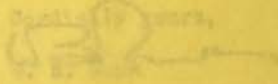
I'd like to agree to your most honorific invitation, but  
I just can't. I am so far behind with my work here, and to give  
the talk that you ask would take so much time, that I must beg  
off.

Thank you for thinking of me and best wishes.

Sincerely yours,

Mr. W. S. Rusk  
Dept. of Fine Arts  
Wells College  
Aurora-on-Cayuga  
New York

AHB:vs

Sincerely yours,  


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WELLS COLLEGE  
AURORA-ON-CAYUGA, NEW YORK

DEPARTMENT OF FINE ARTS

February 18, 1942

Dear Alfred,

The Middle Atlantic States Art Conference is planning to meet in the Philadelphia Museum on May 15 and 16 next. We are including in the program a symposium, The Human Values of Art Criticism, believing the topic to be one of central importance in liberal culture and one capable of development from varied points of view. We would be most happy if you would discuss the subject from the point of view of the museum. I learned at New Haven Miss Avery's method when she was eager for a contribution to the College Art Journal from you, but hope you will weaken with less effort on the part of both of us, if it is at all possible. Although the plans are subject to instant cancellation if the need arises, I still feel that serious discussion of such matters as the one suggested is eminently suited to liberal educators "on the alert".

Since we cannot offer remuneration we are seeking a publisher who will issue the papers in book form at some early date, hoping that kudos will attract a first class group of speakers. I am enclosing the general scheme we have in mind, not as straitjacket, but rather as the outlines of a field laid out for intellectual struggle. Also the Continuation Committee is listed.

I do hope May is the time you plan to have a week end in Philadelphia anyway.

Cordially yours,

  
W. S. Rusk

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Wellesley

WELLESLEY COLLEGE  
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART

Human Values of Art Criticism

Objective of Symposium -- Enlightenment of intelligent laymen by skilled observers.

Values to be considered --

Primary	--	Media
Mediate	--	Expressive
		Stimulative
		Idential
Ultimate	--	Formal
		Re-creative

Points of view -- Pedagogy -- History of Art  
Journalism  
Museum

Psychology  
Philosophy  
Sociology

Continuation Committee of the Middle Atlantic States  
Art Conference

- John Alford, Toronto
- E. M. Benson, Philadelphia Museum
- Irwin Edman, Columbia
- J. F. Fitch III, Colgate
- C. K. Hersey, Rochester
- R. W. Ogden, Cornell
- M. D. Pease, Skidmore
- V. True, College of Home Economics, Cornell
- R. E. Hutchins, Albany State Teachers College
- W. S. Rusk, Wells

(Advisory)

- A. H. Barr, Museum of Modern Art
- L. B. Holland, Library of Congress
- Boris Blai, Temple
- W. Pach, New York City.

Miss Marjorie H. Ferguson  
Department of Art  
Wellesley College  
Wellesley, Mass.

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Wellesley

May 14, 1942

Dear Miss Bongiorno:

Thank you for your letter of May 11th with its question about Verrocchio's David. I shall try to check on this statement but I must tell you immediately that I know of no newly discovered document. I probably took the statement from some reference book on Verrocchio without carrying the matter further. I was of course putting together in a great hurry and under great pressure a few notes for a popular catalog.

Sincerely,

Miss Laurine M. Bongiorno  
Department of Art  
Wellesley College  
Wellesley, Mass.

AHB:ljs



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WELLESLEY COLLEGE  
WELLESLEY, MASSACHUSETTS

DEPARTMENT OF ART  
FARNSWORTH MUSEUM

May 11, 1942  
2/5

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

Dear Mr. Barr,

On page 23 of the catalogue Italian Masters, published by the Modern Museum in 1940, occurs the statement that the "David (Verrocchio's) was commissioned by Lorenzo and Giuliano de Medici in 1476 and sold by them in the same year to the Florentine government." I know that the statue was sold to Signoria in 1476, but I was under the impression that the date of execution was a matter of dispute. If a newly discovered document has settled this old controversy, I should be very glad to know about it. Would you be good enough to send me the reference?

Sincerely yours,

*Laurine M. Bongiorno*  
Laurine M. Bongiorno

LMB:ACM

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4600  
Camin

April 6, 1942

Dear Glenway:

Monroe Wheeler has suggested that it would be interesting if we could ask Dr. Wind after his next lecture to answer a few questions inspired by his previous lecture. Would you be interested in writing me one or two questions which I could pass on to Wind?

This is a substitute for the customary method of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant speeches. The fact that the lectures are in a series makes it possible to catechise the lecturer on his previous evening's talk.

*Paul Hoffman*  
Sincerely,

Mr. Glenway Wescott  
48 East 89th Street  
New York City

AHB:ljs

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*Westheim*

Westheim

Mexico D.F. (Mexico) le 26/2/42  
Av. Michoacan 73bis Dep. 11

The Museum of Modern Art  
New York.

February 26, 1942

Chère Mademoiselle Chamberlain,

j'ai bien reçu votre aimable lettre du 20 et je vous remercie sincèrement de votre grand amabilité et de toutes les peines que vous vous êtes données pour moi.



or a photographic enlarger, you may prefer to order a standard size microfilm which is either 16mm. or 35 mm. as desired.

If you wish to send us the necessary information about copyright ownership and type of photocopy, I shall be glad to handle the details of ordering this work reproduced for you.

I am sorry to hear of your many trials and difficulties and wish you success and a turn for the better in your new surroundings.

Very sincerely yours,

(Miss) Betty Chamberlain  
Assistant to the Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Westheim

Westheim

Mexico D.F. (Mexico) le 26/2/42  
Av. Michoacan 78bis Dep.11

The Museum of Modern Art  
New York.

February 20, 1942

Chère Mademoiselle Chamberlain,

j'ai bien reçu votre aimable lettre du 20 et je vous remercie sincèrement de votre grand amabilité et de toutes les peines que vous vous êtes données pour moi.

Heureusement -peut-être vous aussi l'avez entendu entre-temps- Mr.

Valentin m'a avverti qu'il se retrouvait à Mexico D.F. Av. Michoacan 78bis Dep.11



If you wish to read the necessary information about copyright ownership and type of photography, I shall be glad to handle the details of having this work reproduced for you.

I am sorry to hear of your many trials and difficulties and wish you success and a way for the better in your new surroundings.

Very sincerely yours,

(Miss) Betty Chamberlain  
Assistant to the Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Westheim

Westheim

Mexico D.F. (Mexico) le 26/2/42  
Av. Michoacan 78bis Dep.11

The Museum of Modern Art  
New York.

February 20, 1942

Chère Mademoiselle Chamberlain,

j'ai bien reçu votre aimable lettre du 20 et je vous remercie sincèrement de votre grand amabilité et de toutes les peines que vous vous êtes données pour moi.

Heureusement -peut-être vous aussi l'avez entendu entre-temps- Mr. Valentin m'a averti qu'il a retrouvé un exemplaire de mon livre

"Helden und Abenteurer" la meilleure solution du problème. En conséquence il ne me faut plus vous déranger. En cas que j'aurais besoin de copies de l'une ou l'autre de mes publications je me permettrai de m'adresser à votre amabilité.

Une fois de plus je vous remercie et je vous prie de bien vouloir remercier aussi et saluer Mr. Barr.

Sincèrement  
*Kurt Westheim*

There are two ways in which a copy could be made: by photostatic or microfilm. A photostatic copy would cost approximately \$28.00; a microfilm copy would cost about \$5.00. If you have access to a microfilm projector or a photoduplex enlarger, you may prefer to order a microfilm copy. The microfilm would be either 16mm. or 35mm. in diameter.

If you wish to send me the necessary information about copyright ownership and type of photocopy, I shall be glad to handle the details of having this work reproduced for you.

I am sorry to hear of your many trials and difficulties and wish you success and a way for the better in your new surroundings.

Very sincerely yours,

(Miss) Betty Chamberlain  
Assistant to the Director

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February 20, 1942

Mr. Paul Westheim  
Av. Michoacan 78 bis, Dep. 11  
Mexico D.F.  
Mexico

Dear Mr. Westheim,

Since Mr. Barr is out of town for a few days, I am writing in his stead to answer the questions in your letter of February 2. Inasmuch as you had already written to Mr. Curt Valentin to locate those books which may be bought, I will not try to duplicate this information. I am sure that he has secured all available information on possible purchases, and if he has not yet written you his results he will doubtless do so in the near future.

Enclosed is a list of those of your works which are owned by the Museum Library. Among them you will note the "Helden und Abenteurer" which you particularly requested. Since this book is apparently not for sale anywhere in New York, you may wish to have a photocopy of it. In order to obtain this it is necessary to know whether anyone in the United States owns a copyright on the book, for permission to reproduce any book must be obtained from its copyright owner. If you own the copyright yourself or if the rights are held in Europe only, this permission will not be necessary.

There are two ways in which to have the photocopy made: by photostat or microfilm. A photostatic copy would cost approximately \$25.00; a microfilm copy would cost about \$3.00. If you have access to a microfilm projector or a photographic enlarger, you may prefer to order a microfilm copy. The microfilm would be either 16 mm. or 35 mm. as desired.

If you wish to send me the necessary information about copyright ownership and type of photocopy, I shall be glad to handle the details of having this work reproduced for you.

I am sorry to hear of your many trials and difficulties and wish you success and a turn for the better in your new surroundings.

Very sincerely yours,

(Miss) Betty Chamberlain  
Assistant to the Director

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	AHB	I.A.74

Westheim

Mexico D.F. (Mexico), le 14/2/42.  
 Av. Michoacan 78bis Dep. 11

2/17  
 Cher Monsieur Barr,

Je suppose que je ne suis pas tout à fait un inconnu pour vous -comme ancien directeur de "Das Kunstblatt" et auteur des biographies de Lehmbruck et de Kokoschka. Excusez-moi, cher Monsieur Barr, si j'ose m'adresser à vous me figurant que peut-être vous me pouvez être utile dans mes efforts de retrouver mes livres écrits durant une vie laborieuse.

Il y a quelques semaines je suis arrivé ici aux Mexiques venant de la France où j'étais volontaire et -comme tout le monde-empisonné en divers camps.

Farouche adversaire de la barbarie culturelle des nazis en Allemagne on m'a déchu (déjà en 35) de ma nationalité et à Paris après l'armistice la Gestapo a saisi mon appartement, c'est à dire mes manuscrits, les tomes de ma revue et mes livres. Sauf la vie j'ai perdu tous, a cause des circonstances dans les camps même un œil.

Maintenant j'essaie de recommencer ma vie, je ne sais pas encore qu'il y a des possibilités pour un écrivain d'art comme moi. Pour ce recommencement éventuel je cherche partout mes livres, c'est à dire ceux que j'ai écrit. Surtout un livre: "Helden und Abenteuer" (Edition Herm. Reckendorf, Berlin 1931). Une espèce d'histoire d'art du point de vue sociologique. Une suite d'essays de Breughel, Vermeer, Cranach, Rembrandt jusqu'à Picasso, Klee et Dix. Travail de 18 ans contenant (pour moi) un immense matériel. Un livre qui était boycotté en Allemagne déjà avant Hitler puisque dans la préface j'avais cité un mot de van Gogh: moi je ne peux pas estimer un héroïsme qui verse le sang des autres, moi j'estime seulement les autres héros.

Peut-être, cher Monsieur Barr, ce livre se trouve dans la bibliothèque de votre Musée (ou l'un ou l'autre de mes livres). En ce cas j'oserai de vous demander la permission de faire faire une photocopie si je ne réussirai pas de trouver un exemplaire. Jusqu'à aujourd'hui tous mes efforts dans cette direction étaient en vain.

C'est un peu drôle, mon cas: un auteur qui cherche ses livres, un critique d'art déchu de sa nationalité pour ses critiques. Mais c'est le temps, on pourrait dire la folie contemporaine.

Je serais bien heureux si vous, cher Monsieur Barr, me pouvait aider dans cette situation précaire.

Veillez agréer, cher Monsieur Barr, l'expression de ma reconnaissance la plus sincère

Karl Westheim

Sincerely yours,  
 Karl Westheim

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	AHB	I.A.74

BOX FIFTY-NINE  
SANTA FE, NEW MEXICO

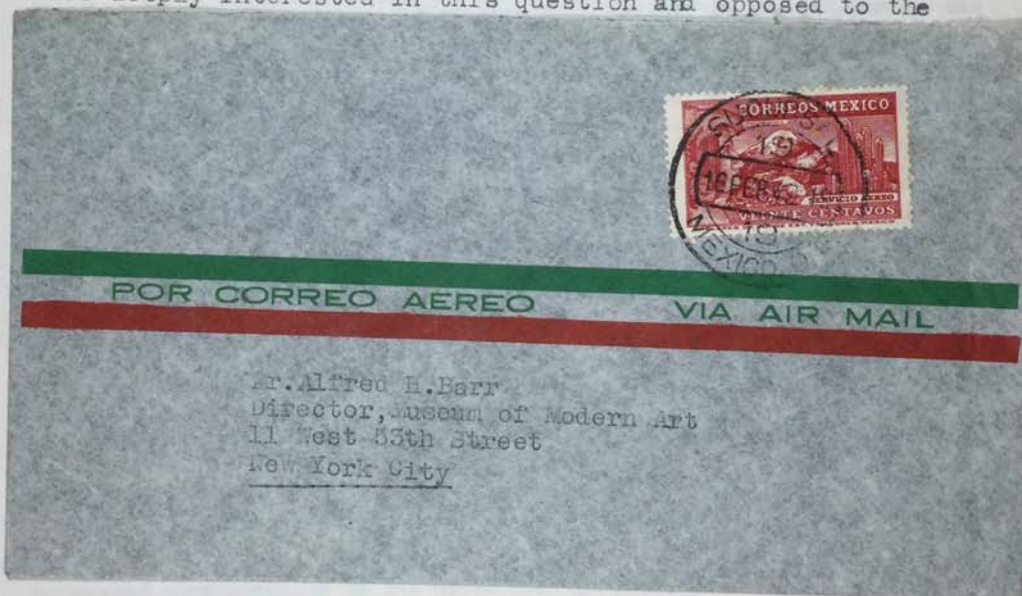
*White*

Jan. 20, 1942.

*1/26*

Dear Mr. Barr,

I am writing you again about the proposed dams on the Rio Grande because I thought you would like to know how the matter now stands. Thanks to you and other kind friends of the Pueblo Indians who wrote letters to Washington, the Government is aware that people all over the United States are deeply interested in this question and opposed to the



Sincerely yours,

*Mellie E. White*



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BOX FIFTY-NINE  
SANTA FE, NEW MEXICO

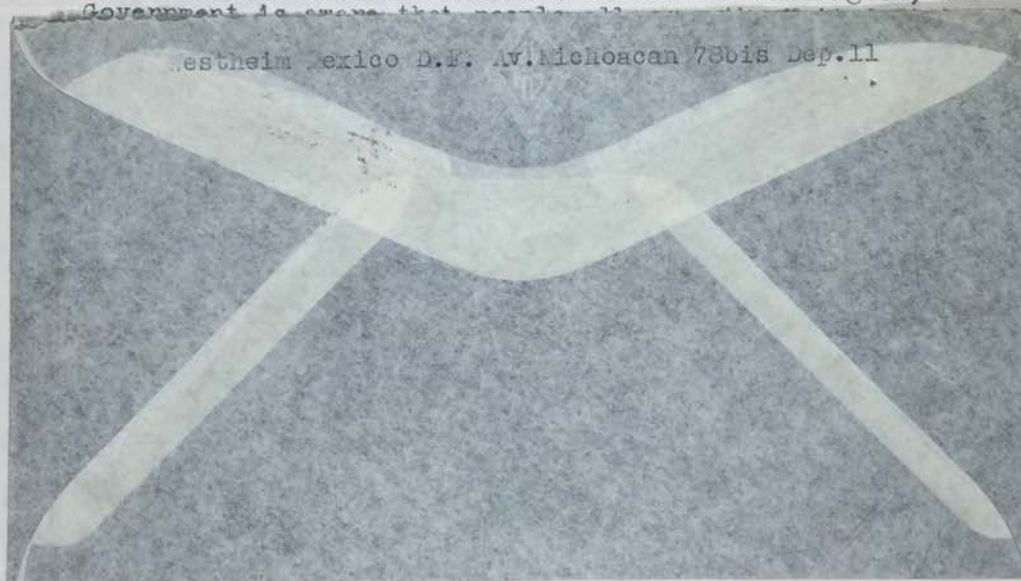
*White*

Jan. 20, 1942.

*1/26*

Dear Mr. Barr,

I am writing you again about the proposed dams on the Rio Grande because I thought you would like to know how the matter now stands. Thanks to you and other kind friends of the Pueblo Indians who wrote letters to Washington, the Government is aware that people in



Again thanking you for your interest and help, I am

Sincerely yours,

*Mellie E. White*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BOX FIFTY-NINE  
SANTA FE, NEW MEXICO

*White*

Jan. 20, 1942.

*1/26*

Dear Mr. Barr,

I am writing you again about the proposed dams on the Rio Grande because I thought you would like to know how the matter now stands. Thanks to you and other kind friends of the Pueblo Indians who wrote letters to Washington, the Government is aware that people all over the United States are deeply interested in this question and opposed to the destruction of any of the Pueblos, their lands and their sacred places. So many letters were received that both the Bureau of Indian Affairs and the Bureau of Reclamation at Washington were obliged to have form letters printed in reply to the flood of correspondence on this subject.

The letter from the Bureau of Reclamation states:

"Following the completion of the present detailed investigations which will explore all the possible remedial plans of development, a report will be submitted to the local interests and other affected by the proposals, for their information and comments."

We shall follow this up.

Besides the Federal investigation above mentioned, the War Department is undertaking a survey of the same region, under the Flood Control Act of last August. We shall try to get information about this last report.

Again thanking you for your interest and help, I am

Sincerely yours,

*Mellie E. White*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*White  
x fellowships*

FULBRIGHT, CROOKER, FREEMAN & WHITE  
ATTORNEYS AT LAW  
338 TRANSPORTATION BLDG.  
WASHINGTON, D.C.

MR. FULBRIGHT  
 MR. CROOKER  
 MR. FREEMAN  
 MR. WHITE  
 MR. STEARNS  
 MR. WARD  
 MR. WOOD  
 MR. BROWN  
 MR. GARDNER  
 MR. HARRIS  
 MR. KENNEDY  
 MR. LADD  
 MR. NICHOLS  
 MR. ROSEN  
 MR. TRACY  
 MR. WHELAN  
 MR. WINTERROWD  
 MR. WOODRUFF  
 MR. YERGEN  
 MR. ZIEGLER  
 MR. BISHOP  
 MR. CLARK  
 MR. COLE  
 MR. GIBSON  
 MR. HENNINGSEN  
 MR. JONES  
 MR. QUINN  
 MR. TOLSON  
 MR. WATSON  
 MR. WEAVER  
 MR. WILSON  
 MR. WYATT  
 MR. ZIMMERMAN  
 MR. BROWN  
 MR. GARDNER  
 MR. HARRIS  
 MR. KENNEDY  
 MR. LADD  
 MR. NICHOLS  
 MR. ROSEN  
 MR. TRACY  
 MR. WHELAN  
 MR. WINTERROWD  
 MR. WOODRUFF  
 MR. YERGEN  
 MR. ZIEGLER

WASHINGTON, D.C. June 3, 1942  
May 28, 1942

c. Miss Hawkins

Dear Mr. White:

We unfortunately have no fellowships for use of students of art.  
 The nearest we have come to having such a fellowship is a provision in the  
 will of one of the friends of the Museum who has recently gone into the  
 Army, and wishes in case of his death to leave a fund, the interest of which  
 would be used for fellowships for the study of art and architecture, the  
 awards to be made at the discretion of the Director of the Museum (with the  
 advice of a committee if the Director should so wish). The amount of this  
 putative fellowship would come to around \$2000 yearly at the present rate  
 of interest.

I cannot give you a final opinion, but my guess is that our Museum  
 would not be willing to act as the agent for a fellowship fund if it did not  
 have the exclusive right of nomination, within, of course, limitations to  
 be agreed upon mutually by the donor and the Museum.

Needless to say, if conditions can be satisfactorily arranged, we would  
 be delighted to have such a fellowship fund.

Sincerely,

JUN 1 1942

Mr. John C. White  
 Fulbright, Crooker, Freeman and White  
 338 Transportation Bldg.  
 Washington, D.C.

AHB:ljs

*What is the object?  
Fellowships*

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R. C. FULBRIGHT  
(DECEASED, 1940)  
JOHN H. CROOKER  
JNO. H. FREEMAN  
JOHN C. WHITE  
W. B. BATES  
CARL G. STEARNS  
LEON JAWORSKI  
PHILIP A. WALKER  
MILTON K. ECKERT  
THOS. B. BOTTS  
JAMES C. BOONE  
PAUL STRONG  
NOWLIN RANDOLPH  
W. N. ARNOLD, JR.  
CHAS. W. BELL  
KRAFT W. EIDMAN  
WHITFIELD H. MARSHALL  
JOHN H. CROOKER, JR.  
SWEENEY J. DOEHRING  
THAD T. HUTCHESON  
A. G. MONESSE, JR.  
THOMAS WATKINS, JR.  
TILDEN H. EDWARDS

FULBRIGHT, CROOKER, FREEMAN & WHITE  
ATTORNEYS AT LAW  
838-842 TRANSPORTATION BLDG.  
WASHINGTON, D.C.

HOUSTON OFFICE  
FULBRIGHT, CROOKER, FREEMAN & BATES  
STATE NAT'L BANK BLDG.  
HOUSTON, TEXAS

WASHINGTON, D.C.  
May 28, 1942

PLEASE ADDRESS REPLY  
TO WASHINGTON OFFICE

Museum of Modern Art,

*Mr. Barry*  
*Do you know*  
*What this is about?*  
*A. H. White*

YOURS SINCERELY,

*John L. White*

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JCW:L

REC'D JUN 1 1942

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HOUSTON OFFICE  
FULBRIGHT, CROOKER, FREEMAN & BATES  
STATE NAT'L BANK BLDG.  
HOUSTON, TEXAS

WASHINGTON, D.C.  
May 28, 1942

PLEASE ADDRESS REPLY  
TO WASHINGTON OFFICE

Museum of Modern Art,  
New York City.

Gentlemen:

The Southern Educational and Charitable Trust, of which I am one of the trustees, is informed that you maintain certain fellowships for use of students of Art, and the trust may wish to provide funds for such a fellowship.

Will you please send me full information concerning the nature and purpose of these fellowships and the amount required for maintenance of such a fellowship. Please also tell me whether this trust, if it provides the funds for such a fellowship, may have the right to nominate a properly qualified recipient.

Yours sincerely,

*John L. White*

JCW:L

REC'D JUN 1 1942

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*Whitney*

WHITNEY MUSEUM OF AMERICAN ART

10 WEST 8TH STREET NEW YORK

November 18, 1942

Dear Juliana:

I feel very badly about our having arranged a cocktail party on the afternoon of your opening. It is a very small party, however, and I am sure won't interfere with people coming to 8th Street - I know it won't in my case.

Dorothy Miller and I are working on the list of one hundred American artists with dwindling conviction as we reach the second fifty.

Best wishes for great success at your opening,

Sincerely,

Mrs. Juliana Force  
10 West 8th Street  
New York City

AHB:ljs

*open. very earnest  
last day.  
the 25th. please  
Julia*

*Art - fine talk with  
Lloyd today - rest of  
my piece of mind.*

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# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

ALICE M. SHARKEY · Executive Secretary

LLOYD GOODRICH · Research Curator

Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM <input checked="" type="checkbox"/>	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
OVERNIGHT TELEGRAM	NIGHT LETTER
SPECIAL SERVICE	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

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ACCOUNTING INFORMATION

TIME FILED

A. N. WILLIAMS  
PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

April 18, 1942 1:30 P.M.

**WANT A REPLY?**

"Answer by WESTERN UNION" or similar phrases may be included without charge.

Mrs. Juliana Force  
Whitney Museum of American Art  
10 West 8th Street  
New York, New York

On behalf of the Board of Trustees of the Museum of Modern Art please allow me to express our condolences upon the death of Gertrude Vanderbilt Whitney, whose generous concern for the American artist through the Studio Club and later the Whitney Museum of American Art has been so important a contribution to the cultural life of our country.

Stephen C. Clark  
Chairman of the Board of Trustees

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	AHB	I.A.74

# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

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LLOYD GOODRICH · Research Curator

Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	<input checked="" type="checkbox"/> ORDINARY
DAY LETTER	<input type="checkbox"/> URGENT RATE
SERIAL	<input type="checkbox"/> DEFERRED
OVERNIGHT TELEGRAM	<input type="checkbox"/> NIGHT LETTER
SPECIAL SERVICE	<input type="checkbox"/> SHIP RADIOGRAM

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

# WESTERN UNION

1206-B

Whitney

\$

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ACCOUNTING INFORMATION
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PRESIDENT

NEWCOMB CARLTON  
CHAIRMAN OF THE BOARD

J. C. WILLEVER  
FIRST VICE-PRESIDENT

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

April 18, 1942 1:50 P.M.

**WANT A REPLY?**

"Answer by WESTERN UNION" or similar phrases may be included without charge.

Mrs. Juliana Force  
Whitney Museum of American Art  
10 West 8th Street  
New York, New York

My sympathy and love to you, Juliana. Let me know if I can be of any service to you.

Alfred



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# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

ALICE M. SHARKEY · Executive Secretary

LLOYD GOODRICH · Research Curator



March 12, 1942

STANDARD TIME INDICATED
RECEIVED AT
3 EAST 55th STREET NEW YORK CITY, N. Y. PL. 3-2285 EL. 5-8727
TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH

**Postal Telegraph**

Mackay Radio  
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*Whitney Mus*

THIS IS A FULL RATE TELEGRAM, CABLE-GRAM OR RADIOGRAM UNLESS OTHERWISE INDICATED BY SYMBOL IN THE PREAMBLE OR IN THE ADDRESS OF THE MESSAGE. SYMBOLS DESIGNATING SERVICE SELECTED ARE OUTLINED IN THE COMPANY'S TARIFFS AND MAY BE OBTAINED AT EACH OFFICE AND ON FILE WITH REGULATORY AUTHORITIES.

*PM 5-59*

Form 16

RM43N 43 XU= RM NEWYORK NY 30 326P=

MR ALFRED H BARR JR=

DIRECTOR MUSEUM OF MODERN ART 11 WEST 53RD ST NEWYORK NY=

HOPE VERY MUCH THAT YOU WILL BE ABLE TO ATTEND A MEETING OF A TENTATIVE COMMITTEE TO DISCUSS PLANS FOR A BUREAU OF AUTHENTICITY ON AMERICAN ART AT THE WHITNEY MUSEUM SATURDAY APRIL 11 AT 11 OCLOCK STOP WOULD APPRECIATE AN EARLY ANSWER=

JULIANA FORCE.

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# WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · *Director*

HERMON MORE · *Curator*

ALICE M. SHARKEY · *Executive Secretary*

LLOYD GOODRICH · *Research Curator*

March 12, 1942

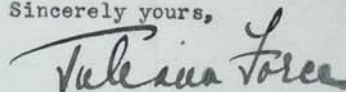
Mr. Alfred E. Barr, Jr., Director  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Barr:

The exhibition "A History of American Watercolor Painting" held at the Museum last month, which offered the first extensive survey of the subject ever attempted, met with a most enthusiastic response from both the critics and the general public and brought forth an unusually large attendance.

I deeply appreciate the kindness of the Museum of Modern Art in lending the six watercolors from its collection which added greatly to the interest of the exhibition.

Sincerely yours,



Director

JF:MM

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

Brooklyn College

BEDFORD AVENUE AND AVENUE H  
BROOKLYN, N. Y.

DEPARTMENT OF GERMAN

January 13, 1942.

January 15, 1942

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

Dear Mr. Barr:

This will introduce Dr. Adolf Schmidt,  
Dear Professor Whyte: I am interested in your letter about Dr. Schmidt,  
in 1888. Though of Aryan extraction, he had left  
Germany in 1933. Both in England and in America. Since his mother is  
but I am sorry to say that I do not see how I can be of use to  
him. Only recently I recommended a German citizen, admirably  
equipped for a research job in another museum, only to have her

turned down purely on the basis of citizenship. She, too, was  
to his bow; that is, History of Art, which was one  
of an Aryan. I am sorry for his misfortune. It occurred to me  
that you might be able to give him some advice as to  
whether his position through the elimination of German  
any practical benefit for him. He struck me as a  
very intelligent, attractive and Sincerely,  
man. He informs me that, during his weeks of unem-  
ployment, he has been devoting many of his hours to  
the galleries of New York City, and to your Museum,  
of which he is a member.

Like many others of Aryan extraction, he is  
at the moment under the double handicap of being an  
and Professor John Whyte, Chairman  
Department of German, convinced that politically he is  
Brooklyn College  
Bedford Av. and Avenue H  
Brooklyn, N.Y.

Sincerely yours,

ahb:vs

*John Whyte*  
John Whyte, Chairman  
Department of German

JW:ik

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## Brooklyn College

BEDFORD AVENUE AND AVENUE H  
BROOKLYN, N. Y.

DEPARTMENT OF GERMAN

January 13, 1942.

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

Dear Mr. Barr:

This will introduce Dr. Adolf Schmidt, a young German who came to this country from England in 1939. Though of Aryan extraction, he had left Germany in protest, and has been doing some teaching, both in England and in America. Since his mother is of Belgian extraction, he is qualified to teach both German and French, but these two languages are both, at the moment, becoming unpopular, and he lost his last position through the elimination of German and a shrinkage in the enrollment in French.

Dr. Schmidt has, however, one other string to his bow; that is, History of Art, which was one of his minors for his Doctorate. It occurred to me that you might be able to give him some advice as to whether his knowledge and interest in Art would have any practical benefit for him. He strikes me as a very intelligent, attractive and cultured young German. He informs me that, during his weeks of unemployment, he has been devoting many of his hours to the galleries of New York City, and to your Museum, of which he is a member.

Like many others of Aryan extraction, he is at the moment under the double handicap of being an enemy alien, though he has his first papers, and being an Aryan, though I am convinced that politically he is completely trustworthy.

Sincerely yours,

*John Whyte*  
John Whyte, Chairman  
Department of German

JW:ik

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

*Mr. Barr*

*Willard*

April 14, 1942

Miss Marion Willard  
Willard Gallery  
32 East 57 Street  
New York City

Dear Marion,

The Museum of Modern Art announces that from May 6 to 28 it will exhibit a large number of works of art to be sold at fixed prices for the benefit of its Armed Services Division. On the evening of May 28, all unsold items will be auctioned at the Museum. The major portion of the funds raised through the sale and auction will be turned over to the soldier Art Program under the direction of the U. S. Army's Special Services Branch.

I am now writing to ask you to contribute to this sale a work or works of art. Included in the sale will be paintings, sculpture, water colors, gouaches, drawings, lithographs, etchings and prints. The exhibition space at our disposal is limited, and we hope to keep the level of quality as high as possible. For these reasons, the Museum must reserve the right to decide which works offered will fit into the general scheme of the sale. The sole criterion upon which it will base its judgment is that the work offered be good of its kind, and that if it is an oil painting, its minimum value be roughly \$100, though many works of far greater value are expected. (Works in other media worth less than this will be gladly accepted.) It should be emphasized that the sale and exhibition are in no way limited to modern works of art.

The U. S. Army's Soldier Art Program, to which most of the funds will be given, will provide facilities and materials for soldier-artists. The Museum is making its contribution to this Program with the approval of the War Department, but completely on its own initiative. Our purpose in so doing is to further the function of art as part of the military war effort, a function acknowledged and exploited to the hilt by our enemies.

The remainder of the funds raised by the Art Sale will be used for the general purposes of the Armed Services Program, including special entertainment programs to be held in the Museum for members of the Armed Services, an exhibition and publication of therapeutic designs for convalescent soldiers and sailors, and the distribution of art books and reproductions to the Army camps.

As an old friend of the Museum, won't you send us, on behalf of your firm, a list of works of art which you would be willing to give to the Art Sale? I would very much appreciate your generosity in doing so.

Sincerely,

P.S. Will you not communicate directly with Mr. James Thrall Soby, Director of the Armed Services Program at the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Willard

Copy to Miss Dudley

April 6, 1942  
April 14, 1942

Dear Marian:

Please don't be alarmed at the legal language of the enclosed letter. It was drawn up by our lawyer to protect the Museum during the war. As we are all aware, there is some risk from air raids, etc., and unfortunately the Museum cannot take out insurance against these risks. If, under the circumstances, you would prefer to have us return the sculpture "Head" by David Smith, we would be glad to do so. Otherwise we shall keep it for the time being as a most welcome exhibit in the sculpture garden. ~~and questions, and irrelevant speeches~~ If you do wish us to keep it, won't you please sign the enclosed receipt -- and let me assure you, whatever you decide, that we very much appreciate your letting us have the sculpture for exhibition during the past months.

Sincerely,

Miss Marian Willard  
52 East 57th Street  
Miss Marian Willard  
Willard Gallery  
52 East 57th Street  
New York City

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

April 6, 1942

Dear Mr. Willoughby:

Dear Marian:

Mr. Abbott has shown me your letter of  
Monroe Wheeler has suggested that it would be interesting if we could ask Dr. Wind after his next lecture to answer a few questions inspired by his previous lecture. Would you be interested in writing me one or two questions which I could pass on to Wind?

This is a substitute for the customary method of asking questions from the floor, which often results in confusion, badly framed questions, and irrelevant speeches. The fact that the lectures are in a series makes it possible to catechise the lecturer on his previous evening's talk.

Mark Willoughby, Jacarite  
20 Furse Croft  
Hove, E  
Sussex, England

Sincerely,

AHB:ljs  
Miss Marian Willard  
32 East 57th Street  
New York City

AHB:ljs

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

*Willoughby*

WENDELL WILLIAMS

December 25, 1942

Dear Mr. Willoughby:

Mr. Abbott has shown me your letter of some weeks ago in which you inquire about the Picasso, #207 in the catalog of our exhibition. This painting, as would seem obvious from the listing in the catalog on the opposite page, belongs to the Museum.

Sincerely,

Hugh Willoughby, Esquire  
 50 Furze Croft  
 Hove, 2  
 Sussex, England

AHB:ljs



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.74

Willie

24.8.42.

Dear Mr. Abbott,

Pleading that my first letter to  
 you may not have reached you. I am  
 writing again. I have a collection of  
 drawings & paintings by Picasso, all  
 of first quality & unique in their way,  
 that is not belonging to any series. You  
 may already have read the little book  
 entitled Picasso: Master of the Twentieth  
 by Robert Melville of which the Museum  
 of Modern Art, New York possesses a  
 copy. This book for my nephew has 11  
 illustrations all from my collection.  
 I would be most happy for you to see  
 them, & now the ban to Brighton is off,  
 this should be easy. In any case?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

this

would say much like to make your acquaintance. The journey from London to Brighton only takes 1 hour & 10 minutes & trains run every hour back to forth. I would say much like to know of the "Woman in the Armchair" dated 1926-7. & in the Museum of Modern Art. New York & listed in the Exhibition Catalogue as plate 207. belongs to the museum or to a private collector, perhaps you can tell me. Hoping to hear from you.

Sincerely yours,

Hope Hilloughley

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

WENDELL L. WILLKIE  
15 BROAD STREET  
NEW YORK

December 5, 1942

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

My dear Sir:

Your letter of December 1st addressed  
to Mr. Willkie, has been received by him.

Mr. Willkie asked me to write and tell  
you that he has exhausted such funds as were  
available for such matters, for the year.

Very truly yours,

*Grace Sachs*  
Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc. Mr. Clark  
Mr. Abbott

December 1, 1942

Dear Mr. Willkie:

You have done so much for China and for United China Relief that I hesitate to make this suggestion. As you know, our Museum recently put on exhibition the Chinese paintings and watercolors which you brought back with you from China. We were delighted to have these for exhibition, so much so that if possible we should like to acquire one of the paintings for our Permanent Collection. Unfortunately, because of the pressure of the war, our Purchase Funds for such acquisitions are completely tied up. For this reason I am forced to beg.

Would you be willing to purchase as a gift for the Museum the painting by Pao Ch'i Chuan, a photograph of which I enclose? The cost is \$100.00, which would go to United China Relief. Should you be willing to purchase the painting for us we would naturally like to exhibit it as a gift from you.

Won't you let us know - and may I say again how much we appreciated your coming to the opening of the exhibition?

Mrs. Alberto Willis  
210 West 114th Street  
New York City

Sincerely,

Mr. Wendell Willkie  
1010 Fifth Avenue  
New York City

AHB:ljs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Wills

July 3, 1942

March 3, 1942

Dear Miss Winter:

Dear Mrs. Wills:

I telephoned Dr. Carleton Smith of the Music Department of the New York Public Library and he said that after looking into the matter of a piano teacher he would telephone you to give you some suggestions. Dr. Smith, incidentally, knows South America well, and two years ago gave a lecture in Bogota. Possibly you remember him.

It was a great pleasure to make the acquaintance of yourself and your husband. I hope that we may meet again after my return to New York. Meanwhile if our Museum can be of service to you, please let us know.

Sincerely,

Miss Ella Winter  
2nd Book Center  
542 Madison Avenue  
New York, N. Y.

AHB:vs

Mrs. Alberto Wills  
610 West 116th Street  
New York City

AHB:ljs

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Winter,  
Ella

ART BOOK CENTER  
J. B. NEWMANN, DIRECTOR  
543  
MADISON AVENUE, NEW YORK  
PLAZA 3-8205

March 2 1942

March 5, 1942

Dear Miss Winter:

Dear Mr. Barr,

Thank you for your letter. I am sorry I was mistaken. In any case, I am going in to see the Hesketh show when it opens and take another look at the Arc in Granite. Thank you for your generous suggestion about possibly making some contribution towards the purchase price.

We look forward to seeing the Mondrian again.

Sincerely,

However, your letter did suggest something to me, although Miss Ella Winter Art Book Center 545 Madison Avenue New York, N. Y. Maybe I could contribute toward the Museum's purchase of **AHB:vs** if you are as enthralled by it as are some of the artists and dealers who have seen it. Maybe you would let me know about that, when you have decided.

I'll bring the Mondrian back next time I go to the farm.

With best wishes,

Yours sincerely,

Ella Winter.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ART BOOK CENTER

J. B. NEUMANN, DIRECTOR

5 4 3

MADISON AVENUE, NEW YORK

PLAZA 3-8205

3/3  
March 2 1962

Dear Mr Barr,

I just received your letter as I was in the country.

I'm afraid there was a sad little misunderstanding regarding the ARC IN GRANITE of Hesketh. I guess I have a funny vocabulary. I had meant by giving you a treasure rather the "spiritual" treasure of seeing the piece. Not that I would not be immensely delighted to make a presentation to the Modern Museum, but I'm afraid I am not quite in that position at present.

However, your letter did suggest something to me, although I don't know whether you do things like this. Maybe I could make some contribution toward the Museum's purchase of the piece if you are as enthralled by it as are some of the artists and dealers who have seen it. Maybe you would let me know about this, when you have decided.

I'll bring the Mondrian<sup>req</sup> back next time I go to the farm.

With best wishes,

Yours sincerely,

Ella Winter.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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FRAZZLE TOP FARM  
UPPER JAY, NEW YORK

c.c. MISS MILLER

Feb. 13, 1942.

*Remind AHB*

February 25, 1942

Dear Mr Barr,

Remember Dear Mrs. Stewart:

I shall certainly see Miss Hesketh's show and shall try to get in beforehand to see the Arc in Granite. It is most generous of you to think of giving it to us and I shall give you very soon my own opinion, though of course the piece would have to pass our Acquisitions Committee, which sometimes rejects my recommendations. We would very much like to have the Mondrian bathrug. We are on quite friendly terms with him now and would like to try to get him to O.K. the rug as carrying out his designs satisfactorily in another medium, as has been done so often with designs of Picasso, Miro and Léger.

With kindest regards,

Let me thank you again for your very generous offers.

With very kind regards,

*Ella Winter*

Sincerely yours, Stewart

Mrs. Donald Ogden Stewart  
Frazzle Top Farm  
Upper Jay, New York

AHB:vs



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FRAZZLE TOP FARM  
UPPER JAY, NEW YORK

Feb. 18.1942.

1/20

TELEPHONE UPPER JAY 21

Remind AHB  
- 1 Feb

Dear Mr Barr,

Remember me? I'm the hooked rug lady. I shall have some more rugs to bring and show you soon. But that isn't what this letter is about.

I am enclosing a piece I wrote about a young sculptor whose work I am extremely anxious for you to see. She's going to have a show at the Ferargil Galleries on March 9th but some of her work is already there, particularly the Arc in Granite, of which you may have heard. I am personally very sure you will be bowled over by this, as have ~~xxxx~~ been some officials from the Metropolitan, the International Business Machines and others. J B Nexumann thinks Hesketh one of the foremost sculptors today and is enthralled by this piece, as are fellow sculptors, Cadwallader Washburn and other artists. I do very much hope you will look at it. It is a treasure I've been keeping in my mind to give you.

As I should love to give you the Mondrian bathrug any time you are out of his foot-shot.

With kindest regards,

Sincerely

Ella Winter.

(Mrs Donald Ogden Stewart)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Woodworth  
& Kalkwitz

Wise  
x ref.

STEPHEN S. WISE  
FORTY ONE EAST FORTY-SECOND STREET  
NEW YORK

April 20, 1942  
4/22

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

Dear Mr. Barr:

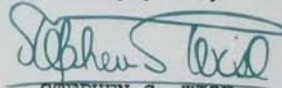
Dr. Chaim Weizmann, President of the World Zionist Organization and Jewish Agency for Palestine, arrived in the United States this week for a brief stay. He undertook this arduous voyage at a time when the news of his younger son missing in the R.A.F. has come as a grievous blow to Mrs. Weizmann and himself. But as the leader of his people, he has put aside all personal considerations in coming here to take counsel with friends and colleagues on desperately grave problems which confront the Jewish people today.

In tribute to his leadership for more than three decades and to his outstanding scientific work in the furtherance of the common cause of the United Nations, a committee of distinguished American citizens is tendering a dinner in his honor in New York the latter part of May or beginning of June.

May I extend to you a cordial invitation to join the committee of sponsors and add your name to a list of leaders in Government, science, literature, and representatives of the United Nations, who will thus pay tribute to the leader of the Jewish people.

Your acceptance will be deeply appreciated.

Cordially yours,

  
STEPHEN S. WISE  
Chairman

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Woodworth  
x Kollwitz

Rixey Mansion  
2807 North Glebe Road  
Arlington, Virginia  
July 1, 1942

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

July 8, 1942

My dear Mr. Barr:

In July 1938, I visited Kaethe Kollwitz in her studio in a former school on Alexander Platz in Berlin. During that unforgettable afternoon I took about fifty feet of 16mm motion pictures of the artist and another friend, Frau Ilse Schreiber, took excellent photographs with her Leica camera.

Dear Mrs. Woodworth:

When I read Mr. Jewell's account of your great exhibit of the works of great German artists I wondered whether you might be interested in having some of these pictures. I shall be glad to send them to you.

Kollwitz taken by Frau Schreiber, for our files. We are making note, too, that you have 50 feet of film which you yourself took.

We appreciate your letting us know about this. she had suffered many indignities at the hands of sympathetic government authorities at that time. She never mentioned anything about that, however. This drawing, too, I should be very glad to send to you if you would be interested in seeing it.

Sincerely,

Sincerely yours,

*Elisabeth D. Woodworth*

(Mrs.) Elisabeth D. Woodworth

Mrs. Elisabeth D. Woodworth  
Rixey Mansion  
2807 North Glebe Road  
Arlington, Virginia

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rixey Mansion  
2807 North Glebe Road  
Arlington, Virginia  
July 1, 1942

2/3

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

My dear Mr. Barr:

In July 1938, I visited Kaethe Kollwitz in her studio in a former school on Alexander Platz in Berlin. During that unforgettable afternoon I took about fifty feet of 16mm motion pictures of the artist and another friend, Frau Ilse Schreiber, took excellent photographs with her Leica camera.

When I read Mr. Jewell's account of your current exhibit of the works of great German artists I wondered whether you might be interested in having a look at those pictures. I shall be glad to send them to you.

I showed one of the Leica photos to Carola Spaeth-Hauschka, the portrait painter who lives in Princeton, N.J. Mme. Hauschka was so impressed with it that she made a sketch from it which I consider an unusually good likeness of Kaethe Kollwitz as she was when I last saw her. Her expression is grave, sad, thoughtful - she had suffered many indignities at the hands of unsympathetic government authorities at that time. She never mentioned anything about that, however. This drawing, too, I should be very glad to send to you if you would be interested in seeing it.

Sincerely yours,

*Elisabeth D. Woodworth*

(Mrs.) Elisabeth D. Woodworth

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

Worcester

THE MUSEUM OF MODERN ART  
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

August 25, 1942

*Ph. 5.  
Help me not to overlook  
things like this - please!  
A.B.*

Dear Mr. Barr:

Charles Sawyer of the Worcester Museum  
~~was~~ in the Museum today, and is quite anxious  
to know your final answer on the loan of the  
van Gogh "Starry Night." You had written to  
Mr. Clark, who agreed that it should not be  
loaned to Worcester, but we had not yet written  
to Worcester to tell them of your decision.

If you will drop me a note, I will be glad  
to write Mr. Sawyer your decision, unless you  
prefer to write him directly yourself. He wanted  
an answer before Labor Day, if possible.

I do hope you are getting a good rest. I  
gather you did not turn in your ticket on  
Saturday!

Sincerely,

*Leslie Switzer*

*Write Sawyer no with regrets  
Greenb. Aug 27*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Worcester  
x van Gogh

August 25, 1942

Dear Charles:

I will take up the matter of lending our Van Gogh "Starry Night" with our Committee  
to loan. I am not sure we will be able to lend the picture, or rather that we want to  
lend it since it is the only one of its kind in the country.

Dear Mr. Barr:

Charles Sawyer of the Worcester Museum was in the Museum today, and is quite anxious  
to know your final answer on the loan of the van Gogh "Starry Night." You had written to  
Mr. Clark, who agreed that it should not be loaned to Worcester, but we had not yet written  
to Worcester to tell them of your decision.

If you will drop me a note, I will be glad to write Mr. Sawyer your decision, unless you  
prefer to write him directly yourself. He wanted an answer before Labor Day, if possible.

I do hope you are getting a good rest. I gather you did not turn in your ticket on Saturday!

Sincerely,

Mr. Charles M. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.

SM:ljc

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

WORCESTER ART MUSEUM  
WORCESTER - MASSACHUSETTS

c. Mr. Fox

*Mr. Miller*

August 15, 1942

Dear Charlie:

I will take up the matter of lending our Van Gogh "Starry Night" with our Committee on Loans. I am not sure we will be able to lend the picture, or rather that we ought to lend it since it is the only Van Gogh in a New York public collection. For this reason we would hesitate to take it off our walls for the important months of October and November. As you can understand it is a very important unit in our late 19th century group and is especially useful to our docents. I shall let you know.

I am honored at your asking me to write an introduction to the catalog. I am sorry to say that I have so much that I should write for our own Museum that I cannot take the time to do this. Of course you may quote excerpts from either one of our catalogs if you think they are useful. I myself wrote very little in the big Van Gogh exhibition catalog, feeling that Van Gogh himself was entirely adequate.

Some years earlier I wrote a few paragraphs on Van Gogh in the catalog, "Cesanne, Gauguin, Seurat and Van Gogh," 1929, but I doubt if they are worth your attention.

It is good to hear from you.

*Charles H. Sawyer*  
Sincerely,

Mr. Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.

AHB:ljs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WORCESTER ART MUSEUM  
WORCESTER • MASSACHUSETTS

8/14  
August 13, 1942

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

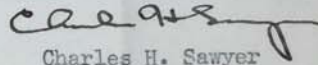
Dear Alfred:

Adelyn Breeskin and I are collaborating on a van Gogh exhibition which will open in Baltimore on September 18th, and which will be shown in Worcester immediately afterwards from October 28th through November. We are using the Dutch Government pictures as a nucleus, and supplementing them with ten or a dozen important examples in this country. Would it be possible for us to include your "Starry Night"? We would, of course, insure the picture in transit and on exhibition, and pay all transportation charges.

If it were possible for you to write a brief introduction for the catalogue, or to give us permission to quote excerpts from your own van Gogh catalogue, we would appreciate it very much. While this exhibition will not, of course, in any sense approach yours in comprehensiveness, it will include a number of pictures which were not shown at that time, and should furnish an interesting supplement to it.

With best regards,

Cordially yours,

  
Charles H. Sawyer  
Director

CHS:vw



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Doris Miller*

WORCESTER ART MUSEUM  
WORCESTER • MASSACHUSETTS

March 25, 1942

*3/26*

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

Dear Alfred:

The Decade of American Painting exhibition closed Sunday and the Gropper, Watkins, and the Spencer which were lent by the Museum of Modern Art are being packed and will be shipped to you this week. The exhibition has proved of great interest to our public and has, as you have doubtless noticed, received considerable attention in the press.

We believe that such retrospective exhibitions can serve a useful purpose at this time and especially appreciated the full and cordial cooperation that you and Dorothy Miller gave us in assembling the exhibition.

Cordially,

*Charles H. Sawyer*

Charles H. Sawyer  
Director

CHS:vw

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Worcester Mus.

February 17, 1942

Dear Charles:

I had hoped up to the last minute to be able to write and say that I could come to the opening on the 18th. However, a Board of Trustees meeting has been scheduled so I am afraid it is impossible for me to get away.

I will try to see the show before it closes.

Sincerely,

Mr. Charles H. Sawyer  
Worcester Art Museum  
Worcester, Mass. Modern Art who  
would be especially interested. Could you  
let us know at your convenience how many  
we may expect?

Cordially yours,

Charles H. Sawyer

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*Worcester Mus.*

c.c. MISS DUDLEY  
MISS MILLER

WORCESTER ART MUSEUM

January 31, 1942

Dear Alfred:

The Worcester Art Museum is opening on February 18th the exhibition "A Decade of American Painting, 1930-1940". It would give the Trustees great pleasure to have you and Mrs. Barr join them at an informal supper at the Worcester Club, 1 Oak Street, at seven o'clock that evening. There will be an opportunity to see the exhibition before and after the supper.

We hope that you will be able to come and that you will bring with you any others from the Museum of Modern Art who would be especially interested. Could you let us know at your convenience how many we may expect?

Cordially yours,  
*Charles H. Sawyer*  
Charles H. Sawyer

*1071  
Barr  
Sawyer*

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WORCESTER ART MUSEUM  
c.c. MISS DUDLEY  
MISS MILLER

*Worcester Mus.*  
*Sample*  
January 14, 1942

Note:

There is a train which leaves  
Grand Central Station at  
twelve noon and arrives in  
Worcester at 4:28 PM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Worcester Mus.  
Sawyer*

c.c. MISS DUDLEY  
MISS MILLER

January 14, 1942

*January 10, 1942*

Dear Charles:

Dorothy Miller has told me about your telephone request for our Franklin Watkins painting, Boris Blai.

We shall be very glad to lend this for your exhibition from February 18th through March 22nd. As usual we will insure the picture and bill you. Please let our Registrar know on what day the picture will be picked up.

Sincerely,

Mr. Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.

*By, Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.*

el;vs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WORCESTER ART MUSEUM  
WORCESTER, MASSACHUSETTS, U. S. A.

*Worcester Mus  
Sawyer*

OFFICE OF THE  
DIRECTOR

TELEPHONE 2-4475  
CARE OF WORCESTER

January 8, 1942

January 10, 1942

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

Dear Charles:

Dear Alfred:

I am sorry to say that Miss Miller feels she can't

spare the Jack Levine. She thinks it is his best picture  
and the Spender for the American exhibition.  
I want to remove it from his section of our Americans 1942

show before it was half over would make too serious a gap.

In regard to the Jack Levine, we consider his  
one. She feels very badly about this, as do I.

I doubt if there is any picture of the period we would  
consider substituting for The Fed. Sincerely,  
this small and highly selective exhibition. I don't  
want you to feel any obligation whatever, however, to  
release this picture if it is an important one for  
your exhibition. We are maintaining rigidly our limit-  
ation to fifty pictures as this is one of the main  
points of the exhibition and obviously there are a  
number of good pictures on our "waiting list" which  
might honor the exhibition as much as the Levine. We  
will make no final substitution, however, until we  
hear from you whether the inclusion of the Levine in  
our exhibition would seriously inconvenience you.

Mr. Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.

ahb;vs

Cordially,  
*Charles H. Sawyer*  
Charles H. Sawyer  
Director

CHS:vw

*Feb 15th 1942*

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## WORCESTER ART MUSEUM

WORCESTER, MASSACHUSETTS, U. S. A.

OFFICE OF THE  
DIRECTOR

TELEPHONE 2-4678  
CABLES—WORCESTART

January 8, 1942

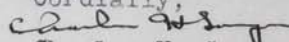
Alfred H. Barr, Jr., Esq., Director  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Alfred:

Thank you very much for your letter of the 7th with the good news that we can count on the Gropper and the Spencer for the American exhibition. I am writing to Mr. Barbeau in regard to the Drought Survivors by Alexander Hogue as you suggest.

In regard to the Jack Levine, we consider him a one-picture painter as far as the 1930's are concerned. I doubt if there is any picture of the period we would consider substituting for The Feast of Pure Reason in this small and highly selective exhibition. I don't want you to feel any obligation whatever, however, to release this picture if it is an important one for your exhibition. We are maintaining rigidly our limitation to fifty pictures as this is one of the main points of the exhibition and obviously there are a number of good pictures on our "waiting list" which might honor the exhibition as much as the Levine. We will make no final substitution, however, until we hear from you whether the inclusion of the Levine in our exhibition would seriously inconvenience you.

With sincere appreciation for your interest and assistance,

Cordially,  
  
Charles H. Sawyer  
Director

CHS:vw

Feb 18th want 102

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

NEW YORK

c.c. MISS DUDLEY

GROPPER: *The Senate*, oil on canvas

MISS MILLER

Size: 25 1/8 x 33 1/8"

Credit: The Museum of Modern Art, New York  
Gift of A. Conger Goodyear

January 7, 1942

Exhibitions: Philadelphia, Pennsylvania Museum of Art, 1937

Chicago, Art Institute of Chicago, 1937

Boston, Museum of Modern Art, 1938

Buffalo, Albright Art Gallery, 1939

Northampton, Smith College Museum of Art, 1940

Dear Charles:

We would be very glad to lend you the Gropper Senate and the Miles Spencer Near Avenue A for your exhibition "Decade of American Painting, 1930-1940".

Attached is the data on these pictures. We are sending you glossy prints. In accordance with our usual procedure we will maintain insurance on them and bill you.

SPENCER: The Drought Survivors of Alexander Hogue seems to be in Mexico at the moment together with other property of the Vichy government but we understand from the Vichy agent here in New York that it will be back within two weeks. Miss Litchfield has talked with him on the phone and he will call back shortly to confirm this. I think you should write him directly: Henri Barbeau, Room 2006, 20 Exchange Place, New York City. Telephone: Whitehall 4-7900. This is, I think, the best Hogue and was greatly admired in Paris; so much so that it was one of two paintings bought for the Jeu de Paume out of the entire exhibition.

The Jack Levine was allocated by the WPA to our Museum two years ago and unfortunately is scheduled for inclusion in our big American show of the year. There is another good Levine belonging to Paul Sachs who is in process, I believe, of giving it to the Institute of Modern Art. If you want it you had better write directly to Jim Plaut. In any case please let me know if our refusal would lead to the omission of Levine from your show.

Are you will keeping the show to fifty pictures? It does sound most interesting. Let us know if we can help you.

Sincerely,

Mr. Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Mass.

ahb:vs



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

NEW YORK

GROPPER: The Senate, oil on canvas  
Date: 1935  
Size: 25 1/8 x 33 1/8".

Credit: The Museum of Modern Art, New York  
Gift of A. Conger Goodyear

Exhibitions: Philadelphia, Pennsylvania Museum of Art, 1937  
Chicago, Art Institute of Chicago, 1937  
Boston, Museum of Modern Art, 1938  
Paris, Jeu de Paume, 1938  
Buffalo, Albright Art Gallery, 1939  
Chicago, Art Institute of Chicago, 1939  
Northampton, Smith College Museum of Art, 1940

SPENCER: Near Avenue A. oil on canvas  
Date: 1933  
Size: 30 1/4" x 40 1/4"

Credit: The Museum of Modern Art, New York  
Gift of Nelson A. Rockefeller

Exhibitions: Paris, Jeu de Paume, 1936  
Buffalo, Albright Art Gallery, 1939  
Cincinnati Modern Art Society, 1941  
Latin America, Exhibition of Contemporary Painting  
in the United States, circulated in South America  
by the Council of National Defense, 1941

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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St Louis  
x Kolkoschka

Gropper . The Senate, oil on canvas

1942

Date: 1935  
Size: 25 1/8" x 33 1/8"

Credit: Museum of Modern Art, New York  
Gift of A. Conger Goodyear

Exh.: Pennsylvania Museum of Art, 1937  
Art Institute of Chicago, 1937  
Boston Museum of Modern Art, 1938  
Paris, Jeu de Paume, 1938  
Buffalo, Albright Art Gallery, 1939  
Chicago, Art Institute of Chicago, 1939  
Northampton, Smith College Museum of Art, 1940

Also: Museum of Modern Art

Spencer Near Avenue A, oil on canvas

Date: 1933  
Size: 30 1/4" x 40 1/4"

Credit: Museum of Modern Art, New York  
Gift of Nelson A. Rockefeller

Exh.: Paris, Jeu de Paume, 1938  
Buffalo, Albright Art Gallery, 1939  
Cincinnati Modern Art Society, 1941  
Latin America, Exhibition of Contemporary  
Painting in the United States circulated  
in Latin America by the Council of  
National Defense.

Also: New York, Museum of Modern Art

AHB:ljs

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St Louis  
x Kakoschka

Dudley  
Wilder

July 21, 1942

August 15, 1942

Dear Perry:

Elodie tells me you are in the Navy, so that perhaps this answer to your letter of July 29th is too late to be of use. I have been in Mexico and could not answer sooner.

We can lend you the two Kakoschkas from our collection for your show in October if you or someone in your museum confirms the request.

Your letter mentions a Van Gogh show. I suppose you know that Worcester and Baltimore are planning one for October and November.

My best to you,

Mr. Perry T. Rathbone, Director  
City Art Museum of St. Louis  
Forest Park  
St. Louis, Missouri

Sincerely,

Mr. Perry T. Rathbone, Director  
City Art Museum of St. Louis  
St. Louis, Mo.

AHB:ljs

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CITY ART MUSEUM OF ST. LOUIS  
Forest Park

July 31, 1942

July 29, 1942.

Dear Mr. Rathbone:

We are tentatively planning a show of Van Gogh and Keesels for the number of Kokoschka. Your letter of July 29th has been received during Mr. Barr's absence from the Museum.

We expect him to return around the middle of August and shall have to hold your request for the Kokoschka until then. We would, of course, defer all expense of this show and insurance.

With best wishes,

Sincerely yours,

Sincerely,

*Perry T. Rathbone*  
Elise Van Hook  
Assistant  
Director

Mr. Alfred N. Barr, Jr.,  
Director  
City Art Museum of St. Louis  
Forest Park  
St. Louis, Missouri

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CITY ART MUSEUM OF ST. LOUIS  
*Forest Park*

President: DANIEL K. CATLIN • Vice-President: THOMAS C. HENNINGS • Director: PERRY T. RATHBONE • Secretary: JAMES B. MUSICK

July 29, 1942.

7/31

Dear Alfred:

We are tentatively planning a show of Van Gogh and Kokoschka for the month of October. I hope to get a number of Kokoschkas from Dr. Kallir and I would like to supplement whatever he has with a few choice examples from other sources.

Handwritten note: *Pres  
sent to  
Museum  
of Modern  
Art  
D.D.*

Do you think your Museum would be so good as to lend us the self portrait and the double portrait of the Tietzes for this show? We would, of course, defray all expense of transportation and insurance.

With best wishes,

Sincerely,

*Perry T. Rathbone*

Director

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

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WQXR  
JOHN V. L. HOGAN, PRESIDENT  
ELLIOTT M. SANGER, VICE PRES

730 FIFTH AVENUE · NEW YORK · CIRCLE 5-5566

OWNED AND OPERATED BY INTERSTATE BROADCASTING COMPANY, INC.

January 30, 1942.

Dear Mr. Barr:

Thank you very much for your letter on "Ideas Will Win the War", which I have passed on to Mr. Bernays. We both appreciate your interest.

Sincerely yours,

*John V. L. Hogan*

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

cc: Mr. E. L. Bernays

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JOHN V. L. HOGAN, PRESIDENT  
WQXR RADIO STATION

750 FIFTH AVENUE - NEW YORK - CIRCLE 2-3300

BROADCAST AND OPERATED BY INTERSTATE BROADCASTING COMPANY, INC.

January 21, 1942

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

January 28, 1942

Dear Mr. Barr:

"Ideas will win the war."

We begin to recognize as a nation that building strong psychological reports goes hand in hand with building physical reports. War Dear Mr. Hogan: are as potent as steel bullets.

Thank you for your letter about "Ideas will win the importance to America today. We must mobilize our psychological weapons for war." I think the whole undertaking excellent. If I can add

to the already admirable program in any way I shall do so. I will do five round-table broadcasts, "Ideas Will Win the War," on Sunday February 1 and four consecutive Sundays thereafter, 8 PM. On his invitation leaders in the field of ideas, publicists, social psychologists, public opinion experts, sociologists and others have also patriotically agreed to participate in the series.

Outstanding counsel on public relations, (TIME calls him U. S. Publicist No. 1), Mr. Bernays served with the U. S. Committee on Public Information here and abroad in the last war, is author of Propaganda, Mr. John V. L. Hogan, President WQXR recently, Speak Up for Democracy. He knows more of the workings of the public mind as a whole and of 750 Fifth Avenue up the public than any other man in America. New York, N.Y.

In these provocative broadcasts, the use of ideas as weapons fully explored. "Psychological Blitz" on February 1 will be followed by "Censorship and Propaganda," "Fighting With Idea Bullets," "How to Deal With Rumors," and "You Can't Beat Ideas."

We should welcome suggestions which in your opinion should have special emphasis in these broadcasts.

WQXR has a new idea in broadcasting that has filled a definite public need. WQXR believes this new series will, too.

Sincerely yours,  
*John V. L. Hogan*  
John V. L. Hogan  
President

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JOHN V. L. HOGAN, PRESIDENT  
ELLIOTT M. SANGER, VICE PRES.

730 FIFTH AVENUE · NEW YORK · CIRCLE 5-5566

OWNED AND OPERATED BY INTERSTATE BROADCASTING COMPANY, INC.

January 21, 1942

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

Dear Mr. Barr:

"Ideas will win the war."

We begin to recognize as a nation that building strong psychological ramparts goes hand in hand with building physical ramparts. War weapons of the mind are as potent as steel bullets.

Knowledge and use of psychological warfare are of vital importance to America today. We must mobilize our psychological weapons for victory. WQXR believes it can help.

Edward L. Bernays has accepted our invitation to direct five round-table broadcasts, "Ideas Will Win the War," on Sunday February 1 and four consecutive Sundays thereafter, from 6:30 to 7:00 PM. On his invitation leaders in the field of ideas, publicists, social psychologists, public opinion experts, sociologists and others have also patriotically agreed to participate in the series.

Outstanding counsel on public relations, (TIME calls him U. S. Publicist No. 1), Mr. Bernays served with the U. S. Committee on Public Information here and abroad in the last war, is author of Propaganda, Crystallizing Public Opinion and recently, Speak Up For Democracy. He probably knows more of the workings of the public mind as a whole and of the groups that make up the public than any other man in America.

In these provocative broadcasts, the use of ideas as weapons will be fully explored. "Psychological Blitz" on February 1 will be followed by "Censorship and Propaganda," "Fighting With Idea Bullets," "How to Deal With Rumors," and "You Can't Beat Ideas."

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Sincerely yours,

John V. L. Hogan  
President

Enc.



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WQXR

INTERSTATE BROADCASTING CO., INC.

1560 on Your Dial

Five Round Table Discussions

*Ideas  
Will Win  
The War*

February 1, 8, 15, 22 and March 1

Sundays, 6:30 to 7 P.M.

Speakers

Roger Baldwin  
Vera M. Dean  
Clark M. Eichelberger  
Arthur Garfield Hays  
Quincy Howe  
Ernst Kris  
Robert J. Landry  
Clyde Miller  
Gorham Munson  
Harry A. Overstreet  
Frederick L. Redefer  
Philip Salisbury  
Ordway Tead  
Dorothy Walworth

Chairman

Edward L. Bernays

*Detailed description on third and fourth pages*

*For further information on this series, write*

WQXR

730 Fifth Avenue, New York

Wright

NOV 11 1942

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

A good many people in Washington are now working overtime to build up a superlative military machine at record speed. It will be done. "They understood war," wrote von Hindenburg in describing how America's "brilliant, if pitiless, war industry" turned the tide in the last war. But who is sitting down figuring out what Hitler is going to do next? What bold brain is plotting out psychological strategy? If there is a break in Germany, who is ready to take advantage of it? Who is working to win allies on the Continent?

With only the tools forged on our assembly line, we are sure to win a long war. But there are other weapons in the new warfare, as we have seen a dozen times. If it is in our imagination, it is in our power to shorten the world's agony by forging and using these cheaper and finer tools.

—ANNE O'HARE McCORMICK, in the *New York Times*

**P**SYCHOLOGICAL ramparts are as important as physical ramparts in modern warfare. Bloodless victories of the Nazis have shown that today's warfare utilizes psychological strategies, timing and planning. Ideas win campaigns as well as arms and armaments.

Psychological warfare is both an offensive and defensive weapon. It is important on the home and on the foreign front.

Within our borders, morale is our true first line of defense. The attitudes and actions of all of us towards our war effort, our war leaders and each other are vital to winning the war.

On the foreign front, psychological warfare is also basically important.

As citizens of a democracy and as a government, we should recognize these two truths. At the present time, we are not as completely aware of them as we need to be.

To accomplish three broad purposes—(1) to inform the listeners of WQXR about psychological warfare, (2) to clarify the public thinking, and (3) to interpret the facts of the matter as a basis for action by the public—WQXR, as one contribution to the war effort, has invited Edward L. Bernays (Time calls him U. S. Publicist No. 1) to plan and direct five round table discussions on consecutive Sundays in February and March, under the title of "Ideas Will Win the War."

On these broadcasts, experts in public opinion, education, public welfare, social psychology, law and literature will bring their experience to bear in the public interest.

Mr. Bernays, well known counsel on public relations, a profession he was instrumental in creating, served with the U. S. Committee on Public Information in the last war. He is the author of "Propaganda," "Crystallizing Public Opinion" and recently "Speak Up for Democracy." He has accepted this invitation, as a public spirited obligation, without recompense.

It is believed that the discussions will provide a basis for information, clarification and interpretation on the vital matters at issue.

You and your friends are urged to listen to these programs, to give us your reaction to them, and to act upon them in any way that will serve the public interest.

JOHN V. L. HOGAN  
President, Interstate Broadcasting Co., Inc.

## IDEAS WILL WIN THE WAR

WQXR — 1560 on Your Dial

Sundays, 6:30 to 7 P.M.

February 1, 8, 15, 22 and March 1

EDWARD L. BERNAYS, *Chairman*

FEBRUARY 1

### "PSYCHOLOGICAL BLITZ"

What is it? How does our enemy wage it against us? How can we, as a nation and as individuals, develop a psychological offensive? How should this arm of our war effort function?

Ordway Tead, *Chairman of the Board of Higher Education of New York*

Dorothy Walworth, *author of "Feast of Reason," contributor to leading magazines*

Ernst Kris, *Director, Research Project on Totalitarian Communication, New School for Social Research* and Mr. Bernays

FEBRUARY 8

### "CENSORSHIP AND PROPAGANDA"

What should be their place in democracy at war? How should they be carried on? What must we do to safeguard our civil liberties for the post-war world?

Clyde Miller, *Institute of Propaganda Analysis, Teachers College.*

Robert J. Landry, *Associate Editor of Variety*

Arthur Garfield Hays, *Attorney active in many cases involving civil liberties, author of "Let Freedom Ring"* and Mr. Bernays

FEBRUARY 15

### "FIGHTING WITH IDEA BULLETS"

How can the individual use ideas as weapons to participate personally in the war effort? How can we lay down a barrage on democracy to our neighbors? How can we counteract anti-democratic propaganda?

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Wright

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Roger Baldwin, *Director, American Civil Liberties Union*  
Harry A. Overstreet, *Professor of Philosophy, City College, author of "Our Free Minds"*  
Frederick L. Redefer, *Executive Secretary, Progressive Education Association*  
and Mr. Bernays

ber 15, 1942

FEBRUARY 22

**"HOW TO DEAL WITH RUMORS"**

What are rumors? Who spreads them? How are they spread? What are the techniques and devices of our enemies in spreading them? How can they be stopped?

Philip Salisbury, *Editor, Sales Management*  
Gorham Munson, *author of "Twelve Decisive Battles of the Mind"*  
and Mr. Bernays

MARCH 1

**"YOU CAN'T BEAT IDEAS"**

How can psychological warfare be waged so that we will have an invincible psychological front?

Vera M. Dean, *Research Director, Foreign Policy Association*  
Clark M. Eichelberger, *Director, Citizens for Victory*  
Quincy Howe, *author of "The News and How to Understand It," WQXR news commentator*  
and Mr. Bernays



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Wright

NOV 11 1942

c. Miss Dudley  
Miss Miller

November 7, 1942

November 15, 1942

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York City

Gentlemen Dear Mr. Wright:

We are returning your paintings and drawings as you request in your letter of November 7th. Many thanks to you for letting us see them. Several of us have looked at them with real interest.

I request that you mail back the envelope I enclosed with the letter and accept my thanks for your energy with my presumptions.

Send stamped envelope for me (to know as soon as possible by home).

Mr. Charles Clifford Wright  
Post Office Box 561  
516-6th Street  
Hoquiam, Washington

AHB:ljjs

Sincerely,  
*Charles C. Wright*  
Charles Clifford Wright  
Post Office Box 561  
516-6th Street  
Hoquiam, Washington

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REC'D NOV 11 1942

November 7, 1942

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York City

Gentlemen:

On October the fifth I mailed (entirely at my own

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my gr

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my pa  
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appro

Enclos  
your  
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Thank

AHB: Elizabeth Ames, Miss Courter's secretary, has fallen in love with the work of our undertaker, and would like to buy several of his things. She has written him personally and unofficially of course to ask him if he would be willing to sell some of them to her, as a private collector. He agreed to this. Miss Ames has marked on the back of the pictures she would like, and awaits your decision eagerly so that she can take the things she would like to have if you are not interested in them for the Museum.

Sincerely,

*Charles C. Wright*

.....  
Charles Clifford Wright  
Post Office Box 561  
516-6th Street  
Hoquiam, Washington

*HL  
in undertaker  
Office*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.74

REC'D NOV 11 1942

November 7, 1942

MUSEUM OF MODERN ART  
11 West 53rd Street  
New York City

Gentlemen:

On October the fifth I mailed (entirely at my own instigation) a packet of paintings and drawings in assorted mediums, attached to the packet was a letter of explanation. I realize, of course, that you receive many such unsolicited examples of creative attempts in the field of art and that you give them such attention as they deserve as the time for such depressing work can be found and that my group of designs is in a stack awaiting appraisal.

I write this letter in request that you mail back my package with the postage I enclosed with the letter attached to that bundle and accept my apology for taking up your time and energy with my presumptuous approach.

Enclosed is a self-addressed stamped envelope for your reply (I would like to know as soon as possible that my stuff is on its way home).

Thank you.

Sincerely,

*Charles C. Wright*

.....  
Charles Clifford Wright  
Post Office Box 561  
516-6th Street  
Hoquiam, Washington

*Handwritten in red ink:*  
The handwritten note is written in red ink and appears to be a note from the recipient, possibly a curator or archivist, indicating that the letter and its contents have been received and are being processed. The text is partially obscured and difficult to read due to the angle and handwriting.

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November 11, 1942

Dear Mr. Wright:

Thank you for the package of paintings and drawings which you have sent us. They arrived in good condition and we are very interested to see them. We must apologise for not writing you sooner about them - Mr. Barr, the Director of the Museum, has been on Jury Duty for the past few weeks and so has not had the chance to study them as carefully as he would like to.

May we have your permission to keep them here a little longer? We will take very good care of them and will return them in good condition when Mr. Barr has had a chance to see them.

Very sincerely,

Leslie Switzer  
Secretary to the Director

Mr. Charles Clifford Wright  
Post Office Box 561  
516 - 6th Street  
Hoquiam, Washington

AHB:ljs

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*Wurster  
(Cath. Bauer)*

*cc Brock*

January 9, 1942

Dear Casey:

Betty Mock has given me the last paragraph of your recent letter to her. By this time you have had my postcard thanking you for the redwood burl, which we are tending with real interest.

I note what you say about John McAndrew and the University of California. Actually, he is not settled in Mexico except for a short time on a fellowship and would be most eager to find a position at the University of California. I am convinced that he is the best possible candidate for the job as it was described to me, for not only is he a brilliant teacher and one of our best American scholars in the history of architecture, but he can handle the whole history of art for undergraduates effectively. Furthermore, by the time he is through in Mexico he will be the foremost American authority on Mexican architecture, which would seem to me of particular interest in California with its Hispanic past. If you can find anything out about the situation, or do anything in his behalf, I would very much appreciate it and think Betty would too.

Sincerely,

Mrs. William W. Wurster  
2632B Hyde Street  
San Francisco, California

AHE:VS