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**THE MUSEUM OF MODERN ART****11 WEST 53RD STREET, NEW YORK 19, N. Y.**

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

NEW TRUSTEES AT MUSEUM OF MODERN ART

Stephen C. Clark, Chairman of the Board of Trustees of the Museum of Modern Art, yesterday announced the election of James W. Husted and Monroe Wheeler and the reelection of Wallace K. Harrison to the Board of Trustees. Mr. Harrison, of the architectural firm of Harrison, Foulhoux and Abramovitz, was a member of the Board from February 1939 to December 1941. Mr. Husted, member of the firm of Winthrop, Stimson, Putnam and Roberts, is the Museum's legal adviser. Mr. Wheeler, Director of the Museum's Departments of Exhibitions and Publications, has been with the Museum since September 1938.

At the same time Mr. Clark announced the resignation of James Thrall Soby as Director of the Museum's Department of Painting and Sculpture. Mr. Soby will, however, remain a member of the Museum's Board of Trustees and will continue as Director of its Armed Services Program. He is resigning his post as Director of the Department of Painting and Sculpture in order to devote more time to research and writing, but he will continue to direct important exhibitions such as the works of Georges Rouault, opening at the Museum next Spring.

Museum Appoints Alfred Barr to Research Chair

Mr. Clark also announced that the Board has created a Research Chair of Modern Painting and Sculpture and has appointed as its first incumbent Alfred H. Barr, Jr., former director of the Museum and at present its Advisory Director.

The resolution creating the Chair is as follows:

RESOLVED, That there be and is hereby established a Research Chair of Modern Painting and Sculpture, the incumbent of which shall be an outstanding scholar and authority in the field, who

shall carry on study, research and writing in the fields implied by the title of the Chair, with particular reference to the perfecting, development, understanding, appreciation and criticism of the Museum's permanent collections of painting and sculpture,

shall be available for consultation and advice, as requested by the trustees, members of the staff, scholars and interested students, and

shall be available for editorial advice and guidance in reference to the Museum's publications.

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Clark

c. Miss Hawkins

Dear Mr. Clark: I am glad to hear of Edgar Kaufmann's money for pictures already made. Frances Hawkins will, I think, suggest to you that you write a letter of thanks to Kaufmann. I hope you can find time to do this.

February 23, 1945

Dear Mr. Clark:

After a great many vain efforts to reach Nelson and after one unhappy suggestion we finally settled on Interamerican Fund as credit line for works of art bought with his fund.

The catalog has been pretty complicated and difficult, but I think is now well on the way. Lincoln, who has worked with the greatest devotion, is now in the Army; Monroe left on Friday for two weeks and Dorothy Miller was so exhausted that I had to send her away for a bit. As a result I have had to give all my time to the catalog. I am afraid you may not approve of this, but I do not see what else I could do. This must be as good a job as we can make it with the limited time and funds which are disposable. I think that you will be pleased with it.

You will be glad to know that Mrs. Bliss replied to my telegram asking her to give us the Figari, which the Acquisitions Committee liked so much at the last meeting. The telegram was as follows:

MY HUSBAND AND I ARE GLAD TO GRANT YOUR REQUEST TO PRESENT OUR FIGARI TO THE MUSEUM COLLECTION OF LATIN AMERICAN ART HAPPY TO HAVE THIS INTERESTING ARTIST REPRESENTED BY A WORK WE CONSIDER AN EXCEPTIONALLY PLEASING AND CHARACTERISTIC EXAMPLE KIND REGARDS.

Perhaps you could write her a line. I have spoken to Frances Hawkins about this.

We have also received a check from Edgar Kaufmann for \$800, some of which can be spent to fill out the Latin American collection. We badly need an extra \$500 so that we may pay for the Pettoruti and the important Galvan which we are buying

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|                                       | AHB         | I. B. 12       |

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from Dick. This can be done by using some of Edgar Kaufmann's money for pictures already bought. Frances Hawkins will, I think, suggest to you that you write a letter of thanks to Kaufmann. I hope you can find time to do this.

February 16, 1948

Sincerely,

Dear Mr. Clark:

As I said, God be thanked, the end of the Latin American program is in sight. I will be through on Monday and then nothing will stand in the way of my starting on the short history.

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

... I could not see the way out of it, and anyway I have learned a lot about Latin American art, some of which will be useful in the history.

Now for the job that I really want to do.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

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*Clark*

THE MUSEUM OF MODERN ART  
NEW YORK

11 WEST 53 STREET  
TELEPHONE: CIRCLE 9-6900  
FABRIE: HODDERMART, NEW YORK

DIRECTOR OF THE CHAIRMAN OF THE BOARD  
STEPHEN C. CLARK  
149 BROADWAY, NEW YORK, N. Y.

February 25, 1943

December 11, 1942

Dear Alfred:

Dear Mr. Clark:

As last, God be thanked, the end of the Latin American catalog is in sight. I will be through on Monday and then nothing will stand in the way of my starting on the short history. This has been a chore, but I could see no way out of it, and anyway I have learned a lot about

Latin American art, much of which will be useful in the history.

Now for the job that I really want to do.

Sincerely,  
Instead, you have become involved very largely in the minutiae of museum administration, much of which could be either left undone or done just as well by somebody else.

I would like to discuss this matter with you at some convenient opportunity in the near future as I feel that it is highly important both for your own sake and for the Museum that your talents should not be recent

Mr. Stephen C. Clark  
149 Broadway  
New York City

ARB:ljs

Sincerely yours,

*Stephen Clark*

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

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THE MUSEUM OF MODERN ART  
NEW YORK

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

OFFICE OF THE CHAIRMAN OF THE BOARD  
STEPHEN C. CLARK  
149 BROADWAY, NEW YORK, N. Y.

December 11, 1942

Dear Alfred:

When I saw Mrs. Rockefeller the other afternoon she asked me how you were getting along with the History of Modern Art and the Catalogue of the Permanent Collection. I told her that you had prepared a check list of the Permanent Collection which would soon be published, but that so far as I knew, you had not done any work on either the History of Modern Art or the Catalogue of the Permanent Collection. Mrs. Rockefeller also asked me about the Bryn Mawr lectures and I told her that you felt that you were too busy with the affairs of the Museum to do the work involved in the preparation of these lectures.

My conversation with Mrs. Rockefeller has brought again to my mind a matter that has been troubling me a great deal during the past two years. The appointment of Monroe Wheeler, as Director of Exhibitions, was made very largely for the purpose of giving you the time to do literary and critical work which, in view of your scholarship and your great reputation in the art world, would greatly enhance the prestige of the Museum. So far as I can observe you have done very little work of that kind since Monroe Wheeler's appointment. Instead, you have become involved very largely in the minutiae of museum administration, much of which could be either left undone or done just as well by somebody else.

I would like to discuss this matter with you at some convenient opportunity in the near future as I feel that it is highly important both for your own sake and for the sake of the Museum that your talents should not be wasted. It is quite evident from Paul Sach's recent letter to me about the Bryn Mawr lectures that he feels as I do about this matter.

Sincerely yours,

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

*Stephen Clark*

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*Clark*

September 15, 1943  
April 19, 1943

Dear Mr. Clark:

Dear Mr. Clark:

I am very glad to have your letter of inquiry about my writing. I am preparing a short review of Buffalo in a book. Jim, I think it was, told me of what I have been doing and planning. I hope to send it to you tomorrow.

When it was done there several years ago. He thought you had paid rather little for it and would be willing to sell it. If this is true, would you consider me as a possible purchaser and let me know the price?

Sincerely,

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

P.S. Perhaps you didn't receive my note regarding the book. It would be better to send a great deal of it could hit some one else with the book. I don't know where we would not be interrupted.

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, 19

September 15, 1943

Dear Mr. Clark:

I have fallen in a big way for the little Bierstadt of buffalo in a snowy wood. Jim, I think it was, told me that you had bought this as a courtesy to the Metropolitan when it was shown there several years ago. He thought you had paid rather little for it and would be willing to sell it. If this is true, would you consider me as a possible purchaser and let me know the price?

I look forward to seeing you.

Sincerely,

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

P.S. Perhaps you didn't receive my note addressed to Cooperstown. It would relieve my mind a great deal if we could sit down and talk over the Museum some place quietly where we would not be interrupted.



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Clark

September 3, 1943

Dear Mr. Clark:

I am back from Greensboro and would like very much to have a chance to talk with you in order to catch up with recent events. Would you have luncheon with me or perhaps a drink after Museum hours sometime early next week? I understand that you are coming back to New York right after Labor Day.

I look forward to seeing you.

Sincerely,

Mr. Stephen C. Clark  
Fernleigh Cottage  
Cooperstown, New York

AHB:ljs

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cc: Mrs. Barr - with original Barr letter ✓

# WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney  
945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 390-4100

September 6, 1972

Mr. Alfred H. Barr, Jr.  
49 E. 95th Street  
New York, N.Y. 10028

October 4, 1972

Dear Jack:

Thank you for your very agreeable letter. It was a good show of eighteenth and nineteenth century paintings. *our summer exhibition, 18th- and 19th-Century American Art from Private Collections, is almost over. I want to thank you for your generous loan which helped to make it so successful. Everyone enjoyed the show, and it has brought many new visitors to the Museum.*

Sincerely,

Mrs. Hills and I were particularly delighted with the beautiful work by Albert Bierstadt which you permitted us to borrow. As I wrote in my catalogue foreword, we are now actively seeking gifts and bequests of early American art for the Museum's permanent collection. If the time should ever come when you would consider disposing of this picture, I do hope you will keep the Whitney in mind. It would be a distinguished addition to any collection, and would be especially welcome here since we have so little as yet in this field.

Mr. John I. H. Baur  
Director  
Whitney Museum of American Art  
945 Madison Avenue  
New York City 10021

will be returned to you as soon as possible after the exhibition on September 11. It has brought pleasure to a great many people, and I thank you both for it again.

AHB:rr

Yours sincerely,  
*Jack*  
Director

JHBB:

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## WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

September 6, 1972

Mr. Alfred H. Barr, Jr.  
49 E. 96th Street  
New York, N.Y. 10028

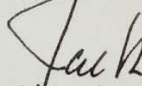
Dear Alfred:

Now that our summer exhibition, 18th- and 19th-Century American Art from Private Collections, is almost over, I want to thank you again for your generous loan which helped to make it so successful. Everyone enjoyed the show, and it has brought many new visitors to the Museum.

Mrs. Hills and I were particularly delighted with the beautiful work by Albert Bierstadt which you permitted us to borrow. As I wrote in my catalogue foreword, we are now actively seeking gifts and bequests of early American art for the Museum's permanent collection. If the time should ever come when you would consider disposing of this picture, I do hope you will keep the Whitney in mind. It would be a distinguished addition to any collection, and would be especially welcome here since we have so little as yet in this field.

Your loan will be returned to you as soon as possible after the close of the exhibition on September 11. It has brought pleasure to a great many people, and I thank you both for it again.

Yours sincerely,

  
Director

JHBB:

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THE MUSEUM OF MODERN ART  
NEW YORK

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

OFFICE OF THE CHAIRMAN OF THE BOARD  
STEPHEN C. CLARK

September 14, 1943

9/15

Dear Alfred:

I have received your letter of September 13th and regret to say that for certain reasons I do not want to sell the Bierstadt picture at the present time. If, however, I should change my mind later on I shall be very glad to give you an opportunity to buy it.

I did receive your note addressed to Cooperstown and stopped in at your office yesterday afternoon to have a talk with you but you were not there. I meant to get in touch with you sooner but I have been going up to Cooperstown for long weekends lately and have been so unusually busy while I am here in New York that I have not had an opportunity to do so. I shall, however, try again in the near future.

Sincerely yours,

*Stephen C. Clark*

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

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# THE MUSEUM OF MODERN ART

Date October 14, 1948

To: Miss Courter

Re: Jobs

From: Mr. Barr

Dear Elodie: Possibly you should consider Mrs. Philippa Offner for Emay's job. She has had considerable experience in art writing and editing and she knows a lot about painting; and those for whom she has worked, particularly René d'Harnoncourt are extremely enthusiastic about her capacities. If you want to get in touch with her, she can be reached at her home, 229 East 79th Street, BU. 8-4697. She is the wife of Professor Richard Offner of NYU, but I know that she would be interested in a full time job.

A great part of the success of this show is due to the devoted work of James Johnson Sweeney, who not only has been very wise in selecting the paintings and writing the catalog, but also worked like a Trojan on the installation, which is generally considered one of our best jobs this season. The fact that Jim Sweeney was originally to be paid \$750 for his work, but because it seemed to him (as it did to Jim Soby and myself) too small in comparison with other recent monographs, he asked that his fee be applied to enlarging the catalog.

In view of his generous attitude and his intensive and very successful work it seems to me that we might well pass a resolution thanking him at the next Trustees Meeting; also I believe he would appreciate some work of thanks from you, if this is not too much trouble.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

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|                                       | AHB         | I. B. 12       |

Clark

, 19

cc Mr. Abbott  
Miss Hawkins  
D. Miller  
Miller

October 11, 1943

Dear Mr. Clark:

So far as we can ascertain the Calder show has been a real success among the critics, connoisseurs, and the public, as well as Calder's large battalion of friends.

A great part of the success of this show is due to the devoted work of James Johnson Sweeney, who not only has been many weeks assembling the exhibition and writing the catalog, but also worked like a Trojan on the installation, which is generally considered one of the best jobs the Museum has presented.

Jim Sweeney was originally to be paid \$500 as a fee, but because it seemed to him (as it did to Jim Soby and myself) too small in comparison with other recent monographs, he asked that his fee be applied to enlarging the catalog.

In view of his generous attitude and his intensive and very successful work it seems to me that we might well pass a resolution thanking him at the next Trustees Meeting; also I believe he would appreciate some work of thanks from you, if this is not too much trouble.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

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, 19

cc. Mr. Abbott  
Miss Hawkins

October 11, 1948

Dear Mr. Clark:

You will be interested and perhaps amused to know that Madame Martins was able to raise \$2500 last weekend. As usual, she raised the money for specific purchases... \$1500 for a Lipchitz; \$1000 for a Chagall, or, second choice, Tanguy. Jim and I were looking into possibilities which we will bring up at the next Acquisitions Committee meeting. In the meantime if you would like to, I think she would appreciate a note of thanks from you. We shall have this note for the next Acquisitions Committee meeting.

Sincerely,  
[Signature]

[Faint text]

Mr. Stephen C. Clark  
149 Broadway  
New York 6

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THE MUSEUM OF MODERN ART  
NEW YORK, 19

13 WEST 54TH STREET  
TELEPHONE: CIRCLE 3-3500  
CABLE: MODERNART NEW YORK

September 17, 1948

cc. Mr. Soby  
Miss Miller  
Miss Dudley

Dear Mr. Clark:

I think you would like to know that Frank Crowninshield has offered to give the Museum several things by Segonzac and Despiau. I went to his apartment this morning where he generously asked me to pick out an oil, a watercolor and a drawing by Segonzac, and then proposed a fine small Despiau bronze, Adolescence - the girl's figure without arms - and the bronze head of Madame de Waroquier. Both the Despiaus are first rate and I think the Segonzacs will be useful, although none is tops. We shall have them here for the next Acquisitions Committee meeting.

He also wants to give us a Negro piece, but is bringing some photographs together for us to see.

Mrs. Levy found the Madame Cezanne too small so we have lent her the Bliss Matisse, Girl in a Green Dress.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York 6

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|                                       | AHB         | I.B.12         |

THE MUSEUM OF MODERN ART  
NEW YORK, 19

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

ALFRED H. BARR, JR., DIRECTOR

September 13, 1943

Clark

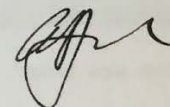
7/15

Dear Mr. Clark:

I stretched our precedent of not lending paintings from our Collection to private people by agreeing - pending your approval - to let Mrs. Levy have the Bliss Madame Cézanne to hang in place of her Lautrec, which we are reproducing in color. As the Cézanne is valued over \$5000 may I have your approval?

As you know, her apartment house is fire proof, and I believe the painting would be entirely safe. Would you please initial this letter and return it?

Sincerely,



Mr. Stephen C. Clark  
149 Broadway  
New York City

OK 506

AHB:ljs

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Clark

District 13  
July 14, 1945

Dear Mr. Clark:

I have received an interesting letter from John Rothenstein, Director of the Tate Gallery, proposing that we organize an exhibition of American painting to be held at the Tate after the War. As this is a formal invitation I think we should give it very careful consideration.

You may recall that we received a rather belated invitation from the Tate during the course of the American exhibition in the Jeu de Paume. I went to London to negotiate but found that a Canadian exhibition had been scheduled for the period which would have been possible for our show. Because of the calendar of the Princess Royal it was found to be impossible to postpone the Canadian exhibition. As a result Mr. Goodyear, with my full concurrence, decided that the Tate's invitation could not be accepted since it would involve holding the very valuable collection of American pictures in London for several months longer than seemed feasible.

I believe there is general interest in showing the exhibition. Ernestine Pantl, formerly of our staff, and now Exhibition Chief for the OWI in London, writes me privately that there would be a very genuine interest. It seems to me to be asked to do this exhibition does the Museum real honor and that we should accept the invitation providing a) the international situation is favorable and b) the financial terms are satisfactory - it doesn't seem to me that we should be asked to put up any money, though we should, I think, set aside the time of sufficient members of our staff to do the show.

We would have to count on the generosity of certain American museums, particularly the Metropolitan, which may be somewhat piqued at not having been asked to do the show (or have they?). Perhaps you would advise us as to how we should answer Rothenstein's third paragraph.

I am sending copies of the letter to Mrs. Rockefeller, Mr. Goodyear, Mr. Wheeler, Mr. Soby and Miss Hawkins. May we speak about this when you return from Cooperstown?

Mr. Stephen C. Clark  
Cooperstown, New York

Sincerely,

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members of our staff to do the show. District 19  
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We would have to count on the generosity of certain American museums, particularly the Metropolitan, which may be somewhat piqued at not having been asked to do the show (or have they?). Perhaps you would advise us as to how we should answer Rothenstein's third paragraph.

I am sending copies of this letter to Mrs. Rockefeller, Mr. Goodyear, Mr. Wheeler, Mr. Soby, and Miss Hawkins. May we speak about this when you return from Cooperstown?

Dear Mr. Clark:

Here is the reply to Rothenstein together with a copy for your files. If the letter is satisfactory will you not mail it? If you want to make changes please return it.

Sincerely,

I did not shut the door on the exhibition since I suppose that we would want to reconsider the question if the Mr. Stephen C. Clark Fernleigh Cottage Cooperstown, New York

AHB:ljs

would refuse to pay all the expenses. Probably they will ask us to assemble the show here in New York and send someone over with it, while they will pay trans-Atlantic expenses, and probably the insurance and catalog publication. This is purely a guess.

P.S. I am also sending copies of this letter to the Executive Committee.

Mr. Stephen C. Clark  
148 Broadway  
New York City 6

AHB:ljs

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District 19

July 23, 1943

Following is a list of paintings approved by Mr. Clark for reproduction in large format varying from 16 x 20" to 16 x 30"

Manet: Moulin de la Salpêtrière (Whitney)  
Sargent: Port Scene (Lory)  
Cassatt: Still Life with Cherries and Peaches (Lory)  
Van Gogh: Self Portrait (Berghelm)  
Spencer: Parade (Clark)  
Cotman: Pines and Rocks (MMA)

Dear Mr. Clark:

Here is the reply to Rothenstein together with a copy for your files. If the letter is satisfactory will you not mail it? If you want to make changes please return it.

I did not shut the door on the exhibition since I suppose that we would want to reconsider the question if the Tate should refuse to pay all the expenses. Probably they will ask us to assemble the show here in New York and send someone over with it, while they will pay trans-oceanic expenses, and probably the insurance and catalog publication. This is purely a guess.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City 6

AHB:ljs

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Clark

Following is a list of paintings approved by Mr. Clark for color reproduction in large format varying from 15 x 20" to 18 x 30":

Renois: Moulin de la Galette (Whitney)  
Seurat: Port Scene (Levy)  
Cezanne: Still Life with Cherries and Peaches (Levy)  
Van Gogh: Self Portrait (Wertheim)  
Seurat: Parade (Clark)  
Cezanne: Pines and Rocks (MOMA)  
Rousseau: Sleeping Gypsy "  
Rouault: The Clown (Edward G. Robinson)  
Derain: Le Cormuse (Soby)  
Hopper: New York Movie (or another) (MOMA)  
Picasso: Seated Woman (Soby)  
Toulouse Lautrec  
Van Gogh: Starry Night (MOMA)  
Hartley: The Wave (MOMA)  
Pickett: Manchester Valley (MOMA)  
Sheeler: American Landscape (MOMA)  
Tamayo: Dogs (MOMA)  
Augustus John: Canadian Soldier (Clark)  
Toulouse Lautrec: Black Countess (Wertheim)

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Clark  
District 18  
June 10, 1948

Following is a list of paintings approved by Mr. Clark for color reproduction in large format varying from 15 x 20" to 18 x 30":

Dear Mr. Clark:

- Renoir: Moulin de la Galette (Whitney)
- Seurat: Port Scene (Levy)
- Cezanne: Still Life with Cherries and Peaches (Levy)
- Van Gogh: Self Portrait (Wertheim)
- Seurat: Parade (Clark)
- Cezanne: Pines and Rocks (MOMA)
- Rousseau: Sleeping Gypsy "
- Rouault: The Clown (Edward G. Robinson)
- Deraun: Le Cornuse (Soby)
- Hopper: New York Movie (or another) (MOMA)
- Picasso: Seated Woman (Soby)
- Toulouse Lautrec
- Van Gogh: Starry Night (MOMA)
- Hartley: The Wave (MOMA)
- Pickett: Manchester Valley (MOMA)
- Sheeler: American Landscape (MOMA)
- Tanayo: Dogs (MOMA)
- Augustus John: Canadian Soldier (Clark)
- Toulouse Lautrec: Black Countess (Wertheim)

Toulouse Lautrec; the Braque table for a head by Gauguin; and the Watkins ball-drawings and the small circular Braque for the Degas drawing.

I am not sure how Mr. Goodyear would feel about allocating the Bend Sinistro funds for the purchase of the work of younger American artists, but I believe if you were to speak or write to him he would be agreeable to the idea, or if you prefer, I would be glad to do this.

Sincerely,

Mr. Stephen G. Clark  
143 Broadway  
New York City

ASB:ljs

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Clark

District 19  
June 10, 1943

Dear Mr. Clark:

There is one factor which we had overlooked which enters into our recent allotment of the fund accruing from the sale of the two Bliss pictures, the Renoir and the Pissarro. This is Mr. Goodyear, who in the past I have always consulted whenever Bliss Collection funds were spent. This has been primarily a matter of courtesy, and, frankly, a means of keeping Mr. Goodyear's interest. Betty Parkinson's also felt reassured when Mr. Goodyear approved the purchases.

Up till this recent arrangement I have taken pains to recommend only works which seemed to me roughly equivalent in quality and value to the Bliss pictures which we disposed of. These have included the Picasso Demoiselles for the Bliss Degas; the van Gogh Starry Night for the paintings by Cézanne and Toulouse Lautrec; the Braque Table for a head by Gauguin; and the Watkins ballet drawings and the small circular Braque for the Degas drawing.

I am not sure how Mr. Goodyear would feel about allocating the Renoir-Pissarro funds for the purchase of the work of younger American artists, but I believe if you were to speak or write to him he would be agreeable to the idea, or if you prefer, I would be glad to do this.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

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\* and a few minor foreign items. Of course as in the case of Mrs. Rockefeller's fund, the donors have need not appear on all items. She, for instance, did not like "collages".



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*Clark*

cc. Mr. Soby  
Miss Hawkins

June 9, 1943

Dear Mr. Clark:

Our enthusiastic friend, Maria Martins, reported the other day that she had persuaded her weekend host, Mr. Charles E. Merrill, of 70 Pine Street, to present the Museum with \$1000 for the purchase of the work of two young Americans, the sculptor, David Smith, whose work was approved at the last Acquisitions Committee meeting, and the painter, Matta Echaurren. We have just received Mr. Merrill's check. I thought possibly you might know him, or in any case, might write him a note. I enclose a copy of the letter which I have just sent him. I have also written Madame Martins.

I would recommend that the above list be considered for larger prints to sell for \$8 to hang on the wall.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

Attended: Miss Kinsler  
Serial: Lower Manhattan (Goussin Collection)  
Bookman: Department  
Number: 1212

Finally there are certain pictures in private collections which occur to us although we had like to check them carefully.

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Clark

Figures: Bartolozzi, gouache, Clark Collection  
Figures: Kallinopoulos, large gouache, Clark Collection  
Sedra: Port Scene, Levy Collection (Lynch 1)  
What we should do our own talent list  
Figures: Still life with Charcoal and wooden, Levy  
Collection (this was...)  
June 9, 1948  
I would prefer to...  
more important still. Let me know...  
the Clark Collection.

Dear Mr. Clark:

Here are 12 paintings: 9 oils and 3 watercolors in the Museum Collection, which I believe would sell well:

which there would be good...  
Some of the above picture...  
high, but I don't feel so sure...  
successful.  
I want to repeat that I...  
between the larger and more...  
primarily educational purposes.

Cezanne: Pines and Rocks  
Fausett: Derby View  
van Gogh: Starry Night  
Bartley: The Wave  
Kane: Coleman Hollow  
Pickett: Manchester Valley  
Rivers: Zapata  
Seurat: Port en Bassin  
Sheeler: American Landscape  
Dehn: Butte, Utah  
Demuth: Acrobats  
Feininger: Dawn

I think they are all good paintings, though some are of definitely minor importance. The watercolors would best be done by Collotype or, perhaps less practicable, silk screen offset or stencil (Pochoir). The oils could be done by Collotype perhaps better than by color lithography.

I would recommend that the above list be considered for larger prints to sell for \$1 or \$2 to hang on the wall.

The above list is made without any diplomatic consideration as to donors, etc.

Rather than invest in all the above I would recommend doing a few prints of book size in four color. For the 'What is Modern Painting' pamphlet which I have recently done

I need badly the following:

Matisse: Blue Window  
Marin: Lower Manhattan (Goodwin Collection)  
Beckmann: Departure  
Rouault: Christ

Lastly there are certain pictures in private collections which occur to me although I have not had time to check them recently.

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|                                       | AHB         | I. B. 12       |

2.

- Picasso: Harlequin(?), gouache, Clark Collection
- Picasso: Saltimbanques, large gouache, Clark Collection
- Seurat: Port Scene, Levy Collection (though I think we should do our own Seurat first)
- Cézanne: Still Life with Cherries and Peaches, Levy Collection (this would sell better I think than any of the Bliss still lifes, though naturally I would prefer to reproduce the more important Still Life with Apples from the Bliss Collection)
- Gauguin: We Greet You, Mary, Lewisohn Collection
- van Gogh: Arlesienne, Lewisohn Collection
- Toulouse Lautrec: Black Countess, Wertheim Collection.

I think these would be good bets commercially.

None of the above pictures approaches your Seurat, Madame Cezanne or your van Gogh, but I don't feel so sure that these three really great pictures would be commercially successful.

I want to repeat that I think we should try to divide the print publications between the larger and more expensive single prints and the smaller book size cheap prints for primarily educational purposes.

I hope this list will be of some use to you. I have asked Jim to send you one too.

Sincerely,

Mr. Stephen G. Clark  
149 Broadway  
New York City

AHB:ljs

Seurat: Port Scene  
Marina Lower Manhattan (Goodwin Collection)  
Beckmann: Departure  
Rouault: Christ

Lastly there are certain pictures in Wertheim's collection which seem to me also very good. I have not had time to check them recently.

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2.

Picasso: Harlequin(?), gouache, Clark Collection  
 Picasso: Selfishness, large gouache, Clark Collection  
 Seurat: Port Basse, Levy Collection (though I think we should do our own Seurat first)  
 Cézanne: Still Life with Cherries and Peaches, Levy Collection (this was June 9, 1943 I think that any of the other still lifes, though naturally I would prefer to reproduce the most important Still Life with Apples from the Clark Collection)

Dear Mr. Clark:

Here are 12 paintings: 9 oils and 3 watercolors in the Museum Collection, which I believe would sell well:

- Cézanne: Pines and Rocks
- Faussett: Derby View
- van Gogh: Starry Night
- Hartley: The Wave
- Kane: Coleman Hollow
- Pickett: Manchester Valley
- Rivera: Zapata
- Seurat: Port en Bassin
- Sheeler: American Landscape
- Dehn: Butte, Utah
- Demuth: Acrobats
- Feininger: Dawn

I think they are all good paintings, though some are of definitely minor importance. The watercolors would best be done by Collotype or, perhaps less practicable, silk screen offset or stencil (Pochoir). The oils could be done by Collotype perhaps better than by color lithography.

I would recommend that the above list be considered for larger prints to sell for \$1 or \$2 to hang on the wall.

The above list is made without any diplomatic consideration as to donors, etc.

Rather than invest in all the above I would recommend doing a few prints of book size in four color. For the "What is Modern Painting" pamphlet which I have recently done I need badly the following:

- Matisse: Blue Window
- Marin: Lower Manhattan (Goodwin Collection)
- Beckmann: Departure
- Rouault: Christ

Lastly there are certain pictures in private collections which occur to me although I have not had time to check them recently.

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2.

Picasso: Harlequin(?), gouache, Clark Collection  
Picasso: Saltimbanques, large gouache, Clark Collection  
Seurat: Port Scene, Levy Collection (though I think we should do our own Seurat first)  
Cézanne: Still Life with Cherries and Peaches, Levy Collection (this would sell better I think than any of the Bliss still lifes, though naturally I would prefer to reproduce the more important Still Life with Apples from the Bliss Collection)  
Gauguin: We Greet You, Mary, Lewisohn Collection  
van Gogh: Arlesienne, Lewisohn Collection  
Toulouse Lautrec: Black Countess, Wertheim Collection.

I think these would be good bets commercially.

None of the above pictures approaches your Seurat, Madame Cezanne or your van Gogh, but I don't feel so sure that these three really great pictures would be commercially successful.

I want to repeat that I think we should try to divide the print publications between the larger and more expensive single prints and the smaller book size cheap prints for primarily educational purposes.

I hope this list will be of some use to you. I have asked Jim to send you one too.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

Mr. Stephen C. Clark  
149 Broadway  
New York City

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Clark

May 11, 1945

May 8, 1945

Dear Mr. Clark:

Dear Mr. Clark:

We have had Sheldon Keck, the restorer whom we most trust in New York, take a careful look at your Van Gogh, Night Café. I am sorry to have to report to you that he thinks it in quite bad condition. Some of the paint is flaking and the very bad relining job done many years ago is now beginning to take effect. Keck was quite alarmed at keeping the picture on exhibition, so that I have had it now, safe on its back in my locked office.

Can you come in a quarter of an hour before the Acquisitions Committee meeting tomorrow, that is, about quarter of five, so that Dorothy and I can go over the picture with you - she talked with Keck.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:js

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*Clark*

c. Mr. Sobh

May 6, 1943

May 6, 1943

Dear Mr. Clark:

You may recall a couple of years ago a disappointing experience with Dr. Frankfurter, who approached us with the idea that a wealthy friend of his might give us an important modern picture. We picked out a wonderful Matisse interior at Pierre Matisse, but there was some delay and the picture was bought from under our noses by Duncan Phillips.

This winter Dr. Frankfurter approached us again, saying that his friend still wanted to give the Museum a picture. There has been a good deal of discussion since his friend is quite old and conservative, and balks at most of the 20th century pictures which we would want. As matters now stand, Dr. Frankfurter wants to propose to him the purchase of a Renoir. Jim and I have tentatively picked out a very beautiful bathers composition which is not much above the price suggested by Dr. Frankfurter. A more important and later Renoir, also at Durand Ruel, might also come into question. Both pictures will be on view at the meeting of the Acquisitions Committee on Wednesday.

I am sending a copy of this to Dick.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

Sincerely,

AHB:ljs

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*Rec'd with reference to*

THE MUSEUM OF MODERN ART

NEW YORK  
c. Mr. Abott

*Clark*

31 WEST 25 STREET  
TELEPHONE: CIRCUS 3-8765  
CABLE: MODERN-ART, NEW YORK

OFFICE OF THE CHAIRMAN OF THE BOARD  
STEPHEN C. CLARK  
149 BROADWAY, NEW YORK, N. Y.

May 6, 1943

March 23, 1943  
7/24

Dear Mr. Clark:

I had a very interesting talk the other day with an old friend of mine, George Kates, who expects shortly to be sent to China as cultural attaché. He wants very much to keep in touch with the Museum and has asked for detailed information about our publications having to do with South America.

It may be that through your connections with the State Department you have more information than Kates was able to give me, but he feels that our cultural relations with China may be of very great importance during the next few years or decades. I assured him that we would like to be kept informed of his plans. Obviously there are very great potentialities in the future of Chinese-American relations.

I might add that Kates is a brilliant and highly cultivated man who took his degree at Oxford in French Renaissance history, was active and successful in movies on the west coast for a while with Paramount, and then left for China to study the Chinese language and philosophy.

I am sending a copy of this to Dick.

Sincerely,

Mr. Stephen C. Clark  
149 Broadway  
New York City

ARB:ljs



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*Miss D. Miller - please return* *Clark*  
THE MUSEUM OF MODERN ART  
NEW YORK

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

OFFICE OF THE CHAIRMAN OF THE BOARD  
STEPHEN C. CLARK  
149 BROADWAY, NEW YORK, N. Y.

March 23, 1943  
*5/24*

Dear Alfred:

I have received your letter of March 9th and have been greatly interested in reading the letter from Charles Burchfield, about the current American show, which you enclosed.

Many thanks for sending this letter to me.

Sincerely yours,

*Step Clark*

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*Clark*

THE MUSEUM OF MODERN ART  
NEW YORK

1000 NEW YORK AVENUE  
NEW YORK 17, N. Y.

ARTHUR D. S. DIRECTOR

March 19, 1943

Dear Mr. Clark:

I thought you would like to see this letter from Charles Burchfield about our current American show. Curiously enough, many artists have spoken about it with real enthusiasm and the public has come in unusual numbers, in spite of the fact that several of the newspaper criticisms were not favorable.

Sincerely,



Mr. Stephen C. Clark  
149 Broadway

Mr. Stephen C. Clark  
149 Broadway  
New York City

*Approved*  
*SBC*

AHB:ljs

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THE MUSEUM OF MODERN ART  
NEW YORK

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

ALFRED H. BARR, JR., DIRECTOR

January 9, 1943

Dear Mr. Clark:

I think I should have asked you before agreeing to lend the Tchelitchew Hide and Seek to Andover and Vassar College. Although we did not value the picture at over \$5000 it is of sufficient importance I think to require your OK, if you will pardon my asking you belatedly.

Sincerely,



Mr. Stephen C. Clark  
149 Broadway  
New York City

AHB:ljs

Appened.

866